
Journal

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international alliance for women in music



Mana-Zucca

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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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Muse Over Miami: The Legendary Mana-Zucca (1885-1981)

NANETTE KAPLAN SOLOMON

"Joy is the keynote of my existence. I don't like people around me who are not cheerful. To me, one happy person is worth a million gloomy ones. I crave cheerfulness and take on its color like a chameleon."¹ These words belong appropriately to the legendary Mana-Zucca, whose most famous song, "I Love Life," sums up her philosophy, and whose nearly century-long career as child prodigy pianist, musical comedy star, prolific composer of over 1000 works, and patron of the arts in Miami was indeed chameleon-like. She reinvented herself via her multiple talents as the winds of change and tides of time dictated. Even her name is an invention—born Gussie Zuckermann² (originally Zuccamanova), first name Gizzelle, as she claims,³ and given the name Augusta (a name that she came to hate) for her New York debut by her esteemed teacher Alexander Lambert. She ultimately switched the syllables of her last name to create the artful portmanteau Mana-Zucca.

Whether intentional or not, she may have been a prophetic proto-feminist, as the new name rendered an aura of mystery as to gender.⁴ And of enigmatic nationality, I might add. I am not alone in originally thinking that she was perhaps Latina. In reviews of her theater performances, she was variously described as Italian, Spanish, or "that Hungarian artiste."⁵ Certainly the name lent an air of exoticism, one that I am sure was not discouraged by the owner. Paradoxically, this lack of easy categorization, as well as her very versatility, may have played a role in her posthumous eclipse from fame.

Mana-Zucca, born in New York City on Christmas Day, 1885, was the daughter of Polish Jewish immigrants Yachne and Samuel Shephard Zuccamanov. The youngest of six children, she was the only one to demonstrate musical talent.⁶ She had perfect pitch and an affinity for the piano. Mana-Zucca described a scene where, as a child of three, she became frustrated when trying to reproduce a song on her toy piano that required an F#, which of course the toy piano could not accommodate. She supposedly smashed the piano, claiming "this piano doesn't work!"⁷

After encouragement from Jacques Danielson, husband of the novelist Fanny

Hurst, who witnessed this event, a real piano was purchased, and at the tender age of four, she was brought to the attention of Jeanette Thurber of the National Conservatory of Music and accepted as a scholarship student. Soon recognized as a child prodigy, she was performing in public and appearing by invitation at society parties at the homes of families such as the Vanderbilts, Whitneys, and Sloans.⁸ At the age of seven, she began lessons with Alexander Lambert at the New York College of Music; he was the most important teacher of her childhood and remained a lifelong mentor and influence. She also began composition lessons with Herman Spielter, to whom she returned after European travels.



Mana-Zucca holding the score of *I Love Life* (Mana-Zucca Collection, Green Library, Florida International University, Miami, Florida)

According to most accounts, Mana-Zucca, then Augusta Zuckermann, performed Beethoven's First Piano Concerto at the age of eight with the New York Symphony conducted by Walter Damrosch.⁹ Indeed, she played it, but the program and review in her early scrapbooks show a date in November 1897, which would make her eleven—still a great feat.¹⁰ She was consistently ambiguous about her age—her birth year is listed at least six different ways in various sources.¹¹ In her unpublished memoir, she talks about being in her early teens in Europe, when in fact she was a young lady entering her twenties,¹² and according to her grandson, she refused to sign up for Social Security because she didn't want

anyone to know how old she was!¹³ Her diminutive stature (barely five feet tall), big baby-face, blue eyes, and vibrant personality aided in the deception.

Throughout her childhood and teen years, there were many more concert appearances, which met with great acclaim; one reviewer referred to her as "an embryo Carreño."¹⁴ She continued intense study with Lambert; during summers she would accompany him to his home in New Jersey, where he would supervise her practicing.¹⁵ Although she obviously worked very hard at her studies, the budding prodigy showed a rather mischievous streak from an early age. By her own admission she hated practicing scales and paid one of her friends her penny allowance to practice scales for her while she curled up in a chair with a book of fairy tales!¹⁵ Her study with Lambert also indirectly led to the composition of one of her most successful pieces: *Fugato Humoresque on a Theme of Dixie* (included on my Albany CD *Badinage: The Piano Music of Mana-Zucca*, reviewed in this issue). This witty paraphrase arose from her habit, while practicing Bach fugues, of amusing herself by interpolating popular airs contrapuntally into Bach themes.¹⁶

Schirmer published her song *Frage* (on Heine poetry) when she was nine (or maybe seventeen!) and two early piano works written at the same time—*Moment Triste* and *Moment Orientale*—were later published by Schirmer. Mana-Zucca recounts that these two pieces were considered "horrible and cacophonous" by Walter Damrosch and Josef Hoffmann at first hearing; when the pianist Shura Cherkassky played them in Carnegie Hall twelve years later, these same critics claimed: "how Mana-Zucca has matured!"¹⁷ (Cherkassky championed Mana-Zucca's piano works throughout his career. As late as 1971 and 1972, he sent her programs from concerts in Santiago, Chile and the Canary Islands, and performed her *Sonata No. 3* from 1973 throughout Europe.)¹⁸

Seeking to expand her horizons, in 1906, Mana-Zucca, accompanied by her sister Beatrice, set off for a seven-year sojourn to Europe. She gave a well-publicized recital in Bechstein Hall in Berlin to which she audaciously extended a personal invi-

tation to the great violinist Joseph Joachim by showing up at his door (he attended!),¹⁹ and she received excellent press notices. An article that found its way into the American publication *The Musical Courier* commented that “the German critics were unanimous in their praise of her unusual musicianship, her genuine temperament, and her thoroughly finished technique.”²⁰

After meeting the fiery violinist and composer Joan Manen, she performed several concert tours with him throughout Poland, Russia, Germany, and France. While in Europe, she heard many memorable performers such as Saint-Saëns and Moritz Rosenthal, studied with Joseph Weiss (a student of Brahms), and took master classes with Ferruccio Busoni and Leopold Godowsky. She also studied composition and orchestration with Max Vogrich; one of her classmates was the great violinist Mischa Elman.²¹ It was a custom during that time to create postcards of celebrities; since the press seemed to be saturated with Mana-Zucca’s name, she was invited to a photographic sitting (the photo is on the Journal’s front cover). She became one of the most photographed women of her time (in one of her scrapbooks, you can see a picture of her signed by Arthur Schnabel, Eugen d’Albert, and other greats of the era).²²

Also while in Europe, Mana-Zucca took voice lessons with Raimond von Zur Mühlen and gave occasional vocal performances; her growing reputation in this medium started to pull her pianistic career

in an unexpected direction. A chance meeting with Franz Lehar at a London dinner party led to an immediate contract to sing the lead in his operetta *The Count of Luxembourg* (opening a week later!).²³ She was to reprise this role in America, as well as appearing as a lead in Bruno Granichstädten’s *The Rose Maid*, Rudolf Friml’s *High Jinks*, and Sidney Jones’s *The Geisha* both in New York and on the road in Cincinnati, Boston, Rochester, Buffalo, and Cleveland.²⁴ A particularly notable and oft-repeated portrayal was that of Yum Yum in *The Mikado*; a New York reviewer in 1915 wrote that “her piquant, coquettish, and altogether charming rendition of the role left little to be desired”; another wrote that her kissing duet with Nanki-Poo “was worth going miles to see.”²⁵ Mana-Zucca’s (and she was by now Mana Zucca, as yet unhyphenated) forays in the theater led to friendships with the comedy team of Gallagher and Sheen, and Will Rogers among others. Although it was glamorous and lucrative, she eventually became disillusioned with the theater, claiming “deep in my heart I was ashamed, feeling that I had betrayed my art. Musical comedy was so frothy and superficial when one might sit before a grand piano in dignified concert, privileged to transfer to intelligent and educated ears an artistic interpretation of the masters of musical composition.”²⁶

After many triumphs as an operetta star, she found it difficult to re-establish her concert career, and thus yet again,

she changed course and decided to devote her efforts to composition, which she called “the line of my greatest endeavor.”²⁷ Whereas her first two careers had thrust her into the limelight suddenly, bypassing the usual arduous routes to success, adversity was the incentive and driving force behind Mana-Zucca’s third incarnation. After a brief stint playing for movie houses²⁸ she reconnected with her teacher Hermann Spielter, who introduced her to Rudolf Schirmer, then head of that publishing house; Schirmer proceeded to publish thirty-one of her compositions (which she had amassed over the years).²⁹

Beginning in 1917, she established an annual concert of her compositions at Aeolian (now Town) Hall in New York City, called “Mana Zucca Composition Recitals,” enlisting the finest musicians in the city at the time. Her business acumen and organizational skills were apparent, having started as small gatherings in people’s homes—like Schubertiades from the nineteenth century, or perhaps Fanny Mendelssohn’s salons—these concerts blossomed into a major venture. This endeavor, remarkable for 1917 America, was particularly noteworthy in light of the composer’s comments in an interview two years earlier. In a discussion of the question of gender and genius, Mana-Zucca claimed that men had no monopoly on genius and that “men are always listened to. If a man of genius has no knowledge of how to bring his work into notice, there is always someone who will do it for him. Not so with women. Often a woman cannot even get a hearing....”³⁰ Not only did these concerts provide Mana-Zucca with a hearing, but they helped to further her growing reputation as a composer (and inspired new works as well; her well-received *Piano Trio*, for example, was written specifically for one of the concerts).

Once again, Mana-Zucca seemed to have an uncanny ability to attract press notice. Critics pronounced her “a brilliant young composer” and the “American Chaminade” (a sobriquet that Mana-Zucca liked, as she herself used it repeatedly in her own publication blurbs). Yet another reviewer perceived a complicity of talent and hype: “Either Mana-Zucca is an unusually good composer, or else she has a remarkable gift for interesting other musicians in her work. Certainly New York is hearing a lot of her composition on the concert stage this season.”³¹ In articles she was referred to



Nanette Kaplan Solomon

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Mana-Zucca
the
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of
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as the “three-in-one” artist; in another interview during this time, she delineates the difference between performance and composition, one to which all musicians can relate: “the trouble with interpretive art is that you are always busy reviewing. If you are a pianist, you must keep your fingers limber, and if you are a singer you must take great care to keep your vocal cords in order. When you have written a thing, you are through. I would rather compose than anything else.”³²

One of her most notable compositional successes during this time was the Jewish-themed song *Rachem* (Mercy). In an interview in *Musical America* in 1919, the composer claimed that she wanted to write a song that would typify the longings of the Hebrew people but that would be universal in spiritual values.³³ Rather than using a traditional text, Mana-Zucca chose one by Max S. Brown; it was translated into English by Elsie Jean and Italian by Arturo Papalardo. The song became a favorite of cantors and opera singers over the years including Jan Peerce, John Paul Thomas, Enrico Caruso, and Rosa Ponselle. It was choreographed in 1928 at the famous Roxy Theatre in New York, and in 1959, Jennie Tourel sang it at an Israel Bond Dinner with members of the New York Philharmonic.³⁴ Interestingly, in the article cited above, Mana-Zucca claimed: “I intend to write very few songs in future, for I want to devote all my time to orchestral work,”³⁵ so ironic in hindsight coming from one whose pen would ooze the hundreds of songs that form a major percentage of her enormous oeuvre.

Mana-Zucca did have some early successes with her larger works. The orchestrations of *Fugato-Humoresque* and *Novelette* were performed by the Cincinnati Symphony Orchestra in 1917, followed by performances by the New York Philharmonic under the baton of Josef Stransky, and by the Los Angeles Symphony in Pasadena. Horatio Parker conducted *Fugato* with the New Haven Symphony (she was the first female composer to be programmed by that orchestra).³⁶ She was soloist in her *Piano Concerto* with the Los Angeles Symphony in August 1919 under the baton of Arnold Volpe (whom she would later recruit as conductor of the fledgling Miami Symphony) and again at Lewisohn Stadium in New York, with Henry Hadley conducting.^{36a} During this time as well, Mana-Zucca’s advocacy efforts began to emerge; grateful for the successes she had with publica-

tion of her works, she organized the group “American Music Optimists” to, as she said, “reveal unusual treasures lying buried in the heart of our own country.” They established a composition competition, had a country-wide membership, and professional members gave benefit concerts.³⁷ Mana-Zucca also contracted with Ampico, the player piano company, to record piano rolls of her works. Desiring to assuage her patriotic feelings during World War I, she entertained American troops on the East Coast with pianologues: skits of dialogue, singing, and playing, which she had developed at dinner parties in Europe.³⁸

Mana-Zucca, who quipped to an interviewer in 1917, “Oh, if I could only find a man I liked half as much as my works,”³⁹ had her wish granted when Miami businessman (and amateur musician) Irwin Cassel reentered her life. Cassel, co-founder with his brother-in-law of the Cromer-Cassel department store (later Richards) in Miami had harbored a years-long infatuation with Mana-Zucca dating back to his first association with her at the New York College of Music, where his sister, Estelle Cromer, had been a contemporary of Mana-Zucca.⁴⁰ In 1921, Mana-Zucca eloped with Cassel; although she was contracted to immediately engage on a sixty-concert tour of the Midwest (under the auspices of Sol Hurok), Cassel prevailed upon her to cancel and instead move with him to Miami. For many years, so she would not lose her musical contacts, they spent half the year in New York and half in Miami.⁴¹ During these early years of marriage, and after the birth of their only son, Marwin Shephard Cassel, in 1925 (whom she called her “greatest composition”), she curtailed the number of her performances. A significant engagement during this time was her ap-

pearance on the second (November) 1924 concert of the Paul Whiteman orchestra, which featured Gershwin playing his *Rhapsody in Blue* and Whiteman conducting orchestrations of Mana-Zucca’s *Zouaves’ Drill* and *Valse Brillante* with the composer playing along.⁴² (Mana-Zucca was aided in the orchestrations by none other than Ferde Grofé; both of these original piano works are included on my CD.) In 1929, she performed her *Piano Concerto* with the University of Miami Symphony, which she was instrumental in founding in 1926.

In the 1920s and 1930s, she wrote many popular songs, for which her husband often wrote the lyrics. The origin of this collaboration was a story that Mana-Zucca loved to recount. In the early months of their marriage, Irwin would leave for work and request that she have a composition ready when he came home for lunch. So she wrote her *Prelude*. The next day, he said, “I’d like something brighter—so she obliged with the *Bolero de Concert* (both of which are on my CD). He asked for something more brilliant. Said she, I don’t know what you want, Irwin; why don’t you write some words and I’ll set them to music. He then wrote the words “I love life and I want to live, Drink of life’s fullness, take all it can give...” and she finished *I Love Life* (published in 1923).⁴³ Much to her amazement, it became the song sung by more people than any other. Introduced by John Charles Thomas, and popularized by Nelson Eddy and later Paul Anka, *I Love Life* took on a life of its own. Apparently it was so popular as a baritone audition piece that a studio accompanist would ask not “What are you singing?” but “What key?”⁴⁴ It was featured on the television show *Name that Tune*⁴⁵ in 1953, and a Utah safety campaign featured an ad stating “I Love Life and I Want to

Reviews—Badinage: The Piano Music of Mana-Zucca

[W]hat really marks this music...is Mana-Zucca’s refined palette sense, her often sumptuous chords and ear-caressing modulations. I am especially taken with the more serious works here: not only the First Sonata, but also the dark, striving Poème,... the powerful Resignation,...and the surprisingly intense Nostalgia....The presentation could hardly be better: Solomon plays with authority and conviction, and...with the kind of acuity that suggests long acquaintance with, rather than quick study of, the scores, and her commitment to Mana-Zucca is infectious. (Peter J. Rabinowitz, Fanfare Magazine 17:2)

There’s not a piece on this disc that won’t have your feet tapping, your head nodding, and your face smiling. It’s a delight from start to finish, and Solomon plays this music with happy fingers and a joyful heart that, even now, are making Mana-Zucca beam. (Jerry Dubins, Fanfare Magazine)

Live-Drive Carefully.” When the pilot of a plane approaching Denver announced engine trouble, a terrified passenger who started singing “Nearer My God To Thee” was drowned out by another who sang “I Love Life,” and by 1960, the song had sold more than one million copies!⁴⁶

Mana-Zucca found it unfortunate that many seemed to consider this song the entire sum and substance of her creative work but admitted that it had brought in royalties that made more serious compositions possible.⁴⁷ That financial remuneration would have been particularly appreciated when, after a catastrophic hurricane of 1926 and the financial collapse of the Great Depression, the Cassels suffered a reversal of fortunes, and the family depended more on royalties from her compositions plus income from teaching.⁴⁸

When Mana-Zucca gave up the touring aspect of her career to become wife, mother, and composer in her newly adopted hometown, she found Miami of the 1920s to be a vast musical wasteland. Claiming that all she heard was “Way Down Upon the Swanee River” and “Three Blind Mice,”⁴⁹ she embarked on a new mission to rectify the situation, and thus launched the next phase of her career as patron of the arts. (She had already shown such an inclination in her earlier efforts with the American Optimists Club.) She called a few friends together to form the Mana-Zucca Music Club, whose weekly meetings, in Mana-Zucca’s flowery prose, would “serve as a potential garden spot in which the tender shoots of genius may receive the warmth and sunshine of appreciation conducive to growth.”⁵⁰

With that in mind, the Cassels had built a home on Biscayne Boulevard (torn down in 1970 for the Omni Center, now ironically out of business) that featured an 80-foot living room, large enough for two grand pianos and an audience of 300. Called Mazica (another portmanteau for Mana-Zucca and Irwin Cassel) Hall. Between 1929 and 1944, it became the site of more than 500 concerts of the Mana-Zucca Music Club. Between professionals who were flocking to Miami for rest and relaxation, touring artists lured in by Mana-Zucca to donate their talents, and young aspiring talent, the venue became Miami’s mecca of music, its Carnegie Hall of the South. The list of celebrities passing through these portals reads like a “Who’s Who” of music including Andor Foldes, Josef Hoffmann, Wil-

liam Kapell, Fritz Kreisler, Ray Lev, Josef Lhevinne, Josef Raieff, Jerome Rappaport, Moritz Rosenthal, Artur Rubinstein, and David Saperton, among many others. Mana-Zucca dedicated some of her piano compositions of the time to her illustrious guests, probably writing the music specifically for them. Some artists launched their careers from here—the famous cellist Leonard Rose claimed that Mana-Zucca gave him his first fee!⁵¹ During World War II, Mana-Zucca sponsored War Bond Concerts, raising an astonishing three-quarters of a million dollars for the war effort.⁵²

Mana-Zucca continued to enjoy celebrity and encounters with many other notable personages of her time. In 1936, her song “Conquerors of the Air” was performed in Bayfront Park in Miami at an event for Amelia Earhart; that same year, the Verdi Club in New York, under the direction of Florence Foster Jenkins, welcomed Mana-Zucca as its honored guest, and the great impresario Flo Ziegfield, on a visit to Miami, told Mana-Zucca that she should turn her piano upside down and revolve it while playing Liszt: “You’ll make more money doing that than 1000 Carnegie Hall recitals!” Her reputation was such that a bold banner headline in the June 10, 1939 *New York Post* screamed “Mana-Zucca, Famous Composer Welcomed to New York World’s Fair” (underneath was news of the visit of English royalty and Hitler’s peace offer).⁵⁴ She was a good friend of Edward “Major” Bowes, on whose radio show in New York Mana-Zucca appeared regularly in the 1930s and 40s. The Cassels also maintained a close friendship with the Grossingers (of the famous eponymous Catskills resort); they honored Jennie Grossinger at an event in Miami in 1940 and wrote a song called “Jennie” for her birthday (there is a photo in one of Mana-Zucca’s scrapbooks with Ed-die Cantor and Jennie holding a copy of the song); she was godmother to Mana-Zucca’s grandson Bradley Cassel.⁵⁵

Over the next decades Mana-Zucca continued to work on her more ambitious compositions: a ballet *Wedding of the Butterflies* (performed by the American Dance Theater in New York, in 1956), two operas (*Hypatia*, which came close to being performed in Philadelphia, and *Queue of Ki-Lu*), an orchestral sketch called *Bickerings* (performed on the first pops concert of the University of Miami Symphony in 1951, and again in 1965 with the Miami Ballet,

the composer at the piano),⁵⁶ a violin concerto, and three piano sonatas. Mana-Zucca, at the time of its composition in 1955, considered her *Violin Concerto* to be her most important work thus far (supplanted by her assessment of her *Piano Sonata No. 3* of 1973).⁵⁷ The concerto was commissioned by violinist Joan Field and premiered at Hunter College in New York with the American Symphony Orchestra conducted by Enrico Leide. Calling it a “real contribution to the violin repertoire,” the reviewer in the *Musical Courier* wrote: “Mana-Zucca displayed again, her unique gift for balanced design, occasionally spectacular but always elegant, and her expert understanding of the grand style in orchestration.”⁵⁸

Although her main publishers were Schirmer and the John Church Company, ever the entrepreneur, Mana-Zucca eventually regained the rights to all her music, and republished them under the label Congress Music, a company she and Irwin founded. One of her interesting ventures under the new imprint was the multi-volumed *My Musical Calendar*. While composers have written piano cycles based on the months of the year (Tchaikovsky’s *The Seasons*, Fanny Mendelssohn’s *Das Jahr*, Judith Lang Zaimont’s *Calendar Set* and *Calendar Collection*), in the late 1930s, Mana-Zucca embarked on an unusual project of writing a piece for each day of the year. In *My Musical Calendar*, published in volumes for each month, the composer intended to create a collection of colorful character pieces for each month: some musical travelogues such as impressions of New York, Havana, Yosemite Valley, and some based on moods. (While an article from her 1970 scrapbook mentions the completion of the cycle, I have been unable to locate the last four volumes.)⁵⁹ Also published by Congress was a series of graded pedagogical compositions, which she used with her students (the subject of a doctoral dissertation from the University of Miami by Laura Keith).⁶⁰

Throughout the remainder of her life, Mana-Zucca continued to compose. Her last piano pieces, *Badinage* (see Example 1) and *Etude d’Amour*, bear copyrights of 1976 and 1978, respectively, when she was 90 and 92 years old! She also continued to perform, promote her works, and reign as the “Grande Dame of Miami Music.”⁶¹ During the summer of 1960, while the Cassels were in Europe, Mana-Zucca recorded

her *Piano Concerto* with the Padeloup Symphony Orchestra in Paris; she released this along with six of her solo piano pieces on Bradime discs (another portmanteau, named for her two grandchildren at the time: Brad and Jim); it was played on various radio stations in the United States.⁶² She also performed her piano concerto, as well as other works, in Miami in 1966 (at the age of 79!). From the late 1950s through the 1970s, Mana-Zucca held concerts in her home for students of local piano teachers, and they would include her compositions on their programs. She sponsored student scholarships, and in 1960 gave a workshop for singers at the Miami Conservatory.

After her move to Miami Beach in 1970, and the death of Irwin in 1971, she established a new Mazica Hall, hosting countless “Friends of Music” recitals. There was not a community organization that escaped her involvement. Firmly entrenched in the social and cultural fabric of Miami life, she was (not surprisingly) the darling of the Miami press. The local

newspapers, over three decades, were as likely to feature articles on the Cassels’ appearances at social functions, her famous miniature piano collection, or anecdotes about their son Marwin (who became a prominent attorney and founder of Broad and Cassel, the law firm at which Marco Rubio began his career) as they were to report on her performances and issuance of new compositions. In 1966, an article in the *Miami Herald* mentioned that over 200 of Mana-Zucca’s compositions had been performed in the United States that year.⁶³ Mana-Zucca certainly was a prophet in her home town: on November 28, 1973, the mayor of Miami Beach issued a proclamation calling for a “Mana-Zucca Day.” In 1974, she was awarded an honorary doctorate from the University of Miami, she was twice cited in the *Congressional Record* by Congressman Claude Pepper in 1974, and by Senator Jacob Javits on her 50th anniversary as a member of ASCAP in 1975, and 1979, by municipal order, was proclaimed “Mana-Zucca Year.”⁶⁴

By the time of her death in 1981, Mana-Zucca, by her own account, had amassed over 1,100 published and unpublished compositions. And what a rich and diverse legacy it is! Her 172 songs range in scope from the humorous children’s ditty “The Big Brown Bear” to the dramatic Hebrew setting of “Sholom Aleichem” to art songs in German and French such as “Im Lenz,” “Morgen,” and “Quand tu es là.” Songs popular in repertory during her lifetime included “Cry of the Woman,” “Ni-vacho,” “Time and Time Again,” and “Thrill of a Life-
time.”

Her extensive piano output runs the gamut from beautiful Rachmaninoffesque tone poems (such as her *Prelude* or *Poème*) to the more percussive, Prokofiev-like (such as *Zouaves’ Drill*, *Badinage*, *Polka Comique*, *Scherzando*), to her dramatic and virtuosic *Sonata No. 1*. Her works demonstrate expert craftsmanship in both small and large forms and are extremely gratifying to play. On the cusp between late Romanticism and the twentieth century, Mana-Zucca adopted some of the techniques of the twentieth century (often piquant harmonies, particularly in her later works) without sacrificing melody for modernism. She often told one of her students, “Anybody can write dissonance, but few can write a melody.”⁶⁵

Mana-Zucca considered herself to be one of America’s foremost women composers and pianists, but, according to Ruth Greenfield (former student of Mana-Zucca, also an important pianist and pedagogue in Miami), she “went to her last day a little forgotten, as many of the ones who admired her had died.”⁶⁶ Indeed, despite her celebrated, multi-faceted career, the impact that she made on music during her lifetime, like many other women musicians, fell into semi-oblivion after her death. As Marcia Citron discusses in *Gender and the Musical Canon*,⁶⁷ various factors such as professionalism, the genderization of genre, and the distinction of public versus private spheres influence the ultimate reputation of women musicians, and might prove instructive in assessing Mana-Zucca. Although she certainly was professionally trained, Mana-Zucca did not hold a position at a university, which was often the path for twentieth-century composers to establish a certain legitimacy and line of succession through students. Her serious music of the 1950s-80s, while wonderfully crafted, would be considered conservative by contemporary standards. Although she wrote large-scale works, much of Mana-Zucca’s reputation, like Chaminade’s, was based on songs and salon music, genres that were viewed as feminine and therefore marginalized. Finally, though very much in the public eye, Mana-Zucca’s activities in Miami, through home teaching and patronage, might be considered in the domain of the private sphere, again one often downgraded as woman’s work.

In 2003, Mana-Zucca’s vast collection of memorabilia (including scores, scrap-

To: Rosalina Sackstein

BADINAGE

Mana-Zucca - Op: 288

Allegro $\text{♩} = 160$

Ex. 1. Mana-Zucca, *Badinage*

books, correspondence, photographs—eight decades of documentation) found a permanent home at the Green Library at Florida International University in Miami. It provides fertile ground from which to help restore for posterity the reputation of this remarkable woman, short in stature, but larger than life, whose prodigious talents, love of life, and magnanimity of spirit contributed so much to the century and the city she inhabited.

NOTES

¹ Mana-Zucca, undated, unpublished autobiography, ch. 1, p. 1. I am grateful to Bradley Cassel, Mana-Zucca's grandson, for providing me with a copy of this fascinating document.

² Bradley Cassel provided me with a copy of Mana-Zucca's birth certificate (Birth Return) showing the name "Gussie Zuckerman."

³ Unpub. Autobiog., p. 2.

⁴ Judith Drucker, former student and friend of Mana-Zucca's in Miami, claims that Mana-Zucca took that name so people wouldn't know she was a woman. Telephone interview, July 5, 2012.

⁵ Various clippings in Scrapbook "1912-1915" and Scrapbook "1917-1919," Series(S) 1, Boxes(B) 2 and 3. Mana-Zucca Collection, Green Library, Florida International University, Miami, FL.

⁶ Sylvia Glickman and Martha Furman Schleifer, eds., *Women Composers: Music through the Ages; Composers Born 1800-1899. Keyboard Music*, Vol. 6 (New York: G.K. Hall & Co., 1999), p. 406.

⁷ Unpub. Autobiog., p. 14; also retold in many newspaper articles found in Mana-Zucca's scrapbooks.

⁸ Glickman and Schleifer, *Women Composers*, p. 406.

⁹ Various biographies, countless newspaper clippings quoting Mana-Zucca, obituary in *New York Times*, March 11, 1981.

¹⁰ Scrapbook "Early 1900's," S1, B1.

¹¹ 1885: *Grove's Dictionary of Music and Musicians*; 1887: *Baker's Biographical Dictionary*; 1891: John Tasker Howard, *Our American Music*; 1885: *Norton Grove Dictionary of Women Composers*; 1884: Glickman and Hil-

degard Publishing; 1890, '91, '92, '93, '94, or '95: Anya Lawrence: *Suite101.com* and 1890: *Women of Notes*; 1894: *ASCAP Biographical Dictionary*; 1887: Richard Freed, Kennedy Center program notes; 1887: Susan Stern, *Women Composers: A Handbook*. I am grateful to Laura H. Keith, author of "A Pedagogical and Educational Examination of the 'First Month at the Piano' by Mana-Zucca," University of Miami doctoral diss., 2009, for providing me with this compilation from her research notes.

¹² Unpub. Autobiog., ch. 7, n.p.

¹³ Personal interview with James Cassel, July 4, 2012.

¹⁴ Review of Philadelphia performance, Feb. 9, 1903, Scrapbook "Early 1900's," S1, B1.

¹⁵ Unpub. Autobiog., p. 28.

¹⁶ Ibid., ch. 19, n.p.

¹⁷ Ibid., p. 72; also quoted in Glickman and Schleifer, *Women Composers*, p. 407.

¹⁸ Scrapbook "1972-1973," S1, B39.

¹⁹ Unpub. Autobiog., ch. 7, n.p.

²⁰ Quoted in Howard Kleinberg, "Mana-Zucca, First Lady of Music," *Miami News*, April 18, 1987.

²¹ Unpub. Autobiog., ch. 9, n.p.

²² Scrapbook "Early 1900's," S1, B1.

²³ Unpub. Autobiog., ch. 17, n.p.

²⁴ Scrapbook "1912-1915," S1, B2.

²⁵ Newspaper clippings from the *Evening Sun* and the *Evening Post*, February 18, 1915 in Scrapbook "1912-1915," S1, B2.

²⁶ Unpub. Autobiog., ch. 17, last page. Bradley Cassel suggests that her height might have limited her to certain typecast roles.

²⁷ Unpub. Autobiog., ch. 19, p. 1.

²⁸ Ibid., ch. 19, p. 2.

²⁹ Glickman and Schleifer, *Women Composers*, p. 407.

³⁰ Zoe Beckely, newspaper clipping (undated, but apparently 1915), Scrapbook "1912-1915," S1, B2.

³¹ Various newspaper clippings; "Chaminade" name given by Grena Bennet, *NY American*, April 2, 1919; Scrapbook "1917-1919," S1, B3.

³² Claire Ross, "The Voice of Youth," unidentified newspaper, Scrapbook "1917-1919," S1, B3.

³³ "Mana Zucca Tells Why 'Rachem' Was Written," *Musical America*, November 22, 1919. Scrapbook "1917-1919," S1, B3.

³⁴ Scrapbook "1928-1929," S1, B7, and "1959," S1, B32.

³⁵ "Mana-Zucca Tells Why."

³⁶ Scrapbook "1917-1919," S1, B3.

^{36a} Glickman and Schleifer, *Women Composers*, p. 407.

³⁷ Unpub. Autobiog., ch. 19, p. 20.

³⁸ Unpub. Autobiog., ch. 20, n.p.

³⁹ Ross, "The Voice of Youth."

⁴⁰ Unpub. Autobiog., ch. 21, n.p.

⁴¹ Ibid.

⁴² Scrapbook "1924-1925," S1, B7.

⁴³ "Stories of Famous Concert Songs," Scrapbook "1930-1935," S1, B9.

⁴⁴ Article by Livingston Larned, Westchester newspaper, Scrapbook "1930-1935," S1, B9.

⁴⁵ Scrapbook "1956-1957," S1, B30.

⁴⁶ Scrapbook "1960," S1, B33, and "1974-1976," S1, B40.

⁴⁷ Mana-Zucca, "Confessions of a Musical Prodigy," *Music Journal*, December 1955, in Scrapbook "1956-1957," S1, B30.

⁴⁸ Unpub. Autobiog., ch. 27, p. 403.

⁴⁹ Article by Hannah Polansky, reprinted in *House Congressional Record*, May 16, 1973, Scrapbook "1972-1973," S1, B39.

⁵⁰ Unpub. Autobiog., ch. 25, p. 375.

⁵¹ Scrapbook "1960," S1, B39.

⁵² Scrapbook "1928-1929," S1, B7.

⁵³ Scrapbook "1941-1944," S1, B19.

⁵⁴ Scrapbook "1936-1939," S1, B13.

⁵⁵ Scrapbook "1940-1941," S1, B19, and "1956-1957," S1, B30, and personal interview with Bradley Cassel, July 3, 2012.

⁵⁶ Scrapbook "1951-1952," S1, B25, and "1965-1966," S1, B36.

⁵⁷ Mana-Zucca, "Confessions."

⁵⁸ Review in *Musical Courier*, January 1, 1956, in Scrapbook "1956-1957," S1, B30.

⁵⁹ Scrapbook "1970-1971," S1, B38; Music S 5, B16 contains only collections of pieces through "August."

⁶⁰ Keith, "A Pedagogical and Educational Examination."

⁶¹ Hannah Polansky, "Grande Dame of Miami Music," *The Reporter*, April 11, 1971; Scrapbook "1970-1971," S1, B38.

⁶² Scrapbook "1961-1963," S1, B35.

⁶³ Scrapbook "1965-1966," S1, B36.

⁶⁴ Scrapbook "1974-1976," S1, B40, and "1977-1980," S1, B41.

⁶⁵ Personal interview with Ruth Greenfield, July 5, 2012.

⁶⁶ Ibid.

⁶⁷ Marcia J. Citron, *Gender and the Musical Canon* (Urbana and Chicago: University of Illinois Press, 2000).

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Women in the Creative Arts

A two-day conference on Women in the Creative Arts will be held at the Australian National University, Canberra, 3-5 May 2017. Papers and presentations will be invited from delegates of all gender identities, with a focus on the work of creative women. For further information, please contact Dr. Natalie Williams at: natalie.williams@anu.edu.au

The Education of Women Conductors: Could An All-Girls Club Be the Answer?

CHAOWEN TING¹

Introduction

In the past ten years, many female orchestra conductors cracked the “glass ceiling” and made several “firsts”: Marin Alsop was the first woman to conduct the Last Night of the BBC Proms and the first to be appointed music director of a major U.S. orchestra. In 2014 Elim Chan became the first female winner of the Donatella Flick LSO Conducting Competition. Additionally, Xian Zhang was recently appointed Principal Guest Conductor of the BBC National Orchestra & Chorus of Wales, and Mirga Gražinytė-Tyla assumed the post of Chief Conductor of the City of Birmingham Symphony Orchestra starting in the 2016-2017 season. Even with these exciting accomplishments and an overall increase in the number of women accepted as orchestral musicians, women are still underrepresented at the highest levels of professional orchestra conductors. Among twenty-one major orchestras in the United States, there is only one female music director: Marin Alsop of the Baltimore Symphony Orchestra. In the decade since her appointment in 2007, no other female conductor has yet advanced to lead a top-tier orchestra in the U.S.²

In recent years, orchestras have employed more and more female musicians, staff members, and members of management. The percentage of female musicians in symphony orchestras has increased significantly: in the mid-1960s, less than 10% of the musicians in the biggest five U.S. orchestras were female.³ In 2014, the figure for these five orchestras rose to 35.2%.⁴ The 2013 Orchestra Statistical Report by the League of American Orchestras showed that 46% of U.S. orchestral musicians were female.⁵ Research has demonstrated that “blind” auditions—musicians performing behind a screen concealing their identity—has helped promote gender equality in the hiring process, resulting in an increase in the number of female orchestral musicians.⁶ It is not possible, however, to evaluate a conductor behind a screen, as conducting primarily involves movement, gesture, body language, and other non-verbal communication that must be seen.

Previous research on women orchestral conductors has focused on common

difficulties encountered along their career paths, including power struggles while attempting to claim a leadership role within the organization, gender discrimination, having a masculine image of a conductor imposed on them, and work balance for women in leadership roles.⁷ As society changes and more women devote themselves to the profession of conducting, cultural perceptions gradually evolve, easing many hardships compared to ten years ago. But the pace of change is slow and the progress unsteady.

Responding to the lack of women conductors in the highest level of professional orchestras and opera houses, two programs devoted specifically to women conductors launched in 2014-15: Women Conductors @ Morley, Morley College



Chaowen Ting
(Photo by R. R. Jones)

in London, England, and the Linda and Mitch Hart Institute for Women Conductors at The Dallas Opera in Dallas, Texas.⁸ Morley College organizes several weekend workshops throughout the year, while the Hart Institute is an annual program for selected participants. As supplements to the often male-dominated conservatory education, could such women-only training environments promote the number, level, and achievement of women conductors? I attended an Opera Conducting workshop offered by Morley, where I interviewed conductors and educators including Diane Wittry, Alice Farnham, Karin Hendrickson, and Keith Cerny. In this article, I will first introduce these two women-only conducting programs and the gender issues they address. After examining all factors, I will give my opinion on whether single-sex educational environments would promote female participation and advancement in the professional conducting field.

The All-Girls Clubs

Women Conductors @ Morley

Women Conductors @ Morley was co-founded in 2014 by conductor Alice Farnham and Morley College's former Director of Music Andrea Brown. During its inaugural 2015-16 year, two phases were offered concurrently: Phase I courses were open to young women aged 16-19 or full-time students (with no age limit) new to conducting who wished to begin conducting training. Phase II courses were for female conductors aged 19 and above with the goal of advancing their conducting techniques and understanding in a particular genre, such as opera, ballet, or choral conducting. All courses were presented as two-day workshops during weekends. Phase I courses were offered throughout the U.K., including London, Birmingham, Glasgow, Oxford, and Cambridge; Phase II programs were only offered in London.

Phase I courses give beginning conductors more than hands-on conducting experience. In addition to teaching basic conducting techniques, Farnham includes body language coaching sections. She brings in successful female conductors as role models for the young conductors. During the course, she also addresses issues commonly faced by women conductors, such as leadership style, communication skills, body image, and attire for rehearsals and concerts. The goal of Phase I courses is to encourage more women, whether just beginning their musical training or long-time professional musicians, to enter the field of conducting.

Phase II courses are two-day boot camps where conducting skills are taught by renowned conductors with specific areas of expertise. Some courses offered in the 2015-2016 year include Conducting Romantic Symphonies led by Sian Edwards, Opera Conducting by Julia Jones, Ballet Conducting by Andrea Quinn, and Conducting Concerti by Rebecca Miller. These courses are suitable for both young and professional women conductors who wish to advance their techniques and develop deeper understanding of conducting in a particular style. While the content of the Phase II instruction is ostensibly gender-neutral, Farnham emphasizes that the women-only educational experience provides a unique, supportive atmosphere.

Linda and Mitch Hart Institute for Women Conductors

Dallas Opera launched the Linda and Mitch Hart Institute for Women Conductors in 2015, aiming to provide support and opportunities for talented women, with the ultimate goal of bridging the gap between early career success and future engagement with top-tier opera houses and symphony orchestras.⁹ The inaugural institute in 2015 ran for nine days and was expanded to two weeks in 2016. In addition to working with the Dallas Opera Orchestra during rehearsals and concerts, the program includes master classes with renowned conductors, seminars and discussions on issues such as repertoire selection, career progress, management, communication skills, and networking with other professionals.

The topics covered by the institute are gender neutral, but the goal of all events is helping female conductors advance in their career paths. For instance, selected participants receive broad media coverage through this highly-visible program. Each conductor receives HD video recordings of her performances with the Dallas Opera Orchestra after the program concludes. Such videos are crucial in securing guest conducting opportunities and eliciting arts management interest. Additionally, master classes with the Dallas Opera Music Director Emmanuel Villaume and Principal Guest Conductor Nicole Paiement focus on developing conducting techniques, understanding the repertoire, and working with singers. During seminars and panel discussions, Dallas Opera General Director and CEO Keith Cerny leads discussions on such topics as agency, opera management, fund-raising, and self-branding. To further assist women conductors' career progress, participants might be invited back to assist or conduct future Dallas Opera productions. In addition to the institute residency, Dallas Opera also hosts an annual summer reunion. All participants and observers are invited to return up to five years after their initial admission into the program.

Impact

The underrepresentation of female conductors in the orchestral/operatic profession has various contributing factors. Fundamentally, not many women choose conducting when they start music education. A lack of women conductor role models paired with gender stereotypes and reinforced by music educators likely play

a role in this matter. The women who do choose to pursue conducting commonly encounter gender-influenced obstacles that hinder their advancement to the top level of the field. Most of these challenges are beyond the control of women conductors, such as employment equality in the hiring and promotion process, gender perception, and discrimination. On the other hand, there are some areas firmly within their control where women conductors can take action to help spur the process: being prepared musically and technically when chances become available, making oneself more marketable with superb PR materials and interview skills, and networking with other conductors and arts managements.

Some long-standing professional development opportunities for women conductors do exist, such as the Taki Concordia Fellowship founded by Marin Alsop, the Women Conductor Grant from the League of American Orchestras, or the Seminar for Women Conductors sponsored by the same organization. Nonetheless, the impact of these programs is rather limited as the League initiatives are one-time events, and only one Taki Concordia fellow is selected every two years. Additionally, these programs are limited to female conductors with certain experience or who are already well-established in their careers. Women just entering the field of conducting, who could use the most encouragement, are not served by these programs.

The two new regularly-run conducting programs for women are more inclusive in that they are designed to benefit female conductors in different stages of their training and careers. Phase I courses of the Morley program opens a door for any woman willing to step up to the podium, even if she is just curious to learn a little bit more about the conducting profession. Women participants may be young people just beginning their musical education or professional musicians including singers, instrumentalists, and vocal coaches. Phase II programs open more windows for those who are already established in the field, helping women conductors grow and advance their conducting abilities for specific genres or styles. Having role models from various areas of expertise may also broaden participants' horizons while improving their techniques, musicality, and musicianship. The Hart Institute is open to talented female conductors with a strong commitment to the field of opera. In

addition to providing musical training, the Institute helps conductors develop professional tools such as communication skills, personal branding, and career management to use to further their own career progress.

Gender Issues in Conducting

In addition to giving women conductors targeted support and opportunities, what are other benefits of women-only training programs? Are certain gender-specific matters better discussed within a single gender? Do women learn better with female peers than in a mixed-gender setting? Below I will discuss several gender-related challenges women conductors commonly face and whether a single-sex conducting course would better address such issues.

Gestures and Perception

It is debatable whether conducting education should be gender specific. The job of a conductor is to use everything physical and psychological—eye contact, body language, gesture, leadership skills, and charisma—to provoke musical responses from an ensemble. Diane Wittry, author of *Beyond the Baton* and a conducting educator, suggests that teaching conducting is about helping each individual find his/her own way of expressing musical ideas that receive desired musical responses. Because everyone has a different physical build, height, length of arms, etc., regardless of gender, there is not an obvious justification for generalized separation based on the conductor's gender.¹⁰

Aside from finding the suitable gestures for each individual conductor, it is equally important, if not more, for conductors to understand the perception of their movements. Even when men and women use similar body language, their approaches may be perceived differently according to gender. Alsop points out that different societal interpretations of a conductor's physical gestures could affect music-making by the orchestra: "I think it really is advantageous to be able to speak with women about the reality of how their gestures are interpreted. It's useful to have a safe place to talk about it, where everyone's a woman and we can say, 'that gesture looks girly and it's going to be interpreted in such-and-such a way.'"¹¹

Alsop's statement echoes Judith Butler's theory, "gender performativity," which asserts that gender identities are formed through performative repetition of certain traits recognized by a society.¹² Since the stereotypical image of a conduc-

tor is a strong masculine figure, female conductors are discouraged from showing femininity for fear of being labeled “girly.” Women are expected to present masculine characteristics on the podium in order to be accepted to do their jobs. This supports findings from my previous research on the image of female orchestral conductors: with more women seen on the podium, there is a wider acceptance of differences projected from the podium than there was ten years ago, but a non-masculine, gender-neutral image of the conductor has not yet been established.¹³

It is understandable that, based on Alsop’s past experience, she recognizes the ability to emulate so-called masculine mannerisms as a must for every conductor. In a 2000 interview, Alsop stated: “[I]f I am very strong to you as a woman...people say: ‘Oh she’s a bitch.’...‘Oh my god, she’s too macho’...but if a man does that, people melt, ‘Oh he’s so manly.’ If a woman is very...frilly and delicate they say, ‘Oh it’s too light-weight, it’s too feminine.’ If a man’s like that he’s ‘sensitive.’”¹⁴

Sixteen years have passed since Alsop’s interview, and more women have entered the top levels of the conducting profession. I have high respect for Alsop for her pioneering achievements and advocacy for women conductors, but I believe it is time to assert a more diverse and inclusive image on the podium. Female conductors might use different movements and gestures, but only in the same way that shorter or taller male conductors make adjustments according to their own body types. Conductors of any gender should change a weak gesture because it does not reflect the music or provoke the desired sound, not because someone might view it as “girly.” Women conductors should not feel obliged to move like their male counterparts in order to be accepted in the profession. Pedagogically, instead of imposing the expected characteristics and traits of the masculine gender on students of both genders, conducting mentors ought to guide each person in finding his or her own way to convey musical intents and to inspire corresponding musical responses. This approach should not require a same-sex training environment, or a “safe place to talk about issues.”

Power and Confidence

Conducting and ensemble directing certainly involve more than gestures and conducting techniques. A conductor needs

to have broad knowledge of repertoire; a thorough understanding of music; strong interpersonal, communication, and leadership skills; charisma; and vision, among other skills. Even with all of these tools under their belts, Alsop, Cerny, and Farnham all agree that women conductors face certain challenges more than their male peers.

For Alsop, the main issue is power. “[F]rom my experience, the biggest challenge for women would be about how to deliver a gesture that elicits a powerful sound without any kind of apology.”¹⁵ Cerny similarly observed that conductors participating in the Hart Institute program tended to be apologetic when making a musical demand.¹⁶ He sees this issue related to women lacking self-confidence as described in the article “Confidence Gap” by Katty Kay and Claire Shipman.¹⁷ An article discussing women and career, its subtitle reads “Evidence shows that women are less self-assured than men—and that to succeed, confidence matters as much as competence. Here’s why, and what to do about it.” Similarly, in addition to teaching conducting techniques, Farnham makes it a point to bring in a body coach in order to address physical awareness and confidence-building with participants for her Morley Phase I courses.

Power, competence, and confidence are closely tied to each other in pursuing leadership roles as many studies find self-confidence correlates to success.¹⁸ There are, however, two sides to the issue of “confidence gap”—women not feeling powerful and confident in their positions, or women simply not being regarded as powerful and confident for what they do, regardless of how they really feel. Kay and Shipman address the first scenario by citing body evidence showing that women are less

self-assured than men. They conclude that “men overestimate their abilities and performance, and women underestimate both. Their performances do not differ in quality.”¹⁹ Anthropologist Daniel Grunspan, instead, focuses on the other side of the issue. A recent study by his team shows that male college students drastically undervalue their female peers and over-rate the males.²⁰ Thus, a “chicken-egg” dilemma presents itself here: do women really have less self-assurance than men, or do men consistently regard their female counterparts as less confident and less capable? One could also argue the causality that women are less self-assured than men because the society consistently taught them so.

Addressing these generalizations of gender difference could be useful in a conductor’s training if the knowledge is well applied. Alsop is absolutely correct about the importance of understanding how one’s behavior and movements are interpreted. Conducting, after all, is all about predicting how an ensemble would respond to a conductor’s presence, gestures, body language, and verbal communication. Cerny’s observation connects findings of the above-mentioned studies: when a woman is apologetic, she is more easily perceived as less confident about herself, and further interpreted as being less competent at what she does.

Looking at my own conducting training, I have received comments from various mentors that I was too “polite” or was not showing enough power for an intense musical passage like the opening of Tchaikovsky’s Symphony No. 4. I always associate this issue with my own personality and body type rather than my gender. After years of trying to copy other conductors, I have come to an understanding that each body type requires specific adjustment of

Women Conductors

The Dallas Opera announced that it is committed to running the Linda and Mitch Hart Institute for Women Conductors for twenty years, according to general director and CEO Keith Cerny. He commented: “If you look back 25 years, the gender balance for general directors of major opera companies and artistic directors hasn’t really budged. And I certainly hope we’ll see a faster pace of change going forward, but I’m mindful of the fact that looking back the last 25 years, it’s been a very slow change.” In its second year, the organization saw a 50 percent jump in applicants, from 103 representing 27 countries in 2015, to 156 from 31 countries in 2016.

Five women will conduct the Symphony Orchestra of São Paulo, Brazil, during the 2016 season: Naomi Munakata (Brazil), Maria Guinand (Venezuela), Nathalie Stuzman (France), Valentina Peleggi (Italy), and Marin Alsop (U.S.), conductor of the orchestra since 2012. Eleven women conducted at the Lucerne (Switzerland) Festival in the summer of 2016.

conducting movements. A powerful gesture used by another conductor will not have the same effect with me since our bodies have different shapes. Some male colleagues of similar build—who are tall and thin—and I share the opinion that it is natural for us to express lyricism and fluidity with our long arms. When it comes to showing intensity, a conductor with more body weight might seem more grounded with extra strength. Everyone is individual and unique, and conductors of every stage continue to seek the most effective ways suitable for their bodies to invoke the desired music making.

As studies show that each gender has its tendency and marked difference, it is important for women conductors to be aware of such differences and how they are perceived. A single-sex environment allowing participants to observe each other's conducting, use of body language, and various styles of communicational and leadership skills is certainly beneficial. Women should acquire the knowledge and awareness that many people often underestimate and undervalue them, or wrongfully associate confidence with competence. These findings should not require women to behave like men, or to impose a masculine performativity on women. There should not be only one type of confident and powerful conductor; female conductors should be encouraged to present a more diverse and inclusive presence on the podium.

Clothing

During individual interviews, both Farnham and Cerny identified women conductors' attire as an issue to be addressed.²¹ Farnham discussed hairdos and what to wear in rehearsals and concerts with Phase I conducting students. Cerny did not include this topic in the Institute's first year program, but did comment on various styles of concert attire of the participating conductors. Interestingly, my previous research also found that music critics tend to pay more attention to female conductors' appearances and outfits than to that of male conductors.²² Commentator Anthony Tommasini, former Chief Music Critic of the *New York Times*, felt the need to comment on conductor Marin Alsop's attire in addition to her music making in a 2007 review: "Ms. Alsop...looked as dapper and dynamic as ever in her customary black slacks and stylish jacket." The editor found this a salient enough detail to include in the headline of the concert review, "Baltimore's New Maestra with

Contemporary Flair."²³ Two years prior, the former Chief Music Critic of the *Boston Globe*, Richard Dyer, made the observation that "Alsop, dressed in a long white coat and black slacks, is a no-nonsense conductor."²⁴ Without the description of the conductor's attire, these two concert reviews would have been just as valuable.²⁵

It is still true in 2016 that women in the public eye are often evaluated by their appearances over their professional abilities. One salient example is the focus on Hillary Clinton's wardrobe, hairstyle, and fashion choices, which has been an ongoing theme in the media since her time as First Lady, followed by her Secretary of State days, all the way to her presidential campaign. A 2013 study by "Name It Change It," a media-monitoring project of the Women's Media Center, found that any description of a woman candidate's appearance, whether neutral, positive or negative, damages her favorability and voters' likelihood of voting for her. On the contrary, such media coverage on her male opponent's appearance does him no harm.²⁶ The findings can possibly be applied to female conductors. In a field where women are still underrepresented and fighting for more recognition, no comment on the conductor's appearance is the best comment.

Many female conductors choose to wear pantsuits or an otherwise gender-neutral outfit to draw minimum attention to their physical appearances. Soprano and conductor Barbara Hannigan, on the other hand, conducts in sleeveless dresses because "it's something I can move in that doesn't distract me or the orchestra.... I don't tie my hair back, either, because I never do unless I'm having a bad hair day."²⁷ Hannigan has had a unique career path toward becoming a conductor as she is first an established musician in the women-only field of soprano singing. For this reason, it might have been easier for her to fight against the gender stereotype that women have to dress in men's suits when doing what is stereotypically a man's job. Yet, as stated above, I believe that rather than emulating the gendered traits of the traditional maestro, it is time for women to present a more inclusive performativity of being a conductor, rather than being a male or female conductor.

From an educational point of view, it is important for female conductors to understand that their attire choice is an im-

portant part of the impression they make on the ensemble. One can choose to comply with the gender performativity theory and reinforce masculine traits by wearing a woman's tuxedo or pantsuit, or to show femininity and conduct in a dress or sleeveless outfit, but it should be her own conscious decision. Though a discussion on attire selection is not limited to female conductors, many male mentors and conductors do not have specific experience in this area. Including this topic in a female-only conducting seminar is certainly valuable, and would help conductors in different stages of their career paths.

Conclusion

First, I would like to applaud both programs for their initiative and work encouraging and promoting women conductors. According to the participants I interviewed, it is evident that more women are encouraged to enter the profession of conducting thanks to the Phase I and Phase II programs that Farnham designed. I spoke with fellow participants and auditors while attending the Opera Conducting workshop at the Royal Opera House. Whether singers, vocal coaches, or choral directors, these participants were inspired to step in the conducting field as a result of their participation in the program. They reported feeling less intimidated because of the supportive and friendly environment of the courses, and many of them opted to attend more than one Phase II workshop. Both the Phase II and the Hart Institute programs equip female conductors with more tools for career progression: the programs added depths of understanding about conducting and music, provided a venue to network with fellow women conductors, and addressed areas and topics related to the music business. Even though participating conductors may not reach the next steps of their career directly through such projects, they certainly help alleviate difficulties along the road.

In addition to providing inspiration, opportunity, and support to women conductors, these two programs stand out by including discussion of gender-related topics. Women conductors are forced into a unique position in their field: in order to advance their careers, they must fight the traditional perception of a male *maestro* and the expectation that women conductors should reiterate and repeat masculine behavior. Addressing these matters among women conductors in a women-only environment can

be beneficial as participants network and observe each other's work freely. That being said, rather than filtering out all "girly" gestures, movements, or outfits, conducting mentors and training programs should help each individual conductor find her own way of expressing musical ideas while understanding issues of power, confidence, and perception. I am a strong advocate that a more diverse and inclusive perception of conductors is the goal of the new performativity, and no contrived masculine identities should be imposed on any conductor, regardless of gender.

The key to a profession of equality, diversity, and inclusion is for everyone, from the underrepresented to the privileged, to understand the importance of such an advocacy. A single-sex educational program has the advantage of explicitly encouraging greater numbers of women conductors, supporting their career progress, and raising awareness of certain gender-related challenges. As for whether the two programs discussed here will produce the intended results of helping participants actually advance in career paths, it is too early to determine. The status quo of the conducting profession cannot be changed quickly enough by only a handful of initiatives focusing on women conductors. More programs addressing the issue of gender equality are needed where the power lies: with the people making decisions in the hiring process and other "gatekeepers of opportunities." As the findings of Tonic's Advance program in English theaters show, equality in the profession of performing arts will only be achieved very slowly if left to occur naturally.²⁸ With more people becoming aware of and addressing the issue of gender equality and inclusion, we can optimistically expect a more diverse performativity in the profession of conducting and more women advancing to the top levels of the field.

NOTES

¹ The author would like to thank Diane Wittry, Alice Farnham, Karin Hendrickson, and Keith Cerny for their kindness and help on the research.

² Susanna Mälkki was recently appointed Principal Guest Conductor of the Los Angeles Philharmonic beginning in the 2017/18 season, but this is not a Music Directorship.

³ The five orchestras are Boston, Philadelphia, Chicago, New York, and Cleveland; based on Goldin and Rouse's research. Claudia Goldin and Cecilia Rouse, "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians," *The American Economic Review*

90, no.4 (2000): 718.

⁴ Suby Raman, "Graphing Gender in America's Top Orchestras." <http://subyraman.tumblr.com/post/102965074088/graphing-gender-in-americas-top-orchestras>.

⁵ Heidi Waleson, "Instrumental Change," *Symphony* (Spring 2016): 32.

⁶ Goldin and Rouse, "Orchestrating Impartiality."

⁷ See Brydie-Leigh Bartleet, "Women Conductors on the Orchestral Podium: Pedagogical and Professional Implications," *College Music Symposium* 48 (2008): 31-51; Brydie-Leigh Bartleet, "'You are a Woman and Our Orchestra Just Won't Have You': The Politics of Otherness in the Conducting Profession," *Hecate* 34, no.1 (2008): 6-23; Marietta Nien-hwa Cheng, "Orchestrating Impartiality," and "Women Conductors: Has the Train Left the Station?" *Harmony* 6 (1998): 81-90; Chaowen Ting, "The Female Image on the Podium: Does It Exist?" *College Orchestra Director Association Journal* 8 (June 2015): 37-60; "Women Filling Jobs Traditionally Held by Men," *NBC Today Show*, New York, NY: NBC Universal, Feb. 19, 2004. <https://archives.nbcblearn.com/portal/site/k-12/browse/?cuecard=42016>.

⁸ In July 2016, the Women Conductors (formerly Women Conductors @ Morley) announced its new partnership with the Royal Philharmonic Society. All Phase I and Phase II courses will continue to be offered in the 2016/17 year.

⁹ "The Linda and Mitch Hart Institute for Women Conductors," *The Dallas Opera*, Dallas, TX. <http://dallasopera.org/learn/womens-conducting-institute/>.

¹⁰ Personal interview.

¹¹ Jessica Duchén, "How Marin Alsop's Classes for Young Women Conductors are Changing the Face of the Profession," *The Independent*, Feb. 2, 2016. <http://www.independent.co.uk/arts-entertainment/classical/features/how-marin-alsops-classes-for-young-women-conductors-are-changing-the-face-of-the-profession-a6848966.html>.

¹² See Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990). Judith Butler, *Bodies that Matter: On the Discursive Limits of "Sex"* (New York: Routledge, 1993).

¹³ Ting, "The Female Image."

¹⁴ Bartleet, "Women Conductors on the Orchestral Podium," 41.

¹⁵ Jessica Duchén, "Marin Alsop's Classes."

¹⁶ Keith Cerny, "What We Learned from the Women Conductors Institute," *The Dallas Opera*, Dallas, TX, Jan. 3, 2016. <http://dallasopera.org/news/2016/01/04/what-we-learned-from-the-women-conductors-institute/>.

¹⁷ Katty Kay and Claire Shipman, "The Confidence Gap," *The Atlantic*, May 2014. <http://www.theatlantic.com/magazine/archive/2014/05/the-confidence-gap/359815/>.

¹⁸ See Ad de Jong, Ko de Ruyter, and Mar-

tin Wetzels, "Linking employee confidence to performance: A study of self-managing service teams," *Journal of the Academy of Marketing Science* 34, no.4 (2006): 576-587. Self-confidence in cognition studies usually refers to self-efficacy, the feeling that one is capable of completing a certain task, which is the first level of the issue and also what the women-only conducting programs address.

¹⁹ Kay and Shipman, "Confidence Gap."

²⁰ Daniel A. Grunspan, et al, "Males Under-Estimate Academic Performance of Their Female Peers in Undergraduate Biology Classrooms," *Plos ONE* 11, no.2 (2016): e0148405. doi:10.1371/journal.pone.0148405.

²¹ Personal interviews.

²² Ting, "The Female Image," 47.

²³ Anthony Tommasini, "Baltimore's New Maestra with Contemporary Flair," *New York Times*, Oct. 01, 2007. <http://search.proquest.com/docview/433693218?accountid=13567>.

²⁴ Richard Dyer, "Alsop Leads a Riveting, Lyrical Performance," *Boston Globe*, Aug. 22, 2005. <http://search.proquest.com/docview/404969982?accountid=13567>.

²⁵ For a thorough analysis and discussion of comments on the attire of both female and male conductors by music critics, please see Ting, "The Female Image."

²⁶ Celinda Lake, Alysia Snell, et al, "An Examination of the Impact of Media Coverage of Women Candidates' Appearance." http://wmc.3cdn.net/0d817481d880a7de0a_60m6b9y.ah.pdf.

²⁷ Barbara Hannigan, "no jacket required..." *The Guardian*, Mar. 11, 2015. <http://www.theguardian.com/music/2015/mar/11/barbara-hannigan-conducting-britten-sinfonia>.

²⁸ The 2013-2014 Tonic's Theater Advance program focused on theaters in England and surveyed women in creative roles in English theaters. For the second phase of its study, Tonic's Theater is working with theater, dance, and opera companies on promoting equality and diversity. "Conductor" is also one of the subjects of the second phase survey. For further information, see <http://www.tonictheatre-advance.co.uk/about/>

Winner of the 2009 International Conductors' Workshop and Competition, Chaowen Ting currently serves as Director of Orchestral Studies at the Georgia Institute of Technology. Previous positions she held include Conducting Fellow of the Rochester Philharmonic Orchestra and Conductor and Music Director of Cincinnati Sinfonietta. A protégé of Bernard Haitink, Ting was recently named a selected participant of the Linda and Mitch Hart Institute for Women Conductors at Dallas Opera. Her research focuses on issues of musical interpretation, conducting, and gender studies. Ting is also a two-time performance-grant recipient awarded by the Women's Philharmonic Advocacy for her commitment to promoting women conductors.

Margaret Bonds and *The Ballad of the Brown King*: A Historical Overview

ASHLEY JACKSON

Introduction

The lives and works of black female composers is an area of research that has only recently begun to receive the critical attention it has long deserved. Through the study of these women and their works, we can begin to understand the unique relationships between history, race, gender, and art. The career of Margaret Bonds (1913-1972) extended from the 1930s through the 1960s, a period in which the nation's cultural and political landscapes were dramatically shaped by the Harlem Renaissance, the Chicago Renaissance, and the modern civil rights movement. As an African-American female composer, she belongs to a marginalized group of composers, not only because of her race, but also because of her gender.

More than 90% of Bonds's works contain text, confirming the importance of words and ideas to the composer. Inspired by her culture, she often set the words of black writers, while incorporating black musical idioms in her compositions. One of her most frequently performed works, the Christmas cantata, *The Ballad of the Brown King*, was written with Langston Hughes, her longtime friend and collaborator. The text focuses on Balthazar, the dark-skinned king who journeyed to Bethlehem to witness the birth of Jesus Christ. First premiered in 1954, by 1960, *The Ballad of the Brown King* was revised, orchestrated, and dedicated to Martin Luther King, Jr. By establishing the dark-skinned king as a central character in the Christmas narrative, Bonds and Hughes hoped to give "the dark youth of America a cantata which makes them proud to sing."¹

Although there have been publications about Bonds and *The Ballad of the Brown King*, current analyses present only general overviews of the work. For example, in *Black Women Composers: A Genesis* (1983), Mildred Denby Green provides a thorough biography of Bonds. In the section "Black Idiom in Larger Form," Green analyzes *The Ballad of the Brown King* with respect to keys, texture, and harmony, but she fails to discuss the relationship between the music and the text. In the more recent *From Spirituals to Symphonies: African-American Women Composers and Their Music* (2007), Helen Walker-Hill

expands on Green's research with newly-discovered scores and biographical details, while considering how social movements, race, and gender shaped Bonds's career and informed her compositional style. She provides important details about the 1954 and 1960 premieres of *The Ballad of the Brown King*, but an in-depth analysis remains outside the scope of her book. Finally, in her entry on Bonds in the *International Dictionary of Black Composers* (1999), Deborah Hawkins provides a one-page overview of the work. A study that brings together the cultural context in which *The Ballad* was written, along with an analysis of the music and the text, is long overdue.

Historical Overview

Bonds first mentioned *The Ballad of the Brown King* in a letter to Hughes on November 30, 1954. With the premiere just two weeks away, she wrote to him enthusiastically, "From the response that's coming in, there should be quite a distinguished audience to hear the first performance of



Margaret Bonds

Ballad of the Brown King."² On Sunday, December 12, the piece was performed by the George McClain Chorale at the East Side House Settlement, with Bonds seated at the piano. Consisting mostly of Christmas carols and spiritual arrangements, the program concluded with *The Ballad*, which was also listed as a Christmas carol.³

In *From Spirituals to Symphonies*, Helen Walker-Hill suggests that following the premiere, Bonds shelved the work.⁴ After the December performance, however, Bonds made the marketing and revising of *The Ballad* her top priorities.⁵ A letter from the Dean of the School of Music at Howard University in October 1955 suggests that Bonds had inquired about a possible performance of the piece at the university.⁶ Sometime following the premiere, she also decided to orchestrate the work; in December 1955 she wrote to Hughes, "It's the orchestration that really takes the time, and I want it all to be so fine that I can show it to the most distinguished conductors with no apology."⁷ Bonds believed that *The Ballad* would be

her *magnus opus*, the crowning achievement that highlighted her skills not only as a vocal composer, as she was primarily known, but also as a composer who was equally at ease with writing for orchestra.

For a work that seemed to mean so much to Bonds, it is surprising that it took six years for the second version to materialize. One possible reason is that from 1954 to 1960, she was exceptionally busy, composing among other works, *Songs of the Seasons* (1955-56), *Shakespeare in Harlem* (1958), *Three Dream Portraits* (1959), and a *Mass in D Minor* for four-part chorus and organ (1959).⁸ She also increased her involvement with local organizations including the Margaret Bonds Chamber Music Society, the Community Church of New York, the Harlem Cultural Council, and the Harlem Jazzmobile. It is also possible that she and Hughes put *The Ballad of the Brown King* aside until 1960, when it became clear that the cantata's message strongly resonated with that of the growing movement for civil rights.

In the months before the December 1960 premiere, Bonds was, at least in part, relying on the civil rights movement to help promote the upcoming performance. On August 24, she told Hughes that Maya de Los Angeles, who headed the King movement, expects to use *The Ballad* on Christmas for the King Movement.⁹ On October 15, she wrote to Hughes, "On October 30th at the Village Gate, the press will assemble for the cabaret for SCLC [Southern Christian Leadership Conference]. Then they will be told of 'The Ballad of the Brown King.'"¹⁰

The world premiere of the "revised and extended" *The Ballad of the Brown King* took place on December 11, 1960 at the Clark Auditorium in the YMCA on 50th Street and 8th Avenue in New York City. Theodore Stemp led the Westminster Choir of the Church of the Master, while Bonds conducted the New York City College Orchestra.¹¹ Dedicated to Martin Luther King, Jr., the performance was held as a benefit for SCLC.¹² Bonds's daughter, Djane Richardson, recalled that a "jampacked" auditorium gave Bonds a standing ovation following the performance. Djane and her friends were ushers for the concert, and everyone who could, chipped in to help make the performance possible.¹³

The premiere was nationally broadcast on a CBS program entitled *Christmas USA*.¹⁴ As the piece enjoyed successful national performances, Bonds grew even more confident of its message. In a letter dated May 31, 1961, she wrote to Hughes from Chicago, "Everything has been placed at my disposal here – and the 'Ballad of the Brown King' – the RIGHT kind of propaganda is off to a good start."¹⁵ This is the first letter in which Bonds described *The Ballad* as a work of "propaganda," a term she would use again just over one month later.

On July 7, 1961, Bonds told Hughes that Irving Bunton, who would conduct a performance of *The Ballad*, had requested their insight into the piece. While she proposed to Hughes that he write a brief program note for this particular performance, she included specific ideas for him to consider. "Please do not mention the music... the propaganda should take precedence... except that it might be good to mention the idiom. Most of the piece is based on 'Nobody Knows the Trouble I See.'... Use your own judgment. I honestly want the propaganda of this piece to spread all over the world. Further, in composing of the music I compared the march on Montgomery with the ride of the desert."¹⁶ Over her enormous work on revising and orchestrating the piece, she wanted "the propaganda to take precedence." In other words, the music was to be a means to the message of the text.

The piano/vocal score of *The Ballad of the Brown King* was published by Sam Fox in November 1961, while the orchestral score was available for a limited time through Theodore Presser. Following its publication, *The Ballad* was often performed at Christmastime by high school, college, and church ensembles. In 1963, Bonds attended performances of the piece in Los Angeles and the Bahamas. Three years later, in March 1966, the African premiere took place at the University of Ibadan in Nigeria.¹⁷

Conclusion

Beginning in the 1950s, black "composers wrote music...that evaded social context," and Bonds continued to compose works with a message of pride in black identity.¹⁸ *The Ballad of the Brown King* was written with a purpose, for, as she stated, "It is a great mission to tell Negroes how great they are."¹⁹ Although inspired by the civil rights movement, the work's message, that encourages all to embrace

the "true concept of Brotherhood toward people of color throughout the world," remains one that is a poignant and relevant message for audiences today.²⁰

The Ballad certainly possesses a character lighter than that of her other Hughes settings, such as "The Negro Speaks of Rivers" and *Three Dream Portraits*. A unique composition among her oeuvre, the cantata incorporates the dramatic, Neo-Romantic style of her art songs with the charming simplicity of her spiritual arrangements. Through her use of musical quotations and black musical idioms, Bonds gave the "populace" a work that was accessible, a work of pure enjoyment. As a piece that successfully brings together African-American musical traditions within classical forms, it is unfortunate that there are no commercial recordings of the work. On September 22, 1960, she expressed to Hughes that her primary goal was to get a recording of "one good performance."²¹ Fifty years later, that goal remains unrealized. In addition, the 1961 piano/vocal score is currently out of print, and the orchestral version was never published.

The Ballad of the Brown King powerfully reflects the influences of the historical and cultural contexts in which it was created and revised. Through the critical study of the lives and works of African-American composers, we can begin to craft not only a more comprehensive history of American classical music, but also of how American composers were shaped by the unique political and social movements during which they lived. Music gave a voice to the civil rights movement, and it is my hope that Bonds's voice, her response to the movement with *The Ballad of the Brown King*, will encourage further re-

search on how the movement affected the works of American composers.

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NOTES

¹ Bonds to Hughes, December 20, 1964, Langston Hughes Papers.

² In the correspondence between Bonds

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and Hughes, there is no reference to *The Ballad of the Brown King* prior to the November 30 letter. Therefore, it remains unclear how long it took for her to compose the work. Bonds to Hughes, November 30, 1954, HWH Papers.

³ East Side House Settlement Concert Program, December 12, 1954, MB Collection.

⁴ Walker-Hill, *From Spirituals to Symphonies*, chap. 4.

⁵ On December 27 1955, Bonds wrote to Hughes, "Last night I couldn't sleep, so I analyzed what I must accomplish in 1956...first, 'Brown King'; second, a Chamber Opera; third, 'Job,'" HWH Papers.

⁶ The dean, however, informed her that the choir's upcoming schedule had already been determined and therefore could not consider performing the piece. Warner Dawson to Bonds, October 3, 1955, MB Collection.

⁷ Bonds to Hughes, December 27, 1955, HWH Papers.

⁸ Walker-Hill, *From Spirituals to Symphonies*, chap. 4.

⁹ Bonds to Hughes, August 24, 1960, HWH Papers.

Meet Five New IAWM Members

My Passions and Inspirations as a Composer and Pianist

FRANÇOISE CHOVEAUX

My father was a painter and an architect, and while he was painting, he always listened music, especially to Bartók, Prokofiev, Debussy, and Ravel, and no doubt that's why I have been passionate about music, and particularly music from that period. When I was about fourteen years old, I decided to become both a composer and a pianist, and I was fortunate enough to study with a great pianist and teacher who had been a student of Alfred Cortot. After three years at the Lille Conservatory in France, I was awarded my first prize plus other prizes in chamber music and organ composition. I then studied at the École Normale de Paris and traveled to the United States, spending a year at the Peabody Institute and two years at Juilliard. I adored New York—the people, the town, the energy—and I later wrote a number of pieces inspired by this city.

I inherited my father's love of art. When I was young, I preferred to spend hours alone creating my drawings while beautiful music floated in the air. Although I never considered becoming a professional artist, I now regularly collaborate with art museums where I perform and write music. I had a residency at the Musée Coubert in Ornans, France in 2013, and I composed

¹⁰ Ibid., October 15, 1960.
¹¹ Walker-Hill, *From Spirituals to Symphonies*, chap. 4.

¹² Advertisement for 1960 premiere of *The Ballad of the Brown King*, HWH Papers.

¹³ Djane Richardson, interview by Helen Walker-Hill, NY, NY, October 8, 1990, HWH Papers.

¹⁴ Walker-Hill, *From Spirituals to Symphonies*, chap. 4.

¹⁵ Bonds to Hughes, May 31, 1961, HWH Papers.

¹⁶ Ibid., July 7, 1961.

¹⁷ Walker-Hill, *From Spirituals to Symphonies*, chap. 4.

¹⁸ Samuel A. Floyd, Jr., *The Power of Black Music: Interpreting Its History from Africa to the United States* (New York: Oxford University Press, 1995), 161.

¹⁹ Bonds to Hughes, November 4, 1960, HWH Papers.

²⁰ Sanctuary Choir of The Church of Christian Fellowship Concert Program, Los Angeles, CA, December 24, 1961, MB Collection.

music that was inspired by the famous painter: two orchestral works—one inspired by *Le Chêne de Flagey* and one inspired by *L'Origine du Monde*—plus an album of music for piano inspired by the places near Ornans, where Courbet painted. In 2010 the LAAC, Lieu d'art et action contemporaine, in Dunkirk, France, organized a special



Françoise Choveaux
(photo by Bernard Dauphiné)

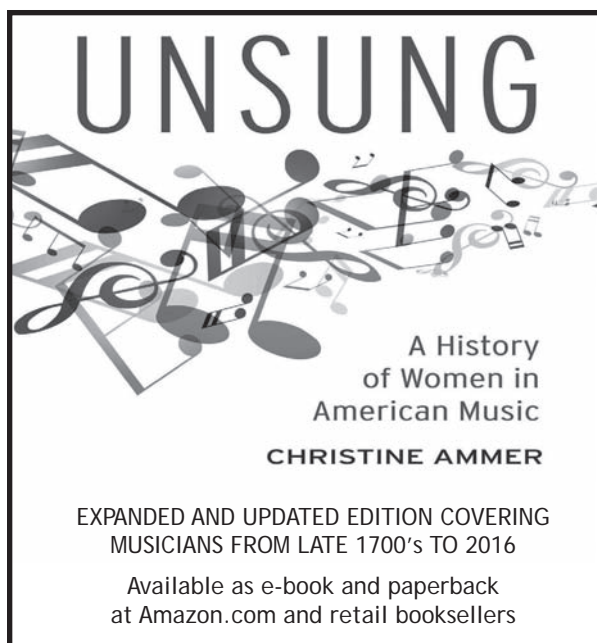
exhibition of Jacques Doucet's paintings. I chose one of them and wrote a piece for piano solo called *The Irresistible Cobra*, which I played for the first time at the museum when the exhibition was inaugurated. For the same museum, I had previously written *Miniatures lyriques* for piano solo, inspired by an exhibition of famous paintings from the 1950s (Hans Hartung, Alfred Menessier, etc.). I have also collaborated with the National Museum of Reykjavik (retrospective of André Masson), the Beaux Arts Museum of Roubaix (portraits by A. Van Hecke), and the Beaux Arts de Lille.

²¹ Bonds to Hughes, September 22, 1960, HWH Papers.

Throughout her academic and professional careers, harpist Dr. Ashley Jackson has demonstrated a commitment to diversity and inclusion within higher education and the performing arts, firmly believing that a deeper understanding of cultural and ethnic diversity is critical to intellectual and artistic development. As a recipient of the Theodore Presser Award, she pursued her doctoral research on black female composer Margaret Bonds and presented her findings in lectures at the Studio Museum of Harlem, WMP Concert Hall, and the University of North Carolina. She is currently on faculty at Vassar College, and serves as the Deputy Director of The Dream Unfinished, a diverse collective of classical musicians and activists who promote NYC-based civil rights and community organizations through concerts and presentations. She holds a Doctor of Musical Arts degree from the Juilliard School, a Master of Music degree from the Yale School of Music, and a Bachelor of Arts degree from Yale University.

I have enjoyed writing music for film and radio, and I have worked with theater and dance companies. I especially like to work directly with musicians in chamber groups as well as orchestras. I composed works for and performed with the Vilnius, Debussy, Ravel, and Rimsky-Korsakov Quartets, among others, and I composed a series of three symphonies for strings that have been performed by several orchestras. My Violin Concerto No. 2 was played in a series of concerts in the main cities of Lithuania by the Lithuanian National Philharmonic Orchestra. I have performed with orchestras throughout Europe and at many international festivals, such as the Spoleto in Italy; the Kent in England; the Valencia, San Pere de Rhodes, Malaga, and Girona Festivals in Spain; the International Festival of Antwerp, and many others. I had world premiere performances at international composition festivals in Vilnius and St. Petersburg. I have also performed in Asia—in Japan and Seoul, South Korea—and in South America in Bahia, Brazil and at the Festival of São Paulo. In the United States I have played at Carnegie Hall, Lincoln Center, and elsewhere in New York and in various other cities.

As a pianist I am particularly known as an interpreter of French music. Early in my career, I performed the complete works for piano (world premiere) of Darius Milhaud. Milhaud's wife, Madeleine, attended some



of my performances and premieres and requested that I record all of Milhaud's music for piano (Koch Discover International). After one performance she asked: "How many opus numbers do you have?" She was the person who, most of all, encouraged me to spend more time composing.

I have traveled the world as both a performer and composer. I have kept a notebook about my tours, my adventures, and my experiences in the different countries, and I am writing a book which I plan to publish. I am dedicating it to my children, and I hope it will inspire them to pursue their dreams and be courageous. Currently, I am composer in residence for two years (2015-2017) in Tourcoing in northern France near the border with Belgium. I love it! I work with the Music Conservatory, MUba (Beaux-Arts Museum), and the theater. I like the town, which I call "little New York" because it is developing so quickly.

I consider myself to be an artist, not just a pianist or composer. My personality, my character, and my creations have been influenced by all of the artists I have met in various fields. My life is filled with emotions and with colors which I then transpose into my music. My works are inspired by writers such as Ronsard and Cocteau, by paintings, by choreographers, and by talented musicians. I love nature and enjoy being in quiet places to admire the sea, the mountains, the lakes, and all the marvelous places in the world. There is no end to the extraordinary surprises: this is a gift of life. (For additional information, please visit my website at francoisechouveaux.fr.)

Tales of a Travelled Piano

ELISABETH GOELL

When I was a young student living in Heidenheim in Southwest Germany, music was an important part of our family life, and I learned to play several different instruments: the recorder, flute, guitar, and piano. Singing in the highly specialized chamber choir of my school brought me into contact with five centuries of Western music. However, I did not apply myself seriously enough to the piano and hence found that I was unable to attempt the entry exam to the Musik Fachhochschule in Stuttgart.

I was at a loss as to what I should do with my life, and I went to Paris as an *au-pair* in order to consider my options. I met several Irish musicians in the underground, where I did regular busking [performing] sessions to earn some money, and they inspired me to visit and subsequently immigrate to Ireland. I enrolled in the Municipal School of Music in Limerick and studied piano seriously, which earned me a piano teaching degree with the Royal Schools of Music, London. I began to ponder the fact that I was not playing any music by female composers. Moreover, I had not even come across a single female composer until serendipity placed a copy of Fanny Hensel's piano music in my hands. My journey of discovering and seeking music by women composers had begun.

After eight years in Limerick, I married and moved to Northern Ireland, where I continued to teach piano. I realized, however, that my greatest musical gift was my voice. I returned to being a student, apart from being a mother to three young children. I began voice studies at a local level, enabling me to win a Lieder prize with an attached bursary at the National Level in Dublin. This led to voice lessons in London, where I studied with outstanding teachers and performers (Paul Farrington, Emma Kirkby and Judith Sheridan) culminating in a master's degree in voice performance.

On a visit to Amsterdam I met my accompanist, Lauretta Bloomer, whose friendship and musicianship have been a privilege and joy over these past two decades. Coming to the world of singing at such a late stage in life presented a huge challenge. I sang at weddings and funerals, but I also desired a more classical outlet; by presenting music of unknown and unduly neglected women composers, I was able to offer concert venues a more balanced programme containing both male and female composers. I began to devise creative performance ideas for concert programs; for example, women who set familiar Irish poetry to music, women composers on the themes contained in the Christmas story, and so on.

I searched for music in second-hand music and antique shops as well as publishing houses in Germany, France, and England, and I established contact with the International Archive for Women and Music. The treasures gradually began to reveal themselves. One result of my search was a CD entitled *Out of the Mist of Time*, with twenty-six songs by women composers from the nineteenth and twentieth centuries, such as Muriel Herbert (a very noteworthy English composer from the early-twentieth century, about whom I am hoping to write my PhD dissertation), Alma Mahler, Ethel Smyth, Pauline Viardot Garcia, and Augusta Holmes. Another disc, titled *Christmas Carols by Women Composers*, includes a variety of styles: a song with complex and dense layers by Lili Boulanger, a simple folk-like song by Luise Greger, and artfully-shaped miniatures by Rebecca Clarke and Fanny Hensel, to name a few.



Lauretta Bloomer and Elisabeth Goell at a performance of *Tales of a Travelled Piano*

A third recording was the result a performance I gave in Donegal, Ireland. After the concert, I had the privilege of being

invited to the house of the owner of the W. Wieck piano, Professor Anne Crookshank. Her family lore told that the Wieck piano had been purchased in the middle of the nineteenth century from Clara Schumann, in person, together with Robert Schumann's practice organ. The piano has no serial number and is therefore deemed to have been made especially for Clara herself by her cousin Wilhelm Wieck in the early 1840s.

With the owner's permission, a grant from the Arts Council of Northern Ireland, and coupled with the technical support of Henderson Piano Technicians in Derry, my accompanist and I recorded all of Clara Schumann's songs, placing them into the context of her life. The idea for doing this occurred to me after I asked myself the question: What led Clara in her choice to set this particular piece of poetry to music rather than another piece of poetry? Based on my own life, I felt that at certain times, certain poems will call forth a special resonance within me, depending on the situation I myself am in. This led to some interesting insights into Clara Schumann's life. The CD, *Clara Schumann – A Life in Song*, containing twenty-nine *Lieder*, was released in 2007.

The extraordinary fact that an Irish family had both the means and the desire

to travel to Dresden and purchase these musical instruments in the middle of the nineteenth century, less than two decades after the Great Irish Famine, led me to do extensive research at the County Donegal archives in Lifford, which houses three boxes of family "stuff," including one box with music. It was a woman, the "lady of the house," who, through her choice of hand-copied music, provided me with a valuable insight into her own personal Irish cultural perception, apart from her tremendous skills as a pianist.

Because of my involvement with Clara's piano and her songs, I came into contact with Dr. Una Hunt, a pianist from Dublin. During Una's formative years she had asked herself: Are there no Irish classical composers? In 2003 she was invited to the National Library of Ireland by its curator to examine the Jolly and Additional Music Collection housed there. After more than six months of labour, she produced a comprehensive catalogue of what she had found: a huge number of Irish composers of the eighteenth and nineteenth centuries and their music. Una very kindly and generously shared the results of her research and cataloguing with me. This information, coupled with my own research and findings at the archives in Lifford, plus the requests by various historical and musical societies in Ireland to

give presentation talks about Clara's piano culminated (over a period of eight years) in *Tales of a Travelled Piano*. This academic work, clothed in simple story-telling language, includes a double CD recording I made in 2012, representing a tiny selection of songs and chamber music by Irish classical composers.

My research for the *Tales* brought me an awareness of the role of women in music in Ireland. Jennifer O'Connor's article "Women and Music in Nineteenth-Century Dublin" (*Journal of the IAWM* 15/1, 2009) was an excellent aid, and it sharpened my eyes for the quiet, yet very important, role of women in music as publishers, singers, composers, collectors, and editors of dance music, and of course as music teachers, pianists, and organists. Elizabeth Meeke from Dublin; Mary and Ellen O'Leary from Tralee, County Kerry; and pianist Elizabeth O'Brion from Limerick, a former student of Clara Schumann's, are just some of the names I will mention here.

The Lost Roses of Summer, a word play on that most famous song from *Irish Melodies* by Thomas Moore, a by-product of all this research, is another new concert program I plan to take on the road either with piano or harp accompaniment, presenting Irish and other European women composers. *A Stroll Through Time with Irish Composers*, a further program for voice and piano to spring from the *Tales*, also features the late pianist and composer Joan Trimble from the neighbouring town of Enniskillen in Northern Ireland.

Tales of a Travelled Piano, apart from being in book-form with two accompanying CDs, also exists in a successful concert version. The "voice" of Clara Schumann's piano, through my scripted narration, opens with Clara's Piano Trio and presents the music of nineteenth-century Ireland in songs and chamber music. Fortunately, representatives from the Leuven Institute for Ireland have heard of this program and are now actively aiding in scheduling concert performances all over Europe for *Tales of a Travelled Piano*, a tale of reconciliation to a still uncherished part of Irish musical culture and history. (If you would like to purchase the book and CDs or review them for publication, please contact Elisabeth at elisabeth.goell@gmail.com or 21, Beechgrove, Omagh, BT79 7EW, Northern Ireland.)

Tracing My Musical Journey

ELLEN RUTH HARRISON

I was born and raised in Streator, Illinois, a small Midwestern town where people used to meet at ice cream socials and listen to concerts given by the local school band. I was in the band, of course, but my musical experiences began long before this. When I was very young, I lived on



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a small street one block away from my grandmother. I visited her every day, and she played the piano for hours on end with me as her audience. I guess she thought this was a fun activity for little children. And it actually was fun for me! Looking back on my early childhood, I feel as if I lived in a sort of magic time capsule. I have much stronger memories of my early days listening to music at my grandmother's house than I do of later years at elementary and high school. I attribute much of this to the hours and hours I spent surrounded by music.

The time capsule exploded when I went to the University of Illinois in Champaign-Urbana. Like many other students, I found the experience at music school to be exhilarating. It was during this time that I began composing and switched majors from music education to composition. After graduation I kicked around Europe for a



Ellen Ruth Harrison

couple of years learning languages and then entered the graduate program at the Musikhochschule in Stuttgart, studying composition with Milko Kelemen, analysis with Helmut Lachenmann, and electronic music with Erhard Karkoschka. My colleagues and I went to Darmstadt and Donaueschingen, soaking up as much music as we could and feeling awed that we were able to be part of these storied institutions. After completing this program, I went to UC Berkeley and studied with Edwin Dugger, Richard Felciano, Andrew Imbrie, and Olly Wilson. I then spent two years in Paris as a recipient of UC Berkeley's George Ladd Prix de Paris before returning to the Midwest, this time to Cincinnati, a city with long-standing musical traditions.

Given the rather sheltered nature of my early upbringing, it is astounding for me to think of the paths my life has taken. My travels and studies have exposed me to many different types of music and have inspired me to explore a variety of different approaches in my compositions. Extra-musical ideas often serve as a point of departure, whether through evocative language, visual arts, book reviews, even conversations and restaurant menus. Whatever the source of inspiration is, it conjures up some sort of imagery that grabs me on a very el-

ementary level. This imagery might help me express a mood or atmosphere, or create some kind of character, such as a charlatan, a masked being, a diva, a she-devil. In *La Danse du Baladin* for solo flute, the performer is a charlatan who takes the listeners along a twisting and turning path in search of unknown treasures only to deceive them at the end. In *Masques et Visages* for oboe quartet, the oboe portrays a series of contrasting characters akin to the many and varied expressions of the masks one might see at a Venetian masked ball. The strings provide a web of sound behind the masks, at times appearing as phantoms in the shadows, and at other times bursting forth in a flash of color.

Seven Devilish Pieces was inspired by a comic situation that occurred during my residency in Paris. In a conversation with several colleagues, a casual remark referring to "this devilish piece" was interpreted as "seven devilish pieces." This misunderstanding sparked my imagination, and led me to investigate the devil's portrayal in various disciplines, which, in turn, triggered a multitude of musical ideas. *Salad Bar* for flute and viola takes a poetic-sounding menu from a terrible and undeservedly snobbish restaurant on the Baltic Sea as its point of departure. The music reflects the colorful language of the menu with an acerbic twist or two. Salads do generally have a bit of vinegar in them. And thus all forms of life experiences can provide inspiration.

In tandem with my fondness for extra-musical sources of inspiration, the idea of musical traces has fascinated me for some time. Just as I have found traces of other music within my own, such as the shakuhachi-inspired pitch bends in *La Danse du Baladin*, I have also found traces of my earlier music in later pieces and have, at times, deliberately taken an earlier piece as a source for a new work. In *Fossils*, I took fragments of a solo clarinet piece and wove them into a texture of piano and string quartet to create a companion movement to Saint-Saëns' "Fossiles" for concert:nova's *Carnival of the Animals* music and dance project. I found this concept to be intriguing and subsequently wrote another movement for the same ensemble in which I excavated material from *Fossils* to create a trace or echo of the work. The deconstruction of one work led to the construction of another, a concept I intend to keep exploring.

As an active composer, I have created works for a variety of ensembles and have received numerous awards and commissions from organizations such as the American Guild of Organists, the Fromm Music Foundation, IBLA European International Competition for Composers, and the Ohio Arts Council. I have also had the pleasure of working with several members of the Cincinnati Symphony Orchestra. Their stellar performances and insightful comments/critiques have been a true inspiration for my artistic endeavors. My music has been widely performed both in the United States and abroad by a diverse range of performers such as the San Francisco Contemporary Music Players, Earplay, Octagon, Parnassus, Left Coast Chamber Ensemble, Empyrean Ensemble, the Lydian String Quartet, concert:nova, and the CSO Chamber Players.

Along with composing, I have spent a good deal of my life teaching. In Cincinnati I teach composition as an Adjunct Instructor at the University of Cincinnati's College-Conservatory of Music. I also teach composition, theory, and musicianship at UC's CCM Preparatory Department. The interaction with students and faculty broadens my horizons again and again. I am grateful for all of the opportunities and experiences I have had and am happy to join the community of like-minded music lovers at the IAWM. Through my teaching and compositions, I try to share the richness of my musical life with students, performers, and audience members. I want to pass on my grandmother's gift: that total immersion in and love of music.

Unearthing New Repertoire

KIRSTEN JOHNSON

My career as an international pianist and recording artist is now well established, but my early musical upbringing was so haphazard that it is quite extraordinary that I was not only accepted at the University of North Texas but was awarded a full Teaching Fellowship in Piano. That was followed by a Rotary International Foundation Scholarship to study in Vienna at the Hochschule für Musik und darstellende Kunst.

During my year in Vienna, I was invited to Albania to give a piano master class and recital. I stayed in the home of composer Ljazar Morcka, who had been sent to a labor camp during the Communist regime. Hearing his story, and meeting

other composers, inspired me to delve into the Albanian piano repertoire. I made two additional trips to Albania in the 1990s, once playing a Mozart concerto with the Chamber Orchestra of Tirana, another time playing a solo recital at the Opera Grand Hall. I collected scores from the National Archives and was given music by many composers, and this became the subject of my doctoral dissertation.

I wrote to quite a few record labels before I found one, Guild (www.Guild-music.com), that liked the idea of a disc of Albanian piano music. This was my big break into the recording industry. The disc *Këngë* received great reviews and established me as an international name. I recorded a second disc of Albanian music, *Rapsodi*, and toured Albania under the auspices of the American Embassy. I played a televised concert to a hall filled with dignitaries and VIPs.

In the meantime, Guild received a request from the University of Zurich Bibliotek for a pianist to record some music from their archives by two composers, Hermann Goetz and Heinrich Schulz-Beuthen. I never heard of these composers. I remember being sent a huge package of music, which I sight-read through, and agreed to record. I was charmed and impressed by the music and thought the repertoire definitely merited a recording. I learned the music in nine months, and then spent four days recording more than two discs worth of music. The biggest piece is the *Alhambra Sonata* by Schulz-Beuthen; it evokes the palace in Grenada, Spain, with runs, trills, lush harmonies, and expansive sonorities. The two Goetz sets are great concert works that require an advanced technique. All of these pieces are world premiere recordings, introducing this unknown repertoire to the wider listening public.

For my next project, I spent six months researching and planning a recording of Aaron Copland's piano music. I am an American by birth, and although I married a Brit and have lived in the UK since 1994, I am very proud of my American heritage and wanted to promote American piano

music. But the new producer with whom I was working (for a different label) was convinced that the Amy Beach repertoire was a better way to go. I was worried about being pigeon-holed as a woman pianist who recorded women's piano music. There are quite a few stories about how the Amy Beach project came together—I will leave that for another time—but needless to say, it was not an easy project, and it grew bigger as time went on.

The final result, four discs of the complete piano music of Amy Beach for Guild, is a feat of which I am proud. The research involved in unearthing forgotten manuscripts and first editions was the fun part—delving into Library of Congress archives and finding scores at my alma mater—University of Missouri Kansas City, becoming friends with wonderful music librarians, and then having the privilege to learn this amazing music was an honor. The Amy Beach discs are now played around the world, and Amy Beach's profile as an American composer is being raised internationally.

Following on from the Amy Beach project, I was surprised to discover that Arthur Foote's piano music had not yet been recorded. Arthur Foote, also one of the Boston Six, had written many works for solo piano. I approached Delos who agreed to accept a three-CD box set of Foote's complete piano music. I decided to produce the albums myself, working closely with my recording engineer of many years, Jonathan Lane. Producing three discs worth of music was a steep learning curve, an experience that taught me a lot and made me appreciate the role a producer plays in recording.

After the Foote CDs, I had the wonderful opportunity to return to a favorite composer of my childhood, Dmitri Kabalevsky. Nimbus, based in England, liked the idea of having a couple of discs of Kabalevsky's unrecorded works and lesser known pieces. The great discovery was finding the manuscript to Kabalevsky's opus 1, *Three Preludes for Piano*, languishing in a Paris library. Nimbus Music Publishing has made available the score to this piece, and I have made the first recording ever of Kabalevsky's Opus 1.

My career has been a journey, not one I had planned but one that has gone beyond my wildest dreams. Having had the good fortune to make so many world premiere recordings that have made much unrecog-

nized repertoire available to the listening public has been a privilege and joy.

I have always composed, but only recently have I spent dedicated time in composition. My early works are for piano with some songs as well. But then, in 2006, I became more serious and started writing for other instruments. I now have written an extended work for flute, soprano, percussion, and piano; a string quartet; a cello sonata; a violin sonata; a trio for clarinet, cello and piano; a large choral work for SATB and children's choir; other choral works; a trio for flute, violin and cello; and I'm about to begin my first brass quintet. Sometimes rhythm comes first, sometimes a melody, but musical inspiration usually happens away from the piano and when I'm doing something else. I think music.

Yes, there is another piano CD being recorded this fall. It is for an independent American label and contains some wonderful American piano music, which I believe will be well received. My website is www.kirstenjohnsonpiano.com; FB is www.facebook.com/kirstenjohnsonpiano; and follow me on twitter @KirstenPiano.

Virtuosos, Sounds and Shapes

CATHERINE LEE

I was born in England and lived in the Falkland Islands and Peru before moving to Canada as a child, and I recently relocated to Portland, Oregon (USA), where I am a faculty member at Willamette University, Western Oregon University, and George Fox University. My career as a musician has also been diverse. I perform solo, chamber, and orchestral music on oboe, oboe d'amore, and English horn in a wide range of artistic settings, including classical, contemporary, and free improvisation. I have been fortunate to work with a group of musicians who have been very generous with their time and thoughts, and who have instilled in me a sense of curiosity about the music that I play and the world around me. In addition to performing and teaching, I am a researcher on the role of improvisation in both the development of creativity and voice of a performer and in the relationship between performers, audience, and space. I also write poetry and teach Body Mapping.

As a means of introduction, I would like to take this opportunity to write about three recent projects that are close to my heart. My doctoral research at McGill



Kirsten Johnson

University (Montreal) focused on the language of three of the most celebrated oboe virtuosos in the last half of the eighteenth century: Carlo Besozzi (1738-1791), Johann Christian Fischer (1738-1800), and Ludwig August Lebrun (1752-1790). The three musicians were also composers. I analyzed in detail a representative concerto



Catherine Lee

of each composer to see how his personal musical language was influenced by his home base: Dresden, Mannheim, and London, respectively, and how each cultivated a different sort of relationship with his audience. I also examined how their different compositional approaches showcased different technical skills.

I found that studying their works provided me with an interesting look into the musical practices of the eighteenth century. This proved to be especially valuable since the modern oboe that I play, in many ways, is not the same as the early instrument. To give one example: my awareness of the smaller range of the classical instrument led me to attribute extra importance to what would have been the instrument's upper notes in the time of these three virtuosos and to realize that, although the climactic high point in a work may easily fall within the range of my modern oboe, these notes were not often heard in the eighteenth century. The research also changed my approach to phrasing and my understanding of the melodic content. Needless to say, the music of this era has continued to provide me with inspiration and delight.

As a result of my research, I began to think about what resonates for me as a performer. As a Canadian, I began to look for works for the oboe, oboe d'amore, and English horn composed by fellow Canadians of my generation. I was particularly interested in exploring works that included different levels of improvisation covering a wide continuum from those that are strictly notated to those that outline various ways in which composers have included elements of improvisation for performers to interpret. I looked for works that I felt a certain kinship with, and that I found beautiful in their own distinct ways. I chose to record

five works on my CD *Social Sounds* that reflected the way I think about sound and the way I experience the world in the moment.

Still (2006) by Dorothy Chang was immediately appealing. Chang embellishes a simple melody with a variety of textures of sound that are created through the use of timbral tones and pitch bends allowing the performer the opportunity to decide how far to emphasize them. Throughout, the effects are evocative of the *dizi*—a side-blown Chinese flute—and feed into a Zen-like atmosphere. In *Rafales* (2007) by Jérôme Blais, conventional Western notation is used to create a framework of pitches and gestures for the performer to improvise. I approached *Rafales* as a sound exploration of my instrument; my process included exploring the sounds and qualities of the oboe that I am drawn to, such as the dark woodiness of the tone found in certain timbral fingerings, and how using my breath in different ways can affect the sound. No two performances are the same, and that is the point.

The third work reflects my interest in early music. *Plainsong* (2004) by Tawnie Olson draws on structural aspects of the various kinds of chant included in the Night Office. Throughout, Olson emphasizes the vocal nature of the English horn with the choice of register and the melodic line, which contains quick passagework evocative of improvised vocal ornamentation. The overriding effect is of monks singing a pure line.

Social sounds from whales at night (2007) by Emily Doolittle invites us to join in the night soundscape of the ocean. Throughout the majority of the score, Doolittle outlines a melody, but allows the instrumentalist to decide how far to alter the pitches with timbral fingerings and pitch bends. The instrumental part and the tape—which features a humpback whale song as well as grey seal, sperm whale, and musicians' wren sounds—are closely interwoven, with one of the most poignant moments

being the duet between the oboe d'amore and the humpback whale in the middle. Towards the end of the work, the performer is invited to improvise freely. In working on *Social sounds*, I was guided by my ear and instinct, searching out sound possibilities that would bridge the gap between my world and that of the sounds on the tape in order to create a joined sound world. I began to approach my oboe d'amore as a sound producer and found myself less tied to notes and pitches.

I decided to include my own composition—a *tiny dance* (2008)—that I created for the dance piece *Wet?* by POV dance, performed at Ten Tiny Dances South Waterfront Project (Portland, 2008). Two dancers were restricted to moving within a space of four square feet, which also contained a cement ledge, a banister, and a section of a small waterfall. The dancers used their bodies to demonstrate the variety of movements that were possible in this restricted space. I wanted the music to reflect the obstacle of being confined while at the same time finding beauty and space for self-expression within those confines. I created a structure that was free enough that I could reflect the timing of the dancers' movements, and we could be joined as a united entity.

Recording the *Social Sounds* CD led me to further investigate improvisational practices. I have continued to work with dancers and other musicians including the Lee + Hannafin Duo in which percussionist Matt Hannafin and I explore a musical territory that marries the space and stillness of an austere New Music sensibility with the openness of free improvisation and the elemental power of world double-reed/percussion traditions. Matt is trained in Iranian classical and traditional music and has a deep understanding of free improvisation; all the music we perform together is completely improvised. I find it incredibly rewarding to work with someone in

Listening to Ladies

Elisabeth Blair is the creator and director of a new podcast called Listening to Ladies. During the first season, which started September 26, approximately 20 episodes will be released, once weekly. The episodes feature excerpts from interviews with women composers, interwoven with samples of their work. Interviewees include established, emerging, and under-recognized composers from the USA, Canada, Argentina, Israel, Iran, Scotland, England, and Australia. Each interview covers two main themes: the composer's experience of being a woman in this field, and the composer's music and aesthetics. Visit: listeningtoladies.com. The patreon page is www.patreon.com/listeningtoladies.

this way. In 2015, we released the CD *Five Shapes*, a suite of free improvisations for oboe d'amore and percussion that we recorded one late-summer afternoon at Hudson Concert Hall in Salem, Oregon. It is very much a document of that day, capturing the music as it happened, unedited and

even untitled. Rather than influencing listeners' perceptions by imposing titles after the fact, we wanted to simply present the music as shapes sculpted in time.

Upcoming projects that I am excited about include the premiere of two Canadian works, *Sonnet Sonore* by James Har-

ley for oboe, violin, viola, and cello in December 2016 and a new work for oboe d'amore and electronics by Taylor Brook in April 2017. I look forward to contributing and being part of the community created by the IAWM.

In Memoriam: Ursula Mamlock (1923-2016)

The noted composer Ursula Mamlock died in Berlin on May 6 at the age of 93. She was born in Berlin in 1923, where she studied music and began composing at an early age. When the Nazis came into power, Jewish students were no longer permitted to attend music school, and after the Kristallnacht pogrom of November 1938, the family realized they had to leave. They fled to Ecuador, where they had relatives. Music education there was inadequate, but fortunately, in 1942, Mamlock was able to obtain a scholarship at the Mannes School of Music in New York, where she studied with George Szell, the distinguished conductor and composer. Mamlok was especially interested in learning modern techniques and later studied with Ernst Krenek, Stefan Wolpe, Roger Sessions, Ralph Shapey, and Vittorio Giannini.

Mamlock became a U.S. citizen, earned bachelor's and master's degrees at the Manhattan School of Music, and served on the faculty for more than forty years. She was a gifted teacher and also taught at New York University, Kingsborough Community College, City University of New York, and Temple University in Philadelphia. She received many honors over the years including fellowships from the Guggenheim Foundation, the American Academy of Arts and Letters, and the NEA, plus numerous awards and commissions. She married Dwight Mamlok in 1947, and after he died in 2005, she decided to move back to Berlin. The Berlin Philharmonic presented a program of her music to celebrate

her ninetieth birthday, and the Federal Republic of Germany honored her with the Order of Merit.

Her music is considered avant garde, but it does not adhere to any one style. Although she wrote serial and atonal compositions, her works are considered accessible. In a 1994 interview with Janelle Gelfand, she said: "I like my music to be very clear, and I like it to have character, to tell a story." She is best known for her chamber music, songs, and works for piano.

Remembering Ursula Mamlock: Comments from Former Students and Friends

ALBA POTES, composer:

In the early '90s, while I was completing my doctoral degree at Temple University, my teacher suggested that I study with Ursula Mamlok for two semesters. I feel deeply grateful for that suggestion. I came to know both Mamlok and her husband, Dwight, who wrote poetry and short stories. That was the beginning of a long friendship. I didn't know many details about her or her husband's life. Dwight (Dieter) was born in Hamburg, and had escaped to Sweden around the same time Ursula left Berlin. He came to the United States after World War II, and by serendipity they found each other in California. Visiting them through the years, I would sometimes find her distressed about passages in a composition she was working on, and I couldn't avoid noticing how protective Dwight was of her profession and her music.

I met her when she was in her early 70s, and initially I didn't know how to define her. Who was she? Coming from Colombia, South America, where I had only heard about one other woman composer of classical music before me, I didn't realize—in all its dimensions—what it would mean for me to study with her. It took me a long time to realize the levels of her strength.

She was soft-spoken, tender, and showed a little bit of the fragility that passing time leaves in our older selves. She had survived cancer in the 1980s, when she was in her 60s. I realized that we shared a similarity—the fact that we arrived relatively late in the United States. I came when I was 29, and she came when she was 17. When she went back to get her master's degree at the Manhattan School of Music, she felt a little awkward, being much older than the other students, and reduced her age by five years. We shared the fact of having a duality in our identities that would accompany our lives forever, and maybe that drew me closer to her.

During the first or second class I took with her, she showed me a sheet of graph paper on which she had written out the magic square for one of her compositions. She explained to me how she structured her pieces before she began to write them. She also told me that she was not very strict in her approach. When I saw the magic square, I thought I was in trouble; I didn't feel comfortable writing music using predetermined series of pitch classes. As I froze, not saying anything, Mamlok, in her cautious, elegant, and cheerful manner, said that she wanted to share her score, but that her students could compose in a manner in which they felt comfortable. I took a breath and relaxed. I appreciated her openness.

In a 1998 interview with Neil Levin, Mamlok gave important information about the evolution of her language. Talking about her early compositions, she said, "I was a composer of tonal music with extended harmonies. But later on, not much later than that, I got interested in twelve-

MexicoLiederFest - International Art Song Festival

The MexicoLiederFest is an annual celebration of the joy of the art song. The 2016 edition was held October 15 to November 8 in Monterrey, Mexico, and Mexico, France, and Germany were the participating countries. The festival opened with a concert by baritone François Le Roux (France) and pianist Francis Perron (Canada). Artistic Director Cecilia Montemayor (soprano and IAWM membership chair) presented an art song program based on the literature of Cervantes. The festival included additional concerts, a workshop, conference, exposition, and masterclass. Special homage was paid to Salvador Moreno (1916-99), Mexican composer, artist, and art historian, in commemoration of his 100th birthday. For the full program, see www.mexicoliederfest.mx.

tone music....But it is probably the same music I wrote before, only with a different technique and I still do that....My music is basically lyrical, but also maybe dramatic.” Later in the interview, she clarified, “In my music there are tonal centers, but it depends how you use the technique. I still like very much the background of the tonal music....My atonal music and twelve-tone music is not that of Schoenberg or other composers who are very dissonant.”

Mamlok created a unique, sophisticated voice while absorbing many influences. She used twelve-tone rows together with Wolpe’s methods of pitch organization. She included thirds and triads, and disguised consonant intervals preceding or following dissonances. She played with the rows as if she were playing chess, anticipating the move of the players—her notes full of elegance and expressivity.

When I visited the Mamlok’s New York apartment, I spoke occasionally with Barry Wiener, the musicologist who dedicated much of his time to studying Mamlok’s music in the years immediately preceding her departure from New York. He

looked at her older pieces, and helped her to complete the massive process of revising and/or editing more than two dozen forgotten scores that became an important part of her catalogue. In New York, Joel Sachs and Cheryl Seltzer repeatedly championed her music. When she moved back to Berlin, Bettina Brand, her manager and friend, successfully promoted many of these works in Germany, and she became a celebrated figure in the musical world. *Excerpts from Alba Potes, “Complex But Emotional—Remembering Ursula Mamlok (1923-2016).” Posted on www.newmusicbox.org, May 24, 2016 and printed here with the author’s permission.*

MIRA SPECTOR, composer:

I met Ursula Mamlok, a wonderful composer, forty years ago, in 1976, in connection with performances of her music by The Aviva Players, which I founded the previous year. Aviva is one of the earliest ensembles in the United States to present chamber music and songs by women composers of the twelfth to the twenty-first centuries. The concert was performed at

Christ and St. Stephen’s Church in New York City. By the end of the third concert in which Mamlok’s music was programmed we became friends. We discovered that we were both born in Berlin and managed to escape the Nazis.

VITO RICCI, composer:

In my second year at Kingsborough Community College, I had a truly inspiring teacher named Ursula Mamlok. KCC is right on the beach, and everybody—teachers and students—often sat outside. One day before class we happened to sit at the same table. I told Ms. Mamlok that I wanted to dedicate my life to music. She was probably surprised and must have thought I was a bit naïve because I was a not-very-knowledgeable older student studying music at a not very prestigious school with very few music majors. She took me seriously, however, and taught me the foundations of music theory. We bonded, and I found it easy to ask her questions. Studying with a genuine composer was stimulating and exciting, and after working with her for a year I felt I was ready for the challenge of writing music.

BOOK REVIEWS

Anna Beers: Sounds and Sweet Airs: The Forgotten Women of Classical Music

London, England: OneWorld Publications (2016). 368 pages. ISBN 9781780748566 hardcover, eISBN 9781780748573 ebook

JULIE CROSS

Sounds and Sweet Airs: The Forgotten Women of Classical Music was written by Anna Beers, a self-described amateur classical musician who realized that she’d never played or studied any music written by women and had heard only a few pieces in performance. This led Beers to examine intersections among the following: music, musicians, family life, life circumstances, and cultural milieu. Context is key in these eight vignettes. The volume is organized chronologically and focuses on the life and times of Francesca Caccini, Barbara Strozzi, Elisabeth Jacquet de la Guerre, Marianna Martines, Fanny Mendelssohn Hensel, Clara Wieck Schumann, Lili Boulanger, and Elizabeth Maconchy. With the exception of Caccini, all biographical chapters feature a portrait or photo of the composer.

Beer’s introduction is entitled “Notes from the Silence,” and briefly mentions

other composers of note such as Rebecca Clarke, Kassia, Johanna Kinkel, and Amy Beach as women who paved the way. She presents the eight women of this book as those who individually “evaded, confronted and ignored the ideologies and practices that sought to exclude them from the world of composition.” She lauds the “pragmatic” composers who worked in cultures that linked the worlds of music performance and music composition, and those who, through their efforts, made it just a bit easier for the next woman in line.

The first two chapters discuss Italian composers Francesca Caccini and Barbara Strozzi. Most of the information in the first chapter comes from Suzanne Cusick’s 2009 book *Francesca Caccini at the Medici Court: Music and the Circulation of Power*, and Beers respectfully acknowledges and quotes Cusick throughout. Chapter Two mines the life and music of courtesan musician Barbara Strozzi, her personal and musical relationships, and the link between the supply of sex and music in Venice. Strozzi certainly warrants further exploration, as there is no book-length biography about her thus far.

The life of French composer Elisabeth Jacquet de la Guerre is examined in the

context of her life as a musician under Louis XIV’s mistress, Madame de Montespon, and later as a wife with an organist husband. Beers discusses Viennese composer Marianna Martines’ life as a musician, finding that she was more successful when she played it safe, choosing older musical forms and avoiding the new fortepiano or large genres such as opera.

Both Fanny Mendelssohn Hensel and Clara Wieck Schumann were strongly influenced by the men in their lives. The author contrasts Fanny’s supportive husband Wilhelm with her probably jealous brother Felix, and examines Clara’s complex relationships with her father and husband. Lili Boulanger’s career was fraught with disease and sickness. Beers points out that this was, in a way, professionally beneficial to her, as her frail femininity was not seen as a threat to the men in her musical world. Dame Elizabeth Maconchy rounds out the volume’s eight composers.

The book has a few interesting appendices. In the category of “Further Listening,” Beers offers “A Highly Personal Playlist” with a paragraph focusing on a favored piece or two for each of the eight composers. This is followed by a brief discography

that seems woefully incomplete, with just one listing for each composer. A section entitled "Further Reading," with a paragraph on each composer and suggested books, articles, websites, and/or documentaries, follows the glossary. The "Works Consulted" section offers an eight-page basic bibliography with six websites and a few "general guides to music and to female composers." The bibliography could have been more extensive, especially regarding websites. The final twelve pages comprise a detailed index. Missing, in my opinion, is an exhaustive list of works of all eight composers. Even more helpful would have been a list of publishers who have made those works available.

This book puzzles me, frankly, and I must confess that I feared Beers, in writing this biographical collection, was attempting to fill a void that had already been filled. It

does not contain enough workable information to be a complete reference for a musician or music student. It could be valuable to a layperson interested in these composers, but it is a bit wordy for this audience and might leave the non-musician bogged down in musical terminology, detail, and theory. (There is, however, a helpful eight-page glossary of terms.) I do enjoy the fact that this book contextualizes music with other disciplines, and truly brings the reader into the heart of the composer's world.

Anna Beers describes these composers as living "in the shadow of the courtesan." Historically, women's voices in music have been considered too sexual, too feminine, their morals questioned, and their personal lives scrutinized. Too often conventional textbooks compare female composers to their male colleagues, friends, or family

members, vetting them in comparison to somehow prove the validity of their musicianship. This book avoids such a tendency entirely, and in doing so allows each woman to fit, and shine, in her limited world. In the Endnote, Beers expresses her belief that the reader "...will find much that is not currently, but could be gloriously, part of our musical heritage." I might argue that this music is already indeed part of our heritage, and that it needs to be performed and cherished more. This is a noble effort to bring information on women in music to a general audience.

Julie Cross is a mezzo-soprano and educator based in Lincoln, Nebraska. She teaches private voice lessons and serves as Worship Arts Director at the Unitarian Church of Lincoln. She has served on the faculties of the University of Wisconsin-Whitewater and Seattle Conservatory of Music, and previously served as two-term treasurer of the IAWM.

Kimberly A. Francis: *Teaching Stravinsky: Nadia Boulanger and the Consecration of a Modernist Icon*

New York: Oxford University Press (2015). ISBN 9780199373697

NANETTE KAPLAN SOLOMON

Anyone familiar with the career of Nadia Boulanger is aware that Igor Stravinsky held a towering position in her personal pantheon of composers. Indeed, when I was a young student at the Écoles d'Arts Américaines in Fontainebleau, France, the cornerstones of Boulanger's analysis class were the Bach *B Minor Mass* and Stravinsky's *Symphony of Psalms*, presented with equal reverence and status. Less commonly known is how much of a critical part Boulanger actually played in establishing Stravinsky's place in the modernist canon. Much of the scholarly work on Stravinsky assigns Boulanger a peripheral role, confined to the domestic sphere, or disparages her as only a sycophant. Robert Craft described her as merely a "prodigious proof-reader," and Virgil Thomson's description of her as a "musical midwife" clearly relegates her to a marginalized position.

In *Teaching Stravinsky*, Kimberly A. Francis examines the personal and professional relationship between Boulanger and Stravinsky from 1920 to the latter's death in 1971, drawing on over a thousand pages of

2016 NYWC Seed Money Grant Recipients Announced

The Seed Money Grant program is an important stimulus for performances of music by women composers, as well as the introduction of New York Women Composers members' music to performers. The program has resulted in over 40 concert programs of contemporary music, which have included a wide selection of works by NYWC members between a diverse representation of soloists, ensembles, and presenters. The following women are the recipients of the 2016 NYWC Seed Money Grant.

Anna Lorraine Tonna and Isabel Perez Dobarro of Spain have received a grant to perform two concerts with the same program in Madrid, Spain, and New York, in honor of the 500th year anniversaries of Miguel de Cervantes and William Shakespeare. The concert will feature works for mezzo-soprano and piano that set texts by Cervantes or Shakespeare, or are inspired by their works. The concert will be a joint venture with Mujeres en la Musica and the American Space at the American Culture Center in Madrid (which is sponsored by the U.S. Embassy). The Madrid concert is scheduled to take place in mid-May 2017.

Ana Cervantes, pianist from Mexico, has received a grant to perform a recital in New York in the fall of 2017; she will also perform the concert in Guanajuato, Mexico, and possibly Mexico City. Ana Cervantes is a Yamaha Concert Artist. The Iktus Duo of flute and percussion has received a grant to perform a concert as part of the Multicultural Sonic Evolution Festival at the Secret Theater in Long Island City, Queens, New York, November 2016. The concert will consist of pieces by New York Women Composers.

Trio Casals has received a grant for a concert in Syracuse, New York, hosted by the Syracuse Society for New Music. Trio Casals was formed in 1996 and has performed music by many women composers. Its members are Sylvia Ahramjian, violin, Ovidiu Marinescu, cello, and Anna Kislitsyna, piano. The Syracuse Society for New Music is in its 45th consecutive season; its advisor is Neva Pilgrim.

The Heartland Marimba Festival, based in Waterloo, Iowa, has received a Disseminated Performances category grant to perform works featuring marimba by NYWC composers throughout the grant cycle. Paracademia Center has received a grant for a "Ladies First 2016: We're All Immigrants" concert to take place at the Opera Center America Scorca Hall, New York City.

Miolina violin duo has received a grant to perform two concerts with the same program in Tokyo, Japan, and Scorca Hall in New York City. The Tokyo concert will be held in March 2017 to honor International Women's Day. Composer Elizaveta Sanicheva has received a grant to curate a concert in Moscow, Russia, to include music by Russian-American NYWC composer-members. Ms. Sanicheva is currently pursuing her Ph.D. studies in Moscow.

letters and scores, to reframe this narrative. Centering her story on Boulanger (the “Teacher”) rather than Stravinsky (the “Creator”), she joins the ranks of feminist musicologists such as Judith Tick, Suzanne Cusick, and Carol Oja, to elevate, in Cusick’s words, “woman’s work and the culturally feminine so that they cease to be marginalized and devalued, but might be re-interpreted as important elements of musical culture.”

Using Pierre Bourdieu’s theory of cultural production as a paradigm, Francis convincingly argues for Boulanger as a successful cultural agent in the “field” of modernism, investing her “cultural capital” to champion Neoclassicism (and Stravinsky, in particular), and in the process create a “consecrated artist.” Francis demonstrates how Boulanger worked throughout her life to acquire and maintain her cultural capital, employing it successfully on Stravinsky’s behalf, and creating new casts of cultural actors in her multitude of students. Although Boulanger’s access to cultural capital fluctuated with changes in historical contexts and geographical location, Stravinsky’s music remained a central focus of her musical activities. Francis reads Stravinsky’s and Boulanger’s relationship as a symbiotic one between creation and definition—reinforcing his reputation as a master composer and bolstering hers as a master teacher with the power to define aesthetics and culture.

The tripartite ordering of Francis’s book reflects the three stages of the unfolding of the relationship between these two icons. The chronicle provides not only fascinating glimpses into their interactions, but also a narrative of the vicissitudes of politics, economics, and musical tastes of the twentieth century. Part One tracks the evolution of the relationship from personal to professional beginning in 1929, when Stravinsky sought out Boulanger as a teacher for his son Soulima, and takes us through the Depression and Boulanger’s successful tours of the United States in the 1930s, where she used her connections and influence to secure commissions and an invitation for Stravinsky to deliver the Charles Eliot Norton Lectures at Harvard.

Part Two explores their relationship during Boulanger’s wartime exile in the United States and the post-war years 1946–1949 after her return. Although heartsick over the events in Europe, Boulanger derived a great deal of personal and profes-

sional satisfaction during this time. These years provide evidence of the richest collaboration between her and Stravinsky, a time when she personally acquired many of his autographed photostat scores, and engaged in a flurry of activities ranging from organizing concerts, to writing lectures together, and re-orchestrating the “Danse Sacrale” movement of *Le Sacre du Printemps*. Part Three explores Boulanger’s involvement with Stravinsky’s final neoclassical work, his opera *The Rake’s Progress*, and the eventual deterioration of their relationship, as Boulanger’s sphere of influence in Stravinsky’s life was supplanted by the composer’s increasing reliance on his newly minted amanuensis, Robert Craft, an aesthetic rift caused by Stravinsky’s embrace of serialism, as well as the composer’s failing health.

The trajectory of the creative partnership between Stravinsky and Boulanger is bookended by engagement with a musical work on opposite points of Stravinsky’s neoclassic oeuvre under vastly different circumstances. The true collaboration between Stravinsky and Boulanger originated with the revision of the piano/vocal score for the *Symphony of Psalms*. With meticulous detail, Francis chronicles how Boulanger’s concern with discrepancies between the autograph and Soulima’s prepared score, and inaccuracies she detected in the commercial recording, led her to engage Stravinsky, for the first time, in musical dialogue. In her attention to performance practice, nuances of articulation, tempo, and form, Boulanger in effect was acting as Stravinsky’s teacher. Boulanger ultimately assumed the task (though uncredited) of revising the piano/vocal score.

Francis argues that Boulanger insinuated herself into the editorial process to ensure the piece’s legacy and that by incorporating her editorial decisions into her classes, she could frame herself as intimately involved with the composer and an influential voice in the definition of his work. Furthermore, Francis posits that Boulanger’s analysis of the piece in her sketches (showing a proto-octatonic interpretation) was not only endorsed by the composer, but informed a generation of analytical discourse on Stravinsky (most notably, Arthur Berger, who defined octatonicism and studied with Boulanger from 1937 to 1939). Indeed, the *Symphony of Psalms* became a centerpiece of Boulanger’s pedagogical work; she pro-

grammed it on concerts throughout her career (even as late as 1969), and described it as a masterpiece of the twentieth century.

The fact that Stravinsky sent Boulanger scores on a regular basis during the war years in America shows that he continued to value her analytical feedback and praise. Francis also partially credits Boulanger’s proximity and Stravinsky’s awareness of her own strong religious beliefs as an impetus for the composition of his *Mass*, which he knew she would consecrate on religious and artistic grounds on her return to Europe.

The complicated dynamics surrounding Stravinsky’s last neoclassic project, *The Rake’s Progress*, in 1950, bear testimony to the fracturing of the relationship. By this time, Boulanger was ensconced as director of the conservatoire in Fontainebleau (a transference of her symbolic cultural agency into the professional recognition she craved), and Stravinsky was already under the sway of Robert Craft. Although Stravinsky shared the initial description of the opera with Boulanger and she eventually had input into the French translation, he denied her repeated requests for a score and was disturbed to find out that she had received a copy from Nicolas Nabokov—a telling moment that somehow, after years of sending her unfinished works in various stages, he was now uncomfortable with her involvement in his creative process. Boulanger’s frustration at being kept out of the loop is palpable in her letters. The final blow came as Stravinsky accepted his publisher’s advice over Boulanger’s regarding the final corrections and permission to perform excerpts.

After this rupture in 1952, the two parted ways professionally. Boulanger continued to lecture on his music, and he remained central in her concert programming and syllabi, but the shared musical discourse disappeared. Although she focused publicly primarily on Stravinsky’s neoclassic works, evidence shows that she engaged and grappled with Stravinsky’s later serial works both in classes and in private autodidactic notes.

Throughout the book, Francis positions the protagonists within the context of the musical aesthetics of twentieth-century France and America. A few examples: To Parisian critics in the 1920s, Stravinsky’s neoclassicism was contentious (as was his status as a foreigner), but Boulanger heralded his music as the harbinger of modernism in multiple articles in *Le Monde*

musicale. In post-World War II France, a public outcry by Pierre Boulez (a mentee of Messiaen) among others, at the premiere of Stravinsky's *Four Norwegian Moods* led to passionate debates in the press between a new generation of students raised during the German occupation of Paris, who linked accessible styles such as neoclassicism with the restrictions of national socialism, and an older generation of composers in Stravinsky's neoclassic camp

(including Francis Poulenc and Georges Auric). Boulanger, in order to reestablish her cultural field and defend Stravinsky's brand, wrote criticism for *Le Spectateur*.

In early Cold War America, the aesthetic shift from both the neoclassical modernism of the 1930s and the more populist styles of the 1940s to a music based on change, science, and experimentation became linked with an increasing genderization of musical styles. Neoclassicism and

tonality, tainted as "queer and feminine,"¹ was often presented as the antithesis of experimentation, which was described in masculinized terms. Boulanger, faulted by Americans for her strict advocacy of the tonal traditions, found that the new generation of students doubted her ability to speak to the avant-garde. Boulanger's reaction was to become even more entrenched in her aesthetic framework, while Stravinsky's was to move on and adopt serialism.

Recent Publications: Books and Music

Christine Ammer. *Unsung: A History of Women in American Music*

The long-awaited new edition of the book, *Unsung: A History of Women in American Music* (2016), is now available on Amazon.com as an e-book, and shortly as a print-on-demand book on Amazon, Barnes and Noble, and other book outlets. Enlarged and updated, it chronicles the history of women composers, conductors, instrumentalists, educators, and advocates from the late 1700s to 2016. Music lovers are urged to pre-order the new edition.

Elisabeth Goell: *Tales of a Travelled Piano*

Book plus two compact discs. Education Authority Northern Ireland (2016). ISBN 978-168419237-3

The W. Wieck piano—a once-upon-a-time personal piano to Clara Schumann—regales its tale in 41 pages with humour and facts and clothed in plain language, with relevant colour images, accompanied by two audio CDs, seven pages of footnotes, and the family tree of the Irish W. Wieck piano owners (all researched and brought together by Elisabeth Goell to give a very clear picture to the reader of who is who). This German piano gives a glimpse into the musical and cultural landscape of its adopted country, the Ireland of the 19th century, one of the island's most difficult periods in its history. The audio recordings of Irish songs and Irish chamber music presented on the two CDs, recorded by BBC sound engineer Phil Whitaker, were made under virtual live circumstances in the Drawing Room of Glenveagh Castle, County Donegal to bring the reader/listener into—perhaps a first—contact again with Irish classical music of the 19th century. The book and CDs can be purchased at www.elisabethgoell.com/Albums and amazon.co.uk.

Diane Thome: *Palaces of Memory*

Freisen Press (2016). 108 pages. ISBN: 978-1-4602-8429-2 hardcover, 978-1-4602-8430-8 paper, 978-1-4602-8431-5 eBook

Palaces of Memory: American Composer Diane Thome on her Life and Music is the highly personal story of Diane Thome, a pioneer in the music world. She was the first woman to graduate from Princeton University with a PhD in Music and the first woman to compose computer-synthesized music. Much has been written about Dr. Thome, now professor emerita and former chair of the composition program at the University of Washington School of Music. In this memoir, Dr. Thome describes her studies with many famous teachers including Dorothy Taubman, Robert Strassburg, Milton Babbitt, Roy Harris, Alexander Boscovich, and Darius Milhaud, and she writes about her early academic life in male-dominated institutions as well as various gender issues of the 1960s and 70s.

She discusses her consuming need to compose and explore new directions in her music, which has been called "high modernist,...searching, intense, and full of integrity." She has produced a rich body of chamber, choral, orchestral, electronic, and solo music that has been performed around the world. Thome's honors include the 1994 Washington Composer of the Year, the Solomon Katz Distinguished Professor in the Humanities, and a 1998 International Computer Music Conference Commission. Other commissions include those from the Bremerton Symphony Association, Seattle Symphony, New Jersey Symphony Orchestra, Cincinnati Philharmonic Orchestra, The Eleusis Consortium, and Trimpin.

Emma Lou Diemer, Recent Music Publications:

Lament for oboe and string orchestra. Written for Max Lifchitz and North/South Consonance. Pub. by Lauren Keiser Music.

Going Away for violin and piano. Written for Philip Ficsor. Pub. by Lauren Keiser Music.

Toccata for Amanda for piano. Written for Amanda Setlik Jones. Pub. by Lauren Keiser Music.

Peace for women's chorus and organ. Text by Sara Teasdale. Written for Jennifer Flory and the Georgia College and State University Women's Ensemble. Pub. by Hildegard Publications.

My Apple Orchard for chorus and keyboard. Text by Molly Katherine Cornett (winner in the Upper Elementary Poetry Division of the Huntsville Literary Association's 2013 Young Writers contest). Written for the Huntsville (AL) Master Chorale, Patricia Ramirez Hacker, conductor. Pub. by Colla Voce Music.

Dolphins for women's or children's chorus and piano. Text by Zoe Johnson (winner in the 2013 Young Writers contest). Written for the Huntsville Master Chorale. Pub. by Santa Barbara Music Publishing.

Five Limericks for women's chorus, piano, and percussion. Texts by Dorothy Diemer Hendry. Written for Jennifer Flory and the Georgia College and State University Women's Ensemble. Pub. by Hal Leonard Corp.

Francis posits that Boulanger's devotion to the neoclassical field was unwavering, as was her belief in the canonical place Stravinsky held in it, while on the other hand Craft's influence on Stravinsky was that in order to achieve canonicity, he needed to distance himself from tonality, and thus by extension, Boulanger, an association that was increasingly anachronistic and even embarrassing.

In treating the personal relationship between the composers, Francis touches on the possibility of a romance, as well as issues of Boulanger's enigmatic sexuality. In many of the early letters that Francis quotes, Boulanger often speaks in the plural tense, obscuring gender, and refers to Stravinsky as "Dear Friend," while later letters become more personal. The author explores the perception that Boulanger's ardor for Stravinsky's work was driven by unrequited love, and the fact that Boulanger's devotion to his work merged with love of the composer. When news of Stravinsky's 1940 remarriage to his mistress Vera Sudeikina reached Louise Talma and Sister Edward Blackwell, both were shocked that the intended was not Boulanger, fueling speculation that the relationship was more than platonic. Francis argues that a union for Boulanger would be problematic in light of her career and French citizenship laws at the time, and that Boulanger's lukewarm reception to the news of Stravinsky's marriage stemmed less from a sublimated desire to be his wife than a concern for the effects of this marriage on his career and his relationship with his children. Nonetheless, there is a tantalizing suggestion that something happened during a 1939 visit by Stravinsky to Boulanger's summer cottage at Gargenville to cause subsequent communication between the two to become somewhat strained. Francis claims that, in general, Boulanger's typical treatment as an asexual being (despite confirmed affairs with married men, intimations of affairs with students, and rumored homosexuality) has had ramifications for musicology by robbing her of any sexual agency, and reinforcing the perception that female sexuality only merits discussion when negated by celibacy. She suggests that a complete historical picture of Boulanger needs to take a more nuanced view.

Francis's prodigious research and engagement with her subject provide compelling reading. The writing is clear, and the author seamlessly navigates the transitions

between historical content and musical analysis. She quotes extensively from letters, and although she presents the original French in copious footnotes, they are in small enough print that they do not detract from the reading experience. While we learn more of Boulanger's motivations than Stravinsky's, this is, essentially, a story told from the former's point of view. I would be remiss if I did not mention the marvelous companion website (www.oup.com/us/teachingstravinsky) which pairs images of score excerpts discussed in the book (*Symphony of Psalms*, *Symphony in C*, *Mass*, *The Rake's Progress*, and *Elegy for JFK*) with Boulanger's analytical reflections on them. Boulanger's notes and the author's annotations brilliantly illuminate the emphasis on form and geometric symmetry, chromatic inflections, and the *grande ligne* that informed the teaching and performance practice of the great pedagogue, and are a testament to her efforts to immortalize Stravinsky as someone whose music was rooted in a universal tradition of beauty.

Teaching Stravinsky is an invaluable contribution to the scholarship of twentieth-century composition and gender studies. The layperson and professional alike will reap rich rewards from this previously underexplored territory. Francis not only mines the intriguing interactions between these two twentieth-century icons, but in the process, creates a vivid portrait of the politics, aesthetics, patronage, and mechanics involved in concert, pedagogical, and publishing arenas in the twentieth century. Her groundbreaking adaptation of sociological theory to frame her subject can serve as a model for subsequent musicological studies, and demonstrates the benefit of eschewing the "great works" paradigm imbued in the literature in favor of a framework that allows for a more complex and fluid realization of the creation of culture. While not designed as a textbook, this volume could be excellent supplemental reading for a women's studies or twentieth century music course. The companion website is a must for any student of music theory seeking insight into the analytical mind of one of the greatest pedagogues of the twentieth century.

NOTES

¹Nadine Hubbs, *The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity* (Berkeley: University of California Press, 2004), 146.

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

Ronnie Gilbert: A Radical Life in Song

Oakland, CA: University of California Press (2015). 272 pages. ISBN 9780520253087

JEAN POOLE WALD

Ronnie Gilbert (born Ruth Alice Gilbert in Brooklyn, NY, 1926) was best known as the only female member of The Weavers, a folk music quartet created by Pete Seeger and Lee Hays in late 1948. Gilbert's musical talent was first recognized during a summer visit to Springfield, Missouri; she listened eagerly to her cousin Ruth singing art songs, later picking out the melodies on the piano and imitating the pronunciation of French lyrics. She sang for three years with the Rainbow House Children's Radio Choir at WOR radio and participated in community theater. Gilbert notes that at times concert reviewers mistakenly assumed her voice was classically trained.

Due to her mother's illness, Gilbert left school at age fifteen, found a full-time job in Washington, DC, and was befriended by a musical community of mostly wartime temporary workers calling themselves The Priority Ramblers. The group included Alan Lomax, Woody Guthrie, Pete Seeger, and Jackie Gibson. Gibson agreed to become Gilbert's mentor and duo-singing partner. Her first appearance as a folksinger was at The Arena, and the program consisted of mostly Appalachian ballads.

In late 1948, Gilbert and self-taught guitarist Fred Hellerman were invited to join Pete Seeger and Lee Hays as a foursome. Initially they called themselves The No-Name Quartet and then The Weavers, after a play about striking factory workers in Silesia. A booking at the Village Vanguard, where Seeger had previously played, turned into a six-month stint and offered the group the chance to hone their skills and become

comfortable with performing. They continued to appear at hootenannies (informal musical gatherings) and benefits as time allowed. Carl Sandburg heard them and praised their performance, Decca Records signed them for a recording contract, and they were booked for a TV performance.

At the same time, they were also being discovered by radio, and their recording of *Tzena Tzena*, an Israeli song, with *Goodnight Irene* on the flip side, made them recording stars. This was the period in American history when Congress was hunting for Communists. Pete Seeger had been listed as a Communist in the publication *Counterattack*, and, as a result, their scheduled summer replacement TV show was abruptly canceled before it began. Despite these setbacks, they continued to tour the country, and jukeboxes played their songs: *On Top of Old Smokey* and *The Roving Kind*, among others. By 1952, however, “the obscene winds of...McCarthyism arose,” and they became targets of the House Un-American Activities Committee’s persistent harassment. They were labeled Communists, their promising career was derailed, and the group disbanded. By then Ronnie Gilbert had married and settled in California.

The Weavers re-formed in 1955, while McCarthyism was still at its peak, and performed a successful Christmas concert at Carnegie Hall that year. But a few years later they disbanded again, and Gilbert started a new career as a solo singer. The group reunited several times, the last of which was in 1980 for another appearance at Carnegie Hall. This performance was filmed for public television and appeared as a film called *Wasn’t That a Time* (1981). By 1983, Gilbert fully embraced “women’s music” and started her second singing career touring with Holly Near, the feminist singer-songwriter who had grown up listening to Gilbert’s lush contralto on songs such as the Weavers’ *Kisses Sweeter Than Wine*. In 1984, they teamed with Pete Seeger and Arlo Guthrie as H.A.R.P. (Holly, Arlo, Ronnie, and Pete) and embarked on a concert tour.

She finished her touring life at the age of seventy, but then created a one-woman show called “A Radical Life in Song.” It was comprised of “bits of song and personal history from the labor movement, the civil rights movement, the election fights, and the political upheavals,” she comment-

ed. She performed this sporadically over the next ten years, changing each presentation to include topical issues. She hoped to “light a few sparks and show that, no matter how bleak the news, we’ve faced these kinds of hurdles before and survived.”

In addition to being a fine singer and touring musician, she was also an actor who created a play for herself: *Mother Jones*, based on the late nineteenth-century woman who organized coal miners’ strikes. In part, because of her own serious depression, Gilbert earned a master’s degree in psychology and practiced primal therapy for several years in the mid-1970s in rural British Columbia. She had the good fortune to follow her interests wherever they led. She wrote, “Music interested me, so I sang; theater interested me, so I acted; therapy interested me, so I practiced therapy.”

The book includes photos and a foreword by her friend and sometime collaborator Holly Near and is organized into nine roughly chronological chapters about her long and active career, but doesn’t pretend to be an exhaustive autobiography. Throughout the book, there are digressions and leaps forward that make the timeline somewhat unclear as to precise dates. She had nearly completed her book, *Ronnie Gilbert: A Radical Life in Song*, when she suddenly grew ill in May 2015 and died just a few weeks later, having refused medical treatment. One hopes that a complete and detailed biography of Gilbert might someday be written.

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

Maria Noriega Rachwal: *From Kitchen to Carnegie Hall:*

Ethel Stark and the Montreal Women’s Symphony Orchestra

Toronto: Second Story Press (2015). 193 pages. ISBN 9781927583876

REEVES SHULSTAD

From 1940 to 1965, Ethel Stark and the Montreal Women’s Symphony Orchestra created a much-needed arena for women musicians, professional and amateur, in which to perform challenging orchestral literature at a high level. Maria Noriega Rachwal opens *From Kitchen to Carnegie*

Hall: Ethel Stark and the Montreal Women’s Symphony Orchestra with the impressive credentials of conductor Ethel Stark (1910-2012). Born into an immigrant Jewish family in Montreal, Stark had the freedom and support to pursue a musical career, celebrated and sustained throughout this career by her parents and siblings. In 1928, she became the first Canadian woman to be accepted into the Curtis Institute of Music, matriculating as a violinist. Her tenacity won her a spot in Fritz Reiner’s conducting class, and she eventually became the first woman accepted into that program.

Despite her positive musical experiences at Curtis, Stark was not immune to the limited opportunities for female performers in the 1930s. Stark landed a position in Phil Spitalny’s “Hour of Charm” all-female orchestra and was subjected to the patriarchal rules associated with it, which included being white, attractive, under 120 pounds, and single. After traveling and performing with that group for a year, Stark and another member of the ensemble started the New York Women’s Chamber Orchestra in 1938, giving Stark an opportunity to sharpen her conducting skills.

In 1940, socialite Madge Bowen, who was also an amateur musician, contacted Stark about starting a string ensemble in Montreal, similar to her New York group. Stark’s ambition pushed Bowen’s idea beyond strings into a full orchestra, which rehearsed in living rooms, store rooms, and kitchens. Rachwal provides background information on a few of the players in Chapter Four and describes both Bowen’s ability to raise funds and Stark’s demanding rehearsals. Chapter Five details challenges faced by the women in the orchestra. Despite all the obstacles, however, the Montreal Women’s Symphony Orchestra (MWSO) debuted at the Chalet of Mount Royal Park in Montreal on July 31, 1940, with 5,000 people in attendance. Here Rachwal includes quotes from the initial members of the ensemble who remember Stark’s high expectations for the orchestra and her dogged determination. Exactly how these high standards paid off is explored in the next chapter.

In 1947, the MWSO became the first Canadian orchestra to play at Carnegie Hall, resulting in a higher public profile for the group and more invitations to perform, eventually allowing the ensemble to feature soloists like Boris Goldovsky and Percy Grainger. Chapter Nine, subtitled

“Descrescendo,” begins with the death of Bowen. The author explains that the group’s success was in part due to the ways in which Bowen and Stark complimented each other—Stark was stern and demanding while Bowen was tactful and charming. The loss of Bowen was, unfortunately, compounded by the lack of funding and support from the city. According to Rachwal, “once the woman’s orchestra ceased to be a novelty and had proven that it was far from a mere afternoon tea ensemble, it became a threat to the established order.” The orchestra lost momentum and ended rather abruptly in 1965.

Besides creating a highly respected, challenging arena in which to perform, the MWSO allowed women of different creeds and colors to work toward a common goal. The permanent acceptance of black clarinetist Violet Louise Grant into the ensemble, making the MWSO the first integrated Canadian orchestra, is a compelling story of social change. Rachwal quotes Grant about her experience: “There was never any reference to color or race in the orchestra.... With Miss Stark there was only one thing that mattered, making sure you knew your score. It wasn’t teatime!” (102). Grant credits Stark and her experience in the MWSO with giving her the confidence to pursue her musical career despite discrimination.

The photographs (of the orchestra, programs, individual members and newspaper articles) Rachwal includes in this volume reveal much about the women’s experiences. There is a striking difference, for instance, between the ball gowns Stark was required wear in the “Hour of Charm” orchestra and the more sensible attire of the MWSO. The portraits of Stark also reveal her intensity and love of the limelight.

At times, Rachwal’s narrative becomes overly dramatic and reads more like a novel than a history. Along those lines, some of the personal stories are sentimentalized and unnecessary, in particular Bowen’s relationship with her children’s nanny and Stark’s nameless beau who eventually dies in the war. This book is not appropriate as the sole text in a women’s studies course, although it would serve nicely as a supplemental source in a Women in Music course and would be well paired with the work Sherrie Tucker has done in *Swing Shift: All Girl Bands of the 1940s*.

Reeves Shulstad is an Associate Professor in the Hayes School of Music at Appalachian State

University in Boone, NC. Along with teaching music history, Shulstad teaches a course on *Music and Gender* in ASU’s general education program. Her research is currently centered on the life and works of American microtonalist and professional recorder player Tui St. George Tucker (1924-2004).

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

The Conrad Grebel Review 33, No. 2 (Spring 2015). Waterloo, Canada: Conrad Grebel University College Press

WENDALYN BARTLEY

We are living in a time when the very health of our planet is in crisis, sparking both political protest and creative new energy technologies. This critical moment was the focus of *Sound in the Land: Music and the Environment*, a conference hosted in June 2014 by Conrad Grebel University College, a Mennonite institution of higher learning affiliated with the University of Waterloo in Ontario, Canada. The college has now published the proceedings of this conference as their Spring 2015 issue of the *Conrad Grebel Review*.

Organized by Carol Ann Weaver, composer, pianist, and Professor Emerita of Music at Conrad Grebel, the conference wove together diverse creative practices, musical traditions, and academic discourse to address the larger question of how sound and music can contribute to the global environmental movement. For Weaver, it is imperative that we relate who we are and what we do to the larger ecology of our planet. The conference provided the forum to explore our relationship to the earth, indeed, to “hear the earth.”

The conference in 2014 was the third iteration of *Sound in the Land*, the two prior events occurring in 2004 and 2009. The earlier conferences were largely focused on Mennonite musical expressions, but the 2014 edition was expanded to include performances of music from Korea and Bali, keynote addresses from Canada’s pioneer of the sound ecology movement R. Murray Schafer, and research from South African scientist Gus Mills, as well as paper presentations by scholars from a wide range of experience and backgrounds. Weaver envisioned *Sound in the Land* as a “tightly knit combination of musical, sonic, aesthetic, environmental, scientific, cultural,

poetic, dramatic and spiritual expressions, all speaking for the earth rather than for just us people” (123). This diversity is in fact what comprises the growing field of ecomusicology, to which this publication is a key contributor.

The journal is divided into four organizing themes: Perspectives of Sound, Mennonite Soundscapes, Hearing the Natural World, and Attending to the Sacred. Contributions in Section I address approaches to the act of listening, understanding the role sound plays in creating human and planetary wellness, an overview of soundscape studies by the president of the World Forum for Acoustic Ecology, and the impact of globalization on the soundscape. It also includes an eloquent introduction to the work of internationally acclaimed Canadian composer R. Murray Schafer, the originator of the term “soundscape,” as well as the entire field of acoustic ecology studies. Schafer delivered one of the conference’s keynote addresses, and his essay “Sound Around” is included in this publication. He speaks about the difference between listening to the soundscape and viewing the landscape: “You are always at the edge of the landscape looking in, but you are always at the center of the soundscape listening out” (135). The entire essay is full of questions related to listening, through which readers are inspired to deepen their skills, practice, and awareness of sound.

This section also includes the essay “Ordering of Sounds: Homogenization of Listening” by Sabine Breitsameter, an experimental audiomediam expert living in Darmstadt, Germany. She begins by referencing Canadian pianist Glenn Gould’s

London Festival of American Music

Fifty percent of the works performed at Odaline de la Martinez’s 6th London Festival of American Music (November 6-11, 2016) were by women composers, including Martinez, Jennifer Higdon, Elena Ruehr, Laura Kaminsky, Annie Gosfield, Augusta Read Thomas, and others. Martinez initiated the festival ten years ago, and it has since become a biennial fixture to celebrate contemporary American music in the UK. This year the festival presented eleven UK premieres and eight world premieres. Martinez’s ensemble, Lontano, is featured at the festival and it was founded forty years ago to champion new music.

pioneering radio documentary entitled *The Quiet in the Land*, released in 1977 by the Canadian Broadcasting Corporation. The documentary includes sounds of rural Mennonite life in Canada combined with multiple layers of spoken conversation, requiring the listener to approach it as one might approach a fugue with its distinctive sonic lines. Breitsameter also addresses the effects that globalization has had on the soundscape in general and on our listening behavior, citing similar urban traffic sound in India and Europe—nothing identifies a specific location or culture. The essay concludes with a call to expand our appreciation of sound in all situations of life and not relegate it to music alone.

Mennonite Soundscapes is the focus of Section II. Since Mennonite culture includes a commitment to promoting nonviolence and social justice, one aspect of the vision for *Sound in the Land* was to expand that perspective to include peace and balance for the earth itself. Interestingly, the subject of Gould's radio documentary is referenced once again in Doreen Helen Klassen's essay "'What you intended to say': Howard Dyck Reflects on Glenn Gould's *The Quiet in the Land*." The documentary includes conversations with Mennonite musicians and theologians "who reflect on their Mennonite identity as a people that are in the world yet separate from it" (176). Dyck was a former CBC radio producer as well as one of the documentary interviewees. The essay delves into the ethos of Mennonite culture, providing a foundation for the broader discussion of its distinctive soundscapes throughout this portion of the book. For example, Virgil Martin's essay "Exploring the Changing Soundscapes of

Waterloo County" provides a poetic and fictional time-traveler's account of what might have been heard over a 200-year period in the predominantly rural Mennonite environment of Waterloo County (located in the province of Ontario, Canada). Reflecting on how the sounds affect him, he concludes that it is not possible to be a detached objective listener, as we are all products of our time, our culture, and our values, and these factors influence our response to the sounds around us.

Section III examines several different soundscapes within the natural world. Gus Mills' keynote address lends a deeper understanding of the term "ecomusicology," an arena of study that stems from a desire to hear the earth in myriad ways, and to create musical and scholarly responses to what is discovered there. It includes a "study of music, culture and environment in all their complexities" (212). Mills's personal contribution to this growing field is rooted in his study of the relationships among the environment, predators, and their prey, and specifically his research in the Kalahari regions of Botswana and South Africa. Mills's essay in *Sound in the Land* provides detailed descriptions of the sounds made by the various predators of this environment as an example of one way it is possible to listen to the earth.

Lyle Friesen describes birdsong as the most complex aspect of avian behavior, pointing out that any one species may have up to a dozen different songs in its repertoire, and that it is often the quality of the male's voice that attracts the female, rather than the bright plumage. He also discusses ways in which various events and landscape changes, such as monoculture crops, affect the bird population and the use of their voice. Emily Doolittle approaches birdsong as many composers have done over the years—as inspiration for her musical compositions. Her essay explores how the characteristics of different types of birdsong have influenced composers. Implicit in her analysis is the observation of a relationship and exchange between the nature-composer (birds) and the human composer.

Section IV looks at how notions of the sacred impact the creation of specific types of music and also raises the topic of interspecies communication and connection. The majority of essays in *Sound in the Land* that address this issue look at the contributions inspired by Mennonite musi-

cal traditions and communities, the prime context of the conference. I suggest that the inclusion of an indigenous perspective could also contribute something essential to the conversation about how we relate to nature. In Section I, Weaver's essay "Notes toward Silence: A Way of Hearing the Earth" mines the importance of silence, quoting a Tanzanian-born friend on sharing silence with a Kikuyu (the largest ethnic group in Kenya) acquaintance: "We often sit in silence, she and I, soul to soul, spirit to spirit, a communication so easily found in Africa" (124). Weaver notes how we are naturally drawn to silence, despite our Western culture fear of it. One of the distinguishing features of some indigenous cultures is that they consider animals, trees, water, and even stones to be relatives, understanding that a consciousness is present at the core of nature. This belief grounds their entire way of life, including their artistic expressions. Can we in the industrial world deepen our own relationship with nature itself and communicate with nature intelligence? This might lead to different practices, including those related to energy extraction and pollution.

I propose we look at ways of incorporating sound into this form of communication. Einstein stated that everything in life is vibration and as musicians we know that some of these vibrations are audible as sound and music. How can we work with sound as vibration, including very specific frequencies, to enhance our relationship with nature and with the consciousness at the heart of all life? I believe these are among the next steps in continuing the conversations begun in *Sound in the Land*. Just as Schafer's book *Tuning of the World* opened up a whole new way of listening, composing, and thinking about the soundscape, I trust that this growing field of ecomusicology can be an important voice towards creating a healthy way of living and being in the world in partnership with the earth.

Wendalyn Bartley is a Toronto-based composer and vocal performance artist working in the field of electroacoustics and improvisation, spanning the spectrum from concert music, soundtracks for film and radio, place-specific compositions and sonic rituals. Her recent CD SoundDreaming: Oracle Songs from Ancient Ritual Places was created from vocal improvisations made in megalithic temple and cave sites in Malta and Crete. She also writes the In With the New column for Toronto's The Whole-note magazine. (www.wendalyn.ca)

The Allegra Chamber Orchestra

The recently launched Allegra Chamber Orchestra, based in Vancouver, Canada, is one of the few all-female orchestras in the world. The ensemble made its debut on June 26, 2016 conducted by its founder, Janna Sailor, and several concerts are scheduled for the 2016-17 season. The orchestra plans to feature women soloists and to champion the works of women composers alongside the standard repertoire. Sailor hopes to establish a mentorship component in the orchestra because certain instrumental groups such as brass and percussion are "vastly underrepresented."

COMPACT DISC REVIEWS

The Domestic Sublime: The Vocal Music of Katy Abbott

Greta Bradman, soprano; Leigh Harrold, piano; the Song Company; Roland Peelman; Halcyon. Leeward Side Records LS 1302 (2013)

KRYSTAL J. FOLKESTAD GRANT

The Domestic Sublime is a lucid survey of the skillful as well as fun vocal writing of Australian composer Katy Abbott, whose oeuvre comprises art songs, opera, and works for small and large instrumental and vocal ensembles. The disc includes two songs from Abbott's cycle *No Ordinary Traveller*. In "Ship Life" Halcyon member Jenny Duck-Chong (mezzo-soprano) deftly imitates the varied emotions and actions of the passengers as observed through the eyes of a socialite. The instrumental fragments coalesce into lush, Debussyan accompanimental textures as the voice focuses on the story of one couple through asymmetric, aria-like phrases. This moment is a brief diversion from the fragmented drama of the motions of the sea and the interactions of its tenants. The opening of the second song, "One Dark Sky," with two-note slurs in the voice, vibraphone, and piano, sets a mood that is both beautiful and poignant. The sobbing of a mother grieving the death of her son is wordlessly vocalized in both low and high registers. Throughout, clarinetist Diana Springford responds to and echoes her cries with somber low notes and fervent high ones. These two tracks entice the listener to experience the entire song cycle, available on Abbott's 2010 chamber music album *Sunburnt Aftertones*.

Words of Wisdom is a delightful menagerie of nine songs for six voices: three male and three female. As most of the aphorisms are short, the settings are either engagingly repetitive or humorously brief. The Song Company, with experience in performing repertoire from the Renaissance to the present, is the perfect ensemble to capture the wit and sagacity of this work. The collection begins with "Angry," in which the text unfolds—one word at a time—in brassy chords sung with pitch-bending and falls. "Fine Wine" uses the three male voices to imitate the style of a barbershop quartet, starting merrily but descending into sobbing and a wry, final word set in a high, slightly distorted tone. Theatricality is also part of "Mosquito," where

the sound of the insect drones in and out of tune between two female voices, and the song ends with a fatal smack in response to a pun in the lyrics. The cycle concludes with more contemplation than amusement in "How to Get There."

The title song cycle, *The Domestic Sublime*, won several awards, including the 2013 Boston Metro Opera Gold Medal for Art-Song. These six songs have a dramatic range of intensity through dynamics, note durations, and vocal registers. The piano writing gives ample room to the voice yet provides a miscellany of spritely, mysterious, and grave textures for the many moods of the piece. The first seventy seconds of "Cloud Hangers Galore," the third song in the cycle, are unaccompanied as Greta Bradman executes ornaments and a leaping motive similar to Renaissance style. Pianist Leigh Harrold highlights the voice-leading that clearly connects each phrase to the next. In the introduction to the fourth song, "Saucer," the pianist seamlessly morphs articulated hemiola into Ives-like harmonic clusters as Bradman enters and contrasts lithe staccato with legato melody and high sustained notes. "Garlic" opens with an airy vocalise; the piano repeats it a melodic fourth above as the voice, with new words and melody, brightly describes the skin of the bulb. More intense dissonance exposes the clove, but the final stanza about residue flows as before and closes with slight melodic variation.

The art of *The Domestic Sublime* begins with the packaging: the surreal, thought-provoking cover image is a motor home floating in the clouds, attached to a string as if it were a kite. It is part of the painting *Pure Escapism* by Matthew Quick, who, like producer and engineer Haig Burnell, collaborated on one of Abbott's previous albums. The recording quality is as pure and intimate as listening from the front row of a 75-seat performance space. The music is worth hearing from that vantage point because Abbott chooses texts about familiar moments from real life, sets them with power and precision like a jeweler with a fine stone, and brings forth sounds that candidly evoke the passion and frivolity of humankind.

Composer-pianist Krystal J. Folkestad Grant's career has broadened from giving lecture-recitals in elementary schools of her hometown, Birmingham, Alabama, to presenting multimedia

installations in New York City. Besides college classrooms, she has taught music appreciation in after-school programs, choir at a homeless shelter, and musical theater at a senior center. With her Ph.D. in composition from Stony Brook University, she currently teaches composition and theory in Lancaster, Pennsylvania, while sharing improvisations and Cuban music with others.

Elisabetta Brusa: *Symphony No. 1; Merlin – Symphonic Poem*

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

RONALD HORNER

Italian composer Elisabetta Brusa is someone who has much to say—and it's a voice that deserves to be heard. The Naxos recording of her *Symphony No. 1* and *Merlin*, a symphonic poem, by the Royal Scottish National Orchestra, directed by Daniele Rustioni, provides the listener with unobstructed access to a sonic panorama of timbres and rhythms.

The *Symphony* follows a typical four-movement structure. The themes demand the attention of the listener, who is plunged headlong into a pool of orchestral colors: the opening of the first movement (*Allegro ma non troppo*) is reminiscent of *Boris Godunov*, and a "Barber-esque" interplay of solo violin and oboe leads to a theme that unfolds in the winds. Moments of introspection alternate with the recurrence of the opening idea. Through masterful orchestration, Brusa exploits the colors of the sound palette to their maximum effect. The movement screams of turmoil and strife and leaves the listener longing for a clear sense of resolution.

The massive *Adagio* (over seventeen minutes in length) confronts the listener with mysterious, sweeping melodies. Brusa's use of brasses alternating with strings and woodwinds (at a *piano* dynamic) provides a majesty and scope that brings the music of John Corigliano to mind. There is a dreamscape quality to the movement and an unescapable, pervasive darkness. The third movement (*Allegro moderato*) projects a "fantastique" character. Masterful scoring results in an aural transparency that brought to my mind a famous opium-induced dream. With all due respect to Danny Elfman, this movement would make a terrific addition to a Tim Burton film. It suggests lost inno-

cence, turmoil, and struggle, and I could not escape a sense that a clear desire for happiness had been obscured by reality. This relatively short waltz movement imprinted upon me a sense of longing and frustration.

The opening of the fourth movement (Adagio) connotes contemplative introspection, swept away by a dotted-eighth/sixteenth-note rhythm as a powerful and assertive theme develops. This is supplanted by a poignant, searching melody in strings and winds that leaves the listener with no apparent sense of destination (melodically, tonally, or conceptually). The rhythmic theme previously encountered returns, and throughout the movement one confronts a sense of conflict. In the end, darkness triumphs through sheer force of will, evocative of Shostakovich at his most defiant. Massive, confrontational, introspective, poignant—choose your favorite adjective. Brusa's Symphony No. 1 is all of these—and more.

The relatively short symphonic poem *Merlin* had me wondering what was bubbling in the cauldron. A motive of two successive sixteenth notes repeats throughout the work to connect a series of “magical moments.” The music suggests an experienced, weathered magician who possessed an awareness of magic's consequences, and although it conjured images of small portions of the great magician's career, I was left hoping to experience more of the story. As in the Symphony, Brusa's orchestration is brilliant (notably in her use of timpani and percussion); truly a forceful presence.

Rustioni's reading of both pieces displayed sensitivity along with a keen awareness of orchestral balance and linear clarity. The members of the RSNO acquit themselves in a manner that makes it difficult to find fault with any aspects of the performance. Solo passages were executed with a perfect balance of delicacy and bravado, and *tutti* sections were exhilarating. Additionally, kudos are extended to everyone involved in the recording and production process. Brusa's musical language is neo-Romantic, the sense of tonality effectively conveying a wide spectrum of emotional content without resorting to any aural gimmickry. Compositional practices that trace their roots to Renaissance tone painting are used here in a manner with which we are all familiar. The sounds are not shocking or puzzling, and the result is an innate understanding of musical meanings. Brusa's

knowledge of instrumental capabilities is evident throughout, and the variety of timbres and manner in which they are utilized serves the listener a veritable aural banquet. To paraphrase Oliver Twist: “Please, sir, I want some more!”

Ronald Horner is a former member of the Israel Philharmonic Orchestra. He holds a Doctor of Musical Arts degree from West Virginia University. Currently, he is a member of the music faculty of Indiana University of Pennsylvania and Frostburg State University in Maryland.

Judith Cloud: *Three Spells*

Psallite Women's Choir, directed by Nancy Hadden. Ambache Trust, PS002

BEVERLY LOMER

This Psallite Women's Choir's recording is a stunningly beautiful fusion of contemporary music and traditional Renaissance works arranged for female voices. Director Nancy Hadden explains that her intent was to explore the three spells (themes) of sorrow, love, and creation that are the subject of Judith Cloud's piece. Universal and timeless, they have inspired both sacred and secular music throughout the ages and make for a fitting master theme for the album.

Judith Cloud is an American composer whose gift for composition evolved from her experience as a mezzo-soprano soloist. Her output includes works for voice, choir, and instruments. The program notes describe her style as “lyrical, rhythmically challenging and harmonically intriguing” (Notes, Judith Cloud, *Three Spells*).

Cloud's *Three Spells* are set to the poetry of Kathleen Raine and were composed for the Psallite Women's Choir. The trilogy is spiritual and is characterized by polyphonic structure in which the independence of the lines resonates with Renaissance sensibilities. The harmonies and melodic style, however, are distinctly contemporary. *Spell of Sorrow* is quiet and contemplative, asking for release from grief. It opens with a chant-like statement that is answered by the choir. The overall tempo is slow and the plaintive quality is enhanced by the subtle dynamic changes throughout. It ends as it began, with a soloist statement and choir response. It is suggestive of the practice of the Catholic liturgy, in which the celebrant intones the chant and the congregation or choir responds. *Love Spell* alternates quick passages with slow, expressive segments, and is characterized by rhythmic variation.

The lyrics speak of the wind, clouds, mist, spring, stones, and light from which the narrator asks: “bring my lover.” While the overall texture is polyphonic, a solo voice stands out in some segments. It ends with a spoken whisper: “bring my lover.”

Spell of Creation begins and ends with a flute statement, which distinguishes this piece from the purely a cappella format of the others. It is also characterized by lovely lyrical and quite tuneful melodies that are arranged polyphonically. Again, the tempos and dynamic levels vary, and some of the cadences and melodic turns are reminiscent of Renaissance style. The words are especially beautiful and are deeply reflective. *Three Spells* is a remarkable work that will appeal to lovers of both modern and early music. The otherworldly quality of the choir's voices effectively conveys the intertwined concepts of love, creation, and sorrow.

A work by Cecilia McDowall is also on the disc. She has received numerous commissions and awards, including the prestigious British Composer Award for Choral Music in 2014. She is currently composer in residence at Dulwich College in London. Her *Ave Maria* is a deft, creative blend of Renaissance style polyphonic structure, distinctly contemporary melodic lines, and mildly dissonant harmonies. The melodies, while conveying the intended spirituality of the words, are less lyrical and more disjunct in their movement than is typical of Renaissance Ave Maria settings that many listeners are familiar with. Nevertheless, the treatment is highly effective, and the performance offers a compelling rendition of a traditional text.

The remainder of the album contains works by both anonymous and well-known sixteenth- and seventeenth-century male composers including Cristóbal Morales, Jacobus Clemens non Papa, Tomás Luis de Victoria, and Orlando de Lassus.

The Psallite Women's Choir offers a stellar, enthralling, and historically grounded performance. The technical precision and expressive/interpretive depth are worthy of a full-time professional choir. The voices are of similar quality and weight, and the overall sound is pure, light, and ethereal. Voices and instruments are well balanced, and the choice of guitar, flute, and lute add a fresh dimension to the album.

Beverly Lomer, Ph.D., is an independent scholar who specializes in early women's music. She is currently collaborating on the Interna-

tional Society of Hildegard von Bingen Studies' project to transcribe and translate Hildegard's *Symphonia* for open access. She has also taught courses in Women's and Gender Studies and Music at Florida Atlantic University.

Violeta Dinescu: *Sarpelecupene*

Ion Bogdan Stefanescu, flute. Sargasso SCD28078 (2015)

EVA WIENER

Romanian composer Violeta Dinescu's new CD is devoted entirely to a six-movement work, *Sarpelecupene* (Romanian for "The Feathered Serpent"), for flutes and folk instruments. Dinescu takes the listener on an ethnomusicological journey, imbuing her music with an abundance of timbral/melodic references to the folk music of her native land, and to Japanese shakuhachi and gagaku music. In addition to multiple flutes, the scoring of *Sarpelecupene* includes the American kazoo, the Indian sona, Romanian tiuga and prepared piano. Dinescu scored the work in collaboration with her longtime colleague, flutist Ion Bogdan Stefanescu.

Sarpelecupene I begins with a motive from the opening of Dinescu's *Flutes Play* VI, the finale of *Flutes Play* (2015) (reviewed by Eva Wiener in *Journal of the IAWM* 21, no. 2). While the motive overlaps with itself several times in *Flutes Play* VI, the more elaborate motivic overlapping in *Sarpelecupene* I creates the effect of shimmering sound veils. In both works, Dinescu's multi-layered music is realized through overdubbing. *Sarpelecupene* contains symmetries on many levels, beginning with the ordering of the number of flutes per movement: I:32, II:24, III:16, IV:16, V:24, and VI:32. Dinescu employs timbre as an important structural device, creating additional symmetries through her presentation of a coarse-toned, exotic wind instrument in every other movement.

Movement II features the Indian oboe, the sona; movement IV, the Romanian tiuga, a pumpkin with a long rod and alto saxophone mouthpiece; movement VI, the American kazoo. These movements provide a striking contrast to the other three. In movements II and IV, the sona and tiuga, respectively, are paired with a solo alto flute at the outset of the movement. In addition, in movement IV, Stefanescu hums in unison with the opening alto flute line. The music changes most dramatically in movement VI, beginning with the sharp attack of a kazoo playing a forceful motive. The motive re-

peats as the delicate, pentatonically-tinged sounds of the prepared piano enter. Dinescu creates motivic symmetry with movement I by reintroducing the overlapping flute lines that open the earlier movement. The timbral combination of prepared piano and flutes produces a sparkling, ethereal sound.

The multilayered, kaleidoscopic fabric of much of *Sarpelecupene* enables the listener to isolate different strands within the music. At the beginning of *Sarpelecupene* I, the flute ensemble sustains a single pitch with continuous microtonal deviations in the music's highest layer. By employing this technique throughout the work, Dinescu creates a unifying, drone-like continuum of sound.

Sarpelecupene includes much soloistic music, ranging from spare, mellifluous motives played on the alto flute to cadenzas for each of the instruments. The sona, tiuga and kazoo are assigned the most dramatic cadenzas. In these virtuosic passages, Dinescu modifies her motivic material by employing octave displacement. The intervals of seconds and thirds that dominate much of the motivic material in the piece are transformed into minor and major sevenths and ninths. She adds to the dramatic character of the music by repeating the disjunct intervals within the musical lines at loud dynamic levels, creating an effect that resembles the calls of wild animals or sounds produced by an animal horn.

For Dinescu, the mood of the music is largely determined by timbral considerations. Movements I, III and V are pensive and here Dinescu often layers and intermingles the flute lines. Shrill masses of color, performed by multiple flutes, intermittently punctuate the texture without interrupting the slower-paced flow of the rest of the music. Intervals smaller than a fifth predominate. Dinescu weaves one of her motivic trademarks, a rising minor third followed by a descending minor second, into the musical fabric. The moods of movements II, IV and VI are more varied. In movement II, the sona's music tends to be exuberant, even frenzied, while the flute lines have a more pensive character. The flute writing in movement IV contrasts sharply with that in all of the previous movements. Here they take on frenetic qualities through Dinescu's use of multiphonics and flutter tonguing, prompting a raucous dialogue with the tiuga. As the movement progresses, the tiuga joins the flutes in a contemplative musical

exchange, then reverts to the frenzied dialogue. The performer blows air rapidly into the flute, creating a whooshing sound that interacts with the strident figuration played by the tiuga. In contrast, the tiuga produces a smooth tone similar to that of a saxophone when it joins the flutes in a reflective musical exchange. In movement VI, the work's finale, the coarse, buzzing sounds of the kazoo clash with flute and vocal timbres, as well as with varied sounds from the prepared piano. At the end of *Sarpelecupene*, Dinescu melds the previously disparate elements of the ensemble into a homogeneous texture before the music begins to fade away.

Ion Bogdan Stefanescu's performance is superb. The recording is of concert hall quality, and the overdubbing is seamless, a credit to the masterful sound engineers, Stephan Schmidt and Florin Tudor.

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

Lindsey Goodman: *reach through the sky*

Works by Judith Shatin, Gilda Lyons, and others. Lindsey Goodman, flutes, mezzo-soprano; Scott Christian, percussion; Robert Frankenberry, piano, tenor; Anne Waltner, piano. New Dynamic Recordings (2016)

ELIZABETH START

Flutist Lindsey Goodman's *reach through the sky* showcases this wonderful performer on multiple flutes and also as vocalist in various combinations: with pianist Anne Waltner and percussionist Scott Christian, with pianist and tenor Robert Frankenberry (combining with Goodman to create the Chrysalis Duo), and with electronics.

Chrysalis (meditations on transformation) by Gilda Lyons is an evocative work that makes good use of Goodman's attractive mezzo-soprano voice and of pianist Robert Frankenberry's robust tenor, in addition to their instruments, in five sharply contrasting movements. Each movement focuses on different sounds—from harp-like sounds emanating from inside the piano in "Levitation" to voice and percussion in the brief "Summoning Fire." The performers improvise, basing each move-

ment on at least one (and often several) specifically notated gestures, internalizing the gestures and transitioning from one to the next. Though each movement presents its own timbral world, they all have a compelling drive and feeling of exploration. As the title indicates, a meditative and almost ritualistic mood is present in each movement as motives are repeated, altered, and revoiced in different instruments, exploring the wide palette of timbres available through the instruments and voices.

Judith Shatin's *Penelope's Song*, for flute with electronics, was originally written for viola and also exists in versions for violin, cello, clarinet, and soprano sax. The fact that the work has been performed successfully by so many different instruments speaks to its power and effectiveness. It is based on Homer's *Odyssey*, in which Penelope devises strategies to delay marrying one of her many suitors during Odysseus' long absence. She must, she insists, first complete a shroud for her father-in-law Laertes, weaving it by day and unravelling it by night, never finishing. *Penelope's Song* begins with the sounds of weaver Jan Russell at work, creating a very rhythmic backdrop over which the flute weaves active melodic lines, sometimes very fragmented, sometimes sequencing, as the listener imagines the woven rows in the shroud growing. The mechanical, rhythmic sound of the loom, which oversees such activity, disappears, and the flute has time to reflect and be more freely lyrical. Processed loom sounds gradually interject themselves into this soliloquy, bringing the piece back to material reminiscent of its opening. The piece depicts Penelope's determination, faith in the eventual return of her husband, and despair in her situation. The performance, like all those on the CD, is compelling and captivating. The interpretation is convincing as is the expression of the wide variety of moods demanded by the various composers. This CD is a well-conceived sequence of works which provide the listener a satisfying musical journey.

Other works on the CD are Rob Deemer's *The Road to Hana*, Erich Stem's *New Year's*, Grant Cooper's *Other Voices...* and Jeffrey Nytech's *Covenant*.

An independent composer, Elizabeth Start is active with Chicago Composers' Consortium and Access Contemporary Music; a cellist, she plays with the Elgin (IL) and Kalamazoo

Symphonies and Chicago Philharmonic. She is Executive Director of the Michigan Festival of Sacred Music and Vice President-Secretary of the Kalamazoo Federation of Musicians, Local 228, AFM. She holds degrees from Oberlin College and Conservatory, Northern Illinois University, and the University of Chicago.

Elaine Keillor: *Poetic Sketches*

Elaine Keillor, piano. Centredisques CMCCD 21615 (2015)

LUCY MAURO

For her recording of *Poetic Sketches* (June 2015), Elaine Keillor compiled a selection of solo piano works written during the past thirty years by composers based in Ontario, Canada. (Keillor lives in Canada and has been honored for her work in promoting music by Canadians. See Report from Canada.) These diverse works use a variety of pianistic techniques to realize their literary or pictorial inspirations. Three of the works on the CD are by award-winning women composers: *In a Flash* by Alexina Louie, *Through a Narrow Window* by Elma Miller, and *Let Hands Speak* by Kelly-Marie Murphy.

Alexina Louie's *In a Flash*, featuring a pianistic boogie-woogie style, is an exciting piece that includes sparkling scalar passages and incisive rhythms juxtaposed with slower chordal sections. Keillor offers an attractive but more reserved performance than the "energetically" and "sassy" descriptives indicated by the composer. In the atmospheric and dramatic *Through a Narrow Window*, Elma Miller makes effective use of a broad range of piano techniques, including strumming on the strings, to depict her concern about the devastation of our planet's environment. *Let Hands Speak* (2003) by Kelly-Marie Murphy is a virtuosic and affecting work, presenting a variety of pianistic challenges with driving rhythms and intricate passagework. The other pieces on the disc are *Five Poetic Sketches* by Oskar Morawetz, *Netscapes* by John Weinzwieg, and *Quips and Cranks: Five Bagatelles for Piano* by Patrick Cardy. The liner notes include concise insights on each work. Overall, Keillor plays with sensitivity and color, and the CD presents an interesting soundscape of contemporary piano repertoire.

Lucy Mauro is an Associate Professor of Piano at West Virginia University. Her recent publications include Master Singers: Advice from the Stage from Oxford University Press and Return to Old Ireland: The Music of Mary McAuliffe from Delos.

Pamela J. Marshall: *Through the Mist*

Lexington Symphony Chamber Players and others. Ravello Records (2015). ASIN: B00RLXVX9G

BARBARA SPECHT

Composer Pamela Marshall holds degrees in composition from the Eastman and Yale Schools of Music and is a MacDowell Colony Fellow as well as a recipient of many grants and commissions. She specializes in chamber music and is passionately interested in improvisation and collaborating with visual artists and poets. She is also an active member of the IAWM and has coordinated the Search for New Music Awards for several years.

Marshall's recent CD *Through the Mist* has the unifying theme of nature and the natural elements plus the magical effect they have on our lives. The title cut, *Through the Mist*, provides a perfect introduction, as its three movements chronicle an entire day and include the requisite contrasts in sound for that cycle. A trio of flute, violin, and harp portray the events. The first movement, "Ashuelot Sunrise," begins with half-step motives and arpeggios that create the ethereal quality of the morning sunrise. The rhythmic motion of the upper two voices is supported and then imitated by the harp, increasing in complexity and then relaxing to end the movement. "Rocky Shore" features interesting solo lines in each instrument in a quiet and calm way. The final movement, "Nocturne," opens with unisons in the flute and violin and a six-note melody that is developed lyrically throughout. The individual parts ebb and flow in an organized and restful manner like three distinct personalities discussing the day's events. The trio's performance in terms of style and cohesiveness is consistently outstanding.

In *Communing With Birds*, Marshall, an avid bird watcher, uses the flute to musically describe communication between a flutist and birds in a rain forest. Although the flute does not imitate actual bird calls, musical suggestions appear throughout the piece. Susan Jackson plays with light articulation and a soaring legato style. Rapid scalar passages alternate with rhythmically varied arpeggios and wide leaps to build an atmosphere of solitude in the wilderness.

In *Dance of the Hoodoos* for oboe, violin, cello, and piano, the oboe portrays a quiet scene in the opening of the first

movement. Alternating between half-step and whole-step figures, oboist Audrey Markovitz is supported by the rhythmic momentum in the other three instruments. A more clearly metric section follows, eventually releasing the pulse and returning to the subtlety of the opening. In the second movement, a simple rhythmic motive is played at different pitch levels and with different instrumental colors. Special string effects plus varied articulations and syncopations in the oboe, piano, and strings create a quasi-jazz texture. A three-note “stomp figure” is used as an ostinato throughout, providing an organization to the florid lines above. The precision, quality of sound, and balance of the ensemble makes this performance very effective.

The theme of *The Examine Variations for Flute and Cello* was originally a short composition for flute, violin, and double bass. This rhythmically active yet flowing and agile duet includes harmonic motion in thirds and fourths that alternate with single-voiced imitation. The varied timbral shadings of the cello aid its blending with the flute. The variations that follow include a short canon and an inverted version of the melody entitled “Upside Down.” The complex rhythms that often come together in brief unisons here lend a lively spirit, which is followed by much darker color in a *sostenuto* treatment of the theme. The sound of the flute, mostly in its mid-range against the very low notes and open chords in the cello, portrays a stillness and calm that contrasts with previous movements. In “Will of the Wisp,” the theme exhibits largely parallel motion thirds in a jazzy treatment. Ashley Addington’s lower register flute color balances well with the cello in this movement and throughout the next. “Static,” the longest variation, features numerous repeated notes performed with careful dynamic nuance; there is no resolution until the motion slows and the movement ends. “Slinky,” the final variation, continues to explore the contrasts and similarities of the two instruments, employing *pizzicato*, *sul ponticello*, *portamento* and flutter tonguing for timbral variation.

Waves and Fountains for Oboe, Horn and Piano again creates an interesting palette. The oboe and horn in mid to low registers, with the deeper piano as a strong bass, give the work an overall dark and mellow quality. The enticing timbre achieved on the piano, combined with the brassiness of the horn and brilliant color from the

oboe, results in a surprisingly homogenous sound. This tone shading continues as the instruments blend with one another. I was reminded of *Sonic Mediation* by Pauline Oliveros and enjoyed the instrumental concept of this exercise. A final theme, marked *semplice*, has an engaging, majestic quality.

Listeners will appreciate Marshall’s understanding of the possibilities for color and timbre as well her unique musical style: carefully crafted, it manages to sound spontaneous. Chamber ensembles of varying sizes and instrumentations will surely welcome these fine additions to their repertoire.

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.

Gráinne Mulvey: *Akanos & other works*

Enhanced CD or digital download. Navona Records, NV5943 (2014)

ELIZABETH HINKLE-TURNER

Readers of the *Journal of the IAWM* were introduced to Gráinne (pronounced “grawnya”) Mulvey in an October 1996 article [Vol. 2, No. 3] by Jane O’Leary, herself a prominent and multi-faceted musician. The article, which dubbed Mulvey “one of Ireland’s most promising young composers,” discussed the history of contemporary classical music in Ireland and the networks created to support and nurture it. These included the government’s establishment of a distinguished artists’ “academy,” Aosdana, with scholarships and stipends for members, commissions by Concorde, and the education and promotion of new young composers such as Mulvey, who is now an elected member of Aosdana and Head of Composition at the Dublin Institute of Technology Conservatory of Music and Drama. She creates chamber ensemble, orchestral, operatic, and electroacoustic music. *Akanos* represents her output in nearly all of these musical genres and is a must for anyone seeking a diverse and complete library of current composers.

The album shares its title with the opening work for orchestra, written in 2006 and performed at the 2008 ISCM World Music Days. The Greek word *Akanos* means “barb” or “spine” and Mulvey writes that the work “explores contrasts between steady organic growth and ‘spiky’ jagged interjections.” The work first reminded this listener of the

stochastic “mass” pieces of Iannis Xenakis, but there is a significant difference: many of Xenakis’ works have a rather “monolithic” sound; Mulvey’s piece is much more varied in its timbral and structural elements. There is a lot of give and take among elements in her piece, particularly in the growth of the sound masses and then their sudden evaporation into less dense textures. I did find the piece essentially to be one big gesture, and my listening instincts were proven correct when Mulvey, in a 2013 interview, confirmed that this was her goal. The Lithuanian National Orchestra performs the work with full sound and clarity.

This strong opening work is followed by an equally marvelous piece, *Shifting Colours* (2011) for flute and tape. Performed here by Joe O’Farrell on piccolo, flute, and bass flute, the piece is an interaction of performed and recorded/altered flute sounds. In her electroacoustic treatment of the flute, Mulvey recalls for me the experiments and philosophy of Ussachevsky and Luening that utilized electronics to enhance and extend the capabilities of the flutist, creating the illusion of a single musician with extraordinary range and capabilities. In this work too was the juxtaposition of dense and light textures and timbres. I strongly recommended this piece for performance and have sent along the recording to several contemporary flutists. O’Farrell does a good job of blending the live flute with the recorded sounds and creating a sense of one multi-faceted instrument.

Steel-grey Splinters (2012) was equally interesting and impressive, and my listening experience was enhanced because I could follow along with the score (more on that in a minute). Mulvey achieves a variety of intriguing timbres and textures through creative use of the piano pedals and arm clusters as well as the placement of rods of different lengths and materials upon the piano strings. Matthew Schellhorn, who commissioned and performed the work, does a fine job of mastering the pedaling and extended techniques required. A score is also included for *Szygyv* (2010), a work for cello and tape, which revisits the “extended musical instrument” idea, combining solo cello and recorded and processed cello sounds in a close interplay. Cellist Annette Cleary, like flutist O’Farrell, is able to interact with the recorded sounds in a way that clearly conveys what Mulvey calls a “mediation between extremes—forming a continuum,” moving

away from and back towards a central note in a way that creates interesting tension. The word *syzygy* refers to the alignment of three celestial bodies (like the sun, moon and earth during an eclipse) in a nearly straight path.

The least successful of the instrumental pieces, for me, was *Soundscape III* (2009) for flute and tape. Once again O'Farrell plays beautifully; it was simply not as engaging as *Shifting Colours* and suffered in comparison. *Soundscape III* was used as the soundtrack for a video work (*For All We Know*) by Irish artist Marie Hanlon, whom the composer cites as a fruitful collaborator.

I have left my description of the works for soprano and tape, *The Gift of Freedom* (2010) and *The Seafarer* (2012), for last because they were the true highlights of the recording. *The Gift of Freedom*, on a text by Anne Le Marquand Hartigan, was especially meaningful to me because it describes scattering the ashes of a loved one in the natural world, as I did with the ashes of my husband, an environmental biologist. This work very much represents the "extended musical instrument" approach mentioned earlier—the electroacoustic portion of the piece here serves as an extension of the vocalist's capabilities. *The Seafarer* is simply haunting and beautiful; the text is not very distinguishable from the sonic texture, which creates an effective atmospheric work. Both pieces are beautifully sung by Elizabeth Hilliard; she conveys strong emotion and meaning with a clear voice.

Not only does the listener benefit from the fine performances on the disc, but also from its enhanced content, available via computer. This includes extensive biographies and program notes plus several scores. As a composer myself (in a similar style to Mulvey's), I found my appreciation of the music greatly enhanced by the ability to follow her scores. If the music is purchased online, then one can access this content via the *Akanos* web application (see bibliographic data for the disc above).

Music such as Mulvey's gains even richer dimension and more varied and complex textures when performed with careful attention to dynamic contrasts and nuances. In the more texture-based works (*Akanos* and *Steel-Grey Splinters*), the composer includes several detailed dynamic markings and calls for some considerable contrasting dynamic gestures (from very soft to quite loud) as well as for some more

subtly phrased crescendos and decrescendos. These were not always observed in this recording, and that made the works a bit more "flat" dynamically than they were meant to be. It should be noted that this sort of "middling volume level" is sometimes a result of end-processing and normalizing of recordings. As a composer who seems to constantly be coaching my performers to "play the dynamics more with greater contrast," I am very attuned to this! Overall, however, these are excellent performances and a good showcase of the composer's ongoing aesthetic interests and intent.

Gráinne Mulvey is a multi-faceted composer whose current primary compositional interests lie not in formal structures but in sounds and the landscaping of sounds. This is a person who loves working with timbres and textures. I was fortunate to obtain a copy of *Different Voices: Irish Music and Music in Ireland* by Benjamin Dwyer (Hofheim: Wolke Verlag, 2014), which includes an extensive interview with Mulvey and confirmed my perception of her current interests and aesthetic. The book and the interview include fascinating discussions of the composer's relatively late-in-youth discovery of a proclivity for composition (she only became interested in composition at age 23 after more generalized instrumental studies) and some treatment of the dearth of educational opportunities in composition in Ireland until a few decades ago. Fortunately, Mulvey and her contemporaries have taken full advantage of the recent opportunities offered, and Irish contemporary classical music continues to grow and prosper.

Elizabeth Hinkle (Hinkle-Turner) is director of instructional technology at the University of North Texas. She is beginning the process of preparing a second edition of her 2006 text, Women Composers and Music Technology in the United States, and researching a subsequent volume on women composers and music technology in Canada, the United Kingdom and continental Europe. She is the busy mother of two sons and a second degree black belt in American karate, and she is currently creating a piece for bo staff kata and electroacoustic soundtrack.

Narratives on Life: Music for Cello and Piano

Joan Harrison, cello; Elaine Keillor, piano.
Marquis (2015) MAR 81467

LUCY MAURO

Released in February 2016 on the Marquis label, *Narratives on Life: Music for Cello and Piano* is centered on works by four

composers of Jewish heritage. The only woman of the group is Hélène Riese Liebmann (1795–after 1835) who, as a child, was highly regarded as both a pianist and a composer. Her first acclaimed public concert was at age ten, and her first compositions were published when she was a teenager. In addition to composing chamber works, piano sonatas and other pieces, and art songs, Liebmann also performed as a singer. Little else is known about her, including the actual date of her death. One of the last known references about her is in a diary belonging to Clara Wieck (before she married Robert Schumann), which mentions Liebmann's attendance at one of Wieck's concerts in Hamburg in 1835.

The three-movement *Grand Sonata in B-flat Major*, op. 11, performed on this CD, was published ca. 1813. Liebmann's command of the harmonic language is immediately apparent in the first movement, Allegro, in a traditional sonata form. The most distinctive features of this as well as the second movement are the graceful, appealing melodies, the occasional unexpected harmonies, and the chromatic melodic notes that Liebmann uses particularly expressively. The second movement, Adagio non troppo, is in ternary form with an opening theme reminiscent of the first movement. It includes a dramatic middle section in minor with an effective chromatic passage leading back to the tonic.

The last movement, the most notable of the three, is a set of variations on "Là ci darem la mano" from Mozart's *Don Giovanni*. In the seven variations, the movement covers the gamut of ornamental variations with different moods, tempi, meters, and traditional technical challenges including octaves in the piano and scales and other passagework in both instruments. The final variation includes a charming but brief cadenza shared between the two performers. Liebmann distributes the melodic material well between the cello and the piano throughout the sonata, essentially treating the two instruments equally.

Cellist Joan Harrison and pianist Elaine Keillor perform with taste and fine attention to phrasing and structure. The sound is pleasing with clear textures and a good balance throughout. The other works on the CD are world premiere recordings of three twentieth-century compositions by Srul Irving Glick, Steven Gellman, and Maurice Gardner.

Lucy Mauro is an Associate Professor of Piano at West Virginia University. Her recent publications include *Master Singers: Advice from the Stage from Oxford University Press* and *Return to Old Ireland: The Music of Mary McAuliffe from Delos*.

Marga Richter: *Dew-Drops on a Lotus Leaf and other songs*

William George, tenor; Andrea Lodge, piano. Redshift Music (2014)

BEVERLY LOMER

Marga Richter, an American composer with degrees in composition from Juilliard, writes across a wide variety of genres. *Dew-Drops on a Lotus Leaf* is the first album in a projected series of three volumes for voice and piano. The recording consists of the large *Dew-Drops* song cycle and a series of six short works. The lyrics are taken from a variety of sources and together comprise a somewhat unusual mix: a Civil War letter, sonnets by William Shakespeare, Chinese and Japanese poetry, and a poem by the late Phyllis Latimer, a friend of the composer. Despite the diversity of the text sources, the music is distinctly Western and modern. The vocal line is primary, and the piano's role is predominantly accompanimental. The musical style is consistent throughout and is based on a strategy in which a limited number of global compositional gestures are repeated, varied, combined, and recombined.

The overarching vocal pattern is a recitative-like declamation that consists of an amalgam of speech-song, lyrical, and melodious components. Sung at slow or moderate tempos, the music is ideally suited to the introspective and meditative ideas articulated by most of the texts. The piano accompaniment tends to soft repeated chords, running lines, and arpeggios that are generally, but not always, pitched below the range of the voice. Occasionally, short solo piano motifs occur, usually after the completion of the melodic phrase. The expressive tone is interrupted at intervals by a more forceful, faster, and declamatory vocal delivery that is paired with quick tempos and robust chords or active, excited riffs in the piano. Sometimes the words are sung in short, animated bursts that are echoed or matched by clipped chords in the piano.

Four of the six independent songs are delivered in the recitative/lyrical manner. *Sarah, do not mourn me dead* and the second Shakespearean sonnet are thematically and musically closely related. Both deal

with love and loss through death. They are set to slow-moving melodies, whose rise and fall suggest grief and loss. In the Shakespeare piece the doleful quality is enhanced by the gentle ripple motifs played by the piano at the conclusion of the phrases.

The two Chinese songs are consistent stylistically with those just mentioned. The lyrics of the first, *The Hermit*, are dominated by stark imagery of cold rain, aloneness, and a cold heart. *The Fishing Picture*, a simple description of men fishing, is unusual in this collection as it does not engage the contemplative and spiritual themes that define the recording as a whole. *Wild Moon*, a musical setting of the poetry of Phyllis Latimer Roberts (1923-2013), breaks with the quietude. It is characterized by bold dynamic changes in keeping with the lyrics, which speak of a wild and black night, screaming wind, and whirling space. It is a fascinating and compelling addition.

Sonnet CXXVIII is a lively rendition of the lover's desire, expressed through a musical metaphor in which the speaker announces that he wishes to be the keyboard upon which his lover plays. The piece alternates between slower, romantic lines and lively energetic ones. It also offers an example of Richter's word painting technique, which she employs occasionally in the works included here. When the poet proclaims, "Do I envy those jacks that nimble leap to kiss the tender inward of the hand," the melody mimics the text with staccato, agile motifs. As the speaker asks to kiss the lover's fingers, the melody again becomes lyrical and the accompaniment is subdued.

The song cycle, *Dew-Drops on a Lotus Leaf*, is the primary work on the recording. The texts are taken from the poetry of Ryokan, written in Japanese and Chinese, and translated into English. Ryokan (1758-1831) was a Japanese hermit, poet and calligrapher who devoted his life to meditation and literature. According to the program notes, his poetry is an attempt to capture the simplicity and openness that characterized his life. The lyrics of *Dew-Drops* deal with pensiveness, grace, nature's beauty, and inner being. Indeed, the texts of all of the songs included here are introspective and meditative and express a deep connection to the natural world.

Although the original poetry is not arranged as a collection, the composer has grouped the chosen texts into sections as

follows: "Prologue," "Spring," "Summer," "Autumn," "Winter," and "Epilogue." Each of these is further subdivided into a series of short songs that are thematically related but, for the most part, musically varied. The "Prologue" offers an example. It opens with four quiet songs, moves into a quicker, more energetic series, and concludes with a repetition of the expressive/recitative-like vocal line and soft piano chords that appeared in the first selection. The texts of the poetry for each of the seasons link nature's changes with a range of related spiritual themes in keeping with the overall meditative intent of the poetry. The lyrics, which are beautiful, complex, and deeply introspective, are remarkable in themselves.

"Autumn" and "Winter" display a musical organization that is consistent with the natural seasonal imagery they depict. The melancholy, decay, darkness, and cold associated with autumn and winter are musically communicated through slow tempos, elongated melodic lines and subdued chords or passages in the piano. One might expect "Spring" and "Summer" to be dominated by metaphors of life, rebirth, and joy but that is not the case. Rather, the overall contemplative character is maintained, and a number of songs display the lyrical, recitative format that dominates the whole of the cycle. The "Epilogue," which recapitulates the themes of life and death, offers a meditative conclusion and a subdued musical character.

The performance is exemplary. William George's tenor voice is pleasant in the lower range and exceptionally compelling in the high register. The text can be understood without having to follow the program notes. Pianist Andrea Lodge displays both technical and interpretive skill that is apparent even within the primarily accompanying role she plays. She moves seamlessly between tempos and dynamic registers and proficiently complements the expressiveness of the voice.

Overall, this beautifully performed recording presents a somewhat unusual blend of Eastern poetry with a Western style, characterized by both contemporary and traditional elements. The expressive, lyrical quality that is primary throughout recalls both recitative and the traditional art song in which the voice predominates, yet the melodic lines and harmonies are pleasingly contemporary, and the combi-

nation of Western style and Chinese and Japanese poetry adds an imaginative and truly innovative dimension.

Beverly Lomer, Ph.D., is an independent scholar who specializes in early women's music. She is currently collaborating on the International Society of Hildegard von Bingen Studies' project to transcribe and translate Hildegard's Symphonia for open access. She has also taught courses in Women's and Gender Studies and Music at Florida Atlantic University.

Elena Ruehr: *O'Keeffe Images*

Jennifer Kloetzel, cello; Boston Modern Orchestra Project; Gil Rose, conductor and producer. BMOP/sound, 1039 (2014)

KIMBERLY GREENE

Seldom does the serious art music of the twentieth and the twenty-first centuries appear as mesmerizing and seemingly effortlessly crafted as the orchestral music of Elena Ruehr, while impacting the listener on an intellectual, emotional, and spiritual level. In her recording, *O'Keeffe Images* (2014), Ruehr offers a personal compilation of her early and mature orchestral works that aptly demonstrates the distinctive imprint of the visual and literary arts in her music, and unveils her governing compositional aesthetic, a concentration on the melodic material as critical for any authentic musical experience.

Having earned a Master of Music degree from The Juilliard School and a doctorate in Musical Arts from the University of Michigan, Ruehr has been on the music faculty of MIT for over twenty years and has served as a fellow at Harvard's Radcliffe Institute, as a Guggenheim fellow, and as the first composer in residence of the Boston Modern Orchestra Project (2000-2005). Her opus contains works for orchestra, chamber ensemble, chorus, wind ensemble, opera, dance, instrumental solo, and silent film music.

O'Keeffe Images contains a compelling collection of diverse orchestral works that were inspired by either external artistic material, such as the visual arts or literature, or by non-Western music. The catalysts of Ruehr's musical narratives remain the exhilarating novel *Cloud Atlas* (2004) by the award-winning British author David Mitchell (b. 1969); the poem "To the Roaring Wind" by the eminent, provocative, American poet Wallace Stevens (1879-1955); and the powerful paint-

ings of the celebrated American Modernist Georgia O'Keeffe (1877-1986).

The featured triptych, *O'Keeffe Images*, spans over twenty-five years of musical production and represents Ruehr's intimate aesthetic rendering of three paintings: "Summer Days," "Sky Above Clouds," and "Ladder to the Moon." The paintings that prompted the compositions (composed, respectively, in 2013, 1993, and 2003) constituted a stylistic departure for O'Keeffe and occurred in the summer of 1929, when she ventured to New Mexico on the first of many trips there. An immediate and direct correspondence between the artist and the composer in their aesthetic approach cannot be overstated as both engage in the natural, active dichotomies apparent in life and convey these completely and without qualification to their audience(s).

O'Keeffe's "Summer Days" features a suspended deer skull in the clouds, with colorful desert wildflowers mediating the distance between the sky and the rough desert terrain below. Enchanted with the harsh desert terrain and the indigenous art and architecture, the artist engaged in an aesthetic surreal response to the desert landscape. According to O'Keeffe, "The bones cut sharply to the center of something that is keenly alive on the desert even tho' it is vast and untouchable—and knows no kindness with all its beauty" (O'Keeffe, "About Myself," *O'Keeffe Exhibition of Oils and Pastels*). Ruehr's composition *Summer Days* expatiates the ideas present in O'Keeffe's visual work through the use of melodic layering, thematic transformation, and a relentless rhythmic pulse. The austerity of the deer's skull and the rough desert terrain are exemplified through the bold and dominant brass orchestration, which appears throughout the composition, and consists of thematic material that is transformed sequentially. Rather than denoting the mediation explicit in O'Keeffe's representation, Ruehr suggests the quiet anxiety of the delicate wildflowers caught in the unsettling void between life and death through the juxtaposed layers of melancholy melodic material in the strings and piano. The composer accentuates the surreal imagery and the musical melodic juxtapositions by embedding an arresting and relentless rhythmic structure that enhances the dramatic impact of the piece.

In a manner analogous to the waterlily paintings of Claude Monet (1840-1926),

O'Keeffe's series of "Sky Above Clouds" sought to depict the beauty she experienced as she traveled by air in her later years. Contrary to the refined technique of her previous painting, the methods apparent in the series of "Sky Above Clouds" paintings reference Minimalism in the simplicity of form, unsophisticated shapes, lack of diverse colors (bright blue and white), and the absence of expressive content. Ruehr captures the artistic aesthetic via a simple melodic motif and an ostinato that appears throughout the composition. In addition, she employs augmentation and diminution in the variation of the gentle layers of exquisite melodic material in a direct correlation to the artist's rendering. Ruehr transcends decisively the source of her inspiration and has truly created a masterpiece of her own.

The final composition in the collection, *Ladder to the Moon*, reflects O'Keeffe's 1958 painting depicting a handmade wooden ladder suspended in a turquoise sky. A pearl white half-moon and the Cerro Pedernal Mountains of northern New Mexico colored black appear in the background. According to Pueblo culture, the ladder exemplifies the liaison between the natural world and the universe. O'Keeffe offers this statement regarding the painting:

In this a luminous wooden ladder hangs magically, halfway between a high, half-visible moon and the low, noble black silhouette of the Pedernal. The images are all of transition: the ladder itself implies passage from one level to another; the moon is cut neatly in half by the bold slicing light, halfway between full and new; and the evening sky is in flux, still pale along the line of the horizon, shading into deep azure night at the top of the canvas. (Robinson, *Georgia O'Keeffe: A Life*)

In accordance with the vision of the painter, Ruehr structures *Ladder to the Moon* with agitated sections of non-Western melodic and percussive material that struggle and finally arrive at sustained moments transformed into Western homophony. In this pursuit, the melodic motifs become transmuted and these passages are alternated by solo and instrumental ensembles in the woodwinds and the

brass, in much the same manner as *stile concertato*. A direct correlation exists between O’Keeffe’s conception and Ruehr’s realization: the passage from one level to another resides in the quest for, and the resolution in, the sustained moments of the music. The composition concludes in the celebration of the attainment of a higher level of consciousness.

The Boston Modern Orchestra Project (BMOP), founded in 1996 by award-winning Artistic Director Gil Rose, delivers a flawless and nuanced performance of Ruehr’s vigorous music that features resolute interpretations in keeping with the composer’s aesthetic intentions. *O’Keeffe Images* by Elena Ruehr stands as a *tour de force* that will resonate with diverse audiences due to the stunning melodic material, sophisticated rhythms, and lush orchestration. Certainly, this exceptional gathering of orchestral works remains a vibrant and significant addition to the repertoire.

Kimberly Greene serves as a 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’s degree in Music History & Literature from CSUF, with additional degrees in German Studies, French Language & Literature, and Business Administration.

Madeleine Shapiro: *Sounds*

Nature

Works for Cello and Electronics by Judith Shatin, Gayle Young, and others. Madeleine Shapiro, cello; Louis Brown, engineer. Albany Records Troy 1577 (2015)

ELIZABETH START

Cellist Madeleine Shapiro’s disc *Sounds Nature* is the result of her “Nature Project,” for which she commissioned and performed more than twenty works, combining her concern for the environment with her performance of “new music.” Judith Shatin’s *For the Birds* (2005) for amplified cello and electronics is likely one of the first pieces Shapiro collected for this project. The bird songs, shared with Shatin by naturalist Kevin Colver, are manipulated deftly throughout the four movements of the piece. The composer indicates that the merging of the cello’s voice with that of the birds reminds us of the joining of the two worlds and the need to maintain natural habitats; she states that “the trans-

formation of [the bird] voices speaks to the transformative power of music.”

This listener found the work to be evocative, powerful, and viscerally programmatic. The first movement, “Song Birds,” begins with very obvious bird song; the cello enters initially in fragmented gestures. Prominent throughout are gestures of a minor second down and major second up, often varied in a double-stop setting. The contrasts between the cello and bird voices are clear initially, and as processing increases they integrate together more completely, with all three voices present: birds, cello, and processed layers. “Sapsuckers” is very lively, making use of tapping and knocking sounds and delicate *col legno* and *pizzicato* in the opening and becoming more active in both processed sounds, cello articulations, and knocking as the movement progresses. The spatial movement of the knocking is very effective, as are the lovely uses of timbral changes, rhythmic motives, and silences.

“Birds of Prey” is downright scary at times, starting *sul ponticello* and seeming to mimic distress cries of smaller animals as the birds of prey approach. There are great swoops of *glissandi* and, as the bird calls are processed, they begin to sound like electronic warning alarms, briefly juxtaposed with melodic moments of repose in the low register of the cello. Very present birdcalls at movement’s end gives an impression of being plucked up into the great birds’ talons. “Water Birds,” the work’s final movement, creates an undulating blanket of sound which is punctuated by close-at-hand bird calls, and moves into an attractive, ornamented cello line that rises as the bird calls distort around it. This calmer movement leaves the listener comfortably reconciled with the feathered hosts.

Gayle Young’s *Avalon Shorelines* features recordings of North Atlantic waves from Newfoundland’s Avalon Peninsula, which create the backdrop for Madeleine Shapiro’s cello improvisation. At times Shapiro’s improvisation blends into the waves and at other times is more present, sometimes creating a sense of call and response between the two. Shapiro here primarily works with overtones, *ponticello*, and timbral changes, the cello’s activity ebbing and flowing (as do the waves). The piece evokes the loneliness of the open waters, creaking timbers of sea vessels, per-

haps even souls lost to the water, as well as an eerie sense of the unknown and unseen.

Shapiro’s performances are well-balanced to the various electronic partners and showcase many facets of the cello, from expressive melodic playing to virtuosic passages to extended techniques that themselves sometimes sound electronic. The CD has a wonderful series of works with interesting and varied approaches and sound palettes, carefully arranged in a sequence that feels “right” as one listens straight through (which is highly recommended).

The disc also includes Morton Subotnik’s 1981 *Axolotl* for solo cello and electronic ghost score, based on the water-bound Mexican salamander of the same name, from *The Double Life of Amphibians*; Matthew Burtner’s 2005 *Fragments from Cold* for cello and electroacoustics, using snow and wind sounds from Alaska; and Tom Williams’ 2012 *Dart* for cello, digital delays, and fixed media, which uses recordings of the river Dart and the wood body of the cello.

An independent composer, Elizabeth Start is active with Chicago Composers’ Consortium and Access Contemporary Music; a cellist, she plays with the Elgin (IL) and Kalamazoo Symphonies and Chicago Philharmonic. She is Executive Director of the Michigan Festival of Sacred Music and Vice President-Secretary of the Kalamazoo Federation of Musicians, Local 228, AFM. She holds degrees from Oberlin College and Conservatory, Northern Illinois University, and the University of Chicago.

Nanette Kaplan Solomon:

Badinage: The Piano Music of Mana-Zucca

Prelude, Op. 73; Valse Brillante, Op. 20; Fugato-Humoresque on the theme of Dixie, Op. 21; Wistaria, Op. 38, No. 1; The Zouaves’ Drill, Op. 68; Southland Zephyrs, Op. 72, No. 1; Bolero de Concert, Op. 72, No. 2; Sonata No. 1, Op. 217; Poème, Op. 37; Resignation, Op. 183, No. 9; Memories, Op. 186, No. 28; Nostalgia, Op. 187, No. 30; Scherzando, Op. 266; La Poverina, Op. 272; Polka Comique, Op. 275; Badinage, Op. 288; Sonata No. 2, Op. 280. Albany Records TROY1580 (2013)

ELAINE KEILLOR

At long last, a full recording of piano works by the prolific composer Mana-Zucca, born Gussie Zuckermann in New York City in 1885. During her long life (she died in 1981), she became known as a distin-

guished pianist, a singing star of operettas, a composer of some 2,000 works, a renowned teacher, and a generous supporter of the arts.

As a pianist she toured in both America and Europe, and by 1897, she was already appearing with major orchestras such as the New York Symphony. Her prowess at the keyboard can be experienced by contemporary audiences via a YouTube recording of her own first *Piano Concerto*. She honed her skills in Europe between 1906 and 1913, and in London, a meeting with Franz Lehar led to her first operetta contract. Her attempts to resume a career as a pianist after a stint as a singer did not materialize, so she turned to composition. The Schirmer company published 31 of her compositions and additionally, she promoted her works with the “Mana-Zucca Composition Recitals” at New York’s Aeolian Hall. Soon, major American orchestras were performing her works, and she appeared as soloist in her Piano Concerto with the orchestras of Los Angeles and New York. Her popularity was such that her image was on packages of soap and cigarettes! Her home in Miami became a noted concert venue for the Mana-Zucca Music Club, where renowned artists performed. For additional details about her career, see Nanette Kaplan Solomon’s article, “Muse Over Miami: The Legendary Mana-Zucca (1885-1981),” in this issue.

For this recording, pianist Solomon mined the Mana-Zucca Collection at the Florida International University and chose eighteen works spanning from the early *Valse Brillante*, which Mana-Zucca claimed to have written at the age of thirteen, to *Badinage* (1976), written five years before her death. Two major works are included on the disc: the four-movement Sonata No. 1, Op. 217 (1951) and the three-movement Sonata No. 2, Op. 280 (1968). Sonata No. 3 (1978), which Mana-Zucca considered her finest composition for solo piano, will have to await a future recording.

The pieces chosen by Solomon allow the listener to follow Mana-Zucca’s compositional development over the years. Undoubtedly the musical language is rooted in the late Romantic period with a propensity for beautiful soaring melodies and virtuosic figuration, but these selections also show that she was certainly aware of developing trends. As the liner notes indicate,

interesting rhythms emerge from dance as in the *Bolero de Concert*, dedicated to Rubinstein, or jazz, as in the circus-influenced *Zouaves’ Drill*. From time to time, this listener heard Russian influences from Scriabin and Prokofiev, particularly in the sonatas. When listening to the second and fourth movements of the first sonata, I wondered how much the composer was aware of fellow-New Yorker Bela Bartók in the 1940s. There are brief touches of what seems like bi-tonality, as well as gestures passed from one hand to the next in an inverted fashion.

Mana-Zucca had a joyous, cheerful personality that came across in many of her compositions, including her popular song *I Love Life*. At times her effervescence is expressed in a somewhat sarcastic tone, as in the imaginative *Fugato Humoresque on a Theme of Dixie* or *Polka Comique*. On the other hand, she could also compose introspective, contemplative compositions with, at times, trenchant harmonies, most notably in her possibly Jewish-influenced *La Poverina* (1967). Another example of this is found in the ostinato bass, which incorporates tritone dyads in the second movement of Sonata No. 2.

Solomon proves herself more than capable of meeting the technical demands of this repertoire. This listener would have appreciated more *piano* dynamics to highlight the Fauré-like writing found in compositions such as *Wisteria* and *Southland Zephyrs*. It seems that microphone(s) were placed in very close proximity to the piano for this recording, perhaps resulting in a restricted dynamic range. Mana-Zucca’s own performance of *Wisteria* (YouTube) displays more rubato than does Solomon’s. To this listener, the rubato underlines the shaping of the melodic line as well as setting off the chordal underpinning and filigree figuration. A comparison between two performances of *Zouaves’ Drill*, one by Solomon and one by Shura Cherkassky, a former student and life-long friend of Mana-Zucca, reveals that Solomon manages the complex finger-work required for its execution at a faster tempo.

The booklet is attractive, with a general biography of Mana-Zucca and commentary on the selected pieces. It seems, however, that the wrong opus number is supplied for Sonata No.1 (Op. 217; not 27). In addition, while the liner notes indicate that the composer worked on the 366

pieces that comprise her *My Musical Calendar* during the 1930s and 1940s, Congress Music (Mana-Zucca’s own music publishing company) records that collection was completed and published in 1940 and did not continue into the 1940s. (“Resignation,” “Memories,” and “Nostalgia” from *My Musical Calendar* are included on this recording.)

Having produced three earlier discs of compositions by women composers, Solomon here ably cements her commitment to the repertoire. One hopes that this recording leads to more interest in the output of Mana-Zucca beyond her four biggest hits: the songs *I Love Life*, *Big Brown Bear*, *Nichero* (Nothing Matters), and *Valse Brillante*. Perhaps soon we will have the opportunity to hear her music for ballet, opera, orchestra, and chamber ensembles.

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Elaine Keillor, pianist, musicologist, and educator, is professor emerita at Carleton University, Ottawa, Canada. She is a committed champion of Canadian music and of women composers, and she has premiered works by many Canadians. She is a principal investigator of the Canadian Musical Heritage Society, and she was recently named to the Order of Canada for her contributions to Canada’s music heritage. For more information, see “Reports from Canada.”

Rain Worthington: *Dream Vapors: Selected Works for Orchestra*

Czech Philharmonic Orchestra, Robert Ian Winstin, conductor; Moravian Philharmonic Orchestra, Petr Vronsky, conductor; Russian Philharmonic Orchestra, Ovidiu Marinescu, conductor. Navona Records, NV 6025 (2016)

ANNE NEIKIRK

The 2016 release of Rain Worthington’s solo debut album *Dream Vapors* coincided with Alzheimer’s and Brain Awareness Month in June. The New York based composer is donating all proceeds from her new album, which explores the emo-

tional and mental impact of the disease, to the Cure Alzheimer's Fund. According to PARMA Recordings, "Worthington's experiences with Alzheimer's have greatly shaped her perspectives on life and directly influenced her music." *Dream Vapors* carries the gravity of these experiences through the various lenses of each work. Rather than briefly discuss each track on the album, this review focus in depth on a few prominent works that capture the essence of the album.

Of her 2009 work *Tracing a Dream*, Worthington writes that it "taps into the impressionistic logic of emotions and dreams. Within this realm there is a fluidity of connections and sequences that is governed by emotional contexts, rather than rational order. Music has the capacity to heighten and distill emotions through juxtapositions that might otherwise be thought to be unlikely—comparable to dream imagery." The work opens with a single ringing pitch (D) in the vibraphone that is carried over to the flute, and subsequently expands both motivically and orchestrally to a four-note ascending motive emphasizing G harmonic minor. With dissonant counterpoint and clusters of the motive, Worthington plays with various chromatic alterations of this sound world, establishing the tetrachord as her primary pitch material. She maintains a connective thread through its various juxtapositions, much the way that a brief moment from the previous day might present itself in various forms in our dreams. She makes subtle use of extended techniques; for example, a flutter tongue in the woodwinds imitates tremolos in the strings.

Traditional motivic development techniques within the context of her hybrid modal sound world spin out dissonances and evocative polyphony. I felt at times, though, that her orchestrational choices masked this compelling component of her composition. The orchestration is weighty

through the majority of the piece, laden as it is with octave and unison doublings, sometimes extended to full instrumental families. At times I wished for a thinner texture that would allow for more nuanced timbres to propagate those unfolding lines. Perhaps this muddiness was intentional, a way to obfuscate the material in the same way that our dreams sometimes mask their essence with multiple presentations of meaning. I maintain, however, that utilizing less rather than more of the orchestral palette would at times have better served the fluidity of connections she mentions in her program notes. The vibraphone, for instance, holds a special role in this work: it is the first sound we hear and its shimmering decay draws us immediately into the dreamscape Worthington paints for us. It returns many times throughout the work, and with prominent lines, but the rest of the orchestra occasionally overpowers it and we lose that connective timbral thread. On the other hand, I was particularly fond of the middle section that utilizes triple meter: the evolution of her primary ideas truly shines in this section, and we experience a buoyant development of the dreamscape. On the whole, I found *Tracing a Dream* to be an effective, unique, and musically satisfying listening experience.

The most recently composed work on the album, *Fast Through Dark Winds* (2013), is, in the words of the composer, "inspired by the emotional intensity of a dream—careening through dense dark night fog on a bike with no brakes, no control and no visibility, accompanied by alternating interludes of fear and transcendent calm." Careening is indeed a great word to describe the introduction of this piece. Exhibiting minimalist tendencies, this work layers swelling minor third ostinati with chromatic scalar sweeps that are passed through various instruments and tessituras. Worthington swirls these two ideas through the orchestra, dovetailing

one statement with the next in the diminuendo of each swell. Her very subtle use of low percussion grounds the introduction in a quiet foreboding, barely audible under the activity of the winds and strings. The swirling introduction comes to a standstill in the form of sustained pitches that usher in a series of falling suspensions.

Worthington presents a twenty-first century rendition of Renaissance fourth-species counterpoint with descending syncopated lines that come to rest on the two notes of the initial ostinato. The clever closure of this section ushers in a transformation of the ostinato, the above-mentioned bike with no brakes grinding to a halt then slowly taking off again as the rhythmic augmentation breaks down and resumes its original rhythms. The middle section of this work also uses a change in meter to great effect, playing with a constant eighth-note motive via a shift to compound meter, barely discernible at first and then slowly emphasized in motivic outbursts in the winds and violins. The conclusion of the work brings back the dynamic swells of the opening, now re-contextualized atop the dark winds of our dreams.

Worthington's orchestral writing in *Dream Vapors* takes us inside the sometimes illogical world of dreams and memories and uses a fusion of styles—ancient, medieval sounds expressed via modality and open sonorities, modernist minimalist ostinato, and classical approaches to basic ideas—to capture components of the human experience. In the same way that a prosaic event may become distorted or unpleasant in our memories and dreams, Worthington uses the same pitches from her clear and consonant melodies to create the dissonant cluster chords in her harmonies. She also uses chords with open sonorities (like fourths and fifths) that provide a clear sense of center but lack the clarity of distinct minor or major quality, in much the same way that we can feel pleased or emotionally satisfied by a dream, even if it remains illogical or irrational.

Dr. Anne Neikirk is a composer and Assistant Professor of Music Theory/Composition at Norfolk State University in Virginia. She serves on the Executive Committee of the Society of Composers and is the Composition board member of the College Music Society Northeast Chapter. For more information and to hear samples of her music, visit www.annieneikirk.com.

Julia Wolfe: MacArthur Fellowship

Composer Julia Wolfe, Associate Professor of Music Composition, New York University, was awarded a MacArthur "Genius" Fellowship for 2016. The award announcement states that her music "combines influences from folk, classical, and rock genres in works that are grounded in historical and legendary narratives. Often described as post-minimalist, Wolfe demonstrates an openness to sonic possibilities, with choral elements and instruments such as the mountain dulcimer, bagpipes, and body percussion often augmenting string and orchestral arrangements. Many of her works blur the line between music and theatrical experience."

Recent Releases

Gila Carcas: *Transformations*

By *Scottish Rocks* (fl/picc, vc, pf, perc), *Gyroscope* (cl, pf), *Song for Joy* (vn, va), *Droplets over the Horizon* (pf), *Cissbury Ring* (cl, vn, vc, pf), *Magma* (pf), *Autumn* (va, pf), *Imaginary Moonwalk* (hpd), *Indigo Dreams* (db), *Piece in Purple and Blue* (vc, pf), String Quartet no. 3, *Encountering the Creator*. Music and Media, MMC 109 (2015).

Born in England, Gila (Gillian) Carcas has composed over 50 works, ranging from solo and small chamber works and electro-acoustic pieces to full orchestral works and a chamber opera. She writes: “Musically I love the concept of transformation in sound—from atonal to tonal/modal, to the scratchiness and overtone possibilities of *sul ponticello* back to a clear timbre for stringed instruments.” The overall concepts behind many of her works include the environment and the rich history of places as in *By Scottish Rocks* and *Cissbury Ring* as well as her String Quartet, which focuses on the Temple Mount in Jerusalem.

Emma Lou Diemer:

Toccata for piano on *Inside Out: A Journey* (Eunjung Choi, piano). Mega Distribution Bundle (2016). *Toccata*, published in 1980 by Arsis Press/Sisra Publications, has a number of performances on YouTube by pianists of various ages. The work combines on-the-keyboard and on-the-strings techniques that require the pianist to stand at times to play, but the music has many classical references of tonality and rhythm. The pianist, Eunjung Choi, received a South Carolina Arts Commission Quarterly Grant to record this CD (which includes works by Mozart, Robert Schumann, and Granados).

The Answered Question on Changing Times and Colors. Albany Records, Troy 1582 (2015). Written for Amy Cherry, trumpet, and Dan Cherry, trombone, plus Rebecca Will, piano. The work includes contemporary performance techniques and staging effects (playing off-stage, directing the sound into the piano, etc.), but, as in *Toccata for Piano*, it has many classical references of tonality and antiphonality as well as an echo of the theme in Charles Ives’ *The Unanswered Question*. The album includes seven other compositions.

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Heidi Jacob and Christina Rusnak:

Intersections

Parma Recordings, Ansonica Records Label (October 2016)

A cross-cultural collaboration, the album features five American composers who traveled to Havana with Parma Recordings in April 2016 to work and record with Cuban musicians and vocalists. Heidi Jacob’s eight-movement work, *untouched by morning, untouched by noon*, was composed for small chamber ensemble, and was performed by members of the Cuban National Symphony with Charles Abramovic, piano, and Brian Church, baritone. Christina Rusnak’s two pieces, *Dearly Beloved* and *Dearly Departed*, were performed by the women’s choral ensemble Vocal Luna. The CD is available through Amazon, iTunes and Parma Recordings.

Adriana Isabel Figueroa Mañas:

La Ciudad Nunca Duerme (The City Never Sleeps). Piano and string orchestra. I Solisti Veneti Orchestra, Claudio Scimone, conductor; Alessandro Cesaro, piano (2016). *La Ciudad Nunca Duerme* was selected for the international concerts of Fondazione Adkins Chiti: Donne in Musica. It was premiered by I Solisti Veneti in March 2015 in Padua, Italy and was recorded at the concert. The work takes us on a tour of Buenos Aires, a city that never sleeps, and lets us visualize the beautiful and sensuous tango.

Tres Piezas Modernas para Fagot y Orquesta (Three Modern Pieces for Bassoon and Orchestra), Orchestra of National University of Cuyo, Jorge Lhez, conductor; Andrea Yurcic, bassoon. Tango Malambo Music (2015). *Tres Piezas Modernas* presents a new vision of music for soloist and orchestra with its blending of the vibrant Latin American style with elements of jazz and classicism. The work was recorded at its premiere in Mendoza, Argentina. The score is available from Hildegard Publishing (EEUU).

Romanza y Tango for Violin and Orchestra, Philharmonic Orchestra of Mendoza, Leandro Gazineo, conductor; Mariela Nedyalkova, violin. Tango Malambo Music (2015). In this work, the singing violin plus the magical charm of the tango depict tender and amorous scenes from Argentina.

The three works can be downloaded on Spotify, Amazon, iTunes, Google Play, and elsewhere. The scores are available from the composer. For information, please see www.ciweb.com.ar/figueroa.

Nanette McGuinness:

David Garner: *Surviving: Women’s Words* Nanette McGuinness, soprano; Dale Tsang, piano; Adaiha MacAdam-Somer, cello. Ensemble for These Times, Centaur 3490 (2016)

The CD presents composer David Garner’s settings of the texts for song cycles by four female Jewish poets who survived the Holocaust: *Chanson für Morgen* (Mascha Kaléko); *Phönix* (Rose Ausländer); *Song is a Monument* (Yala Korwin); and *Mein blaues Klavier* (Else Lasker-Schüller). The recording sessions took place in the Caroline H. Hume Concert Hall of the San Francisco Conservatory of Music in June of 2015. An *American Record Guide* review describes the music as “difficult but compelling, varied and harmonically interesting.” A review in *Examiner.com* states that “this album offers four passionate meditations on the Holocaust experience delivered through a unique and highly compelling pair of voices, those of both composer and singer.” The CD won a Silver Medal in the Global Music Awards for classical chamber ensemble and album, and has been submitted for consideration for the 59th Grammy Awards.

Ethel Smyth: *The Boatswain’s Mate*

Retrospect Opera. 2 CDs. £14.95 (2016).

This is the first complete recording of Dame Ethel Smyth’s most popular opera, *The Boatswain’s Mate*, conducted by Smyth specialist Odaline de la Martinez. *The Boatswain’s Mate* makes use of folk music to depict rural life; nursery rhymes and folk tunes are utilized in the main body of the work. Smyth’s suffragette anthem, “The March of the Women,” is significantly incorporated into the overture. Smyth clearly wanted this to be a popular work and regarded the reduced orchestral versions that she made as essential for its wider cultural diffusion. This recording uses the smaller reduced version.

Cast: Nadine Benjamin, Edward Lee, Jeremy Huw Williams, Simon Wilding, Ted Schmitz, and Rebecca Louise Dale. Lontano Ensemble, conducted by Odaline de la Martinez. CD 2 contains recordings made by Smyth of excerpts from *The Boatswain’s Mate* (recorded in 1916), and also the overture to her opera *The Wreckers* (recorded in 1930). Retrospect Opera, founded in 2014, is a new specialist recording company focusing on pre-Britten British opera.

ORATORIO AND OPERA REVIEWS AND REPORTS

Ethel Smyth: *The Prison*

Cantori New York, May 14, 2016

SHARON MIRCHANDANI

On May 14 and 15, 2016, Ethel Smyth's 1930 oratorio, *The Prison*, received its U.S. premiere by Cantori New York, directed by Mark Shapiro at the Church of St. Luke in the Fields in New York City. The work was the second half of the program and stood as an excellent complement to Brahms's *Sieben Marienlieder* performed on the first half. Dame Ethel Smyth (1858-1944), an activist in the women's suffrage movement, in addition to being the composer of the first opera by a woman to be performed at the Metropolitan Opera House, has long held special interest for prominent feminist musicians and musicologists, several of whom were among the very appreciative audience.

Published in 1930 by Curwen in London and Philadelphia, *The Prison* is a magnificent work, in a Romantic style, in two parts: "Close on Freedom" and "The Deliverance." Smyth labelled the work a "vocal symphony," and its harmonies and drama are complex, vibrant, and adventurous. Smyth set a dialogue between a prisoner facing death (bass-baritone), his soul (soprano), and "voices" (mixed chorus). In a brief prefatory note, Smyth explains how the text was adapted from *The Prison: A Dialogue* (1891) by H.B. Brewster, and she describes the philosophical text:

"The whole is the record of a struggle to escape from the bonds of self (the Prison), and the extracts here set to music are taken from the Prisoner's last utterances." On the title page of the score Smyth includes the quote: "I am striving to release that which is divine within us, and to merge it in the universally divine. (Last words of Plotinus: tr. A. Lang)"

Baritone Thomas West portrayed the prisoner facing death. His rich voice effectively captured the poignancy of the prisoner in his final hours, at times subdued, at times declamatory. Soprano Chelsea Morris, as his soul, had a beautiful bell-like sound that was fitting for a spiritual figure. Pianist Jason Wirth played the piano reduction with great panache. He captured the variety of timbres and images of the orchestral score, playing tremolos, trills, sweeping arpeggios, and other figures to convey trumpet or shofar fanfares, a rumbling storm, birds chirping, and the calm surface of the ocean. There are several very dramatic orchestral interludes whose drama he captured marvelously. The well-balanced chorus was quite strong in reacting to the prisoner's evolving emotional state with vivid expression and impeccable timing.

"Part I: Close on Freedom" begins in C minor as the prisoner awakens in the night and, in a metaphysical conversation with his Soul and the Voices, contemplates his impending death and what his farewell

message might be. In late Romantic fashion, the piece moves with highly chromatic harmonies through the keys of A and E minor, arriving at a gentle E major cadence as a major structural point when the Voices describe how the prisoner will "slip into heaven." The Prisoner continues with extended solos in operatic style, with colorful accompaniment and extensive chromaticism, as he searches for a creed or a secret. Allegorical references are highlighted by the chorus with a sustained D major chord by the Voices on the phrase "whatever they have touched is eternal." An orchestral interlude effectively depicts dawn in ad libitum rhythms including beats of 14, 13, 7, and 8 notes. In the early morning, the Prisoner moves from sorrow to hope, likening himself to a doomed ship who will reappear in a new craft, only to "give way once more." Smyth gives the chorus much word-painting and varied textures to suit the drama with four-part harmonies, sections for women only, men only, and both very intimate and very provocative passages. The chorus emits celestial sounds at the image of eternal destruction followed by renewal to close the opening in D major as the Prisoner sleeps again.

"Part II: The Deliverance" begins in D minor with an entire chorale prelude for organ composed by Smyth in 1884, used now to depict music from the prison chapel, followed by a repeated intonation ritual, in E-flat minor, given to the Soul and the Voices to announce that the time for death has come. In ever more declamatory and chromatic passages, the work proceeds, touching on E minor, C major, and E-flat major, as the Prisoner gives up his body and selfhood, encouraged by his Soul and the Voices. A waltz passage of augmented and minor chords briefly sets his last visions of his life on earth, his "dream of a day." The work ends in E-flat major with an Epilogue in which the Prisoner completely abandons himself to death, in celebration, singing as he merges with a larger divine force: "I am the joy and the sorrow—I am the mirth and the pride—The love...the silence and the song. I am the thought. I am the soul. I am the home." At the same time, his Soul and the Voices react with "This is no leavetaking (Let there be banners and music). We are not even going home....the thought...the soul...the home." The performance and Smyth's music skillfully captured the

Kristin Norderval: *The Trials of Patricia Isasa*

Chants Libre, directed by Pauline Vaillancourt. Monument-National Theatre, Montreal, Canada, May 19-21, 2016

The Trials of Patricia Isasa, an opera by composer/performer Kristin Norderval and librettist Naomi Wallace, was premiered in a performance by Chants Libre in Montreal on May 19. The work is based on the true story about the Argentinian human rights activist Patricia Isasa, who, at age 16, was kidnapped, raped, and held as a prisoner for two years by the military Junta. After 33 years, her captors were convicted and sent to prison. The production featured six soloists, an actor, a chorus, and seven musicians. Norderval played the role of the present day Patricia, who was onstage almost the entire opera, and Rebecca Woodmass, the teen-age Patricia. The real Patricia Isasa appeared at the end of the opera and received an ovation for her courage.

Reviewer Neil Weisensel, in *The Opera Composer* (May 23), praised the opera and the "glorious production," which offered a "beautifully written...fusion of new music, Argentinian folk music, soundscape and contemporary operatic writing" that strongly supports the story. The performers "navigated some challenging coloratura with grace and fire," and "the elements of video, music, soundscape, projections and lighting came together to form a compelling whole." Kiersten van Vliet (*La Scena Musicale*, May 20) wrote: "Timely, not timeless, *The Trials of Patricia Isasa* is a smart production, both in the manner it raises issues of personal and state responsibility for crimes against humanity and for the fitting way it recognizes the courage of a remarkable woman."

rapture and Romantic idealization of death and was quite satisfying.

Cantor New York has won the ASCAP/Chorus America award for adventurous programming three times, making it highly relevant in today's music culture, and this outstanding performance that reflected their dedication to notable works by women composers was most welcome!

Missy Mazzoli: *Breaking the Waves*

Opera Philadelphia, September 24, 2016

SHARON MIRCHANDANI

Composer Missy Mazzoli's new chamber opera, *Breaking the Waves*, premiered at the Perelman Theater of the Kimmel Center in Philadelphia on September 22 with additional performances on September 24, 27, 29, and October 1. Based on the critically acclaimed 1996 film directed by Lars von Trier, the opera has received much press coverage in the opera world with reviews easily available by *The New York Times*, *The Wall Street Journal*, and many more. There are also numerous reviews of the original film; an especially helpful one is: "Transgressing Goodness in *Breaking the Waves*" by Irena S. M. Makarushka in the *Journal of Religion and Film* (<https://www.unomaha.edu/jrf/breaking.htm>).

The performers were amazing and quite brave! Three performers especially stood out: Kiera Duffy in the lead role of Bess McNeill gave a powerful performance with exquisite vocal control and wonderful acting. She made entries on high notes seem quite natural and easy, and had stamina to handle a very challenging role on stage for nearly the entire opera. Mezzo-soprano Eve Gigliotti as Bess's sister-in-law Dodo McNeill had a huge voice that was touching at times and also filled the hall with her concern for Bess's well-being. Tenor David Portillo, as Dr. Richardson, was convincing in his role. Other important lead roles were Bess's husband, Jan, Bess's mother, and Jan's friend Terry. A chorus of twelve men played Church Elders, Oil Rig Workers, the Voice of God, and Townspeople. The cast worked together in an extraordinary way in an opera that warned the audience ahead of time about nudity, violence, and graphic content. The opera portrayed overt love-making, sex acts, rape and mutilation, psychiatric problems, an explosion, and serious injury resulting in paralysis. It was not for the faint of heart, and there were rumors

of people walking out from being upset on the first night, but the Saturday audience was packed and attentive, and gave the performance a standing ovation and much appreciation for an incredible performance and music.

The sets were simple allowing for quick, fluid scene changes. I wanted the hospital to look more like a hospital, somehow, but this was a minor point. The staging captured the austerity of the Scottish setting. Goodness was a major theme in the story, along with the relationships between sexuality, the body, and traditional religion. One scene in particular was quite dramatic in which the Church Elders throw bibles at Bess with such force that pages went flying as they pelted against the wall behind her.

Mazzoli's music was modern, colorful, and appropriate for the drama with a small orchestra, including electric guitar and a car part. Though certainly more dissonant, at times it recalled the bleakness of Benjamin Britten's *Peter Grimes* and also his tone colors from *A Midsummer Night's Dream*, but within a much more horrific context. The music was captivating enough that had the staging been set in a more abstract way, without the explicit visuals, the music would have been expressive enough to be satisfying. Melodically, the music was perhaps a bit redundant in parts, but overall it was varied in textures, sensitive to the voices, and quite colorful and balanced.

The story is very disturbing, with a good deal of suffering, and it was quite difficult to watch and think about. I wanted to protect Bess—to reach out and cover her. I'm not opposed to the exploration of sexuality, but now, in 2016, I would rather have seen something with a more contemporary story and a stronger female perspective on it. *Breaking the Waves* reflects its 1990s challenge to a type of heterosexual male orientation. While the opera challenges the patriarchy, it is still in the world of that patriarchy. The focus on Jan's desire to hear about Bess's sexual experiences and the contrasts between hearing and seeing has some parallels with Strauss's *Salome*. Female sexuality was minimized, as Bess was oppressed by the rigid Church community. Despite some criticism, the opera, as a whole, was a success, and I look forward to Missy Mazzoli's future work.

Dr. Sharon Mirchandani is Professor and Chair of Music History and Theory at Westminster Choir College of Rider University, where she

teaches a wide variety of courses including Music and Gender; American Music, American Identity; Music, Humor, and Ambiguity; and Optimism in American Musical Theater. Dr. Mirchandani is the author of the biography of Marga Richter; "Libby Larsen's Barnum's Bird" in In Search of "The Great American Opera," "Ruth Crawford Seeger" in Historical Anthology of Music by Women, 2nd ed., and other entries on women or gender issues in music.

***My Dearest Friend: A New Opera* by Patricia Leonard**

PATRICIA LEONARD

On July 2, 2016 my new opera, *My Dearest Friend*, based on the letters of John and Abigail Adams, premiered just outside my hometown of Boston as part of the local July 4 celebrations. As a 70-minute one-act opera, *My Dearest Friend* spans John and Abigail Adams' entire relationship—from early courtship to major historic events including the American Revolution and the Declaration of Independence—and finally Abigail's death. The documented correspondence between the Adamses comprises 1,164 letters; the opera uses more than 50 of these letters which I had woven into a libretto without changing any words from the original text, as I wanted to keep the integrity of their beautifully written words.

Adams National Historical Park's Deputy Superintendent Caroline Keinath made opening remarks before the opera, and asked the audience to raise their hands if it was their first time visiting Peacefield. Most of the audience raised their hands. It was a wonderful moment for Caroline to have so many newcomers to the Adams Family home! Caroline then spoke about John and Abigail's critical roles in the American Revolution and their personal sacrifices; her moving speech certainly inspired a new crop of tourists to Peacefield!

What made this experience so special was that the outdoor performance was presented at the actual grounds of President John Adams and his wife, Abigail; Peacefield, the Adams Family estate in Quincy, MA made for an almost supernatural backdrop for my opera. Thoughtfully directed by Tony Award nominee Maureen Brennan, soprano Wendy Bryn Harmer did an outstanding job as Abigail. A staple at the Metropolitan Opera, she conveyed the myriad emotions that a wife to a politician during the American Revolution must endure: concern, fear, grief, strength, resilience, and so much more. Her voice was tender and thoughtful at times—then

powerful and foreboding of the horrors of war. Baritone Charles Taylor, who has also performed at the Metropolitan Opera, was an authentic and emotional John Adams. His dark, penetrating tone commanded the audience's complete attention; he portrayed Adams not just as a willful Founding Father doing his duty as a good American colonist, but as a force to envision and help design a new government, an independent government that would propel thirteen colonies to vote on July 2, 1776 to become the United States of America.

Charles and Wendy are long-time friends from the Met so their genuine friendship and respect for each other was truly moving in their portrayals of John and Abigail. Conductor Sean Newhouse, a

former member of the conducting staff of the Boston Symphony Orchestra and guest conductor with many acclaimed orchestras, flew to Boston from London to helm the orchestra comprised of Boston's top caliber of professional musicians. Maestro Newhouse first led the world premiere of *My Dearest Friend* at Boston's Jordan Hall in October 2014, when it was a song cycle. Authentic colonial costumes added a nice touch and were provided by Kim Welborn, a costume professional who frequently works with the Daughters of the American Revolution.

The weather couldn't have been more perfect for the 400 plus audience members, young and old, who came to Peacefield to enjoy this free historic and patriotic opera. So many had never attended an opera be-

fore and were moved to tears. It was a humbling and beautiful moment for me to reach such a broad audience through music. A local newspaper, *The Patriot Ledger*, wrote a nice article about the performance (<http://www.patriotledger.com/news/20160702/opera-puts-love-letters-between-john-and-abigail-adams-to-music>). The community was so pleased that they are looking forward to having another performance of *My Dearest Friend*!

I want to extend a big thanks to Neil Grover of Boston Musical Services, OPERA America's Opera Grants for Female Composers program, supported by the Virginia B. Toulmin Foundation and the Recording Industry's Music Performance Trust Fund for making this premiere possible!

Reports from Canada

Elaine Keillor: Order of Canada

On June 30, pianist and musicologist Elaine Keillor was named to the Order of Canada for her contributions to Canada's music heritage. Established in 1967 by Her Majesty Queen Elizabeth II, the Order of Canada is the cornerstone of the Canadian Honours System, and recognizes outstanding achievement, dedication to the community, and service to the nation. Elaine has spent decades performing and researching Canadian music. She is a principal investigator of the Canadian Musical Heritage Society, for whom she edited *Piano Music I and II* (1983, 1986), *Music for Orchestra* (1994), and *Music for Orchestra III* (1995).

Elaine is the recipient of many other awards including the Canadian Women's Mentor Award in the "Arts and Culture" category (1999). She was the 2004 Helmut Kallmann Award recipient for Distinguished Service relating to music libraries and archives for outstanding contributions in documenting and improving access to resources in Canadian music. In 2009 the Canadian Music Centre named her one of 50 Ambassadors for Canadian music, and she received an honorary life membership in the Canadian University Music Society. The SOCAN Foundation presented her with the 2013 Award of Excellence for the Advancement of Research in Canadian Music.

Elaine was the first woman to earn a Ph.D. in musicology from the University of Toronto, and she is professor emerita at Carleton University, Ottawa, where she specialized in musicology and ethnomu-

sicology. She held responsibilities for the university's Canadian music program and helped initiate the school's first courses on Canadian Aboriginal music. She conducted extensive musical research among the native peoples of the Northwest Territories and northern Quebec and later developed a series of educational websites on native music and dance.

She has written numerous books and essays. She was principal author of the *Encyclopedia of Native American Music of North America* (2013). She is also the author of *John Weinzwieg: The Radical Romantic of Canada* (Scarecrow Press, 1994), *Music in Canada: Capturing Landscape and Diversity* (McGill/Queen's Press, 2006; paperback, 2008), plus many essays in compilations, periodicals, and encyclopedias including the *Encyclopedia of Music in Canada*, *The Canadian Encyclopedia*, *The New Grove Dictionary*, *Die Musik in Geschichte und Gegenwart*, and *The Garland Encyclopedia of World Music*.

Elaine has performed in recitals and as soloist with orchestras on piano and harpsichord throughout North America and in Europe. She has appeared on twenty-seven recordings including those released by Conservatory Canada, Gala, and NAXOS, and she is a champion of contemporary music and Canadian women composers such as Nicole Carignan, Vivian Fung, Mary Gardiner, Alexina Louie, and Elma Miller. John Terauds' 2014 review of her four-CD set, *Sounds of North: Two Centuries of Canadian Piano Music*, states: "Thank goodness there is someone like Keillor, a devot-

ed contributor to the storehouse assembled by the Canadian Musical Heritage Society, champion of women composers, the musical traditions of First Nations, and of new music. Keillor has an unaffected, elegant playing style that neatly lays out the many, many different styles and atmospheres she has chosen to represent."

Association of Canadian Women Composers

DIANE BERRY

The biggest news from the ACWC, at the moment, is the association's newly revamped website. The work was undertaken to make it more user friendly and easier to keep up-dated. A cleaner look also makes it easier to find information on the activities of the association and individual members. There are currently around 60 members listed in the on-line directory. The website gives information on the history of the association, how to be a member, a link to the *ACWC Journal*, latest news, resources, and latest tweets. It is hoped the website will be both a tool for promoting the work of Canadian women composers, as well as a resource for the composers themselves.

The association has also created a choral collective. This is made up of professional ACWC choral composers teaming up with choral conductors around the country to help promote and distribute works throughout Canadian universities, colleges, secondary schools, and choral organizations. On the website it is possible for conductors and choral organizations to

add their names to the list of those interested. There are hopes to expand this idea to include collectives for other musical forms.

A monthly listing of pieces being performed, calls for scores, and other

Report from Cuba

CHRISTINA RUSNAK

Politics may divide us, but music unites us. In April 2016, IAWM members Heidi Jacob and Christina Rusnak traveled to Havana with Parma Recordings to record their works at Abdala Studios. The trip was designed to fit within the “People to People International” program, established by President Eisenhower in 1956 to “enhance international understanding and friendship through educational, cultural, and humanitarian activities.” The program was extended to Cuba in December 2014. Three other composers, Jeffrey Jacob, Steven Block, and Sergio Cervetti, were recording their works as well. As part of this program, our schedules integrated cultural visits, interaction, and education in addition to recording.

The airport is small, the lines are long. Fortunately, our local translator, Teresa Fernandez, was savvy and witty. She helped us navigate through the process, and whisked us to our *casa particolare* (AirBnB) about midway between Habana Vieja and the recording studio. We gathered together for lunch, overlooking the Atlantic, to meet the producer from Abdala Studio, Dayron Ortega, and to review our weekly schedule. Some items, like guitar and violin strings, patch cords, etc., are nearly impossible to buy in Cuba, so CEO Bob Lord spent four hours getting through customs to bring these items to the studio. Each composer was scheduled to record on a different day with local musicians, including members of the Cuban National Symphony and Vocal Luna.

During the week Teresa served as our tour guide and cultural attaché, guiding us through the old city, illuminating both the history of the Havana and the glacial evolution of its renovation. Visiting the historic plazas, we toured the former Palace of the Captains General, which is now the City Museum. Musical instruments from decades before the revolution were displayed in rooms, as if waiting to be picked up, although signs prohibiting touching them were prominent. We freely explored the

members’ news has also been revived. It’s called Soundbox and will be sent out to all members. Plans are in the works to celebrate 100 years of suffrage in British Columbia, with a concert next April. Oth-

Cuban Art Museum, where I was struck by the unity of artistic sophistication and local authenticity of the works. We explored the city as much as possible, by foot or by taxi. Havana is a city of 2.2 million people (officially), most of whom have never been outside the city. The realities of Cuban life are a stark contrast to those visiting. The average person’s monthly wage is equivalent to \$20. For many, electricity is an unaffordable luxury. Yet citizens can expect a high standard of health care, and Cuba allocates 13% of its national budget to education—the highest in the world resulting in 99.8% literacy rate, even in rural provinces.

In 2011, the Cuban government pronounced that Cubans could engage in limited private enterprise, primarily in the service sector. The list of self-employment jobs has reached 200 occupations from taxi drivers to food vendors, musicians, farmers, and restaurateurs.¹ The problems are numerous, but in a few short years, Havana has become a mecca for food. And of course every restaurant must have live musicians—even at lunch! One night we headed out to Café Paris for spicy local music. The band was comprised of a pianist, bassist, singer, four percussionists, and a marvelous virtuosic flute player. A stellar improviser, he performed with a technique we had never experienced before, but it worked! Curiously, all the flute players in clubs were men!

Music is everywhere. Another night at dinner, a young female pianist on an old upright began the evening with the usual round of standards and Cuban folk tunes. Then she played Vivaldi, Bach, and Chopin. Pianist Charles Abramovic asked if she knew any Ginestera. She performed many complex pieces as if she were sitting on stage in Carnegie Hall. All by memory, of course. Two Cuban music education workshops were provided for us. The first was presented by Efraín Amador Piñero, guitarist, lutist, and composer, who is credited with the codification and pedagogy of traditional “tres” (similar to a guitar, but

er plans are being made to celebrate the country’s 150 years on July 1, 2017. If you wish to visit our new website, the address is www.acwc.ca

with three sets of double strings) music throughout Cuba. Later in the week, José Eladio Amat led a seminar in Cuban percussion styles and techniques.

The recording experience with the world-class Abdala Studios was incredible. Heidi’s eight-movement work, *Untouched by Morning and Untouched by Noon*, was recorded first. The bass clarinetist was limited by having only one reed. Replacements cannot be bought, but must be made. The pianist, who doubles as a piano tuner, is nearly blind, but her hearing and musicality was inspiring. My pieces, *Dearly Beloved* and *Dearly Departed*, are for women’s *a cappella* choir. I composed the latter specifically for Havana’s premiere ensemble Vocal Luna. The women were impeccably prepared and were arranged in a circle in order to hear themselves blend in the expansive studio. Two out of the nine have perfect pitch, including conductor Sandra Santos González.

Music in Cuba is a rich part of everyone’s everyday life. Walking the streets, one continuously hears singing, the plucking of strings, and the striking of claves and guiros—music in Cuba is active and participatory, not passive. Saturday evening I attended a performance by the renowned women’s orchestra, Camerata Romeu, at the Cathedral de San Francisco.² The sanctuary was packed, primarily with local attendees. NPR presented a program featuring the orchestra, but I was unprepared for the way familiar pieces seemed to dance off the stage. Our week in Havana, working with these musicians and composers, was insightful and unforgettable. The Cuban performers’ dedication to excellence brought my pieces to life. Parma Recording’s attention to detail, both inside the studio and out, made our experience amazing.

NOTES

¹ <http://qz.com/452486/how-cuba-is-using-capitalism-to-save-socialism/>

² <http://www.npr.org/sections/deceptivecadence/2016/03/26/469944530/meet-cubas-all-female-orchestra>

The 2016 IAWM Search for New Music: Award Winners

The competition recognizes the accomplishments of IAWM member composers and fosters IAWM's goal of increasing awareness of the musical contributions of women. IAWM hopes that performers around the world will see this music as a resource for their own concert programming. Eighty compositions were submitted in eight categories. Congratulations to the award winners and special thanks to the sponsors of the awards and to all those who participated. We appreciate the service of the judges, Katy Abbott Kvasnica and Susan Frykberg from Melbourne, Australia, and Pamela J. Marshall (USA), who served as coordinator of the competition. The prize-winning works are listed below along with a description of the music and information about the composer.

Ruth Anderson Prize (\$1000) for a commission for a new sound installation with electro-acoustic music. Winner: **Rachel Devorah**, *revontulet*, a project to sonify aurora borealis data.

Auroras are the phenomena in which electrons, accelerated by earth's magnetosphere, collide with the atmosphere and release light around the magnetic poles. Geomagnetic storms shape the light into arcs that can appear to dance across the night sky. The aurora borealis (the aurora around the northern magnetic pole) can be seen in winter by peoples throughout the northern hemisphere, sometimes as far south as places such as the city of New Orleans. Different northern cultures have different mythologies surrounding the auroras. The Finnish call the phenomenon



Rachel Devorah
(photo by Marije van den Berg)

revontulet, which means "fox fire," because they believe the dancing arc of light is made by sparks flying off the tail of a fox running in the snow.

Auroras operate on a geophysical scale, beyond the scale of human comprehension. Though humanity has ways of attempting to understand these phenomena—narrative explanations with quantitative and qualitative data—auroras remain beyond human comprehension because our

understanding of the universe is limited by the conditions of our humanity.

My installation, *revontulet*, is an intermedial sonification of aurora data—both quantitative and qualitative—in the form of a video sculpture + 6-channel audio installation. The quantitative part of the soundscape (made with SuperCollider) is sonified magnetometer data from three days with aurora activity as captured by the Sodankylä Geophysical Observatory in northern Finland—three streams of data independently heard in three different channels. The qualitative part of the soundscape is audio excerpted from three recorded ethnographies taken with three different people from different northern cultures—three more streams of data independently heard in the final three channels.

Sodankylä Geophysical Observatory's all-sky camera footage of the same auroral activity as captured by the soundscape will be projected on the ceiling. A hexagonal mirror on a platform will be placed on the floor of the gallery underneath the projection so that visitors can lean over the mirror to look down to see what is being projected above them. Six small speakers projecting the six channels of audio will be installed under each of the sides of the hexagonal mirror inside the platform.

There is a feminist agenda in this work. The philosopher Sally Haslanger writes that "Quantitative 'hard' research is coded as masculine and is considered more important and more valuable...often what is considered 'feminine' research...addresses different though equally valuable domains of inquiry." (*Resisting Reality: Social Construction and Social Critique* [Oxford: Oxford University Press, 2012], 346.) Science is coded as objective and masculine; art is coded as subjective and feminine. *revontulet* blurs the lines between science and art; objectivity and subjectivity; masculinity and femininity, because it embodies both sides of the binaries and reveals them to be fallacious.

The work will be installed at a to-be-determined location in 2017. A proof-of-concept of the work and future documentation can be found at racheldevorah.studio/works/revontulet.

Biographical background: Rachel Devorah is an American sound artist and improviser. Her work has been heard at the International SuperCollider Sympo-

sium, Pioneer Works (NYC), La Fabrique (France), and the Music for People and Thingamajigs Festival (SF), and has been supported by residencies at Røst (Norway) and STEIM (Netherlands). She earned her MA in composition at Mills College and is currently a Jefferson Fellow in composition and computer technologies at the University of Virginia.

Christine Clark/Theodore Front Prize (\$500) sponsored by Theodore Front Musical Literature, Inc., to a composer who is at least 22 years old for a chamber or orchestral work. Winner: **Amanda Feery**, *Pushing Air* for orchestra.

Pushing Air represents a battle between the patterns of the natural avian world situated within a very urban environment. The piece is a sonic reaction to my moving to New York City after living in the countryside—a place that was so deafeningly alive with the sounds of nature, to a city saturated



Amanda Feery

in industry. Both worlds have their own periodic patterns; from dawn choruses to 6 am express trains, and from mating calls to road rage. Ultimately, the piece is about these patterns co-existing, coming together to create a world that is sonically rich and unique in its own right.

Before I moved to New York I lived near a woodland in Princeton, New Jersey. Every season brought a new sound, and with the exception of winter, the woodland was alive with the sounds of nature. These sounds became my accompanying soundtrack as I worked and became accustomed to the surety of the sounds: morning, afternoon, and evening.

When I moved to New York, everything roared for attention. Initially, it felt like total cacophony after living in such a sedate environment. I was very sensitive to the wall of sound that greeted me in New York, but after a few weeks I began to organize the sound into different "spectrums." Working from my apartment, I would hear the deep sub-bass of a truck many blocks away, and layered on top of that, another canopy of sound—the high-pitched sub-

way trains braking underneath the building. To make sense of the cacophony, I began to think orchestrally about the sounds and how to parse them out to various families of instruments. Sketches of a new piece started to blossom. Thinking orchestrally about the sounds soon turned to pattern and periodicity. I experimented with brushing percussion to get the sound of the 6 am street sweeper. My old violin that I can't play properly became my soundboard for experimenting with how avian life contributes to the urban environment. The low strings took on the voice of the subway panning back and forth. Being my first orchestral work, I was keeping conventional orchestration in mind, and had my Samuel Adler orchestration book to hand! In the end, though, I went with my gut and just hoped that all of these elements were coherent as an entire work.

Biographical information: Amanda Feery is an Irish composer writing for acoustic, electronic, and improvisatory forces. She has written for chamber and vocal ensembles, theatre, and kinetic sculpture. She graduated from Trinity College Dublin in 2006, having completed a B.A in Music, and an M.Phil in Music and Media Technologies in 2009. Collaborators include RTÉ National Symphony Orchestra, Crash Ensemble, Fidelio Trio, Contempo String Quartet, Dither Guitar Quartet, Orkest de Ereprijs, Quince Vocal Ensemble, Lisa Moore, Michelle O'Rourke, Cora-Venus Lunny, and Paul Roe. She has participated as a composer fellow at Ostrava Days Festival (Czech Republic), Soundscape Festival (Italy), Bang on a Can Summer Festival (U.S), and the International Young Composers Meeting (Netherlands). She is currently living in Ireland and is completing her doctoral studies at Princeton University.

Coro Delantal Performance Prize (no monetary award) for experimental choral works. Winner: **Athena Corcoran-Tadd**, *Lune et l'autre*, graphic score for chorus.

"...of lightness, of suspension, of silent and calm enchantment."

When *Lune et l'autre* was commissioned by an amateur Parisian choir, I was reading the chapter on Lightness in Italo Calvino's *Six Memos for the Next Millennium* in which he includes the above line from the nineteenth-century Italian poet Giacomo Leopardi describing the moon. The only guideline given for this commission was that it be, in some way, a carol. I had a distant memory that a quick search through old

undergraduate essays and music dictionaries brought back to the fore: the carol, found in French, English, and German traditions, had in its origins a binding element of circularity: either in the form of folk ring dances (in which the dancers also sang) or simply as a group song in which the leader sang the verses and the chorus either repeated the verses or sang the refrain.

Faced with the unusual challenge of writing for amateur singers who were just starting to grasp music notation, I devised several strategies. Taking my research on the carol as a starting point, I imagined that an amateur choir would be likely to contain varying levels of skill and by extension, confidence. Following the example of the carol "leader," I wrote the role of a leader into each of the three voice groups (sopranos, altos, and male voices). Reflecting the historical circular formation of the singing or dancing group, I specified that the choir should form a tight semicircle. Comprising more unpitched/unspecified pitch material



Athena Corcoran-Tadd

than pitched material, I also decided to involve the conductor in the piece: the conductor sings or whistles the starting note whenever a specific pitch is required (relying on a tuning fork or perfect pitch) as an integrated part of in piece.

The title, *Lune et l'autre* (a wordplay on "one and the other/moon and the other") was the starting point for the content. The text used for the whole piece is solely the extended articulation of the word "lune." The other material includes whistling, shifting formant shapes (fff, shhh), shifting vowel placements in the mouth (u, ou, oo), as well as the external filtration mechanism of placing the hand at different distances in front of the mouth. Occasionally the sounds open up into a few fully intoned pitches, either whistled or sung. For the score, I employed a combination of graphic and traditional notation, using colors and shapes to communicate techniques and dynamics. "Clouds passing in front of the moon. Hazy, otherworldly sounds, rare bright moments of pitch: a tightrope walk along the threshold between sound and silence, amplified by numbers."

Biographical information: Athena Corcoran-Tadd is an Irish/American com-

poser who has lived in the United States, Ireland, Italy, Portugal, England, Italy once again, and now France: a physical nomadism that has generated a delving curiosity and demands a multilingualism which is in itself a web of sound combinations. Born in 1989, Athena graduated from the University of Oxford with a First Class Honours BA in Music, followed by two years of composition in Milan, Italy, at the Conservatorio G. Verdi. Her compositions have been performed in the UK, Italy, France, Switzerland, Germany, and the USA. As well as having studied formally with Dr. Martin Suckling and Dr. Martyn Harry at Oxford, and Mario Garuti and Gabriele Manca in Milan, Athena has received lessons from Georges Aperghis, Raphaël Cendo, Marco Stroppa, Amy Beth Kirsten, Sebastian Berweck, Misato Mochizuki, Joanna Bailie, Martin Iddon, and Francesco Filidei.

Recent performances have included her trio for viola d'amore, bass clarinet, and accordion (commissioned by The Riot Ensemble) performed by international soloists Marco Fusi, Heather Roche, and Rafał Łuc in London, and *Refracted Messages* for four spoken voices and two trombone bell-sections in Basel, in which she also was a performer. Again as a performer (violinist) she participated in the Linea Ensemble Summer Academy in Strasbourg, France, including performing in the Academy Ensemble plus composing, performing, and recording a new piece for solo violin, *Length of String*. Her work for amateur choir, *Lune et l'autre*, was performed in Paris in December; in May her trio, *ZEITWELT* (Enter: fluidly) was premiered by the Denver-based Nebula Ensemble, and in August *SCWBA* for prepared solo tuba received its official premiere at the Darmstadt International Summer Course for New Music, together with a new adaptation of her trio, *NOW[:and also:]NOW*, and a piece for solo viola. Her upcoming projects include a substantial composition for solo viola d'amore, which will be premiered in New York in the spring. www.athenacorcorantadd.com; www.soundcloud.com/athenacorcorantadd.

Miriam Gideon Prize (\$500) to a composer at least 50 years of age for a work for solo voice and one to five instruments. Winner: **Liz Johnson**, *Sky-burial* for female voice and string quartet.

Sky-burial (2005) is a setting of the award-winning Scottish poet Kathleen

Jamie's poem for female voice and string quartet, a single-movement work spanning 28 minutes. The poem is complex, elusive, and magical, describing a woman being carried through a lush natural landscape to her final resting place. The poem sees through the woman's eyes, describes what she feels and the sounds she hears. When she is carried up onto a high moor some kind of funeral ritual takes place: "Now friends, women in a ring,/ raise your arms/ part the blue sky/ to a dark pupil, intelligent eye,/ ice-black retina of stars/ slip me in."

At the end of the poem the woman, who still sees through her doll-like eyes, continues to observe nature's beauty: "Midsummer on the high moor/ my eyes flick open:/ bouquets/ of purple iris, midnight/ cathedrals of sky./ The wind unravels me/ winter birds will arrive." (Kathleen Jamie, *Mr & Mrs Scotland are Dead: Poems 1980-1994* [Bloodaxe Books, 2002]. Reproduced with permission of Bloodaxe Books on behalf of the author.)

When I discovered this poem in 1999 I had an instant vision of setting this evocative text to music. At that time I was aware that as a composer I did not have the musical skills to achieve what I wanted; I had not yet developed an instrumental or vocal musical language that could engage with something so subtle, and so extended.

I deliberately set out to explore elements within the poem through other pieces that resonated with the text in some way: *de l'herbe qui s'éveille* (2001) for string orchestra takes wild grasses growing on a high moor as its starting point, *Iridaceae* for violin and live electronics (2002) is a study of iris flowers, and String Quartet No. 3 *Intricate Web* (2003) explores the inevitability of death. Vocal works included *Wee Wifey* (2002), an explosive setting for baritone and piano, as well as whimsical settings of another British poet's work: Jo Shapcott's *Cabbage Dreams*, *Elephant Woman* and *Pig*. These pieces enabled me to flex my muscles as a composer, to find colors and textures I felt matched the poem's aura, and helped me to gain the confidence I needed to tackle this lengthy poem.

I then spent some time working on different processes and musical combinations that used the poem in different ways. These included entirely fragmenting and distorting the text, as well as creating sketches for huge forces of multiple soloists with symphony orchestra, but none of the mu-

sical material I was generating seemed quite right. As it turned out, several of the sketches I had made during this time did become central to the final piece, but they were not yet in the right form. I had been working around the idea of an extended "cantus," a line of eighty-eight notes that I wanted to be at the core of the music, but without success.

In the end, after six years of searching, I rejected all these large-scale ideas and decided to set the poem for female voice and string quartet. Abandoning all the complex treatments of the text I had explored before, I sat down and composed a vocal line setting the poem's words relatively simply and using the natural contours and rhythms within the text, drawing on some of the material from the cantus sketches. I was also interested in the way I read the poem and how my eyes moved around the text when I read it, rereading certain lines, and whole sections, and my setting of the text included repetitions of lines and whole sections of the poem.

Next I focused on the quartet material and spent some time developing instrumental music away from the vocal line, which I put to one side for the time being. I took each of the poem's different moods or landscapes as my inspiration, rather than the poem itself, giving me six discrete sections: 1) soft, lush, mossy, green, intimate; 2) dry, stony, hot, rising terrain, uncomfortable; 3) open, bright, fragrant, wide, uncluttered; 4) deep, dark, infinite, cold; 5) relaxed, conversational, friendly; 6) solitary, ecstatic, timeless. Each section's musical material was contrasted, but also linked through the use of the cantus that is woven through the music in different ways.

Finally I placed the voice and the string quartet together and continued the weaving process. The two most obvious motivic ideas running throughout the music are 1) descending chromatic lines, and 2) rising fifths. The opening of the piece is chromatic and feverish leading to a moment of calm at the end of the first stanza, where the quartet hums quietly along with the vocalist. The quartet then moves the music forward to the next stanza with evocations of the next landscape before the voice re-enters. The music progresses following this pat-

tern, and gradually the rising fifths become more dominant until the final transcendent section when the words are over. The music disappears, unfolding into timeless rotations of *tremolandi* fifths, with the voice humming quietly to end.

Biographical information: Liz Johnson is a British composer who lectures at Birmingham Conservatoire, where she studied for a PhD in composition with Philip Cashian. Her music has been broadcast on BBC Radio 3. Johnson's third quartet *Intricate Web* was selected by Sir Peter Maxwell Davies for the opening of Kings Place, London. A double CD of Johnson's chamber works and songs will be released in spring 2017, featuring *Sky-burial* and a newly commissioned clarinet quintet, *Sea-Change*, for multiple clarinets and string quartet on the Métier Contemporary label performed by the Fitzwilliam String Quartet with singer Loré Lixenberg and clarinetist Ronald Woodley.

Libby Larsen Prize (\$250) to a composer who is currently enrolled in school for a work in any medium. Winner: **Alison Yun-Fei Jiang**, *Birds, Reincarnate* for string quartet.

Birds, Reincarnate resulted from my own contemplation and experience regarding immigration. At the time I was writing this work I was also strongly inspired and moved by the Korean poet Ko Un's poem called *Letters*, which I randomly stumbled upon. The poet's use of imagery and metaphor were extremely moving, beautiful yet cruel. Below is an excerpt from the poem that struck me the most: "When birds take off by mistake,/ death resonates all around./ I will reach where the birds call/ And receive letters in that high sky./" "Birds fall from the sky for me, they die./ Such is the life of the lark./ It is certain that in finished works lie the unfinished./ So finally, rein-

carnate birds weep in glistening letters."



Alison Yun-Fei Jiang

One of the most striking metaphors throughout the poem is the migrating birds, which I related to personally. In my work, I intentionally tried to depict constantly flying flocks of birds.

Before composing the work, I wrote random short sketches for strings involv-

ing different textures. Two of those textures became the most important building blocks for this piece: a fast, arpeggiated chordal texture and a “white noise” sound effect involving the left hand completely muting the strings, generating not much pitch but more of a wind-like effect. Both textures appear frequently in the work. The basic motivic material (a three-note motif first appearing in the long, quiet “white noise” section) as well as all the melodic themes developed from the basic motif were also directly taken and derived from those sketches.

Musically, I tried to capture many of the poem’s images, including wind, rain, birds calling, etc. The “white noise” texture was my take on depicting the wind; the string glissandi portrayed birds calling. I concluded my piece with a combination of the “white noise” and pizzicati; this was based on the poem’s ending, which depicts an image of raindrops and the wind blowing over a silent landscape. Overall, though, I was not trying to write a programmatic piece and align every musical event to every image in the poem, but instead I was hoping to capture the general mood and atmosphere I personally experienced after reading and resonating with the poem.

Biographical information: Alison Yun-Fei Jiang is a Chinese-Canadian composer currently based in New York City. She composes music for concerts and dance groups. Alison fuses influences from various sources and aesthetics such as French Impressionists and Chinese traditional opera, creating music with epic melodic gestures in a contemporary tonal style. Her music has been performed in the United States and Europe by ensembles such as the JACK Quartet, Wet Ink Ensemble, Quartetto Apeiron, Manhattan School of Music Composers’ Orchestra, and FearNoMusic at the Oregon Bach Festival. Her works have been choreographed and performed by NYU Tisch dancers at JCC Manhattan. Alison earned a Bachelor of Music degree from the Manhattan School of Music, where she studied music composition with Susan Botti, and she is currently pursuing a master’s degree in composition with Justin Dello Joio at NYU. Aside from composing, Alison is devoted to performing new music in all styles and genres without discrimination as a conductor and a pianist.

Pauline Oliveros New Genre Prize (\$300). Winner: **Ying-Ting Lin**, *When the Wind Rises* for alto flute and tape. Honor-

able Mention: **Kotoka Suzuki**. *In Praise of Shadows* for three paper players and electronics.

Ying-Ting Lin: In my work for alto flute and tape, *When the Wind Rises*, I use the wind as a metaphor for love. When love comes, go to love as though you have never been hurt before, but when love goes away, just let it go, don’t try to seize anything. Because love is like the wind. When the wind blows, you feel it; when it stops, all you do is wait for the next coming. This is my first experimental electronic work. In the piece, I treated the tape as an extension of the alto flute, augmenting and exaggerating the original sound in order to transform the alto flute into a more imaginative instrument. I also wanted to build an intimate relationship between acoustics, amplification, and electronics, and to create different scenarios and multiple layers of musical environments.

The sound sources were drawn from the alto flute played by Dr. Pei-San Chiu



Ying-Ting Lin

and Prof. Emlyn Johnson, and I give them my special thanks. The work was premiered at SUNY Buffalo State College First Collaborative Concert of Electroacoustic Music and performed at the New York City Festival of Electroacoustic Music 2016. It was also performed at Joseph Schwantner’s “Looking Back” concert for flute and piano at the Eastman School of Music.

Biographical information: Ying-Ting Lin is a Taiwanese composer who explores unique timbre qualities of both acoustic and electronic music. Her work is often informed by different articulations of time and space in various artistic domains such as literature and culture, and can be viewed as a process of transfiguring these into music, providing the audience with a contemplative medium.

Active as a composer and pianist, Ying-Ting has received several honors and awards, including the Studying Abroad Fellowship from the Ministry of Education in Taiwan, the National Symphony Orchestra of Taiwan competition, the Taiwan National Ministry of Education Composition Award, and the Chai Found Chinese Musical Instruments Competition. Her music

has been played at several international festivals in the USA and Asia, including the New York City Electroacoustic Music Festival, the June in Buffalo festival, Hong Kong Modern Academy, Taipei International New Music Festival, and New Music Week of Shanghai Conservatory of Music.

After graduating from the National Taiwan Normal University, Ying-Ting continued her studies at the State University of New York at Buffalo, where she worked with Cort Lippe and Jeffrey Stadelman. She is currently pursuing a DMA degree at the University of Missouri at Kansas City, studying with Zhou Long, Chen Yi, and Paul Rudy. She is now working on a commission for harp and electronics, which will premiere at the World Harp Congress 2017 in Hong Kong.

PatsyLu Prize (\$500) for classical art music in any form by black women and/or lesbians. Winner: **Chiayu Hsu**, *Urban Sketches* for clarinet, cello, piano, electronics.

New York City is filled with energy and is immersed in a mélange of sound. Many different cultures and ethnic groups, including Chinese, Jamaican, Russian, Italian, Indian, and countless others, live in the city’s five boroughs. New York is the epitome of the American melting pot. Aside from the residents, tourists from all over the world pour into this city. In New York, people’s lives intricately intertwine, and their interactions stimulate many different activities which come together to form a variety of sounds. New York is the center of excitement!

In my *Urban Sketches*, in order to capture and reflect the sounds, feelings, and vibrancy of hundreds of neighborhoods within the five boroughs, I start with a mix of music from the “melting pot” of different cultures—Chinese, Latin, and jazz. The beginning reflects the hustle and bustle of daily life in the city: horns honking, dogs barking, people shouting, and sirens ringing. While the “melting pot” materials continue, the nature theme furtively sneaks in and is juxtaposed with the original materials. The theme represents the harmony of the universe, its beauty and elegance subduing the dissonant and over-crowded sound world. When the nature theme organically grows, the theme is then rejoined by a variation of recycled materials from the beginning, which are transformed to resonate with the nature theme, creating a harmony that is filled with joy and excitement. The

concluding section signals a brighter and more sustainable New York City.

Biographical information: Born in Banciao, Taiwan, Chiayu is an active composer of contemporary concert music. She derives inspiration from different materials, such as poems, myths, and images; of special importance is the combination of Chinese elements and Western techniques—a hallmark of her music. Chiayu's works



Chiayu Hsu

have been recognized with awards from the American Academy of Arts and Letters, the Copland House, IAWM, Suzanne and Lee Ettelson Composer's Awards, KH Tan Competition, Lynn University, music+culture (2009 International Competition), the Sorel Organization (2nd International Medalion Choral Composition Competition and recording grant), the International Harp Society (7th USA International Harp Composition Competition), ASCAP (Morton Gould Young Composer Awards), the Maxfield Parrish Composition Contest, and the Renée B. Fisher Foundation, among others. Her orchestral works have been performed by the London Sinfonietta, the Detroit, San Francisco, Spokane, and Toledo Symphony Orchestras, the Nashville Symphony, the American Composers Orchestra, the Cabrillo Festival Orchestra, and the National Symphony Orchestra in Taiwan. Her chamber works have appeared on programs of the Aspen Music Festival Contemporary Ensemble, eighth blackbird, Prism Quartet, and Ciompi Quartet.

Chiayu earned a Bachelor of Music degree from the Curtis Institute of Music, a Master's degree and Artist Diploma from Yale University, and a Ph.D. at Duke University. She has also studied at the Banff Centre for the Arts, the Chamber Music Conference and Composers' Forum of the East, the Atlantic Center for the Arts, Cabrillo Festival of Contemporary Music, the Aspen Music Festival, Fontainebleau Schools, and the Norfolk Chamber Music Festival. She attended residencies at the Copland House, the Dora Maar House, the Camargo Foundation, Wildacres Retreat, and Yaddo. Her teachers included Jennifer Higdon, David Loeb, Roberto Sierra,

Ezra Laderman, Martin Bresnick, Anthony Kelley, Scott Lindroth, and Stephen Jaffe. More information on her music is available at <http://www.chiayuhsu.com>.

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

Saudade was commissioned for Musica Viva Australia by Linda Matthews and Robin Budden in honor of their mothers. This piece was the inaugural commission under the Musica Viva Hildegard project, a multi-year commissioning project supporting new music composed by Australian women. The piece was premiered at Verbruggen Hall, Sydney Conservatorium of Music, on April 12, 2015, by the Pavel Haas quartet (Czech Republic) and the Doric String Quartet (UK).

Saudade is a Portuguese word meaning nostalgia, reminiscence for something once loved but now lost. Reflecting on this concept, the string octet aims to portray the various emotional states associated with the mother and child relationship through the cycle of life.

Movement 1, "The Dance of Life," celebrates the role of the mother as a creator, bringing new life into the world, nurturing, growing, and shaping into a life of love and joy. The piece opens with single pitches, like small cells and sparks that grow and accumulate, leading to a frenzied dance in celebration of life itself.

Movement 2, "Memento," pays homage to the lullaby, a musical genre quintessentially linked to the bond between a mother and child. The piece begins with two antiphonal violins exchanging melodic fragments in a timeless attempt to remember the past. From underneath these fragmented melodic gestures, a slow lullaby chorale emerges, sweeping up the solitary voices into an ensemble exploration of the chorale melody. The movement closes as it began, with the lullaby fading away into the annals of memory.

Movement 3, "Chaconne," is a deep lament, a gentle exploration of the sadness of memory for a mother who now resides only in the past. The piece cycles around a four-measure chaconne melody, interspersed with a falling interval cycle built on descending thirds. This soft and slow lament builds into a textural and dynamic

climax, representing the swell of grief and memory, nostalgia and loss, and (ultimately) sadness and farewell.

The final movement, "Angelus," is a celebration of the mother figure and the heavens. As a play on words, the title refers both to the concept of the mother dwelling in the heavens during an afterlife, and also to the Catholic prayer commemorating the Incarnation of Christ. The Catholic text chronicles the moment that Mary was told of the conception and birth of her son, Jesus Christ, by the angel Gabriel. The piece explores the higher ranges and colors of the octet ensemble to portray the mysticism of the heavens, while weaving in material from the previous movements, ending where it began with a celebration of the life passed on from mother to child.

Stylistically this piece also explores the Portuguese song style, fado—a folk song genre that tells stories of longing, lost love, and of loved ones separated by distance and time. Fado uses minor-key melodies, double-time rhythmic patterns, and frequent pauses at the ends of phrases for dramatic effect. These techniques appear throughout *Saudade* in an homage to the heartfelt themes of sadness and love portrayed by the title of the piece.

Biographical information: Natalie Williams is an Australian-born composer and United States permanent resident. In 2015 her music was premiered internationally by ensembles including the Doric String Quartet (UK), the Pavel Haas Quartet (Czech Republic), and the Sydney Conservatorium Wind Symphony. Her works have been commissioned and



Natalie Williams
(photo by Megagraphics
Photography)

performed by international ensembles, including the Atlanta Opera, Omaha Symphony, the Berkeley Symphony, the Melbourne Symphony Orchestra, the Adelaide Symphony Orchestra, Musica Viva, the West Australian Symphony Orchestra, Adelaide Baroque, the Sydney Youth Orchestra, the Australian Youth Orchestra, Indiana University Chamber Orchestra, and the Plathner's Eleven Chamber Ensemble (Germany).

Her music has been championed by performers and toured throughout Europe, Australia, and the United States. Com-

position prizes include two-time winner of the Atlanta Opera Competition (2013 and 2015), winner of the Iron Composer competition (2010), and joint winner of the inaugural Schueler Awards for a new commission for the Adelaide Symphony

Awards and Honors

Ana Cervantes was awarded a seed money grant from the New York Women Composers. She designed a program featuring music by New York composers Joelle Wallach, Faye-Ellen Silverman, Rain Worthington, and Hilary Tann plus Latin American composers Alba Potes (Colombia/New York) and Mexican composers Georgina Derbez, Marcela Rodríguez, and Gabriela Ortiz. She will perform the program entitled “Of Light, Of Air / De La Luz, Del Aire” in New York City in November of 2017 and in Mexico.

Andrea Clearfield was the recipient of a 2016 Pew Center for Arts and Heritage Fellowship. The award is \$75,000 unrestricted funds plus professional advancement. Andrea plans to begin composing her second opera and to do more large-scale interdisciplinary work and orchestral writing. Over the last thirty years, Andrea has composed more than 125 works for orchestra, chorus, chamber ensemble, dance, and multimedia collaborations, exploring subjects ranging from freedom and oppression, to ancient cultures, religion, health, and technology. In her work she aims to “synthesize disparate elements into a musical whole [and] build cultural and artistic bridges.”

Jennifer Higdon’s *Cold Mountain* won Best World Premiere at the International Opera Awards in London on May 15, 2016 at the Savoy Theatre. The opera was pre-

Orchestra (2007). She has received professional development grants from the Australasian Performing Rights Association, the British Music Society, and the University of Sydney. Natalie has taught compo-

miered and co-commissioned by Santa Fe Opera, whose representative, Brad Woolbright, accepted the award on Jennifer’s behalf. In addition to Santa Fe, the opera was co-commissioned by Opera Philadelphia, Minnesota Opera, and North Carolina Opera.

Pianist and musicologist **Elaine Keillor** was named to the Order of Canada for her contributions to Canada’s music heritage. For additional information, see Reports from Canada.

The McKnight Foundation has named award-winning Minnesota composer **Libby Larsen** as the 2016 McKnight Distinguished Artist. The annual honor, which includes a \$50,000 cash award, recognizes individual Minnesota artists who have made significant contributions to the quality of the state’s cultural life.

Kendra Leonard was the winner of the AMS (American Musicological Society) Janet Levy Award for her Silent Film Sound and Music Archive. The Archive, which she directs, is the recipient of a 2016 GRAMMY Foundation Preservation grant. The archive will include sheet music for silent film, instruction manuals for film accompanists, and a bibliography of resources on silent film sound and music. All of the silent film music is available to download free of charge. It can be used for scholarship and research, lectures, to accompany showings of silent films, as the

sition and music theory at the Indiana University Jacobs School of Music, the Hugh Hodgson School of Music at the University of Georgia, and the Faculty of Music at the Melbourne Conservatorium.

basis for the creation of new scores for old or new movies, and many other projects calling for music from the silent era.

Nanette McGuinness’s new recording, *Surviving: Women’s Words*, was awarded a Silver Medal in the Global Music Awards for classical chamber ensemble and album. (For details, see Recent Releases.)

Claudia Montero’s *Cuarteto para Buenos Aires* was nominated as “Best Classical Composition” for the 17th Annual Latin Grammy Award.

Festival OSMOSE, Belgium

The following IAWM members were among the winners of the Festival OSMOSE competition for works for cello and piano by women composers: **Kirsten Johnson** (US-UK): *Brno*; **Magaly Ruiz Lastres** (Cuba, Spain): *Pequeña Pieza*; and **Ingrid Stölzel** (Germany, U.S.): *Here (not there)*. Their compositions will be performed by Johannes Burghoff, cello, and Mamia Akhvediani, piano, on December 3, 2016, at Espace Toots in Brussels.

Jessica Rudman was one of five winning composers selected to participate in the EarShot Indianapolis Chamber Orchestra Readings. Her work, *Still I Rise!*, was workshopped and presented in a public performance on September 23, along with works by Karena Ingram, Reinaldo Moya, Aaron Severini, and David Jones.

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

Please send information about your activities to members’ news editor Anita Hanawalt at

anita@hanawalthaus.net. The deadline for the next issue is March 30, 2017. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Canary Burton was commissioned to write a Mass that will be performed at an art gallery in Montana, and she is writing the piece using a computer. *Southern River* (cello/viola) was performed at the Cahoon Museum of American Art in Cotuit, Massachusetts (on Cape Cod) in October. Burton’s music, including parts, has been archived at the Wellfleet (MA) Public Library and at the Fondazione Adkins Chiti Donne in Musica in Italy. **Deborah Hayes** has assisted her in expanding her Wikipedia page.

Gila Carcas announces the release of *Transformations*, marking the beginning of a new phase of personal musical exploration. The CD is dedicated to the memory of her parents, Laurie and Jean Carcas. Several of her instrumental pieces are included. For more details, please see the Recent Releases column.

Jerry Casey’s *Conflict and Reconciliation* for string orchestra was performed by the Belhaven University Orchestra under the direction of Song Xie at Belhaven University in Jackson, Mississippi on October 6, as a part of the 2016 Annual Conference of Christian Fellowship of Art Music Composers. *Autumn* (SSAATB a cappella) was performed by a select choir under the di-

rection of Jon Peterson during the October 2015 Christian Fellowship of Art Music Composers Annual Conference held at Malone University in Canton, Ohio. *Autumn* was recently selected by Project Encore, a free catalog of contemporary choral music reviewed and endorsed by a panel of renowned conductors. *What Shall We Bring?* (SSAATTBB a cappella) was previously selected by Project Encore.

Variations on Holy Manna (3 flutes and alto flute) was performed on a November 11, 2015 concert sponsored by Women in Music – Columbus, held at the Battelle Fine Arts Center Riley Auditorium at Otterbein University in Westerville, Ohio. The performers were Amy Grooms, Kristin Gustofson, Samantha Gossett, and Sarah Luckey. Ensemble for These Times (lyric soprano **Nanette McGuinness** and pianist Dale Tsang) has programmed Anna's Song for its spring concert season in 2018 in the San Francisco Bay area. Radio Arts Indonesia continues regular play of tracks from Casey's CD of choral and vocal chamber music, *Yet, I Will Rejoice*, and *Seven* (A Suite for Orchestra) from an MCC CD.

Kyong Mee Choi's *To Unformed* for piano and electronics was chosen by the adjudication panel to be included on the SEAMUS Interactions 2016 recording. *Freed* for bass flute and electronics was performed by Shanna Gutierrez at the Ear Taxi Festival in the Claudia Cassidy Theater of the Chicago Cultural Center on October 9. The Quintet Attacca gave the premiere performance of *ever-present* for wind quintet at an October 30 concert in Chicago. *What prevails* for violin, clarinet, and piano was premiered by the Zodiac Trio at a concert given in Ganz Hall at Roosevelt University on November 11. *Tender Spirit II* for video will be presented at the Diffrazioni Florence Multimedia Festival (November 21-27, 2016) featuring works related to sound, light, art, technology, neuroscience, nanotechnology, and robotics at The Royal House, Piazza della Station in Florence, Italy. (<http://www.diffrazionifestival.com/home/>) On December 6, *Rippled Pond* for violin, cello, and piano will be performed by the Lincoln Trio as a part of the "Chicago Soundings."

Three works of **Françoise Choveaux** received their world premiere performances in October and November 2016. On October 9, the Ars Nova ensemble premiered *O bois mystérieux*, Op. 207 (choir, soprano soloist, actor, piano and string quartet) on poetry of Victor Hugo, in Villingen-Schwenningem, Germany. *Les enfants du Beffroi*, Op. 196, written for Harmony Orchestra, was premiered at Paco Theatre in Orchies, France, on November 11, including music based on the story of Orchies during World War I. *Toccata for piano*, Op.

186, *Dança do Índio Korubo*, was premiered by pianist Hélène Elias on November 18 at Salle Cortot in Paris, France.

Andrea Clearfield was awarded a 2016 Pew Fellowship. She was also a winner in the Global Première Consortium Commissioning Project (see Awards). Her 2016 cantata, *That Summer: A Fantasia on Family*, was premiered by the Philadelphia Gay Men's Chorus in Philadelphia in May with subsequent performances in Delaware and at the GALA Festival in Denver. Her recent choral works have been published by Boosey & Hawkes and Seeadot. Clearfield's Salon, featuring diverse styles of music and arts, celebrated its 30 Year Anniversary in Philadelphia in September. This fall she is composer in residence at the Wurlitzer Foundation in Taos, New Mexico.

Nancy Bloomer Deussen is completing a commission, *Forever in My Heart*, a work for chorus and orchestra to celebrate the 40th anniversary of Mission College (Santa Clara, California) and the 10th anniversary of their orchestra, to be premiered in April 2017. The text was written by a Mission College student. On February 8, 2016, *Journey of the Heart* was premiered by The Mission Chamber Orchestra of San Jose, conducted by Emily Ray, to celebrate Deussen's 85th birthday. On April 16, several of her compositions were performed in a special chamber music concert sponsored by The National League of American Pen Women (NLAPW) and The San Jose Women's Club, including: *Tribute to the Ancients* for brass quintet, *A Day in the City* for saxophone quartet, *Memorabilia* for flute, violin, and piano, and *Yellowstone Suite* for flute, violin, cello, and piano.

On April 30, *Highbridge* for sax and piano was premiered at the NLAPW conference in Washington, DC. On June 8, *Afternoon in Asbury Park* for trumpet and piano was performed by Joyce Johnson-Hamilton, trumpet, with the composer at the piano. On June 26, *Tribute to the Ancients* was performed by The Menlo Brass Quintet in a NACUSA concert. On July 1, *American Hymn* was performed by The Missouri Symphony Orchestra in Columbia, Missouri. On October 9 *Two American Songs*, *Memorabilia*, and *Yellowstone Suite*, were performed at the Fortnightly Music Club in Palo Alto, California. *One of Nature's Majesties* for clarinet, bassoon, and piano was performed in Los Altos and Belmont, CA, respectively, on November 12 and 13.

The world premiere performance of **Jennifer Fowler's** *Bassoon Solo* took place at the 19th London (UK) New Wind Festival on October 21. Several other works were performed recently. *Line Spun with Stars* (rev) for flute, cel-

lo, and piano was performed in London by the Thalassa Ensemble. The Astra Choir in Melbourne, Australia performed *Hymn for Saint Brigid* (rev). *Threaded Stars 2* for solo harp was performed by Jacinta Dennett in Melbourne, Australia. *Letter from Haworth* (rev) was performed by soprano Valda Wilson with the Ensemble Liaison at the Australian Festival of Chamber Music, Queensland, Australia.

Cynthia Folio is Professor of Theory/Composition and Chair of the Department of Music Studies at Temple University in Philadelphia, Pennsylvania. In August, four of her compositions were performed at the National Flute Association Convention in San Diego, California, including the premiere of *Café au Triolet* (flute, violin, and harpsichord), commissioned and premiered by Ensemble Triolet. *Pentaprism* (string orchestra) was commissioned and premiered by James Freeman on the inaugural concert of Chamber Orchestra First Editions (COFE) last February. *Flute Sonata* was performed at the last Society of Composers, Inc. (SCI) national conference at the University of Florida, while *At the Edge of Great Quiet* (women's choir) will be performed at the next SCI national conference at Western Michigan University. Folio's concerto for two flutes, strings, and percussion, *Winds for Change*—a piece about climate change, has received many performances since its premiere at Grinnell College in 2014; it was performed at the National Flute Association Convention in Washington, D.C. in 2015, then at the University of Delaware, University of South Carolina, Northwestern University, and Temple University. At the request of the flute duo who commissioned the work (ZAWA!—Claudia Anderson and Jill Felber), Folio will arrange the concerto for flute choir and percussion; the duo plans many performances of this new instrumentation in the coming year.

Ellen Frankel wrote the libretto for the chamber opera *The Triangle Fire* by composer Leonard Lehrman. The first two performances took place on September 4 at the American Labor Museum in Haledon, New Jersey, and September 11 at the Puffin Cultural Forum in Teaneck, New Jersey. Frankel and Lehrman have written an article about using primary sources from Cornell's archives on the Triangle Shirtwaist Factory Fire as the basis for the opera. Frankel also wrote the libretto for composer Rene Orth's *Mothers of Moses*, a twenty-minute interfaith chamber work based on stories from the Torah, Quran, Midrash, and Hadith. The premiere was performed by Curtis Institute students at Rosemont College in a suburb of Philadelphia on October 7, with an interfaith symposium preceding the performance. An additional performance will take place on April 2, 2017 at the Germantown Jewish Centre in Philadelphia.

The world premiere performance of **Juliana Hall's** *O Mistress Mine* was given on August 5, 2016 at the Norfolk (Connecticut) Chamber Music Festival by countertenor Darryl Taylor with the composer at the piano. Soprano Nadine Benjamin and pianist Susanna Stranders gave the world premiere of *Upon This Summer's Day* on November 10 at the London (UK) Festival of American Music. Mezzo soprano Esther Adams and pianist Dimitri Dover performed "To Arthur Davison Ficke" from *Letters from Edna* on June 22 at SongFest, held at The Colburn School in Los Angeles. Soprano Maggie Finnegan and pianist Hui-Chuan Chen performed *Night Dances* on September 1 on the Capital Fringe Chamber Music Series held in Washington, D.C. Additional performances of *Night Dances* were given by soprano Maggie Finnegan and pianist Clare Longendyke for the Calliope's Call Art Song Series in Marblehead, Massachusetts, October 22-23.

Soprano Molly Fillmore and pianist Elvia Puccinelli gave two performances of *Syllables of Velvet, Sentences of Plush*, first at the University of North Texas in Denton on October 27 and then at the Emily Dickinson Museum in Amherst, Massachusetts on November 4. On November 6, soprano Lucy Fitz Gibbon, mezzo soprano Jazimina MacNeil and pianist Ryan MacEvoy McCullough performed *Dreams in War Time and Propriety* for "Celestial Refrains: Songs of Juliana Hall," sponsored by the Casement Fund Song Series, National Opera Center in New York City.

On February 15, 2017, soprano Korliss Uecker, mezzo soprano Tammy Hensrud, and pianist George Hemcher will give a preview performance of *Roosters* at the Hartt School of Music in West Hartford, Connecticut as part of a student composer seminar. The same artists will give the world premiere performance of *Roosters* in Princeton, New Jersey during March 2017 as part of the Contemporary Undercurrent of Song Project (CUSP). Also during March, as part of the CUSP, soprano Alexandra Porter will give the world premiere of *The Bells* and soprano Martha Guth will give the world premiere of *How Do I Love Thee?* Tenor Shane Tapley will also perform *The Poet's Calendar* and soprano Amy Petrongelli will perform *Night Dances*. On March 29, the voice faculty of the Setnor School of Music at Syracuse (New York) University will perform *Fables for a Prince* (vocal quartet). Soprano Gwen Coleman Detwiler and pianist Marie-France Lefebvre will give the world premiere of *Christina's World* on April 8 for the Cincinnati (Ohio) Song Initiative.

María Eugenia León composed original music for the short film *Sleep*, by Vladislav Khesin, also performing on the piano during

the recording session. The UK premiere took place in October 2016 at the Bram Stoker International Film Festival. This year she wrote the original music for the short film *A Gift*, by Yiqiong-Cathryn Li, which thus far has been accepted at the Los Angeles Independent Film Festival, Hollywood International Moving Pictures Film Festival, California Women's Film Festival, and Roma Cinema DOC. In addition, she scored the music for the film *Remembrance*, by Magda Marcella, which also includes an original song written by León.

Soprano **Nanette McGuinness** performs as a member of Ensemble for These Times (E4TT), also including pianist Dale Tsang and composer-in-residence David Garner. E4TT focuses on 20th and 21st century music that resonates with today and speaks to tomorrow to create a deep understanding of our times and the human condition. The ensemble has commissioned 18 works and two arrangements and has been a fiscally-sponsored affiliate of the San Francisco Friends of Chamber Music since 2011. E4TT's debut CD, *Surviving: Women's Words*, was released on the Centaur label in April 2016. Writing at Examiner.com, Stephen Smoliar called Mr. Garner's settings of poetry by Jewish women Holocaust survivors "fascinating," "passionate," and "compelling." Highlights of the 2016-17 season include works from 56x54 (56 winning scores by 54 composers from E4TT's first Call for Scores), the Guernica Project (inspired by one of Pablo Picasso's most famous paintings, which was itself inspired by the horrific bombing of the Basque city on April 26, 1937 by Nazi and Italian fascist forces) and selections from the CD, *Surviving: Women's Words*. IAWM composers represented in the 2016-17 season include **Jerry Casey, Emily Doolittle, Julianna Hall, Molly Joyce, Gladys Smuckler Moskowitz, and Jessica Rudman.**

In July, **Margaret Mills**, pianist, presented a recital at the Bar Harbor (Maine) Music Festival which honored women composers. Featured were works by Ruth Schonthal, Miriam Gideon, and Amy Beach. Rounding out the all-American program were works by Ives and Griffes. In November, she will perform works by Clara Schumann, Fanny Mendelssohn, Amy Beach, Louise Farrenc, and Ruth Schonthal at a concert/lecture in Westport, Connecticut. In honor of Amy Beach's 150th birthday in 2017, Mills will present a concert in New York City in March featuring the solo works of Beach as well as the songs and the brilliant Piano Trio. In April, Mills will present a piano seminar at the New England Conservatory of Music in Boston entitled "Three Early Americans and a Recording." Cambria Master Recordings will issue a CD of Mills

playing works by Beach, Ives, and Crawford in 2017.

In January, **Janice Misurell-Mitchell** presented "The Speaking Flute," a recital of her music for flute, voice, and flute/voice at the conference "To Improvise in Atrocious Times," held by the Institute for Critical Studies at the Biblioteca Vasconcelos in Mexico City. Later in January she performed *Profaning the Sacred II*, for flute/voice at the Green Mill in Chicago. In February she performed at a 6Degrees concert, "Lift Every Voice," held at the Sherwood Community Music School, Columbia College (Chicago), in a premiere of *War Chant*, for voice/flute, percussion, and dancer, based on the poetry of Angela Jackson, with Cristal Sabbagh, dance and choreography, and Steve Butters, percussion.

In March she premiered a version of Hugo Ball's sound poem, *Karawane* (voice/alto flute, and bass), with bass Harrison Bankhead, at the Out of Line Art Gallery in Chicago. In April she presented a concert of her music for flute/voice at the Dawawine Cultural Center in Beirut, Lebanon and performed improvisations at the opening of the "Volume for Sound" exhibition at the Beirut Art Center. In May she gave two workshops to flute students and presented solo recitals at the Edward Said National Conservatory of Music in its two venues, in Ramallah and Bethlehem, Palestine. In June she premiered *Light Echoes*, for voice, flute, clarinets, and didgeridoos to complement the showing of the sculpture, *The Infinite Cube*, by British sculptor Antony Gormley, based on a concept of the late Gabriel Mitchell at the Smart Museum of the University of Chicago, performing on flute, with the late Ann Ward, voice, and Edward Wilkerson and Mwata Bowden, clarinets and didgeridoos.

Deon Nielsen Price is looking forward to the January 2017 release by NAXOS of her new chamber music recording *Radiance in Motion* (Cambria CD). She is also preparing three commissions for performance in spring 2017: *Heart of Screenland*, a clarinet and string quintet celebrating the centennial of her home town, Culver City, California; a song cycle, *To the Children of War*, for tenor and chamber ensemble to be premiered in New York; and two suites for guitar orchestra. Price performed the solo piano version of *Opertura*, the overture for her oratorio, *CHRISTUS*, on NACUSA-LA concerts held June 25 at Hollywood Piano in Burbank, California, June 26 at Steinway Piano Gallery in Beverly Hills, CA, and October 26 on the Mimoda Series in Los Angeles. "Dust Devil" from *Ocean Breezes* for two bassoons was performed by Julie Feves and Jonathan Stehney on NACUSA-LA concerts held August 27 in Northridge, CA

and on August 28 in a Concert at the Ranch in Culver City. On July 6, *States of Mind* for string orchestra (Cambria CD) was broadcast on *Classical Discoveries* featuring American Music by Marvin Rosen (WPRB Princeton, New Jersey). Price's recorded music is broadcast frequently by Charles Conrad on Radio. artsindonesia.com.

Jessica Rudman's chamber opera, *Trigger*, which focuses on the aftermath of domestic abuse, was premiered at the Opera from Scratch Workshop in Halifax, Nova Scotia, in August 2016. An additional performance is scheduled for November as part of the Hartford Opera Theater's "New in November" performance. Excerpts from her song cycle *Iseult Speaks* (with text by Elizabeth Hamilton) were performed at the 2016 Source Song Festival in Minneapolis, Minnesota during August and at a faculty recital at the Hartt School in February. A chamber orchestra version of the song cycle was premiered by Charity Clark and the Hartford Independent Orchestra on February 20. Other recent premieres include her children's choir composition *Of Equality* (using a text by Walt Whitman with an original text based on conversations with students in the commissioning ensemble) by the Connecticut Children's Choir this past May, and the flute and bassoon duo *Distillations* by Elisabeth and Magnus Nilsson at the Naxos Bassoon Days in Naxos, Greece. Rudman is currently working on commissions for bassist Gahlord Dewald, flutist Rachel Hacker, flutist **Sophia Tegart**, and bassoonist Helena Kopchick-Spencer, and the Astoria Choir. Her music is available online at jessicarudman.com, with a newly launched e-store.

Vivian Adelberg Rudow's *Go Green Too!* for orchestra with flute soloist Jenna Ma and featured harmonica player David Wong, was performed by the Hong Kong Community Philharmonic Orchestra, Lee Yik Chung, director-conductor, on October 1 in Hong Kong at the Ngau Chi Wan Civic Centre Cultural Activities Hall. *Alice In Wonderland Chapter 4* (composed for Hong Kong pianist Stanley Wong's Wonderland Project) is the selected music for the piano solo division of the 2016 1st Hong Kong Students Piano Olympics Competition in the Piano Solo/ Piano Six-Hand/ Piano Concerto categories. Matthew Chan was first place winner of the piano solo division, performing the work on October 2.

Christina Rusnak's creative endeavors have included many words in addition to music this year. Three articles were featured on *New Music Box* (April 2016): "New Music as Advocacy for Place," "Composing Advocacy: Social Voices," and "New Music & Place: Creating

Community." *Oregon Arts Watch* published her article "Landscape Music" (September 1, 2016). Her trio for flute, viola, and percussion, *The Life of Ashes*, was performed in October at the Intertwine Alliance Annual Summit, a coalition of 150 organizations working to integrate people and nature more deeply. She presented on "New Music and Advocacy" at the Rural Creative Placemaking Summit in Iowa City in October.

Sharon Guertin Shafer's song cycle *Poems of Love and Life* was premiered in Maryland on September 25, 2016 by soprano Liana Valente with the composer at the piano. The composition will receive its Washington, D.C. premiere on December 16. Shafer's song cycle *The Artist Speaks: Creative Conduit* was performed at Old Town Hall, Fairfax, Virginia, on October 20 by Liana Valente, soprano/piano. The composition was written to be performed by a singer who is able to accompany herself on the piano. The score is available from the composer (shafers@trinitydc.edu).

Carnegie Hall commissioned **Judith Shatin** to create *Black Moon* (conductor-controlled electronics and orchestra) for an October 28 premiere at Zankel Hall, with George Manahan conducting the American Composers Orchestra. Recent performances include *The Jabberwocky* (TTBB), performed by New Amsterdam Singers, Clara Longstreth conducting, on May 22 at The Church of the Holy Trinity, New York City, and on May 25 at Saint Ignatius Episcopal Church, NYC. **Nanette McGuinnis** and Dale Tsang of The Ensemble of These Times commissioned *A Line-Storm Song*, with partial support from the Los Angeles Jewish Music Commission, premiered on June 11 at the Trinity Chamber Concerts in Berkeley, California. Lindsey Goodman released *Reach to the Sky*, a CD including *Penelope's Song* in a version commissioned for flute and electronics. She has continued to tour it, most recently on August 31 at Capital University. Pianist Jerome Reed performed *Fantasy on St. Cecilia* at the East-West Arts Festival in China, while violist Sheila Browne performed *Doxa* (viola/piano) on her concert given September 16 at Christ Presbyterian Church in Fairfax, Virginia.

The world premiere of **Alice Shields'** Quartet for Piano and Percussion was presented by The American Composers Alliance and Iktus Percussion on June 4 at the Firehouse Space, Brooklyn, NY. On June 14th, a concert presentation of *The Mud Oratorio* was given at the 2016 New York City Electroacoustic Music Festival at The Playhouse of the Abrons Art Center, NYC. *The Mud Oratorio*, a 51-minute computer piece for dance theater, with music

and libretto by Alice Shields, was originally commissioned by Dance Alloy of Pittsburgh and Frostburg State University in Maryland. Alice created the work around two Nature Conservancy swamps in Frostburg, Maryland, whose flora and fauna survived the ice age. Her voice narrates, with bird and animal imitations by a local biologist; sounds are constructed by digital sampling and software synthesis. The libretto is based on the book *Stirring the Mud* by Barbara Hurd. An excerpt is on YouTube. <https://www.youtube.com/watch?v=e2siY21UPbE>

Faye-Ellen Silverman's *Dialogue* for horn and tuba was performed on a recital given by Joanna Ross Hersey on tuba and euphonium, with Joseph Lovinsky, horn, at the University of North Carolina at Pembroke, on August 30. The recital was repeated on September 25 at Eastern Carolina University in Greenville, North Carolina. On August 24, she gave a short presentation on *Orchestral Tides* on a program with photographer Claudia Smigrod in Auville, France. *Protected Sleep* (horn and marimba) was performed by Jessica Lombardo, horn, and Jeffrey Kautz, marimba, at the Mannes School of Music in New York City on May 13. Kautz (percussion), Lombardo (horn), Yumiko Wiranto (piano), Michael Burner (trombone), and Lawrence Faucett (percussion) presented a concert of five Silverman works on April 29 including: *First Position* (trombone and marimba), *Memory and Alterations* (solo marimba), *Of Wood and Skins* (2 percussionists), *Pas de Deux* (marimba and piano), and *Protected Sleep* (horn and piano) at the Mannes School of Music on April 29.

Elizabeth Start premiered *Autumn Reflections* for theremini and flute in September 2015 in Kalamazoo, Michigan. In October, *More Talking Object Songs* was premiered in Chicago. In November, on concerts of the Michigan Festival of Sacred Music, Start premiered *Dju-Tongo* by Yale Strom, for violin and cello, with Rachel Barton Pine. She also conducted a performance of her *Passacaglia* with the Kalamazoo Mandolin and Guitar Orchestra and performed in a presentation of her work, *To Hildegard*. Start performed her "Fused Art" concert as part of the annual New Year's Fest in Kalamazoo, also performing her improvisational *Enormous Leaf* for electric cello and processing on a July concert benefiting a Kalamazoo homeless shelter and on the August Club Night for the Chicago Composers Orchestra. The premiere of *Getting By* for theremini and processing was given in Chicago, and *Golden* for solo cello was premiered in Elgin, Illinois in April. Performances of her works for mridangam and violin by Jay Appaji (mridangam) and Mark Landson (violin) were given in Dal-

las, Texas in July and by Rohan Krishnamurthy and Grace Park in Forest City, California in May. Also in May, Clocks in Motion percussion quartet premiered *Spoiler: 5 Disruptive Vignettes* at Constellation in Chicago.

In July 2016, Start participated in the Composing in the Wilderness program in Alaska. Her work written there, *...and water connects...*, was premiered at Denali Park and as part of the Fairbanks Summer Arts Festival. In August, *Lacrimosa e Gioia* (composed in memory of Phyllis Jansma, founder of the Chamber Music for Fun adult chamber music camp) was premiered at Blue Lake Fine Arts Camp. On August 11, in Kalamazoo, cellist David Peshlakai performed *Verdisimilitude*, and Katelin Spencer and Octocelli premiered *Silence* for soprano and eight cellos on their Cello Explosion concert. On February 26, 2017 Start will present "Fused Art" and other works at the Gail Borden Public Library in Elgin, Illinois, in collaboration with the Elgin Symphony.

Hilary Tann's new choral CD, *Exultet Terra*, is scheduled for soft release on Parma Recordings in November and hard release early in 2017. The performers are the luminous Boston-based ensemble Cappella Clausura, conducted by Amelia LeClaire. Works include *The Moor*, *Contemplations*, two compositions by Hildegard von Bingen, and a major piece, *Exultet Terra*, commissioned for the 2011 Women in Music Festival at the Eastman School of Music with support provided by the Hanson Institute for American Music of the Eastman School of Music at the University of Rochester. October 13-16, Tann was in residence at the University of South Florida, including a concert of her instrumental and vocal works on October 15 (special thanks to pianist Eunmi Ko). On November 25, *The Grey Tide and The Green* will be performed in Cardiff by the BBC National Orchestra of Wales as part of a Welsh Foundations series.

Karen P. Thomas will serve as Composer in Residence for the Cascadian Choral for 2016-17, during which time they will perform many of her choral works. On September 30 and October 2 *Over the City – for the Victims of the Bombing of Hiroshima* was performed in the B Reactor at the Hanford Nuclear Site, the first ever concert in a nuclear reactor. The Lynn Singers of Ireland will also be performing her works during October and November 2016, as well as World Oceans Music.

Last season Thomas received the Dale Warland Singers Commission Award from Chorus America and American Composers Forum to compose a choral cycle for the Young Women's Chorus of San Francisco. Other recent commissions and premieres include Chorus Austin (Texas), St. John's Lafayette

(Washington, D.C.), Plymouth Congregational Church (Washington), Northwest Girlchoir (Washington), and the Association of Anglican Musicians for the Washington National Cathedral (Washington, D.C.). During 2016 she was Composer in Residence for Eastern Washington University, including many performances of her choral works. Thomas currently serves as a board member of Chorus America, the American Choral Director's Association, the Greater Seattle Choral Consortium, and the Seattle Music Commission.

Elizabeth Vercoe's *Irreveries from Sappho* was coached by Dawn Upshaw and performed on a Prelude concert at Tanglewood on July 18, 2016 with Fleur Barron, mezzo, and Eri Nakamura, piano. The piece was also performed by Calliope's Call in Marblehead, Massachusetts on October 22. Another version for four clarinets received its premiere in Manchester, MA in March. A monodrama on the life of Joan of Arc, *Herstory III*, was staged on April 17 in Baltimore with Christine Thomas-O'Meally, mezzo, and Deborah Allen, piano. The duo "2" with Peter H. Bloom and Mary Jane Rupert performed *Kleemation* for flute and piano in Bangor, Maine and at the University of Maine in Orono in April, with repeat performances at the University of Maine in September, both in Orono and Augusta.

Kristina Warren (kmwarren.org), an electroacoustic composer and improvising vocalist, recently concluded a successful tour of performance and research events in the UK and Europe. On September 8, she debuted her performance interface, the *Abacus*, in a voice-electronics performance at the 2016 conference of the Irish Sound Science and Technology Association, held this year in Derry, Northern Ireland. On September 10 in Glasgow, Scotland, Warren gave a live-to-air voice-electronics performance as part of Radiophrenia, an annual program of experimental sound art for radio. On September 13, she presented an academic paper on the *Abacus* interface at the International Computer Music Conference, held this year in Utrecht, Netherlands. On September 16, she gave a voice-electronics performance as part of the Ephémère series of experimental music at Studio Loos in The Hague, Netherlands. Warren returns to Liverpool, England, where she is living during the academic year 2016-17 while completing her dissertation on voice and electronics. This project details her compositional, performative, and technological work, as well as that of other international voice-electronics musicians such as Marie Guilleray, Maja Ratkje, and Pamela Z. Warren is currently a Ph.D. candidate at the University of Virginia.

Eva Wiener's *Glacial Space: Concerto for Solo Marimba* received its world premiere on November 13 in Buffalo at the Unitarian Universalist Church. Commissioned by the late James Preiss, the work was performed by Steve Solook on a memorial concert for Preiss titled "Tombeau en James Preiss."

In May 2015 "Home" and "Departure" from **Carol Worthey's** woodwind quintet *Journey* received their world premiere performance at an ASMAC (American Society of Music Arrangers & Composers) concert in Pasadena, California. In May 2016 the world premiere of all twelve months of *A Choral Calendar* was given by the Unistus Chamber Choir, Director Lonnie Cline, in two concerts held in Portland, Oregon. In May 2016, Worthey was one of fourteen international composers chosen by Hong Kong pianist Stanley Wong to create a work based on *Alice in Wonderland's* 150th Anniversary: *Recipe for Mock Turtle Soup for Children's Chorus, Narrator and Piano* was premiered in Hong Kong by the Music Children Foundation.

Also a painter and writer, Worthey was Honorary Art Judge for Young Artists "Tea Party" Art Exhibits in Hong Kong and Taiwan, and in June, her novel *CRUMB The Secret of The Riddle* was published to rave reviews. In August, Stanley Wong and the Taipei Children's Chorus brought *Mock Turtle* to Taiwan. The Windsong Players Chamber Ensemble gave the world premiere performance of *I Will Build A House* for soprano, flute, and guitar in Hollywood, CA in August with a second performance given in Brentwood, CA in September. Windsong Ensemble also commissioned *In Awe of Rain* for soprano, flute, and piano with a premiere scheduled for November 2016 in Eagle Rock, CA. Worthey teaches composition internationally via "remote session" to students in the United States, Belgium and Brazil.

The world premiere of **Rain Worthington's** *Gathering Steam – for marimba* was performed by percussionist Jane Boxall on September 30, 2016 in Chattanooga, Tennessee with the UK premiere to follow on December 17 in Oxford, UK. Pianist Elizabeth A. Baker performed *Conversation Before the Rain* on October 16, in Orlando, Florida. Miolina violin duo presented the world premiere of *In Tandem – for two violins* in Tokyo, Japan on November 10. Matthew Coley will premiere *Light Currents – for marimba* at the Heartland Marimba Festival in Madison, Wisconsin. The Missouri State University Symphony, with conductor Christopher Kelts, will present the world premiere of a new orchestral work on March 23, 2017 in Springfield, Missouri.