
Journal

of the
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international alliance for women in music



Jennifer Higdon Wins Two Classical Grammys
(Photo by Getty Images)

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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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Please send your news items to the Members' News Editor, Anita Hanawalt, at anita@hanawalthaus.net. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other news items, except for radio broadcasts. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information. Please note that Anita does not monitor the listserv for members' activities.

Reports and Announcements

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

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ARTICLES

Jennifer Higdon Wins Two Classical Grammys

EVE R. MEYER

The 60th Annual Grammy Awards ceremony was held on January 28, 2018 at Madison Square Garden in New York City. Composer Jennifer Higdon won the Best Contemporary Classical Composition award for her Viola Concerto, performed by soloist Roberto Díaz with the Nashville Symphony conducted by Giancarlo Guerrero (Naxos, American Classics series). The album, which also won in the Best Classical Compendium category, is entitled *Higdon: All Things Majestic, Viola Concerto and Oboe Concerto*. The Grammys for classical music were not awarded during the main televised program. They, along with about 90 other Grammys, were presented prior to the televised portion at the Premiere Ceremony, which was streamed live.

When asked about the two concertos, Higdon commented: “Both the viola and oboe concertos presented special challenges because both instruments can easily be overwhelmed by an orchestra. I enjoy taking commissions that will challenge me artistically in some way and both of these did.... The soloists were very generous and indicated that I should write what I want. With the viola concerto, I was able to work more closely with Roberto Diaz, since he is the President of the Curtis Institute of Music and I teach there. It was great being able to leave something in his office to try out on the viola!”¹

The Viola Concerto was co-commissioned by the Library of Congress, Curtis Institute of Music, Aspen Music Festival, and Nashville Symphony. Higdon remarked that she has “always loved the viola” and her “first sonata was written for this expressive instrument.”²

The Oboe Concerto was commissioned by the Minnesota Commissioning Club, a group that champions new music. In the concerto, Higdon wanted to highlight the oboe’s “extraordinary lyrical gift...its beauty and grace” as well as its “playful quality in quick-moving passages.” She found that the oboe was an excellent “partner for duets within the orchestral texture,” and it lent itself very well to “interactions with other instruments.”³

All Things Majestic was commissioned for the 50th anniversary of the

Grand Teton Music Festival. The National Parks have been an important part of Higdon’s life. She grew up “in the shadow of The Smoky Mountain National Park,” and she commented: “I’ve developed a real love and respect for what I consider to be America’s greatest treasure. They have served as a place for adventure, exploration and inspiration.”⁴ She has hiked in the Grand Tetons several times, and at the music festival, she “took a guided raft trip down the Snake River to experience its sounds and beauty and a hot air balloon ride to experience the beauty from above.”⁵ *All Things Majestic* is in three movements:

Each movement represents a musical postcard: the first, the grandeur of the mountain ranges, with their size and sheer boldness, and the solidity with which they fill the ground and air; the second, the lakes and the exquisite mirror-quality of reflection upon

their serene surfaces; the third, the rapid flow, and unpredictability of the rivers and streams...; the final movement pictures the experience of being in the parks, as in a vast cathedral...the beauty of small details such as flowers and plants, within the larger picture of forests and fields...every part contributing to the sheer majesty.⁶

This is not Higdon’s first Grammy. Her first was in 2005, when her album *Cityscape/Concerto for Orchestra*, Atlanta Symphony Orchestra, Robert Spano, conductor, was named the Best Classical Engineered Album. She won a Grammy in 2009 for her Percussion Concerto, and the following year she won a Pulitzer Prize for her Violin Concerto. (She was featured on the cover of the *Journal of the IAWM*.) She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters (two awards),

Jennifer Higdon Awarded the 2018 Nemmers Prize in Music Composition

On April 11, Northwestern University announced that Jennifer Higdon has been awarded the \$100,000 Michael Ludwig Nemmers Prize in Music Composition from the Henry and Leigh Bienen School of Music.¹ Established in 2003, the Nemmers Prize honors classical music composers of outstanding achievement who have significantly influenced the field of composition. In addition to a cash award, the prize includes a performance by the Chicago Symphony Orchestra.

Nominations are solicited worldwide, and the winner is determined by a committee comprising individuals of widely-recognized stature in the music community. Previous winners of the biennial award include John Adams (2004), Oliver Knussen (2006), Kaija Saariaho (2008), John Luther Adams (2010), Aaron Jay Kernis (2012), Esa-Pekka Salonen (2014), and Steve Reich (2016).

Higdon remarked: “I am extremely honored to be the recipient of Northwestern University’s 2018 Michael Ludwig Nemmers Prize, and to be included in this list of previous winners is truly humbling. It will be a pleasure to spend time with the students and faculty sharing experiences and making music. I am deeply appreciative of this opportunity in such a prestigious school of music.”

Two residencies are planned. Higdon’s first on-campus residency, scheduled for October 15-20, 2018, will feature multiple performances of her music by Bienen School students. She will also lead coaching sessions with Bienen ensembles and chamber groups, conduct lessons and seminars with composition students, and participate in an interdisciplinary panel discussion on LGBTQI in the arts, among other activities. Higdon’s second Bienen School residency is scheduled for February 2020.

NOTES:

¹ Press release, Northwestern University, Bienen School of Music, April 11, 2018.

the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts, the Koussevitzky Foundation, and ASCAP. She was recently named the winner of the 2018-19 Eddie Medora King Award, a prestigious prize given every two years for excellence in original music composition.

The Delaware Symphony presented Higdon with the A.I. DuPont Award for her contributions to the symphonic literature. She was the recipient of the Distinguished Arts Award given by Pennsylvania Governor Tom Corbett. Her first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere in 2016, the first American opera to do so in the awards' history. It sold out its premiere run in Santa Fe as well as in North Carolina and Philadelphia.

A prolific composer, her works have been commissioned and performed by most of the leading orchestras in the U.S. Recent commissions include a harp concerto for Yolanda Kondonassis, which will be premiered in May 2018 by the Rochester Philharmonic Orchestra, Ward Stare, conducting, with performances throughout 2018 and 2019 by a consortium of orchestras.

Her Concerto for Low Brass was co-commissioned and premiered by the Chi-

cago Symphony Orchestra, conducted by Riccardo Muti on February 1. John von Rhein, reviewer for the *Chicago Tribune* (February 2, 2018), wrote: "How does one liberate a group of two tenor trombones, bass trombone and tuba from its normal supporting role as the harmonic foundation of a modern orchestra?...Higdon has brought off this tricky juggling act with conspicuous success." He described the concerto as "beautiful, accessible, inventive, impeccably crafted." The Philadelphia and Baltimore Symphony Orchestras co-commissioned the work.

The Pittsburgh Symphony Orchestra, Robert Spano, guest conductor, co-commissioned and premiered Higdon's Tuba Concerto, featuring Craig Knox as soloist on March 16. Jeremy Reynolds, in his review for the *Pittsburgh Post-Gazette* (March 17, 2018), wrote: "Ms. Higdon's concerto was engaging throughout, with angular, dynamic melodies and short bursts of virtuosity in the tuba (really)... The outer movements were quick, with zipping scales and rapid-fire articulation. The phrases were fairly short and traded between soloist and orchestra at a brisk clip, likely due to the physical requirements of the tuba....This made for a different sound than the long, spinning melodies

of a string or woodwind concerto, but it was fresh, invigorating even." The Tuba Concerto was co-commissioned by the Royal Scottish National Orchestra and the Curtis Institute of Music Orchestra. This concerto as well as the Concerto for Low Brass further emphasize Higdon's statement that she enjoys taking commissions that challenge her.

Upcoming commissions include a chamber opera for Opera Philadelphia, a string quartet for the Houston-based Apollo Chamber Players, a double percussion concerto for the Houston Symphony, an orchestral suite for the "Made in America" project, and a flute concerto for the National Flute Associations' 50th anniversary.

Congratulations, Jennifer! The IAWM membership wishes you continued success.

NOTES

¹ Email correspondence from Jennifer Higdon to the author, March 6, 2018.

² Liner notes, *Higdon: All Things Majestic, Viola Concerto and Oboe Concerto*, Naxos, American Classics series (2017).

³ Ibid.

⁴ Ibid.

⁵ Email correspondence.

⁶ Liner notes.

Civil War, *Civil Words*: An Exploration of Jennifer Higdon's Song Cycle

CHRISTINA L. REITZ

As one of the United States' leading composers, Jennifer Higdon (b. 1962) has garnered a remarkable success and numerous prestigious awards throughout her career. The majority of these have recognized her instrumental compositions, for which she is perhaps best known; however, vocal music has always been part of her oeuvre. This genre came to the forefront in 2015 when her first opera, *Cold Mountain*, and the song cycle, *Civil Words*, premiered months apart. A detailed study of the intimate song cycle provides a fascinating glimpse into this composer's unique vocal style.

Compositional History

The commissioning of *Civil Words* began with an email to Higdon from Jeremy Geffen, Director of Artistic Planning at Carnegie Hall, to assess her interest in a new project. As with most contemporary commissions, broad parameters were provided regarding instrumentation and length, in this case approximately fifteen

minutes. Higdon was also informed that the concert's theme would commemorate either the Civil Rights Movement or the sesquicentennial of the end of the Civil War and that the premiering singer would be American baritone Thomas Hampson.¹

The Civil War theme was selected, and subsequently, Higdon began to discuss texts with Hampson who recommended *The Columbia Book of Civil War Poetry*.² From the beginning, she wanted to encompass varying perspectives of war, and thus the cycle is comprised of the following diverse poems and speeches: the anonymous "Enlisted Today," "All Quiet Along the Potomac Tonight" by Thaddeus Oliver, excerpts from Lincoln's Second Inaugural Address, "The Death of Lincoln" by William Cullen Bryant, and "Driving Home the Cows" by Kate Putman Osgood. Higdon explained how she chose these texts:

I first tried to find poems that weren't too long (because I want-

ed quite a few different poets), and ones that resonated for me. I had a vague idea that the poems should paint a loose portrait of different aspects of the war experience. I also had hoped that I could represent different voices: female and male perspectives, both as subjects of the poems but also as poets; northern and southern; and soldier, versus leader, versus parent. Now that I look at this, it's kind of a tall order.... The one thing I did decide early on is that the songs needed to go in the order of the war.³

To this author, she expanded in even greater detail her intent and choice of poetry:

I wanted to create a small quilt of stories that would represent the various stages of war....I began with Lincoln's words, which I've

always found to be inspiring, and then searched for more poems to frame his words (so the Lincoln [song] serves as the heart of the piece). My desire was to create a story line that represented different stages of, not only the Civil War, but of all wars.⁴

Because the Civil War is featured in two significant Higdon vocal works from 2015, one might reasonably assume musical similarities exist between the two; however, the opera was finished well before Higdon began the song cycle.⁵ *Cold Mountain* is a love story following the emotional journey of the characters using the Civil War as a setting, while in the song cycle, the War is front and center with the characters in the background. Outside of the compositional traits that define all of Higdon's music, the works are entirely unique.

Typically, Higdon begins composing with her initial ideas, which usually become an interior movement or section. In *Civil Words*, she started with the third song in the cycle. Her method for vocal composition varies somewhat from that used in her instrumental works: to determine the vocal line's rhythms, she considers the sound of the words as well as the imagery or synopsis found in the text. She explained that "Enlisted Today" and "All Quiet" have "a military feel because people [are] marching," thus she kept a walking-type pace.⁶

As to the work's title, Higdon wanted to incorporate the word "civil" and initially thought of Civil Discourse, but after she finished composing, she noticed she mistyped Civil War as Civil "wor," a small leap to *Civil Words*. She said that *Civil Words* made sense: "We have a conversation about war and war is about being civil or not civil. It's the conflict and how it affects everyone and so it somehow seemed perfect as a descriptor of the poems, the text, but also just the fact that it is about war."⁷ While the poetry originated from the nineteenth century, the emotional devastation of war is timeless; Higdon writes in the program notes that the texts "are applicable to any conflict, and a reminder that the basic elements of war do not change with time."⁸

Analysis

The cycle consists of five songs of varying length that complement and bal-

ance one another in an intriguing and loosely planned arch form so that movements I ("Enlisted Today": perspective of a Southern widow at the start of the Civil War, whose young son recently enlisted) and V ("Driving Home the Cows": perspective of a Northern father at the close of the Civil War who lost two sons and possibly a third) are related, as are II ("All Quiet": perspective of an unknown low-ranked soldier reminiscing about his family before being shot and killed by a rifle) and IV ("The Death of Lincoln": recounts of the death of the highest-ranking member of the armed services, assassinated by a gun). Both II and IV make use of a stopped piano. Movement III, with excerpts from Lincoln's final speech, stands alone at the top of the arch.

An arch structure is hardly common with Higdon although a similar design is present in her well-known *Concerto for Orchestra*. When asked about the specifics of the form, she explained: "For me, it was not quite this planned out. It just happened that these poems fit the vague idea of what I was looking for."⁹ To suggest this is a coincidence, however, would be to misunderstand one of the key elements of Higdon's compositional method, her intuitive style. This is only possible because of her years of training and her extensive research prior to composition. Such preparation allows her thoughts to manifest on the staff, sometimes without her purposely doing so.

Structures commonly associated with songs, such as strophic or modified strophic, are not utilized in *Civil Words*. Instead, several stanzas are grouped together to create the sectional forms prominent in Higdon's music. In the opening movement, "Enlisted Today," the large sections are defined by the poetry to create an ABACBA form, although true to this composer's style, returning sections are varied. The

recurring A sections feature the narrator, a Confederate mother, reflecting on her son's enlistment earlier that day sprinkled with references to the natural beauty of spring. The compound meter and mezzo piano dynamics are complemented by a vocal line comprised of consistent eighth notes in a conjunct contour that provide a rocking motion. While not exactly a lullaby, the mood is calm and soothing to suggest a mother's nurturing love. The accompaniment features chord planing in sustained, rolled harmonies, a nod to Impressionism, a subtle influence frequently present in Higdon's music.

The texts of the two B sections reference the woman's late husband and are connected musically through the implied F#-minor tonality. In the first B section, the narrator reflects on the number of years since her husband's death and its impact on her young children.¹⁰ When the passage returns, the mother tells her now adult son to "Go, act as your father would bid you, today!"¹¹ The soothing accompaniment that defined the A sections is replaced by counterpoint in energetic rhythms in an implied duple meter achieved through quarter notes separated by an eighth note in each hand (see Example 1). The first B section concludes with the line "To recollect Willie is twenty today"¹² that returns the listener to the present in preparation for the subsequent A section. Simultaneously, the accompaniment's sparse, short bass notes foreshadow the C section (see Examples 2 and 3).¹³

The return of the A section is unmistakable through a combination of the accompaniment and references in the text to the beautiful, spring weather. In the following C section, the narrator recalls her son's words when he spoke of enlisting, and, as foreshadowed in Example 2, the piano texture is thin and scored to evoke a militaristic sound to complement the text. It is worth noting the tonality

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Ex. 1. *Civil Words*, "Enlisted Today," mm. 21-22

rec - ol - lect Wil - lie is twen - ty to - day.

Ex. 2. *Civil Words*, “Enlisted Today,” mm. 34-35

"Dear moth - er, you know how these North - men are crow - ing, They would

Ex. 3. *Civil Words*, “Enlisted Today,” mm. 46-47

of F minor here (again, see Example 3), a key that will link “Enlisted Today” with “All Quiet.” This passage ends on a unison F interrupted by the return of an F# minor sustained, rolled chord in the piano reminiscent of the A section while simultaneously using the key of the returning B section. The accompaniment is quickly replaced by the counterpoint associated with the latter.

The final A section returns marked by the sustained, rolled piano chords. As the song nears its conclusion, these are replaced by descending triads in each hand with roots separated by the interval of a second, a bitonality that is highly characteristic of Higdon’s style. The song closes unassumingly with a soft dynamic and gradually augmented rhythms.

The second song, “All Quiet,” retains the compound meter but begins a minor second lower than the closing of “Enlisted Today.” To provide contrast, Higdon uses a much faster tempo and a unique color

through stopped piano strings; however, the lower range of the piano and sparse texture is simply a practical consideration to allow the pianist’s right hand to stop the strings. The composer’s goal in this passage was to infuse the music with a tension and uneasiness that “would put the audience a little on edge.”¹⁴ The accompaniment complements the poetry: the dry, steady notes could easily represent a soldier marching, while the open string eighth notes could be interpreted as stray picket shots described in measure 8 (see Example 4), imagery not specifically used by Higdon while composing.

Although Higdon eschews key signatures, there is no doubt that the work opens in F minor, a tonality introduced in “Enlisted Today” when Willie spoke of joining the Confederate Army. Since the text of “All Quiet” depicts a patrolling soldier, the use of F minor in passages portraying enlisted men connects the two songs. This was not consciously planned by the

composer¹⁵ but serves as an excellent example of her intuitive style. Comparable to the first song, the opening vocal line of “All Quiet” uses consistent eighth notes, although with a narrower range and repeated pitches to suggest the footsteps of the marching protagonist.

The poem for “All Quiet” is lengthy and therefore impractical to set in strophic or modified strophic form. As with the previous song, Higdon groups stanzas together to create a sectionalized ABACA form. The poetry defines the form and the opening A section, which portrays the soldier on duty, features the stopped piano. Typically, the musical content varies substantially upon each return. The contrasting B section utilizes legato lines supported by a chordal accompaniment to enhance the sentimental lyrics of the army sleeping and the soldier reminiscing about his family.

The beginning of the second A section is evident with the returning stopped piano as the soldier is jolted from his reminiscing to his present surroundings. The passage is slightly truncated and is interrupted by the C section heralded by the full *sfz* chords in the piano. Higdon did not envision these chords as gunshots,¹⁶ but it is worth noting that it is here that the protagonist is mortally wounded. The final A section begins similarly to the opening; however, the ending differs substantially as the soldier’s slow death is depicted through a dramatic *ritardando* and an ever-decreasing dynamic.

The third and shortest song, “Lincoln’s Final,” introduces a far different text culled from the president’s second inaugural address. Because the words derive from a speech rather than a poem, there are no groupings of stanzas, and the form is through composed. Higdon prefaced the optimistic text with major sonorities in the piano. She explained that in the part of the speech she used, Lincoln offers his hopes for the people after the war and “what they

night!" (stopped piano) 0 + + 0 + 0 + 0 + Ex - cept here and there a stray pick - et Is shot, 0

pp mp pp mp pp mp pp mp pp

Ex. 4. *Civil Words*, “All Quiet,” mm. 5-8

will do for the South...in terms of healing the nation.” She was looking for a different type of color by using chords that are “almost all major but in a very unusual fashion” to give a “sense of hope.”¹⁷ She commented: “The many successive major chords give the music a feel of grace and majesty, which are both qualities that I associate with Lincoln.”¹⁸ The three-measure introductory progression repeats, in a chaconne-like fashion, a form also used in the slow movements of Higdon’s *Concerto 4-3* and the Violin Concerto.

Higdon maintains the triple meter associated with a chaconne and although the harmony is not functional, the progression ends on an F-7 that leads back to the opening B \flat major. Upon returning, this material may be varied subtly.

Example 5 demonstrates Higdon’s sensitivity in setting the English language. The Scotch snap on the words “battle” and “widow” mimic the spoken word by placing the accent on the first syllable.

As mentioned previously, the fourth song, “The Death of Lincoln,” balances “All Quiet” through the return of the stopped piano and the depiction of an assassination and killing. This connection is further enhanced through the tempi: the fourth song opens with quarter note = 42, the identical marking at the close of the second.

Ex. 5. *Civil Words*, “Lincoln’s Final,” mm. 24-26

Ex. 6. *Civil Words*, “Driving Home,” mm. 1-2

The vocal line introduces a rhythmic motive, which reappears subsequently to unify the four differing stanzas. Of particular interest is the accompaniment in measures 14-16 following the words “horror at thy fall” and an “honored grave.”¹⁹ Here, the previously stopped pitch of E is raised to F, the identical note utilized in “All Quiet.” The song’s climax occurs in the third stanza with an explosion of sound in the

piano complemented by the high range of the baritone to memorialize Lincoln’s legacy: the “broken fetters of the slave.”²⁰ The song ends comparably to the second with a dramatic ritardando, thinning texture, and increasingly soft dynamic.

Civil Words concludes with “Driving Home,” which provides a parent’s perspective, although unlike the opening song, it is a Union father at the end

Ex. 7. *Civil Words*, “Driving Home,” mm. 17-20

Ex. 8. *Civil Words*, “Driving Home,” mm. 47-50

of the war. Higdon explained: "I was very excited to find 'Driving Home the Cows' because it doesn't seem like we encounter many poems about a positive outcome at the end of a war...an important moment of joy. And that thrilled me."²¹

The form of the song is ABABACA, and, as with the previous, lengthier poems, sections may be comprised of several stanzas. The A sections are introduced by a brief, but significant motive in the piano (see Example 6) that is varied in subsequent appearances. A defining element of the A sections is a change of meter from 4/4 to 3/4 at the close of the first stanza in each of these groupings.

The texts of the first two A sections are related through pastoral imagery, curiously similar to the opening song's returning passages. The B sections are introduced by a rhythmic variation of the motive in Example 6 but with a darker text recounting the death of the protagonist's two older sons and the presumed-dead youngest. While the accompaniment of the two B sections is nearly identical, the music is varied considerably in the vocal line (see Examples 7 and 8). The ability to create new yet familiar music remains one of the most remarkable traits of this composer.

In the C section, the father recognizes his youngest son, presumed dead, from a distance. This emotional climax is reflected through the fully-textured ascending piano and higher range of the baritone. A final return of the A section concludes the song with pastoral imagery that recalls not only the opening of "Driving Home" but the entire work, thus bringing *Civil Words* full circle.

Critical Reception

Civil Words received its world premiere on February 9, 2015 with Hampson (the dedicatee) accompanied by pianist Wolfram Rieger in the Stern Auditorium/Perelman Stage at Carnegie Hall in New York City. The concert was entitled "War Cries and Lamentations" with Higdon's work in the middle of a program that also featured songs by Richard Strauss, Ralph Vaughan Williams, Charles Ives, and Leonard Bernstein among others.²²

Due to the immense popularity of both Hampson and Higdon, much curiosity surrounded the world premiere. Additionally, the cycle premiered approximately six

months before Higdon's highly anticipated first opera, and thus *Civil Words* was viewed as a potential glimpse of the musical style of *Cold Mountain*. Since the initial Carnegie Hall performance, the cycle has been presented by Hampson throughout the United States resulting in a wide array of reviews.

Steven Jude Tietjen (*Opera News*) reviewed the world premiere: "Higdon's melodies adhere to the inflection and rhythm of the sentences, engendering a sense of spontaneity and improvisation. With his superb diction and careful attention to musical and poetic phrasing, Hampson was the ideal interpreter of this wordy yet emotionally packed cycle."²³ In a performance in Florida later that month, Ken Keaton (*Palm Beach Daily News*) wrote: "Higdon's language is tonal, colorful and individual, a pattern increasingly heard in 21st-century composers. The cycle...is a beautiful, moving work, surely destined to become a regular in this repertoire."²⁴ Lawrence Budmen also reviewed the performance: "Higdon's music has a simplicity and almost folklike sense of American vernacular styles, like parlor song meeting art song...Higdon's fine vocal writing and thoughtful choice of texts mark her work as a valuable addition to the American song repertoire."²⁵

Lastly, Hampson performed *Civil Words* at the Ravinia Festival on July 28, 2015 with pianist Kevin Murphy. John von Rhein, the critic for the *Chicago Tribune*, wrote: "Higdon blurs the line between song and pitched declamation, and if the latter wins out every time, her distinctly American-sounding music is no less gripping because of it."²⁶

Although the work was originally composed for baritone, *Civil Words* can just as easily be performed by a woman. In fact, in 2017, Higdon arranged the cycle for soprano while in Chapel Hill, North Carolina to attend performances of *Cold Mountain*. The world premiere of this arrangement is anticipated with an as-yet-undecided date with Marina De Ratmiroff, soprano, and Milton Laufer, piano, at Western Carolina University. Also in late 2017, Hampson contacted Higdon about recording the cycle and requested that a sixth song be added.²⁷ The composer agreed, and the recording is scheduled for 2018, but at the time of this writing, the

text and the placement of the new song remain unknown. With the positive critical reception and the forthcoming recording, *Civil Words* will unquestionably find a comfortable place within the song cycle canon.

NOTES

¹ Jennifer Higdon, interview by Jeff Spurgeon, "Jennifer Higdon on *Civil Words*," *WQXR*, February 9, 2015, <http://www.wqxr.org/story/thomas-hampson-jennifer-higdons-civil-words/> (accessed January 18, 2018).

² Jennifer Higdon, e-mail message to author, December 20, 2017.

³ Ibid.

⁴ Jennifer Higdon, memo to author, October 2017.

⁵ Higdon, e-mail, December 20, 2017.

⁶ Higdon, "Jennifer Higdon on *Civil Words*."

⁷ Ibid.

⁸ Jennifer Higdon, program notes for *Civil Words* (Philadelphia: Lawdon Press, 2014).

⁹ Higdon, e-mail, December 20, 2017.

¹⁰ Later in the poem, it is revealed the older son has died but it is not clear if he was a casualty of the War; regardless, the death of a child further connects the opening and the closing songs.

¹¹ Jennifer Higdon, *Civil Words* (Philadelphia: Lawdon Press, 2014).

¹² Ibid.

¹³ All score excerpts are used with permission from Lawdon Press.

¹⁴ Higdon, e-mail, December 20, 2017.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Higdon, "Jennifer Higdon on *Civil Words*."

¹⁸ Higdon, e-mail, December 20, 2017.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.

²² "Thomas Hampson Premieres Jennifer Higdon's *Civil Words*," *Carnegie Hall Live*, February 9, 2015, <http://www.wqxr.org/story/thomas-hampson-jennifer-higdons-civil-words/> (accessed January 18, 2018).

²³ Steven Jude Tietjen, "Thomas Hampson & Wolfram Rieger," *Opera News* 79, no. 11 (May 2015), https://www.operanews.com/Opera_News_Magazine/2015/5/Reviews/NEW_YORK_CITY_Thomas_Hampson.html (accessed January 18, 2018).

²⁴ Ken Keaton, "Baritone Thomas Hampson Brings Beautiful, Moving Works to Four Arts," *Palm Beach Daily News*, February 26, 2015, <http://www.palmbeachdailynews.com/entertainment/baritone-thomas-hampson-brings-beautiful-moving-works-four-arts/4blw3dgNkIRZNXNFQ4m95N/> (accessed January 18, 2018).

²⁵ Lawrence Budmen, "Hampson Brings Insight to a Program of (Mostly) American Songs at Four Arts," *South Florida Classical Review*, February 12, 2015, <http://southflorida-classicalreview.com/2015/02/hampson-brings-insight-to-a-program-of-mostly-american-song-at-four-arts/> (accessed January 18, 2018).

²⁶ John von Rhein, "A Lush Zemlinsky Highlights Conlon's Ravinia Farewell Con-

certs," *Chicago Tribune*, July 30, 2015, <http://www.chicagotribune.com/entertainment/music/vonrhein/ct-ravinia-hampson-cso-review-20150730-column.html> (accessed January 18, 2018).

²⁷ Cheryl Lawson, e-mail message to author, December 11, 2017.

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where she teaches music history and American music. Her research interests include the music of Jennifer Higdon and American music, and her research findings have been published in the *Journal of Library Administration*, the *American Music Teacher*, the *North Carolina Literary Review*, and numerous times in the *Journal of the IAWM*. An original monograph on Jennifer Higdon and her music is anticipated in May 2018.

Elisabetta Brusa — A Voice to be Heard

RONALD HORNER

Elisabetta Olga Laura Brusa (born in Milan, Italy, April 3, 1954) has won numerous awards and received many commissions for her orchestral works, which have been performed by major orchestras in Italy, the United States, Great Britain, Russia, Canada, Austria, the Czech Republic, South Korea, and Albania. Her career, however, was marked with struggle.

I reviewed one of her compact discs for the *Journal of the IAWM* in 2017¹ and was so enthusiastic about the power, the expressiveness, and the beauty of her compositions that I wanted to learn more about her and her work, and why she had experienced such difficulty in gaining recognition. I interviewed her last year and initially asked about her background and how and when she became interested in composing.²

Elisabetta Brusa: I believe that I am genetically inclined to compose tonally. Even before having taken a single music lesson, I started composing at the age of four years and eight months on my grandmother's piano, and I started piano lessons at age five. My mother played a little and my grandmother, who lived in England, was a pianist with a diploma, but most important in my family history was my great-grandfather, who was an exceptional violin virtuoso—leader of the opera house in Genova and curator of Paganini's violin, which he played every year. My father was not a performer, but he loved classical music very much; he was a historian and a very cultured person who had an enormous influence on my understanding of the aesthetics of the arts. We listened to all sorts of classical music together.

Ronald Horner: As young composer, Brusa was encouraged to find her own voice. Her family life, during her formative years, promoted a sense of indepen-

dence and a cosmopolitan outlook. She credits the following influences.

EB: Both my mother and my father were individualists in different ways. My mother was a very independent woman at heart, used to living and traveling alone (and she taught me to be so, too). In her early twenties, during WWII, she passed four most interesting and influential years at Bletchley Park, the secret codebreaking center north of London, where, amongst others, the famous Alan Turing worked. My mother was a linguist and analyst there, and at the end of the war in Europe, she studied Japanese and Japanese signals until the war with Japan ended. She then went to the British Embassy in Rome for a year in the visa section and to the Consulate in Milan until she married my father in 1949 and became an exemplary wife and mother, helping my father with his books and giving me as much freedom as possible from housework.

After initially writing literature, my father became a world-wide expert in horology [the study of the measurement of time]. He was greatly respected by museum curators and directors around the world. I was extremely lucky to have lived under the influence of such parents and now with my husband, conductor Gilberto Serembe, who has great esteem for my music and, like my parents, gives me all the independence I need.

RH: In 1975, Brusa entered the Milan Conservatory, where she began formal composition studies with Bruno Bettinelli. The last year of her instruction was un-

der the tutelage of Azio Corghi, and she graduated with a diploma in composition in 1980. Toward the end of her studies, she grew increasingly disillusioned with the direction of contemporary music and with the avant-garde in general. It was this disquiet that led her to embrace her personal musical vocabulary and compositional philosophy. After her graduation, she traveled frequently to Great Britain to study with Sir Peter Maxwell Davies and Hans Keller. She subsequently received both a Fromm Foundation Fellowship and a Fulbright scholarship to study in the United States with Hans Werner Henze and Gunther Schuller, and she was awarded three fellowships from the MacDowell Colony.

Her *Belsize String Quartet*, op. 1 was awarded First Prize in the Washington International Competition for Composition in 1982. Inspired by this success, she began her *Fables for Chamber Orchestra*, op. 2 later that year. *Fables* was a revelatory work for her in that she concluded she could combine traditional formal structures with whimsical, fantasy-inspired content. In 1985, she began teaching composition and orchestration at the Giuseppe Verdi Music Conservatory in Milan—a position she would hold until her retirement in 2018.

In 1988, she completed her *Nittemero* Symphony, op. 8, and she began to realize that performances of her orchestral works were of secondary importance. Like Charles Ives, decades before, she decided that her compositions were personal expressions that would remain uncompromised by the lure of widespread public acclaim. She describes this approach below as "composing for the drawer."

EB: I have been very lucky to have had a state job that has allowed me to be financially free from having to accept commissions at all costs. I have been able



Elisabetta Brusa

to accept only commissions that interested me. I have composed what I felt like composing and then put the music in the drawer. (It was my father who taught me to write for the drawer.) In 1988, when I was 34, I finished composing my *Nittemero* Symphony for chamber orchestra. By then I understood that I was cut off from the musical world, and I decided from that point on to compose exclusively for orchestra (my favorite medium) because that allowed me to express my thoughts fully. Many composers at that time were writing large-scale pieces for solo instruments (but I found them to be boring).

RH: Her decision to compose for the drawer proved to be a self-fulfilling prophecy. None of her works were performed again until 2001. After the release of the first two volumes of her orchestral works (on the Naxos label) in 2002, her music received many performances. The discs include eleven works for small and large orchestra performed by the National Symphony Orchestra of Ukraine, conducted by Fabio Mastrangelo. Among the various works on the discs are the tone poem *Florestan*, based on the Florestan side of Robert Schumann's personality; the *Nittemero* Symphony, inspired by the words "night" and "day" in ancient Greek; the tone poem *Messidor*, which alludes to Mendelssohn's incidental music to *A Midsummer Night's Dream*, but does not quote from it, and several other works with programmatic titles.

Although not all of her works are programmatic in the generally accepted sense, quite a few have descriptive titles, whether the story is drawn from literary sources or inspired by her personal experience. I asked her to explain her motivation.

EB: My works are either inspired by a literary character or story, or they are in an abstract form such as a sonata or symphony. I have never wanted to write an opera and never will. I am more symphonically-minded, both with free forms (symphonic poems) and closed forms (symphonies). When composing works with free forms that are inspired by literary characters or stories, I try to immerse myself deeply in the subject and let my imagination flow freely. At the beginning it is difficult, but once I start I continue relatively easily, and sometimes I can imagine the ending when I am perhaps only one-third through the composition. By this I don't mean the

actual notes, even though there obviously may be repetitions or varied repetitions of themes, but I can understand and feel the actual kind of "vision" I will need to finish the work and the kind of ending it will have.

I have always written down my ideas, thus it comes naturally to me to tell the reader or the listener what I mean by, and what inspired, my compositions. Every one of us perceives music in a different way, but this does not bother me because beneath the literary idea in my music lies the musical idea, and I never give any explanation about that. A musician can understand perfectly well what I'm saying musically and where I derive my inspiration. Non-musicians will just listen and understand the music, each according to his or her own culture.

RH: Brusa's works have been described as neo-Romantic and neo-tonal, and her harmony as pandiatonic with panchromatic moments. She feels, however, that too many difficulties arise when such labels are used. I asked her to explain her aesthetic views.

EB: I believe that artists of the past who later emerged as great artists lived in conditions that allowed them to absorb all the great arts, since they worked for popes, princes, dukes, etc. Nowadays, fortunately, everyone has access to the various arts, including the internet, but very few persons actually feel the necessity of making the arts part of their lives. My hope is that there may be an era one day that will get rid of the "massification" there is nowadays. I hope there will be artists with the courage and the artistic and spiritual capacities to create genuine, profound Art (with a capital A) and thus an era of "New Humanism."

For me, neither the 70-year period of avant-garde music nor its co-existing period of ethnic/new-age/minimalist music have created any work of Art that I know of. Tonal music, or music with one or more tonal centers, has been present for centuries in the Western world. Now even the Eastern world is inserting tonality into its ethnic music, but I don't think this works well because tonality is not their main language. I believe that tonality is part of the natural, instinctive understanding of those born in the Western world—that they are born with a tendency to understand it without having studied its language. Similarly,

in the art world, there is a tendency to return to figurative painting rather than abstract. Art has always had a humanistic and humane content, i.e., a profound spiritual expression that transpires from it.

Human emotions are the quintessential essence of the arts. Without them, there is no artistic expression. In the late '70s, at the height of the avant-garde domination, one of my Italian teachers told me that music was supposed to be composed without human emotions. I remained silent and thought how terrible that was. I have remained silent for decades but have continued composing the way I wished. I now feel I can speak more freely because many more people are beginning to have the courage to speak and to compose with a tonal basis as a means of expressing their emotions.

The spirit or soul expresses itself through human emotions, but to put human emotions in a work of Art is very difficult; I believe very few twentieth-century composers have reached the highest artistic level. Most likely there are currently unknown composers who deserve to be discovered in this dreadfully fierce jungle of composers who relentlessly struggle for recognition (if not fame, power and money) and therefore follow fashions and do what they are told to do by their teachers and publishers. The inflation of composers and pseudo-artists of all sorts after the World War II has been a tremendous hindrance to the recognition of true artists. It is very difficult to find a needle in a haystack. Furthermore, publishers accepted enormous quantities of avant-garde composers' works throughout the postwar period. Now, stuck with them, I believe they impose them on orchestras, operas, and institutions. I think that a major problem is that business managers instead of musicians are at the head of important publishing companies.

RH: In her early years, Brusa found herself at odds with the prevailing collective musical aesthetic. At a time when composers considered their works to be avant-garde, her music was free of the preconceived restrictions placed upon the compositional process by the imposition of mathematical systems and formulae. She felt empowered to conceive her music as communication rather than complicated technical exercises that might have been intellectually intriguing but were unfulfilling on an aesthetic level.

As a teacher, she sought to establish in Italy an inclusive composition curriculum that could remain untinged by the personal ideologies of the faculty. She holds very strong views about the way theory and analysis are taught in some institutions.

EB: My music is still rooted to the traditions of form and content. The old diatribe regarding which is more important has long been forgotten when one realizes that in good music one cannot exist without the other. The same is true with orchestration and musical content. They should be composed together, and the musical idea be one and not divisible. I believe that musical analysis, as taught in some institutions, damages composition students because it negates their imagination and instincts. For decades some teachers have required students to analyze the details in a work too thoroughly causing the students to lose the capacity of understanding the meaning of the work as a whole. I find that such details are part of the subconscious and are obvious to sensitive musicians. Focusing on the details of the foreground of music doesn't help one understand the background, the real meaning of the music, which is hardly possible to describe in words. It is the indefinable quality of the musical ideas that define a work of Art. Hence, what was absorbed subconsciously and retransformed

by the composer is easily understood and appreciated by the listener, especially a cultured listener.

RH: Brusa's third volume of orchestral works (released by Naxos in March 2015) featured her First Symphony and the tone poem *Merlin*, with its images of the great magician and his "magical moments." The works were performed by the Royal Scottish National Orchestra. When I reviewed the album, I was especially impressed by the composer's brilliant and masterful orchestration and by the expressiveness of her thematic material. Her recordings have been received with much critical acclaim. Her Second Symphony will soon be recorded by Naxos in Volume 4 of her works for orchestra.

Of her life at present, Brusa says: "I am a happy woman now, probably because I do what I want...and I have a wonderful husband with whom I have a complete understanding in life and in music."³ In addition to her Italian citizenship, she was recently granted British citizenship. To celebrate this accomplishment, she is currently composing "a Royal Waltz for large orchestra to commemorate the fact that I have become British."⁴ All of us who support and admire her powerful musical voice will have our dancing shoes ready as we eagerly await her next offering. Until then, visit her webpage at <http://www.elisabettabrusa.it/>. It contains

a complete list of her orchestral, chamber, and solo works.

NOTES

¹ Ronald Horner, "Elisabetta Brusa: Symphony No. 1; *Merlin* — *Symphonic Poem*," *Journal of the IAWM* 22, no. 2 (2016): 29-30.

² Elisabetta Brusa, correspondence with the author, October 26, 2017. All quotations date from that interview unless otherwise noted.

³ Elisabetta Brusa, correspondence with the author, February 24, 2018.

⁴ Elisabetta Brusa, correspondence with the author, March 11, 2018

DISCOGRAPHY

Works for Orchestra Vol. 1, Naxos 21st Century Classics 8.555266.

Florestan, Messidor, La Triade, Nitemero Symphony, Fanfare. National Symphony Orchestra of Ukraine, Fabio Mastrangelo, conductor

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Ronald Horner is a former member of the Israel Philharmonic Orchestra. He holds a Doctor of Musical Arts degree from West Virginia University. The author of An Elemental Approach to Music, he is currently an assistant professor of music at Indiana University of Pennsylvania.

Dúa de Pel and the Connection Between Earth and Sky

SONIA MEGÍAS

My previous article for the *Journal of the IAWM* was about my trips to El Salvador to encourage people to revive their native culture and sing the traditional songs of their country in their native language, Nahuatl.¹ This second article in my two-part series about my travels is entirely different. In El Salvador, I encouraged others to perform; on this trip to China, my wife, playwright and poet Eva Guillamón, and I were the performers. We formed a duo in 2014 that we named Dúa de Pel. The words have no meaning in Spanish; we just liked the way they sounded.

We create both the lyrics and the music for the songs we perform and the poems we recite. Our music, which is influenced by traditional Spanish songs, transports us to ancient places, to remote times, which our subconscious remem-

bers. The ancient tribes and rituals merge with our bodies and transform us, giving us a spiritual connection through music. We play rare, ancient instruments from around the world: most are percussion, but we also use string and wind instruments. Our songs have modal melodies and harmonies and also irregular meters in which a strong pulse usually leads into a weak one to create the sensation of movement. Our shows emphasize the connection between earth and sky, and our audiences tell us that they inspirational. Some people even meditate while listening to us.

We have toured the USA, China, Argentina, and El Salvador; we have given master classes at the Juilliard School and New York University; and we will be releasing our new CD at the Royal Theater

in Madrid and at the British Museum in London this spring.

In May 2017, we were invited by the SIAS University in Zhengzhou, Henan, to



Fig. 1. Dúa de Pel (L to R: Sonia Megías and Eva Guillamón) in Beijing (photo by Ramón González Real).

go to China for its symposium “Give Voice to Women,” and we were also invited to perform in other cities in China. The Cervantes Institutes of Beijing and Shanghai, along with the Melià Hotels, organized our tour. This was our first trip to China, and in order to get ready, we had to create a YouKu account (Chinese YouTube) and a WeChat account (Chinese Whatsapp/FaceBook) for Dúa de Pel, and we had to install a VPN (Virtual Personal Network) in our cell phones and laptops to be able to use the Western networks.

Beijing

We arrived in Beijing in the beginning of May for the festival “Meet in Beijing,” where we participated with other world music groups from all over the globe. The huge hotel accommodated us all, but we soon discovered that the only language spoken by the hotel personnel was Mandarin. Finally, we were able to get into our room. Our first concert was on a day that had the most polluted air we had ever experienced. We had installed an app called Airvisual, and it showed the air quality at 954 (in Spain, if the number is 70, masks are recommended). The first concert, at an ancient temple-pagoda, was a challenge, but the place was so beautiful, so special, that we nearly forgot about the air quality. The audience gave us a warm welcome; we realized that Chinese audiences take their time to applaud after each song. They are not afraid of silence (as are many in the West).

Next concert, at the Cervantes Institute of Beijing, was sold out, so an additional concert was scheduled. We were invited by the National TV of China for an interview in Spanish. We enjoyed Beijing a lot; it’s a comfortable city for bicycles, and we fell in love with the hutongs, the ancient neighborhoods surrounding the famous Forbidden City. Of course, we visited the Chinese Wall!

Madame Chaloff: Boston’s Legendary Piano Teacher

LOUISE MYERS

Once so revered as a piano teacher in Boston—“legendary” was the adjective of choice—Margaret Stedman Chaloff (1896-1977) remains unforgettable to those who knew her but is at real risk of fading from the historical record. To lose an accounting of her pedagogical prac-

Henan

We then traveled by plane to the SIAS University in Zhengzhou, Henan. Composer Katia Tiutiunnik, who teaches there, and Jerrie Ueberle, director of the World Academy for the Future of Women (WAFW), welcomed us. It was interesting to find an American University in China with many people speaking in English (or, at least, trying their best). The most amazing thing we experienced here was the huge size of our audience: thousands of people were in the large auditoriums at the university. In the evening, the WAFW organization took us to watch a great show at the Shaolin Mountain with 600 Kung Fu dancers in the midst of nature. We also enjoyed presenting the master class we offered at SIAS University, where we encouraged students to perform our complex meters and rhythms.

Xi’an

Our next stop was Xi’an, which is very famous for its Terracotta Warriors, the Drum Tower, and the Muslim-Chinese cultures. We traveled there on a slow train, and since we were the only occidental people, we became a special attraction for the locals. Eva is so tall that everyone wanted to measure themselves against her; we confirmed that even if we could not communicate through spoken language, there’s always a way. When we arrived in Xi’an, we had the luxury of the Spanish Gran Melià Hotel waiting for us, and we performed in the hotel’s beautiful Dúo restaurant.

Shanghai

Then we traveled by plane to Shanghai, which is a very cosmopolitan city, quite unlike Beijing. Many people spoke English, so it was easier for us to communicate. We visited Tongji University and met some Spanish professors. We performed twice at the Cervantes Institute, and both concerts were sold out! The peo-

ple were so enthusiastic after our shows that we even had to sign T-shirts!

Kunshan

Our last concerts were in the Kun-square Commercial Center in Kunshan. We gave three concerts in that huge place: all of them very crowded, and very busy for us; after the show everybody wanted to take a picture with us. It was a tiring but enjoyable experience. I discovered a place to meditate in an ancient temple full of pagodas, where I went some mornings. The



Fig. 2. Dúa de Pel with some of their fans after a concert in Kunshan.

monks became angry with me because I took my shoes off to pray. I learned that showing your feet to Buddhist gods indicates a lack of respect for the Chinese monks. It was surprising because in 2013, when I worked in Nepal and meditated every morning in a Newari Stupa, also Buddhist, no one wore shoes!

The wonderful tour in China enabled us to discover an entirely different culture from the European one. Although the Chinese are modernizing and aim to be in the forefront in technology, their rich ancestral culture connected us to the earth and to the sky, making us remember what Hermes Trismegistus² had revealed centuries ago: “As above, so below.”

NOTES

¹ Sonia Megías, “El Salvador’s Song,” *Journal of the IAWM* 23, no. 1 (2017): 10-11.

² He is the purported author of the *Hermetic Corpus*, a series of sacred texts that are the basis of Hermeticism.

As with many women who followed the normal life stages of marriage and child rearing, Margaret Chaloff began forging her career path rather late in life when, around 1943 at the age of 47, she filed divorce proceedings against her husband, Julius Chaloff (1892-1979), Profes-

sor of Piano at New England Conservatory. After the divorce was finalized, around 1947, Margaret sought out the recommendation of a piano teacher from none other than Arthur Rubinstein (1887-1982) and travelled to the Curtis Institute in Philadelphia, where she spent the next seven months studying with Isabelle Vengerova (1877-1956) learning what is often called “The Russian Technique.”¹

This technique was a radical approach to the piano, even for Vengerova, defying as it did the basic principles espoused by her own teacher, Theodore Leschetizky (1830-1915)), who viewed the piano mainly as a percussion instrument. In contrast, Vengerova’s “ultimate goal was to create a beautiful, refined sound on the piano,” sustained and lyrical.² With this concept in mind, she developed an approach to the piano that stressed lightness and a special touch when playing so that a finger depressed a key but never to its lowest point.

Quite literally all of Madame Chaloff’s students whom I have heard perform either in concert or on recordings possess a very similar tone quality, a lush richness and connected sonority. Word spread on how she could change someone’s playing style, and even the British-born blind pianist George Shearing (1919-2011) came by her apartment each night for a week after he finished his gig at the Hotel Bradford sometime after midnight, wanting to learn “that velvet touch.”³ Kenneth Girard, her former teaching assistant, explained the process: “Too much downward force dampens the tone and cuts off the volume. Instead the pianist has almost to push forward into the piano so that the hammer stays in contact with the string, thereby allowing for a more sustained tone to be produced.” Bill Banachs, another student who also worked with her during the last decade of her life, stressed the need for quickness and lightness: “It was more about how fast you could hit the key without hitting the bottom of the range of the key without pressing down on the pad. The less weight you play with the faster you could play. Light touch, never hit the bottom of the key, speed not strength.”

With this method, Madame Chaloff became something of an anomaly, a classically trained pianist, but one who had developed a large following among jazz players. Her son, Serge Chaloff, who was a

stellar baritone sax player, provided some access to those who played jazz piano, but the technique she espoused was quickly recognized as an approach that enabled students to play fast passages with ease and to see the piano as an instrument that could reproduce the sustained phrasing of a horn player.

As a result, she numbered among her students Keith Jarrett, Chick Corea, and Herbie Hancock, who studied with her briefly, but also Kenny Werner, Ran Blake, Donal Fox, Steve Kuhn, Al Vega, Dave MacKay, and Kathy Rubbico, among many others. The music impresarios George Wein and Fred Taylor worked with her in her Newton home as children. Even Leonard Bernstein studied with her as a child in Newton.⁴

Probably Madame Chaloff never imagined the richness of this musical life as she was growing up in Elgin, Illinois, the daughter of Irish-born Elizabeth (“Lizzie”) McBride and George Vernon Stedman, a scion of the Dodge family who came to America aboard the second ship following the Mayflower. As a result of her paternal heritage, Margaret Verona Stedman was accorded Blue-book status.⁵ When she was still a teenager, Margaret taught herself to play the organ and went to Gary, Indiana to play in silent films to help support the family. Remarkably, her mother recognized her daughter’s talent, and somehow was able to send her to the Chicago Musical College of Roosevelt University for piano lessons and later to the New England Conservatory for a total of three semesters of study with Alfred DeVoto (piano) and F. Stuart Mason (harmony), among others.⁶ It was at the Conservatory that she met the young professor Julius Chaloff and perhaps studied with him as well.

Over the course of interviewing at least twenty-five people who worked with her, many in the last decade of her life, I have come across many shared remembrances of how she brought forth the enduring musician within each of them. Madame Chaloff was known to be very spiritual and something of a mystic, and so perhaps it is not too surprising that her first meeting with any student began with a palm reading session and the consultation within a large tome she kept in her studio describing the traits associated with any given birthday. She would then size

up the student in front of her and with unerring intuition fashion her approach, the repertoire she would teach, and the degree of firmness or gentleness she would apply. Ran Blake, who took perhaps a dozen lessons with her in the seventies, described her as “commanding and demanding. I was intimidated by her.” Hal Galper, who worked with her at least twenty years earlier, claimed, “I never thought I could take that much abuse from a woman,” yet he recalled her fondly and with gratitude for the many different touches she had shown him to produce a nuanced and varied tone on the piano.

Many spoke of her maternal side, how she would often give them lunch, or serve warm yogurt just made that morning, or how she worked to deepen the pitch and timbre of her male students’ voices, adjust their way of walking, encourage them to give up smoking, or stop pining over a failed relationship. It was far more efficacious to practice. Steve Kuhn, who began study with her at age twelve and stayed in touch with her for the rest of her life, regarded Madame Chaloff as a “surrogate mother—I could tell her anything.” On one occasion she diverted his parents’ wishes for their son to follow in their trade of tanning and selling animal hides, or “bovine dermatology,” as Kuhn referred to it. “Absolutely not,” she declared. “He’s a genius.”⁷

Kathy Rubbico, the long-term orchestra leader for Dionne Warwick and the accompanist for the Grammy Award-winning duo The Captain and Tennille, began working with Madame Chaloff at the age of ten and continued until she was twenty-three. She too found in Madame Chaloff a “spiritual mother,” someone “who got her through everything,” including an appearance on the Johnny Carson Show as the first ever woman accompanist (for Leslie Ann Warren), thus displacing for a moment the gender and turf-sensitive studio band who greeted her appearance on stage with cat-calls and murmured obscenities, until she began to play.

Madame Chaloff exercised a significant effect on another woman pianist, Stephany Tiernan, who for many years chaired the department of piano studies at Berklee College of Music in Boston and passed on Chaloff’s methodology to scores of students. The audience is even wider now, for Tiernan has authored a

book, *Contemporary Piano Technique*, which sets forth her ideas.⁸ She came to Madame Chaloff's studio a competent musician but was feeling blocked, unable to break free of her own barriers. Madame Chaloff asked her what she was feeling as she played; with that single question Tiernan began to open up expressively and learn to coordinate her breath, in itself a powerful spiritual force, with her technique. She worked with Madame Chaloff for the last seven years of Chaloff's life and was never charged a single penny for the lessons. Tiernan was not alone in experiencing this generosity.

In the last years of her life, Madame Chaloff was also able to kindle the fires of a new area of study called "The Third Stream Department" at the New England Conservatory. The department (now called the Contemporary Improvisation Department) was the brainchild of the Conservatory's President, Gunther Schuller, who believed that the idioms of jazz and classical music could be successfully blended, thus creating a "third stream."⁹ By the early seventies, she had teamed with Avram David, someone who could teach other aspects of music, such as composition, harmony and counterpoint, thereby expanding the curriculum at her Commonwealth Avenue studio. Students would work with her, then go downstairs where they would study with Dr. David. Together they taught many students who were either preparing for admission into the Third Stream Department or were already enrolled at NEC. In some cases, stu-

dents were so well prepared for entrance exams to the Conservatory that, according to Kenneth Girard, who was Madame Chaloff's one-time teaching assistant, subsequent courses seemed "almost superfluous."

As with many exceptional teachers, Madame Chaloff, celebrated for her unceasing energy, taught almost up until the moment of her death at age eighty-one. She had been operated on earlier for a ruptured aortic aneurysm and was weakened by the incident. Hundreds of mourners filled Kenmore Square in Boston to attend her wake and pay final respects. In the words of Stephany Tiernan, "She was so loved."

NOTES

¹ I owe this information on the relationship of Madame Chaloff and Vengerova to her student and one-time teaching assistant Kenneth Girard. Most of the information in this brief article was obtained through personal interviews. I will make attribution if the person is not named.

² Interlude.UK, "The Great Women Artists Who Shaped Music X, Isabelle Vengerova," blog by Janet Horvath (August 16, 2015).

³ Nancy Namaksy Chaloff, Madame Chaloff's daughter-in-law, married to the late Richard Chaloff, provided me with this information and added that at the conclusion of the week, Shearing presented Madame Chaloff with a jewelry box from Tiffany's.

⁴ Larry Gelb provided me with this information and also commented on a special familiarity between them when Bernstein came to Boston to deliver the Charles Eliot Norton Lectures ("The Unanswered Question") at Harvard University in 1972.

⁵ The 1910 Census revealed that her maternal grandmother now headed the household, and that Margaret, now fourteen, has a sister Kathryn, age nine, and a brother Donald, age eight. George Stedman is no longer a part of the family. For an account of some of the family history, see Vladimir Simosko's *Serge Chaloff: A Modern Biography and Discography* (Lanham, MD: The Scarecrow Press and the Institute of Jazz Studies, Rutgers University, 1998), 5.

⁶ Maryalice Perrin-Mohr, Archivist at the New England Conservatory, provided me with this information.

⁷ Nancy Namaksy Chaloff related to me this exchange between Madame Chaloff and Kuhn's parents. The term "Bovine Dermatology" appears in "An Interview with Steve Kuhn—Part One" as taken and transcribed by Bob Rusch in *Cadence Magazine* 19, no. 1 (January, 1993): 5.

⁸ The full title is *Contemporary Piano Technique: Coordinating Breath, Movement, and Sound* (Boston, MA: Berklee Press, 2011).

⁹ "A History of Jazz Studies at New England Conservatory, 1969-2009: The Legacy of Gunther Schuller" by Susan Lee Calkins, Ph.D. presents a carefully researched overview of the Jazz Department and in particular the Third Stream Department. (Unpublished Dissertation, Boston University, 2012).

Louise Myers is a Professor Emerita of the Massachusetts College of Art and Design, where she taught American Literature in the Liberal Arts Department. Among other musical topics, she has written on Steve Lacy, who was a pre-eminent soprano sax player and a composer who pushed the limits of jazz. She plays violin and viola in orchestras in and around Boston.

Cardamom Quartet: All Women Composers All the Time

PAMELA J. MARSHALL

When I arrived for my interview with the Cardamom Quartet in late January 2018, the group was just finishing a rehearsal of the Ethel Smyth String Quartet in E minor. The work sounded polished and ready for the concert stage. The quartet is based in Boston, and the current members are Lisa Goddard and Rachel Panitch, violins; Ariel Friedman, cello; and Maureen Hefflinger, guest violist. They all have master's degrees from the New England Conservatory, but their interests are diverse. Lisa performs with Boston's Pro Arte Chamber Orchestra and plays Baroque violin in Boston's lively early-music concert scene. Rachel is an improviser and

fiddler who has been artist in residence at Zion National Park and has taught at Community MusicWorks in Rhode Island, a nationally recognized model of bringing music participation to an urban neighborhood. Ariel is a multi-genre cellist who plays contemporary music with the Boston Modern Orchestra Project. Her duo with her sister, Ari & Mia, tours the U.S. and abroad with their Americana-style original songs. They all teach and coach chamber music at local music schools, in their own studios, and at summer camps.

I was impressed by the ensemble when I first heard them last year at a concert arranged by Liane Curtis and presented by

the Women's Studies Resource Center at Brandeis University in Waltham, MA. The program featured works by women composers, past and present: Caroline Shaw, *Entr'acte*; Rebecca Clarke, *Poem*; Gabriela Lena Frank, *Milagros*; and Fanny Mendelssohn Hensel, String Quartet. I asked about the unusual name of the ensemble. It seems that all the members love tea, so they decided to name their quartet after the "Queen of Spices": cardamom.

When the quartet was founded in 2013, they focused on more traditional programming, with occasional works by women. They performed in libraries, art galleries, houses of worship, senior cen-

ters, and school programs throughout New England. In 2017, they received a grant from the Boston Cultural Council to lead an art-science residency with students at Boston Arts Academy, and previously they completed residencies at Avaloch Farm Music Institute and El Sistema Somerville. Lisa mentioned that she just won the 2018 NEC Alumni Award on behalf of the quartet. The award will fund the June 16th concert at the Jamaica Plain Library and also enable them to include a piece she has written.

In 2016, the political climate was changing, and they, along with many other organizations, began to examine their purpose and their repertoire. They realized that their own programs included far less than 50% women composers. By early 2017, they decided to dedicate themselves to playing music exclusively by women composers, as well as non-binary composers. At first, they intended to try it for one year, but left open the possibility of continuing. Lisa said: “We were taking stock of what we wanted to do, as people and as musicians. Diverse programming

seemed like a very tangible effort that would make a difference for us and for others.” Rachel added: “We wanted to make ourselves aware of all the wonderful music that’s out there. We wanted to imagine a time when it doesn’t take extra effort to find the music, and it is just as well known as the music that we know and love by composers in the canon.”

I asked if they have experienced any particular difficulties with this type of programming, such as concert opportunities. Concert producers might want a performance during Women’s History Month in March, but what about the rest of the year? Lisa commented that they have mainly been self-producing their concerts, and Ariel added that they were seeking more series appearances. They will be playing their next program



Left to right: Eve Boltax, Lisa Goddard, Rachel Panitch, Ariel Friedman

Musician-Activists Address Lack of Diversity in Boston Symphony Concert Season

PAMELA J. MARSHALL

In 2017, a group of Boston-area musicians, both performers and teachers, noted the lack of diversity in the Boston Symphony Orchestra (BSO) season. In contrast to its claim of a history of innovation, the 2017-18 season was lacking. The musicians wrote an open letter to the BSO’s music director, Andris Nelsons, and its trustees and administrators, to raise the issue and suggest remedies.

The one-page letter had a page-and-a-half of signatories, including teachers at Boston Arts Academy (Boston’s arts-oriented public high school), professors from Harvard, Berklee, Boston Conservatory, Northeastern, and New England Conservatory, and independent musicians. Addendums to the letter provide examples of works that are programmed too much, and names of women composers and composers of color to consider. The letter was delivered with 63 signatures in October.

The BSO replied quickly with a long letter detailing the areas where they do have more diversity, especially in the Tanglewood Fellows program, whose group of composers has been about one-third women in recent seasons. The BSO letter includes lists of women composers and composers of color whose works have been performed and commissioned, particularly at the Festival of Contemporary Music each summer at Tanglewood. The letter also describes the competing interests the orchestra must juggle, especially the desires of subscribers who only want to hear the familiar works of the standard canon.

The Boston Symphony offered a meeting on December 18 to discuss the issues further. The lead signatory of the activists’ letter, J. Andrés Ballesteros of Boston Arts Academy, reported that the meeting was productive. He expects to have a continuing dialog, but he offered no details. In his project updates on the Open Letter webpage, he welcomes people to add their names and institutions to the letter.

On December 20, 2017, the *Boston Globe* published an article on the letters and the meeting. Readers commented on the article on both sides of the issue. Many wrote that they only want to hear music from the standard canon, but one person proposed that “those 72 concerts featuring works by white males be billed as ‘male composer’ concerts.”

Links:

Open letter to the Boston Symphony Orchestra: https://docs.google.com/document/d/1tSzwc0D_r-2jhsRQfe9mFZDXGuTO-aGmk2yS63OhiZg/

Boston Symphony Orchestra reply: <https://drive.google.com/file/d/0B1rlakr3HRaZTIFYUWIDWDFqQkhIdFB3QnBUYmpZX2FITjY0/>

Boston Globe article: <https://www.bostonglobe.com/arts/music/2017/12/19/area-musicians-call-bso-diversify-programming/31w7OhQL7wE2ApSsC6UbIM/story.html>

on an MIT series at Lincoln Laboratories in June. Rachel mentioned that they would like to partner with non-musical organizations too. She said: “Boston has many great organizations that support women in different ways. So we’re reaching out to different groups to potentially partner and do cross-promotion for some of our June concerts.” Lisa added: “We have seen this project as an opportunity to offer presenters something really specific and interesting.”

My next question concerned programming. I asked if they try to balance old and new music, and Lisa replied: “So far we’ve been mixing it up. We’ve done older music and contemporary pieces within each program.” Rachel added: “We want to make sure that we have composers of color in every concert program, too.” Both Ariel and Rachel are composers and they commented on how much fun it is to perform works they have written themselves. For their June 2018 concerts, the program

features music by fairly-well established composers: Ethel Smyth, String Quartet in E minor; Julia Wolfe, *Early that Summer*; and Florence Price, String Quartet in G major. In the future, they would like to include works by little known composers and hope to do a call for scores at some point. Ariel explained how they find new composers: “We have a spreadsheet of different composers that we’ve heard of and we try to find out if they’ve written any string quartets. Then we do a lot of Google searching.” Lisa remarked that there is “so much contemporary music to choose from, and we have many options.” Rachel stated that some pieces have been recorded, but for most new works, “we are taking a chance; however, it has been a really wonderful experience to play this newly discovered music.”

I inquired how they obtained the music. Lisa said that they are lucky to live in Boston with so many academic libraries that they can access; for example, works

by Smyth are readily available. For the Smyth quartet they’ll perform at their next concert, the Rebecca Clarke Society provided the music, plus other works they have not yet performed. Ariel said that some contemporary pieces are published; the Julia Wolfe quartet is published by Schirmer, and many contemporary works are available directly from the composer.

The Cardamom Quartet is to be congratulated on its efforts to program pieces by women that most of their audience will not have heard before. They embrace this new repertoire with a wonderful enthusiasm of discovery, and they are working to bring this type of programming to more audiences. For additional information, please visit www.cardamomquartet.com.

Pamela J. Marshall is a composer in Lexington, MA and has served on the IAWM Board as coordinator of the Search for New Music competition. Her chamber music appears on the CD Through the Mist from Ravello Records. For information about her music, please visit www.spindrift.com.

An Artist, an Architect, and a Composer Walk into a Conservatory...

VERONIKA KRAUSAS

The Chicago Architecture Biennial, held at Garfield Park Conservatory (September 16, 2017 to January 7, 2018), featured a project that was at the intersection of mu-

sic, art, and architecture. Four musicians from the Chicago Sinfonietta performed a walking meditation around the plants in the conservatory. Each musician per-

formed inside a wearable, tent-like enclosure. The project was devised by artist Ana Prvački and Florian Idenburg, co-founder of the New York architecture firm SO-IL. They shared a serious concern for air pollution and wanted to offer a lyrical gesture for the Biennial concerning that issue: they constructed wearable enclosures made of an air-filter fabric that purifies air.

I was initially introduced to Ana Prvački by Patrick Scott, the director of Jacaranda Music in Los Angeles. He had seen a work by Prvački titled *Elbows and Bows* featuring a string quartet performing in a tent; you hear the musicians but only see their movements poking through the fabric of the tent. He thought Prvački and I might be like-minded, and indeed we were. She showed me a video of a goat’s lung expanding and contracting exactly like bellows, and she suggested we do something dealing with air. Of course, I agreed. This initial notion of air for the topic was transformed when she talked with Florian Idenburg. The result was the individual pods. My contribution to the project was the quartet *L’air pour l’air* for voice and three wind instruments: flute, tenor saxophone, and tenor trombone.¹



Garfield Park Conservatory, L to R: John McAllister (tenor trombone), Kimberly Jones (soprano), Janice MacDonald (flute), Jeremy Ruthrauff (tenor saxophone).
(Photo by Iwan Baan)

For the text, I chose two verses by the twelfth-century composer, abbess, visionary, and botanist Hildegard von Bingen. The words are from the *AIR* section in the second book of *Elements* from *Physica*, her treatise on health and healing. Both the original Latin² and the English translation were used during the performance.

Air is the breath that saturates
seedlings with dew-drops
so that they grow green and strong,
and with its breeze brings flowers,
and with its warmth leads all to
ripeness.

The air, nearby the moon and stars,
waters the celestial body,
just as the terrestrial air
vivifies and animates the earth
and its creatures.

(Translated by Tom Sapsford and
used with permission © 2017)

The composition presented a few obstacles. The first constraint was that the musicians perform in their own somewhat-translucent tents, isolated physically and visually from their fellow musicians. Since the musicians are walking, music stands and a conductor would not be feasi-

ble, but how could they coordinate if they can't see each other very well?

To help solve the problem, I recalled some of my previous projects. I have been very fortunate to have been involved in all sorts of wonderful collaborative and interdisciplinary projects ranging from operas performed in limousines driving around Los Angeles (The Industry's *Hopscotch* Opera in 2015) to five bass players performing inside a tent (*Porcupine*). Each project came about in unexpected ways. Serendipitous timing played a role. I mentioned performing in a tent to my colleague at the Thornton School of Music at USC, David Moore, who is also a bass player in the Los Angeles Philharmonic. Subsequently, the Philharmonic commissioned me to write *Porcupine* for five bass players in a tent. The orchestra premiered it at the first "Noon to Midnight, A Day of New Music" at Walt Disney Concert Hall in 2016, and the performance was a success. The challenge of that work was to choreograph the movements of the musicians' bows and bodies as they disrupted the tent.

L'air pour l'air presented an entirely different sort of choreography. In *Porcu-*

pine, all the performers were under one tent. In this work, the walking performers were separated from their fellow musicians yet were aurally constantly intertwining. After writing three different versions of the piece, I finally took inspiration from Renaissance mensuration (or prolation) canons (the same melodic line in canon but at different tempos) and Terry Riley's landmark twentieth-century work *In C*. There are five sections in *L'air pour l'air* that may be ordered in any manner and repeated as necessary. Within each section, cells maybe played in any order or repeated ad libitum. The move to the next section is signaled by a bell played by the soprano. Each musician starts with the same melodic line or chant but performs at a different tempo and *con molto rubato*. The result is an overlapping of the chant—an aural tapestry. (See Example 1.)

The first and only rehearsal at the conservatory was a typical first rehearsal: trying to figure out the music with the added complication of constructions! All tents fit perfectly except for the one for the trombonist. The original musician was a foot shorter than our final performer. Because

L'air pour l'air | A walking meditation for quartet

Commissioned by **Ana Prvački & Florian Idenburg**
L'air pour l'air for 2017 Chicago Architecture Biennial

veronika krausas

text by **Hildegard von Bingen**
English translation by Tom Sapsford

Section I: UNUM
 Voice: (Starting Bell) *sempre L.V.*
 Bell: (Bell)
 SAX: G mixolydian
 TMB: (Bell)
 Lyrics: Air is — the breath. Air — that sat - u - rates young — seed - lings
 Aer spir - a men Aer - est quod in ro - re hu - mo - rum ger/mi/na - ti/bus

Section II: DUO
 Voice: (Bell)
 Bell: (Bell)
 SAX: D Aeolian
 TMB: (Bell)
 Lyrics: with dew — dew — drops so — they grow so — they — grow — green — and strong.
 in - su - dat i - ta quod om - ni - a vi - - - res - cunt.

Section II: DUO (continued)
 Lyrics: Air with its breeze. Air is the breeze that brings — flow - ers.
 Per flua - tum et — quod — per fla - tum flo - res
 Air brings flow — ers flow — ers Air is the breeze that — brings — flow — ers.
 e/du - cit flo - res flor - - res et quod per — fla - tum flo - res e - du - cit.

Ex. 1. Veronika Krausas: *L'air pour l'air*

of the hurricane in Florida, she was unable to travel, and John McAllister volunteered at the last minute. Slight adjustments and modifications were made, and he even suggested performing on a sackbut because that fit a little easier into the pod's space yet was in keeping with the chant-like feel of the piece.

Before the first performance we anticipated the worst-case scenario of 200+ architects at the convention being quite chatty and the musicians having to compete with conversation. We were astounded—the moment the pods started to walk through the conservatory there was dead silence. Stillness floated along with the pods as they entered the main performing area for the entire fifteen-minute perfor-

mance and each subsequent one. The musicians, playing in somewhat uncomfortable conditions, were heroes. It's always such a joy when musicians are not only brilliant performers but also game to try the unusual. Now onto the next *unusual* artistic and musical venture.

NOTES

¹ The work may be viewed on YouTube: "l'air pour l'air - a walking meditation."

² Aer spiramen est quod in rore humorum germinantibus insudat,/ ita quod omnia virescunt,/ et quod per flatum flores educit,/ et quod per calorem omnia ad maturitatem confirmat./ Aer autem qui proximus dispositioni lunae et stellarum est,/ idera humectat,/ velut terrenus aer terram et animalia.../ vivificat et movet.... Hildegard von Bingen, *Physica*, Liber secundus..., "De elementis."

Of Lithuanian heritage, composer Veronika Krausas was born in Australia, raised in Canada, and lives in Los Angeles. She has directed, composed for, and produced multi-media events that incorporate her works with dance, acrobatics, and video. Commissions and performances include the Los Angeles Philharmonic, The Industry, New York City Opera, Ensemble musik-Fabrik, Esprit Orchestra, Piano Spheres, Gloria Cheng, The Vancouver Symphony, ERGO Projects, Toca Loca, Fort Worth Opera, Jacaranda Music, Motion Music, and the Penderecki String Quartet. Krausas has music composition degrees from the University of Toronto, McGill University in Montreal, and a doctorate from the Thornton School of Music at USC in Los Angeles, where she is a Professor in the Composition Department. She serves on the advisory boards of Jacaranda and People Inside Electronics and is a lecturer at the Los Angeles Philharmonic.

Meet Three New IAWM Members

Championing Music by Women

MATTHEW HOCH

My interest in performing music by women composers began in the 2005-06 academic year, my first year as a full-time assistant professor at the University of Wisconsin-Barron County. During this season, Carnegie Hall began a series of professional training workshops for young artists offered through the Weill Institute, and two were for emerging professional singers: the first was a workshop on Bach and Handel cantatas with Ton Koopman, and the second was an opportunity to study and perform Meredith Monk's music with the composer herself. Given my background as a teacher of voice and a bass soloist, the Koopman opportunity would have probably made more sense to pursue, but I also liked new music and was intrigued by the Monk workshop. I auditioned for the latter and was accepted.

What a magnificent week that was. The eighteen young artists—all selected by Meredith herself—rehearsed long days in a loft studio on the far west side of Manhattan. The chamber music we worked on under her close supervision was some of the most challenging I had encountered in my career, "stretching" me as a musician and taking me completely out of my comfort zone. Meredith was such a generous spirit and so knowledgeable—she was truly invested in us as musicians and people. The workshop was a very high-profile ex-

perience: we were interviewed by the *New York Times* and National Public Radio, and the week concluded with a sold-out recital in Carnegie's Zankel Hall. It was truly an unforgettable formative week—still one of the most memorable of my career.

After that experience, championing new music, and particularly music by women, became something of a "theme" for me in the subsequent years. After one year in Wisconsin, I was hired as an assistant professor at Shorter College in Little Rock, Arkansas. Shorter, at the time, had a strong voice program but no composition faculty, and the faculty was steeped in



Matthew Hoch

the traditional opera and art song repertory; relatively little new music was programmed. In response to a constructive criticism by our accreditation agency, the National Association of Schools of Music (NASM), I began Shorter's first-ever new music series, an annual multi-day festival event in which a composer-in-residence would visit and work with our students and faculty as they prepared for a "capstone" concert event: an entire recital devoted to her or his music. The first composer we engaged as an artist-in-residence was Jocelyn Hagen, a Minneapolis-based composer. At the con-

cert, I gave one of the first performances of her song cycle *love. songs*, settings of poems by e. e. cummings, a work I revisit to perform to this day. I continue to program art songs by women composers and regularly assign them to my students.

In 2012, I moved to my current position at Auburn University, where my initial assignment involved teaching applied voice, lyric diction, and directing the opera workshop program. After securing promotion and tenure in 2015, I took over as coordinator of the voice division and passed along the opera workshop responsibilities to my colleague, Anne Duraski. Giving up directorship of the opera program allowed for more room in my schedule to teach special topics courses, and one glaring gap that I saw in our curriculum was the lack of a designated course that focused on women composers. I found it to be quite unusual that a public university of our size—particularly one with a vibrant women's studies program—was not already offering this course. I set to work on developing Auburn's first-ever Women in Music course, and when a new department chair came on board in the spring of 2017, I was given the green light to move forward. Women in Music was offered at Auburn University for the first time in the fall of 2017.

From early on in the planning process, it was important to me to cross-list the new course with the Auburn University Women's Studies program, which would involve becoming an affiliate faculty

member with women's studies, something I successfully accomplished in April of 2017. Cross-listing this course as a course for music majors (BM and BA students) as well as non-music majors who are pursuing the minor in women's studies allows not only for higher enrollment in the course, but also creates a more dynamic classroom environment, bringing together students from diverse majors from all over campus. We had some very interesting conversations and final projects this semester, ones that would not have been possible if the students in the class were from a more homogeneous background. Getting approval for a new course through the university curriculum committee is also a very involved and lengthy process. In the summer of 2017, I received a grant from the Auburn University College of Liberal Arts to develop the Women in Music course for distance education. We hope to offer the online version of this course for the first time in the summer of 2018.

As a performer, I have also been very involved with an exciting new festival that was launched only several hours away from where I live—the Music by Women Festival at Mississippi University for Women (MUW) in Columbus. I participated in the inaugural festival in March of 2017 as both a performer and presenter, and it was a wonderful experience. (See my report in this issue.) I also embarked on a recital tour this spring with a program of all women composers, which I took to three universities, an art museum, and even to a festival in the United Arab Emirates. (My report on the festival is in this issue.)

In addition to singing and teaching, I am also a scholar, writing primarily about issues related to voice pedagogy, sacred music, and lyric diction. I recently finished a very interesting musicological project that focused on the unpublished songs of a lesser-known Canadian composer, Jocelyne Binet (1923–1968). I won't give away too much here because I will be writing more extensively about Jocelyne, her music, and these songs in the fall 2018 issue of the *Journal of the IAWM*.

As editor of the NATS So You Want to Sing series (published by Rowman & Littlefield), I am in the early stages of coediting a new volume entitled *So You Want to Sing Music by Women*. This book—which we project will be published in 2019—will

serve as a resource for singers and voice teachers who wish to sing and assign more repertoire by women composers. Several prominent women composers of vocal music will be interviewed. This project reunites me with my friend, colleague, and *Voice Secrets* coauthor Linda Lister, an associate professor of voice and opera at the University of Nevada-Las Vegas. My previous publications include *A Dictionary for the Modern Singer* (2014), *Welcome to Church Music & The Hymnal 1982* (2015), and *Voice Secrets: 100 Performance Strategies for the Advanced Singer* (2016). I am also the editor of *So You Want to Sing Sacred Music* (2017) and *So You Want to Sing CCM* (2018), both published by NATS and Rowman & Littlefield. My articles have been published in the *Journal of Singing*, *Journal of Voice*, *Voice and Speech Review*, *Opera Journal*, *Choral Journal*, *Chorister*, and the *Journal of the Association of Anglican Musicians*. From 2008 to 2016, I served as Editor-in-Chief of *Voice Prints: The Journal of the New York Singing Teachers Association (NYSTA)*. I regularly present my research at national and international conferences, and I traveled in the summer of 2017 to the International Congress of Voice Teachers (ICVT) in Stockholm, Sweden, and to the quadrennial international meeting of the Voice and Speech Trainers Association (VASTA) in Singapore.

I am very much looking forward to my membership in the IAWM. Between the networking and scholarly journal, I know that IAWM will be an invaluable resource as I move forward with my performance, teaching, and research endeavors. Performing and promoting music by women composers is one of my primary missions, and now that I am approaching mid-career, I feel even more strongly that it needs to be a strong focus of mine as I enter the next phase of my professional life. There is so much more work to be done, and the future is quite exciting.

Playing the Changes

OLIVIA KIEFFER

I grew up in Wisconsin in a family that loved music, though none were professional. I started playing the drumpad and bells in sixth grade, inspired by my older brother, who played drumset. In junior high, I joined a citywide high school per-

cussion ensemble, and that's when I really fell in love with percussion music. Fairly quickly I discovered I was much more talented in music than I was in soccer or tennis or debate, and I enjoyed it much more as well. In the summer of 1997, at the tender age of seventeen, I decided I wanted to become a professional percussionist and pursue music for the rest of my life.

I attended the Cincinnati Conservatory for my undergraduate work, studied with Allen Otte and the Percussion Group Cincinnati, and performed pieces by composition students. I especially enjoyed playing percussion chamber music and chamber music of any kind! For graduate school, I went to Georgia State University and studied with Stuart Gerber, who introduced me to many area musicians. As a result, I performed with Bent Frequency and met Karen Hunt, who asked if I would like to join the Chix with Stix percussion group. For the next twelve years, I played throughout the southeast with the Chix and also did a lot of orchestral freelancing with them.

In 2010, I started writing electronic music for GarageBand under the pseudonym Clibber Jones. The Clibber Jones Ensemble came about at my then-husband's encouragement. He suggested that I should arrange my tunes as music for live musicians. Rather quickly I was able to gather together a smorgasbord of Atlanta instrumentalists who were outstanding musicians as well as friends. The seven-piece ensemble consists of drums, percussion, bass, guitar, keyboards, saxophone, and flute. I play the drums. Between 2012 and 2018, we performed thirty-six live concerts in rock clubs, coffee shops, and art galleries, and at college campuses and other venues throughout the Atlanta area. In addition to performing, I gained much practical experience booking shows; cre-

Conducting News

Marin Alsop, one of the world's leading conductors, has been appointed artistic director of the Vienna Radio Symphony Orchestra, becoming the first woman to take up the prestigious role. Alsop said she welcomed the chance to "push the envelope" for women in music, but she hoped the time would soon come when being "the first woman" would no longer be news.

ating a full bill; promoting concerts; making and selling merchandise; scheduling rehearsals for seven fulltime, freelance classical and jazz musicians/teachers; running crowdfunding campaigns; and recording and producing albums. The ensemble is presently on a hiatus for a few years since I moved to Milwaukee and our percussionist moved to Cincinnati.

My first “classical” commission as a composer was from the GremlinsDuo in 2013, for a short, wild and crazy duet for tenor saxophone and bass clarinet. I called the piece *Hot Work*. The duo took it on two southeast tours and recorded the work for their CD. My first concert piece (aside from those for Clibber Jones) was *Power Walking Music*, for percussion ensemble. I was thirty-years old when I sat in the audience as a composer for the first time.

From 2009 to 2017, I taught percussion and world music and directed the percussion ensemble at Reinhardt University, a small liberal arts college an hour north of Atlanta. It was an excellent and inspiring experience. I co-directed the first two years of the Reinhardt Contemporary Arts Festival, which was wonderful fun. It was the first time that Reinhardt had guest composers coming or that students were able to present and perform their own compositions.

I was also a co-director for the first two years of Atlanta’s SoundNOW Festival, which highlights the contemporary classical ensembles there. I ran a Composer’s Concert series at Eyedrum, an arts organization that I’d had a working relationship with for over a decade, starting back in 2006, when my friends and I organized

percussion concerts and performed them there. I played in just about all the contemporary classical ensembles in Atlanta at one point or another, and eventually I was able to write for many of these ensembles as well.

One particular composition project that is dear to my heart is my book of fifty-five short toy piano solos, *The Texture of Activity*. Over the time span of a year, I wrote/improvised the fifty-five solos and dedicated each one to a friend. I transcribed them by ear and put them into a book. My composer friend and mentor Douwe Eisenga and I spent a year, long-distance, creating new notation for a second edition. I’ve used many of these toy piano solos as source material for other pieces, most notably *10 Short Pieces for Solo Vibraphone*. I played these at a lecture recital called “The Toy Piano as a Compositional Tool” at the 2017 Florida International Toy Piano Festival. There’s also an ongoing YouTube playlist of friends who have made their own arrangements of these toy piano pieces. The videos are so delightful and creative! Through the video project, I hope to inspire other composers to share their music in the same way. I even started a second book of toy piano solos called *Playing the Changes*.

In 2016, I decided I was ready to leave Reinhardt because I was tired of being financially unstable as an adjunct, and Reinhardt was definitely not going to hire me full time. I decided, why not? I am no longer married, and I have no children. I can do anything and go anywhere. After seeking advice from a number of trusted friends in and outside the field, and sifting through many available paths, I decided to follow my heart and apply to graduate schools, this time for composition.

In May 2017, I sold or donated nearly all of my possessions and drove to Wisconsin with only what fit in my car. I lived on my mother’s hobby farm for the summer, where I took care of the chick-

ens, played the piano, spent real time with my family for the first time in seventeen years, and wrote a ton of music. I also traveled to Mississippi as composer-in-residence at the Mana Saxophone Institute.

I’m now pursuing a master’s degree in composition, at the age of thirty-seven, at UW-Milwaukee. I’m learning about electronic music, and I’ll be writing a piece for Victor Pons and his vanderPlas vibraphone for my thesis project. I plan to continue on for a PhD in composition with a conducting cognate, and I’m already thinking of places I’d like to apply. My goal is to teach college again one day. I am quite aware that tenure-track jobs are becoming harder and harder to find. But in the meantime, I am constantly learning new things and expanding my skill set as well as traveling as a composer and a performer, which is invaluable experience. I am open to all of life’s possibilities, and with my lack of possessions or a city to call home, I can go anywhere and do anything.

My first consortium (a ten-minute piece for saxophone quartet that I wrote in January 2018, *Pop Rock in Metal*) is now being performed. I also wrote my first piece for concert band last year, ...*and then the Universe exploded*, and the piece is being performed all over the country. I will always consider myself to be a composer-performer. I still perform a good deal, and I especially enjoy playing and arranging the music of my friends and mentors, Marc Mellits and William Susman. To me, music is all about friendship. I have found that the friendships I developed through music are the closest and most enduring.

As composers, we are living in exciting times—soloists, ensembles and audiences are starting to pay attention to women and to our music! Our voices are important. This is why I joined the IAWM. I want to learn what folks are doing in music right now and develop more friendships and collaborations with women musicians.

Abandoning Feminist Research Only to Return... With a Vengeance

STEPHANIE TINGLER

Technically, I’m not a *new* member of IAWM. Those of you who have been around this field for twenty years or more may know of my compact disc reviews for the *Journal of the IAWM*, presentations at



Chix with Stix. Olivia Kieffer is the second from the left.

feminist conferences, and several vocal performances at the Annual Festival of Women Composers at Indiana University of Pennsylvania. In the early 1990s, I had an opportunity to personally interact with Joan Tower, Judith Zaimont, Tania León, Susan Cook, and Alice Parker at conferences and workshops that I had attended. They left an indelible mark on me.

With this background, some may ask, why did I leave behind feminist scholarship in music, particularly abandoning performances of works by female composers for nearly twenty years? In part, it was members of the faculty and upper administration who discouraged me from engaging in feminist research. This should be of no surprise to anyone who has been involved with higher education: Being engaged in this “cutting-edge” research was not promotable. In the pre-internet/IMSLP era, the preparation and performance of music by women was difficult and expensive for an assistant professor who was also a single mother.

In 1988, the Women’s Studies Program at the University of Georgia (UGA) had just been re-activated and became a great part of my development upon coming to the university in 1992. A core of faculty and students were at the heart of this program, and they were supportive allies for the creative ideas that were fomenting on our campus. It was this group that took the place of IAWM for me. They were local and eminently vocal, and, at the time, there were very few people who were IAWM members in my area of Georgia.

Eventually, the Hugh Hodgson School of Music at UGA got a joint appointment in Women’s Studies and music, and finally, I had an ally in my department. It didn’t take long for me to realize that I could not abandon what I had dedicated my academic life to since my doctoral study at The Ohio State University. My research on Oley Speaks, a late-nineteenth-century/early-twentieth-century composer, and his niece, radio and concert soprano Margaret Speaks, continued to haunt me.

Oley Speaks made his reputation with songs like “Sylvia,” “Morning,” and “On the Road to Mandalay.” Margaret was a single mother, like myself, a founding member of American Federation of Radio Artists, which eventually became part of the American Guild of Musical Artists, a labor organizer, and successful performer

on a variety of broadcast shows including *The Voice of Firestone*. This woman’s contributions to musical life in the United States was important, and I knew there had to be more like her.

My immediate circle had begun to include historians, and they were encouraging research that was significant to the area of Athens, Georgia, home to UGA. The local public library had a website on the Athens Woman’s Club, founded in 1896 as a program of self-development and culture for upper middle-class women. The library had additional pictures and supplementary material on the Club, information on their evolution into a force for improving urban infrastructures, reforming public education, and alleviating gender and racial inequality. The library located a minute book that added another ten years onto the Club’s history, and I promptly volunteered to transcribe it for digital transfer. Becoming more familiar with the group’s background, I understood that they had begun to use music education to bridge enormous social chasms: offering scholarships to young women to pursue numerous fields including music, hosting large musical events, raising funds to purchase books and musical instruments for local and rural schools.

Much of this research has been integrated into my teaching and presentations throughout the past twenty years. My applied voice, pedagogy, and vocal literature students are required to research and write about female composers. Service-learning classes—feeding the hungry, finding donated instruments to send to a Kenyan girls’ school, and sponsoring efforts to raise funds for a local mental health facility devoted to musicians—were founded principals similar to those of the Athens Woman’s Club: “brighten the corner where you are.”

I presented my work on Margaret Speaks, the Athens Woman’s Club and inferential topics to the College Music

Society, Southeastern Music Library Association, Southeastern Women’s Studies Association, Society of American Music, and at Women in Music: A Celebration of the Last 100 Years at Ohio University, and American Muses: Women Making Music/Exploding the Stereotypes at Scripps College. My colleague Kevin Kelly and I collaborated on a project entitled “Between the Sheets: Images of Women in Early Twentieth-Century American Popular Song.” Based on sheet music within my own collection, this exploration discusses the role of women at the turn of the last century and how those changing issues find expression in popular music of the time. We presented the paper at the Popular Culture Association/American Culture Association National Conference in Indianapolis, and the Global Status of Women and Girls Conference at Christopher Newport University, both in March 2018.

As a singer, the past twenty years have been a bit of a whirlwind. In 1998, I was invited to the Britten-Pears School for Advanced Musical Studies to study with Galina Vishnevskaya. I went to Brazil in 1999, 2001, and 2013 to present operatic arias and works by Mendelssohn, Villa Lobos, and Beethoven with the Orquestra Sinfônica de Porto Alegre and Universidade de Caxias do Sul Symphony. I traveled to Kenya in late 2013 to present a recital and give master classes in Nairobi, and I delivered thirty instruments to Moi Girls School in Eldoret (western Kenya) that service-learning students had collected several years before. In the U.S., I have performed choral and orchestral works by Honegger, Handel, Mozart, Bach, Mahler, Beethoven, Vaughn Williams, and Canteloube with the Lancaster Festival, Western Piedmont, Marin County orchestras, and choral societies of Gwinnett, Walton and Augusta.

Since 2014, my colleague Martha Thomas and I have been touring with “Made in America: An Evening of Art Song,” including works by Carrie Jacobs-Bond, Katherine K. Davis, Florence Price, Margaret Bonds, Eleanor Remick Warren, Lori Laitman, Libby Larsen, and Undine Smith Moore. In 2017, Centaur Records released our compact disc, *American Art Songs and Their Poetry*, and we have been fortunate to share both of these programs throughout the Southeast, most recently at the University of North Carolina at



Stephanie Tingler

Chapel Hill. Currently, we are planning to take it into the Midwest in the spring of 2019, and we would cherish some invitations! Earlier this year, Martha and I presented “Forgotten Voices: Integrating Women Composers into the Undergraduate Curriculum” in Honolulu, Hawaii, and this June, we will be featured at the Texas Music Teachers Association, offering a

workshop on “Singing and Accompanying in the Real World.”

A most important aspect of my work at the Hugh Hodgson School of Music is building a network for voice in the area. Preparation for Georgia Music Educators All-State Chorus auditions at local public schools, mounting workshops and symposia for speech and hearing evaluations and

offering low-cost vocal instruction continues to be pivotal, advancing the work that the Athens Woman’s Club did almost a century ago. Jane Austen said, “Think only of the past as its remembrance gives you pleasure,” but I am hoping to shape it to define our future.

Finally, why did I come back to IAWM after twenty years? It was about time.

In Memoriam: Judith Sainte Croix (1947-2018)

KIM SHERMAN and ELIZABETH HINKLE-TURNER

Our composing community and the IAWM have lost a wonderful and distinctive voice with the passing of Judith Sainte Croix on January 17, 2018. As a composer, artist and performer, her creations were inspired by American indigenous culture and the transcendental beauty she experienced in nature: the plains and deserts of the American Southwest, the rivers and mountains of the West and Midwest, the forests of the American National Parks, and the Central American rainforests.

As an innovative arts educator, she guided children to have their own creative experiences. She was very active in the formative years of the New York Women Composers organization in the 1980s. She was a gracious on-air host and co-producer for several cable TV interviews featuring NYWC members, which were archived on videotapes. Judith was also a generous collaborator, a great supporter of other composers, musicians and artists, and a true friend. She will be sorely missed. *Kim Sherman*

Judith Sainte Croix: Composer, Performer, Activist

Judith Sainte Croix founded the Sonora Festival, held near Woodstock (1976-1981), as well as The Sonora Trio, with whom she performed as a pianist, synthesizer, singer, and conductor. She was also interested in composing, and during her graduate studies at Indiana University she worked extensively with Eaton’s Synket, an early voltage-controlled electronic instrument. Upon graduation she received a fellowship to perform contemporary synthesizer music with the Creative Associates, a group directed by composers Lukas Foss and Morton Feldman, and many of her works include a synthesizer. The *Rainbow Mother Weaves* features synthesizers as part of its “orchestra” as does her opera *The Secret Circuit* (1982). Even her tape works, *Aphrodite’s Aphrodisiac* (1986), *Deep Radiant One, Arise* (1987), and *Journey to Xochiquetzul* (1989), are long and slowly-evolving tonal contemplative works featuring recordings of live synthesizer performances.

A strong advocate for the rights of Native Americans, she tried to educate others

in the dark history of their treatment in the United States. Drawing on her heritage, Sainte Croix created a series of *Kachina Preludes* (1992) for piano and the “participation opera” *The Rainbow Mother Weaves Hummingbird Dream Bundles* (1988), which includes roles for school children, their parents, and their teachers; it has its story basis in Mayan mythology. Other works dealing with Native American issues include her *Vision Series*, which harmoniously combines elements and instruments of Native-American and other cultures. Her compact disc, *Visions of Light and Mystery* (1999), includes several pieces for traditional instruments. She had an affinity for nature and the outdoors, and her studio was in the Catskill Mountains. She moved to New York City but maintained her interest in nature and in creating compositions and recordings for meditation and contemplation based on Native American history and lore.

The memorial tribute is from Elizabeth Hinkle-Turner’s book, *Women Composers and Music Technology in the United States: Crossing the Line* (Burlington, VT: Ashgate, 2006).

Two 90th Birthday Celebrations

Christa Ludwig’s 90th Birthday Celebration

Vienna State Opera, March 25, 2018

PAUL-ANDRÉ BEMPÉCHAT

It was a bright and sunny Sunday, March 25, 2018. From 10 a.m. onward, *le tout Vienne*, clad in all their finest, began to assemble at the Staatsoper on the Ringstrasse to honor Christa Ludwig for the matinee at 11. Just a week earlier, she had celebrated her 90th birthday quietly with her family, despite the onset of television and radio crews (BBC, Radio-France, Austrian and German Broadcasting, etc.) clamoring for

interviews. But on this special day, “interviewing” Mme Ludwig would be her son, Wolfgang Berry.

The venerable hall filled to the last seat, and amidst the gathering one noted many of the wonderful musicians who have graced our lives: Mme Ludwig’s superb recital partner, pianist Charles Spencer; her colleague Gundula Janowitz; bassoonist Michael Werba of the Vienna Philharmonic and son of the late Erik Werba (his godfather), another of Mme Ludwig’s recital partners; and the American mezzo-soprano Eleni Matos.

This was clearly a generational love-fest, an audience consisting mainly of

quincagenarians to nonagenarians reveling in memories as distant as they were profound. As slides of Mme Ludwig’s life and performances graced the enormous screen behind the gracious Viennese living-room on the main stage of the Staatsoper, specially designed for the occasion, a welter of palpable emotions traversed the souls of the faithful, visible through yearning expressions of nostalgia and empathy.

Wolfgang Berry entered the stage to welcome the audience, and after a brief moment of reflection on life as the son of a supernova, introduced Mme Ludwig to an audience standing in fervent admiration, quoting arguably the Marschallin’s

most famous line from *Der Rosenkavalier*: “Die Zeit ist ein sonderbar Ding” (Time is a weird thing). The 90-minute event would be enhanced by audio and audio-visual recordings of key moments of Christa Ludwig’s career, most notably and most meaningfully from the opera dearest to her heart, Beethoven’s *Fidelio*, which had been her mother’s leading and most prestigious role. Wolfgang began the conversation by asking his mother three questions:

1. Do you believe in destiny or in the power of decision-making?
2. Where is the border between courage and recklessness? And is courage tantamount to successful carelessness?
3. What do you think: Does only Death give meaning to Life?



Christa Ludwig receives the golden "Rathausman," a copy of the monument at the top of Vienna's City Hall (one of Vienna's important symbols) at her birthday celebration.

He continued with an important discussion about her life with his late father, Walter Berry, and with her second husband, the legendary French actor and dramaturg Paul-Émile Dieber.

These philosophical tropes set the timbre and mood of the matinée. When asked which composers and pieces she would take to a desert island, Mme Ludwig, without missing a beat, replied “Bach, Beethoven’s and Schubert’s last piano sonatas and string quartets.” Hearing Mme Ludwig’s heart-wrenching performance of Isolde’s *Liebeshod* from 1962 with Otto Klemperer was a fitting conclusion to this part of the conversation.

Throughout the matinée, the stage was visited by not only dignitaries from

the city of Vienna and surroundings, but, significantly, by Mme Ludwig’s elderly colleague Otto Schenk, a heartwarming reunion, followed by a laudatory speech by Dominique Meyer, Intendant of the Staatsoper.

As a stunning surprise, Dr. Michael Ludwig, Housing Councilor for the City of Vienna, honored Mme Ludwig, whom he correctly called the Musical Ambassador of Vienna, with a statuette of the Guardian of Vienna, the “City Hall Man” who adorns the portico of the administrative complex. Everyone was giddy with childish glee as the honoree accepted the gift and a beautiful bouquet of 90 pink roses.

Most significantly, this matinée projected a life and career of a woman who piously and selflessly devoted herself to rendering and explicating—across seven decades—our art to audiences and students: an artist whose home was bombed during the Second World War; an artist who sang for farthings in cafés for the troops to put food on the table; a young artist who, despite undying support from parents who were firmly anchored in the profession, humbly auditioned for the greatest conductors and understood the machinations of the egos who run “the business.” “I not only am a mezzo-soprano but a soprano mezzo!” is one of her most famous lines. Through tireless discipline and study, Christa Ludwig mastered the art aesthetically, philosophically and technically, and materialized her God-given gift as a timeless legacy.

Christa Ludwig’s legacy is one of love. Drawn from an understanding of the fragility of human life and the depth of human suffering, her love for music and for humanity was returned to her whole-heartedly the morning of Sunday, March 25th. The matinée ended *pianissimo* with Richard Strauss’s *Morgen*, from Mme Ludwig’s final farewell to the stage in 1993, with Charles Spencer at the piano (<https://www.youtube.com/watch?v=C6HhyaxVwOs>). Flowers, hugs, kisses aplenty followed Mme Ludwig to her dressing room and home.

Pianist Paul-André Bempéchat is artist-in-residence at Harvard University’s Leverett House, and he has toured in virtually every country in Europe. His research projects include the first biography of Jean Cras as well as articles for the Journal of the IAWM, most recently on the music of Luise Greger.

A Concert in Honor of Beverly Grigsby’s 90th Birthday

Cypress Recital Hall, California State University at Northridge, January 21, 2018

CAROL WORTHEY

Beverly Grigsby’s 90th birthday celebration concert on January 21, 2018 was a fitting match for this spirited and indomitable force-of-nature. She is a pioneer explorer of the possibilities of electronic and experimental music, beloved and inspiring mentor for many contemporary composers, and a delightful and ageless woman who defied the traditional 1950s’ domestic female roles. In 2008, I bonded with Beverly when we roomed together during the International Conference of Women in Music at Beijing’s Central Conservatory of Music; I found her to be energetic, caring, witty, and full of fascinating stories.

The concert honoring Beverly, jointly organized by NACUSA-LA (National Association of Composers USA, Los Angeles chapter) and the Department of Music at CSUN (California State University at Northridge), provided a panorama of contemporary musical styles. The concert did not disappoint: Each individual selection seemed to reflect at least one particular aspect of Beverly Grigsby’s personal charisma, character, and career.

Mary Lou Newmark cut a striking presence with her signature apple-green electric violin and matching green outfit. The two works she composed and performed combined live violin gymnastics with her electronic soundscapes. She took us to two locales, both very different: the depths of *Oceanica* (with its deep-sea creatures not yet discovered and waving corals) and *Restless Tiger* (with pre-recorded sounds that give



Beverly Grigsby

the impression we are in the jungle looking for this wild creature).

Composer, soprano, and choral director Katherine Saxon sang her exquisite composition *Memories of Silver*, accompanied sensitively by composer/pianist Michael Glenn Williams. The text, derived from Walter de la Mare's poem "Silver," was set with glistening skill, and the poignant melodic line was tailored to capture nuances of the poem. For me, this was one of the highlights of the concert because of the subtle sensitivity of her setting of lines such as "Slowly, silently, now the moon/Walks the night in her silver shoes."

Michael Glenn Williams combined his virtuoso skill at the piano with his brilliant and vivid imagination, fueled by two mysterious and sometimes terrifying selections from his *American Gothic Songbook: A Ghostly Companion* (based on the supernatural stories of Lovecraft) and *The Dunwich Horror* (an evocation of pure evil contrasted with innocence—I could hear the two dichotomies clearly in the music). A compelling performance! I especially enjoyed Michael's opening comment in which he quoted Beverly's composition tip, "You can do anything...but don't be boring." Indeed, this remembrance summarizes the entire concert, "anything" being all the different eclectic offerings, none of which were boring.

Gifted composer/film scorer and brilliant seminar moderator David Raiklen presented his adventurous *Variations on A Phrase of Grigsby* (2017), performed by Saxon and Williams along with Raiklen's electronic music, which interwove a six-note tone row by Beverly with Raiklen's

melding of his own atonal or key-center (tonal) outpourings and "pink" sounds. The text for this work begins with the words, "Whoever gains knowledge from God, science, eloquence, that person should gladly display/Great good flourishes." The "phrases" in the piece's title refer to musical notes (specifically the tone row). However, the text (by Marie de France from centuries earlier, translated by Judith P. Shoaf) seemed miraculously to echo some of the traits of the guest of honor.

Sandra Bostram-Aguado's *Dialogues in Humanoid Cacophony: Let There Be Peace* for soprano, piano and tape stretched my ears quite a bit, for the good, I must say. Pianist Jason Stoll delivered a rhythmic, pulsating, and very demanding piano part that kept the momentum going, with soprano Elaine K. Werner sometimes insisting, sometimes wailing "Let there be peace." To this was added a slide-show of photographs, which perhaps represented cacophony in a visual way.

Intermission was followed by distinguished composer and performer Deborah Kavasch's *Admonitions* for soprano and pre-recorded voices with a text by Linda Bunney Sarhad. Kavasch was inspired by Hildegard von Bingen's ecstatic writings about her struggles with the Devil "whose characteristics I recognize...whenever he appears, he threatens my identity." Kavasch combined extended techniques (pitch bends, glissandos and the like) utilizing her fluid soprano voice and wide range in both pitch and emotional expression. The live vocalizations fused intriguingly with pre-recorded male and female voices. Richard

Derby presented two short and contrasting piano pieces from his *Twelve Preludes* (2010) *First "048" and Fifth "027"* performed ably by Jason Stoll. The somewhat mystifying numbers in the title are based on the intervallic or harmonic nature of each piece. Despite the intellectual name-game of the titles, the music was charming.

Next was one of my personal favorites of the concert: Jeannie Gayle Pool's *Character Matters* (2003) for solo piano, performed with panache by Stoll. Pool explains the title in her program notes: "The values (for example, honesty, integrity, respect) held by an individual...are more significant than what a person has in the way of personal possessions." This clever and engaging work communicated the "values" mentioned above but in a playful and humorous way with interesting rhythms and refreshing changes of key center.

The penultimate offering was Beverly Grigsby's *Shakti II* (1985), for soprano and computer music on tape, performed by Deborah Kavasch, whose rendition was perhaps the most dramatic of the afternoon, as the listener followed a tormented soul struggling to deliver itself. What a powerful work, and Kavasch gave it an impassioned performance.

For the finale, composer/harpist/pianist Paul Hurst paid a stunning tribute to Grigsby, his "favorite composition teacher," with a magnificent performance of Gershwin's *Rhapsody in Blue*. Hurst approached this familiar orchestral work in a strikingly original way and brought the orchestral colors into the texture and range of the piano. He received an ovation.

Grigsby gave a vivid description at the after-concert reception of how she defied a woman's conventional role of stay-at-home wife and mother by being one of the very first founding educators, along with a pottery instructor and a handful of other adventurous spirits, teaching music in what was then no more than Quonset huts set in a barren field. This later evolved into CSUN's impressive full-scale campus and university curriculum. Dr. Grigsby is now Professor Emerita.

This amazing feast of music—futuristic, contemporary, cutting edge or simply beautiful—was a very special honor and tribute to Beverly Grigsby. Thanks to all the composers and performers for this special treat! ...Carol Worthey, *Composer-Painter-Author*

"Listening to Ladies"

The podcast "Listening to Ladies" continues to release episodes regularly, the most recent ones being:

- Australian composer Nicole Murphy on teaching in the outback, the ambiguity of music, and the benefit of being oblivious.
- American composer Elizabeth A. Baker on falling in love from the point of view of a neurotransmitter, making music from bicycle parts, and the legacy of Nina Simone.
- Israeli composer Dganit Elyakim on nuclear ducks, the gendered art of bargaining, and composing as a process of writing love songs.
- Scottish composer and improviser Lauren Sarah Hayes on making and experiencing sound—in a mausoleum, next to a waterfall, and through specially built furniture.

The podcast's host, Elisabeth Blair, gratefully acknowledges support from the IAWM for 12 episodes in 2018. "Listening to Ladies" is freely available on iTunes, Google Play and at www.listeningtoladies.com. Those who wish to help support the podcast may do so at www.patreon.com/listeningtoladies.

BOOK REVIEW

Catherine Haworth and Lisa Colton, eds. *Gender, Age, and Musical Creativity*

Surrey, UK and Burlington, VT: Routledge (Ashgate), hardback, 237 pages, bibliography, index, musical examples, \$112.00, e-book \$49.46, ISBN 9781472430854 (2015)

ELIZABETH HINKLE-TURNER

This collection of essays edited by Catherine Haworth and Lisa Colton (both on the faculty of the University of Huddersfield, UK) is a distinguished publication that compiles scholarly writings with an extensive variety of possibilities and considerations centered in one discipline. It is an excellent point of departure for a reader who is just beginning the exploration of the field and its many facets, while also providing substantial, thought-provoking work for a more experienced researcher. The discussions of women in popular music, *castrati* in Italian *opera seria*, composers of the early-twentieth-century New York Composers' Forum, *Little Orphan Annie*, and the Smiths fit easily side-by-side here with a high level of scholarship and a common focus in each essay. The editors take as their generative question one posed by Nicola LeFanu in 1987 in *Contact: A Journal of Contemporary Music*, "Could there be a music which did not reflect its maker?" and expands it to encompass the many ways that an individual's age, gender, and creativity can be negotiated by the individual herself and by others.

The text is divided into three distinct parts—*Performing Identity in Early European Musical Culture*, *Gendered Musical Communities*, and *Contemporary Creative Practices and Identities*—after an initial independent essay about women in popular music by Sophie Fuller. "Something Revolting: Women, Creativity, and Music after 50" is a fine work encompassing the dual issues of ageism and sexism through the analysis of the artists from the more popular genres such as Joan Armatrading (b. 1950); Madonna (b. 1958); and Kylie Minogue (b. 1968); coupled with the following selected composers in the concert and operatic music tradition: Maude Valérie White (1855-1937); Dame Ethel Smyth (1858-1944); and Dame Elizabeth

Maconchy (1907-1994). Most interesting are Fuller's discussions of how the women have traversed the difficult paths of being the objects of interest and desire (or the lack thereof) on stage with the aging process and how the gradual shifting from lives of motherhood or other obligations of a more youthful time can affect what one wishes to create and what creative activity or performance (if any) is actually expected. The placement of this essay may have been more appropriate in the third part of the book due to the time period of its subject matter, but perhaps it appears first because it gives a more self-referential introduction of the topic as a whole, rather than focusing on one specific individual, musical style, or genre.

The early European musical portion of the book opens with Tim Shephard's essay, "Noblewomen and Music in Italy, c. 1430-1520: Looking Past Isabella" [d'Este—a prominent noblewoman and patron of the arts]. This is an account of women's relationship with musical listening, creativity, and performance two centuries prior to the achievements of Francesca Caccini (1587-ca.1641), Barbara Strozzi (1619-1677), and Isabella Leonarda (1620-1704). During this time, Shephard explains the importance of women's chastity contrasted with the belief that music had a special power to seduce. Accordingly, this conflict had to be negotiated carefully by women wishing to perform and listen to music, especially love songs, without censure. He also includes an interesting discussion of how boys' musical education and experience were carefully monitored to prevent them from becoming either too effeminate or morally corrupt in some way. Shephard's examples of the "hoops that had to be jumped through" by aspiring musicians and music lovers are utterly fascinating; it is really a wonder that any music at all originated from Italy during this time period! Equally interesting for the same reason is the chapter that follows, "Age, Masculinity and Music in Early Modern England," in which Kirsten Gibson provides a detailed description of the philosophical stages of manhood during the sixteenth and seventeenth centuries in England and what music was deemed appropriate for study and performance by males during each stage of life.

Anyone who has ever thought of the frequent incongruity between an opera performer's physical appearance and the role he or she is projecting will admire the work of *castrato* Nicolò Grimaldi (1673-1732), who extended the length of his career on the stage with careful choices of operatic roles and singing styles. Anne Desler, in "From Castrato to Bass: The Late Roles of Nicolò Grimaldi," provides a comprehensive primer on the hierarchy of singers, singing voices, and the roles in *opera seria* and traces Grimaldi's successful navigation of his age, appearance, and vocal capabilities within this framework.

The second section of the text—*Gendered Musical Communities*—features essays about the working-class brass bandmen in nineteenth- and early-twentieth-century England, a discussion of the Society of Women Musicians, which flourished in England from the early twentieth century to 1972, and an examination of the transcripts of the composers' forums, beginning with the New York Composers' Forum during the Great Depression. In Stephen Etheridge's interesting chapter on working-class brass bands from the Southern Pennines (moorland and hill country in Northern England), he describes how these bands and their rehearsal halls provided important social gathering places for men and also contributed to how the musicians and their communities viewed each other within the performance sphere and the work place.

In contrast, Laura Seddon's essay discusses the intergenerational dynamics of the Society of Women Musicians, which attracted and promoted music by women and featured a lineage of mothers and daughters and students and teachers, who contributed to its work. In addition, an intriguing commentary on the differences between the waves of feminism is also included. Melissa J. de Graaf's essay, "Professionalism and Reception in the New York Composers' Forum: Intersections of Age and Gender," is of particular interest due to her research and the case studies presented. Actual transcripts of the Composers' Forum question and answer sessions with female guests, of which there were only a few, reveal shockingly insulting and belittling discussions and interactions, when compared to similar sessions with male composers. The laughable

notions of female and male composers and what might make music “manly and modern” or “feminine and charming” provide insight into the root of the issues encountered even today.

Part three—*Contemporary Creative Practices and Identities*—contains essays covering everything from *Little Orphan Annie* to “what is ‘new’ music,” with each subject being carefully researched and well-written. Jacqueline Warwick, in her “Urchins and Angels: Little Orphan Annie and Clichés of Child Singers,” provides a fascinating description and account of the types of child roles in musical theater, while paying particular attention to the attraction of the character of Annie and her accompanying troupe of courageous and inventive orphans to aspiring girl performers. Subsequently, Richard Elliott offers a compelling article about Nina Simone (1933-2003), Judy Collins (b. 1939), and Sandy Denny (1947-1978). Using a song written by Denny and recorded by all three women as the point of departure for the discussion, Elliott examines the musical interpretation of each singer as influenced by age and life experience. Mimi Haddon concludes this section in an attempt to tap into the unique characteristics exhibited in the lyrics and the videos of the British rock

band The Smiths, and how these construct “sanctuaries for social outsiders”—spaces where those who are queer and those who are different can relate and rest.

The final two essays, a discussion of “‘New music’ as a Patriarchal Category” by Lauren Redhead and the uniquely constructed experiential chapter of Caroline Lucas, are especially engaging because they speak directly to composers of new music. In fact, what interests Redhead about the validation given to different works based on the construction of the pieces themselves and the materials used in the creation of the performance is relevant to many composers and scholars in the discipline. However, Redhead’s position seems to give the impression that these hierarchies of value attributed to the music described here occur because the pieces are written by women. Based on considerable experience with a variety of traditionally seated and performed concert works in contrast with more theatrical productions, this contention is erroneous as music composition is not gendered. In this respect, a higher value should be placed on new music works that feature *algorithmic complexities*; this author would like to see Redhead pursue this issue. This concept

is further confirmed by Caroline Lucas’ final chapter, where she allows the reader access to her discomforts, her musings, and her reactions to many of the situations suggested indirectly by Redhead. Certainly, the chapters make an intriguing pairing.

Gender, Age, and Musical Creativity is absolutely a “must” for libraries of feminist musical scholarship. The variety is terrific, and all of the articles are written so that an experienced scholar or someone new to this type of discussion can understand and benefit. Acquire this publication and use it to inform your own work and also the work of your students and colleagues. A delightfully, instructive experience!

Elizabeth Hinkle-Turner, composer, author, and researcher, is Director of Instructional Information Technology at the University of North Texas. She is the creator of the blog “afterthefire1964” (<http://afterthefire1964.blogspot.com/>), a resource for families living through the nightmare and distress of watching a loved one succumb to alcohol and/or drug addiction. She is the author of Crossing the Line: Women Composers and Music Technology in the United States (Ashgate, 2006) and is beginning a new edition of that text. An avid martial artist and an (ill-advisedly) aspiring gymnast, she is currently working on a new piece exploring these aspects of her life in connection with electroacoustic music.

COMPACT DISC REVIEWS

Juliana Hall: *Love’s Signature: Songs for Countertenor and Soprano*

Darryl Taylor, countertenor; Juliana Hall, piano; Susan Narucki, soprano; Donald Berman, piano. MSR Classics, CD-54-JH (2017)

MONICA BUCKLAND

What could be more satisfying in the creative world of recorded music than to have a composer, at the height of her powers, compose in the genres in which she seems most at home and assemble exceptional artists to perform and record these works? Juliana Hall’s CD *Love’s Signature* (2017) represents the culmination of all these factors and more. It is her first CD to be dedicated entirely to three of her song cycles.

Love’s Signature celebrates the different types of love through the selection of some of the most meaningful historical literature: the plays of William Shakespeare (1564-1616), which reveal a rich variety

of love; the letters of Emily Dickinson (1830-1886), in which she expresses great affection and warmth for the individuals in her circle; and the poems of Marianne Moore (1887-1972), which convey aspects related to the love of music.

Hall is perhaps unusual owing to the thirty years she has devoted to the art song as a form of musical expression. Although she has composed instrumental solo and chamber works, she has written more than fifty song cycles as well as vocal chamber works. Her compositions exhibit an impressive sensitivity to the setting of the words, with her varied and nuanced interpretation of the texts.

Hall’s pieces have been widely performed at venues and festivals in the USA, the UK, and twenty-four other countries. Notable performances include the selections from her song cycle *Night Dances* (1987) in Dawn Upshaw’s First Songs project at the Morgan Library & Museum in New York and a performance of her tenor song cycle *The Holy Sonnets of John*

Donne (2015) at a Holy Week meditation service at St. Paul’s Cathedral in London. Her music has also been recorded and widely broadcast.

The song cycle *O mistress mine* is not a random collection of Shakespeare’s texts, but instead, a cycle with a conscious dramatic arc. Beginning with the lighthearted and energetic “Lawn as white as driven snow,” in which a peddler tries to persuade lads to buy gifts for their sweethearts, the cycle expresses the delights of young love, while engaging the listener with the cry, “Come buy.” In contrast, the four songs at the heart of the cycle—“O mistress mine,” “If music be the food of love,” “Take, o take those lips away,” and “Tell me where is Fancy bred”—all have a darker side that references the torments of being in love. The theme of love and death continues to the last song, “Fear no more the heat o’ th’ sun,” which says that love outlives even death. Hall’s music is broadly tonal, but in a more extended sense, sometimes layering tonal areas on top of

one another, which results in a unique harmonic structure.

The piano always has its own character, at times introducing and mingling with the voice and at other times contrasting with the voice. For example, in “Who is Silvia?” the long, gentle lyrical line is first presented in the left hand of the accompaniment. A nod to Schubert, perhaps, yet only a nod as Hall’s setting maintains an adoring mood, while casting the listener into different harmonic and rhythmic worlds. In “If music be the food of love,” the composer skillfully incorporates “Greensleeves” as a counterpoint to both the vocal line and the chromatic accompaniment. Moreover, rather than doubling or merely “accompanying” the vocal line, towards the end of “Tell me where is Fancy bred,” the piano and voice join forces for the dramatic ringing chords of “Ding dong bell.”

Hall originally composed the cycle for countertenor Brian Asawa, who died in 2016. The performer on the CD is countertenor Darryl Taylor, who is known for his powerful artistry. He approaches Hall’s songs as individually as the composer herself, adapting his tone and style to the particular words. “Who is Sylvia” is silky-smooth and tender, while “This is a very scurvy tune” is presented in a delightfully camp style, with swoops like a slightly drunken nightclub singer—but never exaggerated as to leave good taste behind. The accompaniments are played beautifully by the composer in equal partnership with the singer, so that the performance remains perfectly balanced.

Hall composed *Syllables of Velvet, Sentences of Plush* (1989) early in her career during her year as a Guggenheim Fellow. Instead of poetry, she chose to set the letters of Emily Dickinson (which Dickenson wrote to her future sister-in-law, two cousins, a classmate, a family friend, and a mentor). According to the composer, the letters “contain as much musicality within them as any composer could ask for” (liner notes). The texts are full of affection and contain moments of charm and wit that directly correspond to the style of Dickinson’s poems—all of which are expressed colorfully throughout Hall’s settings. “To Emily Fowler (Ford),” for example, is a wonderful musical painting of Emily running in the chilly weather (“I can’t come in this morning because I am so cold”),

which is achieved through the alternating rapid and sustained passages of the piano and voice.

One striking characteristic of the piano part throughout most of the cycle is that the right-hand part, which is generally active, is at a considerably higher pitch than the vocal line. This gives the listener the impression that the singer is embraced by the two hands of the accompaniment. Only in the last song does the piano come down to earth “at last!” at the conclusion.

The song cycle *Propriety* (1992), based on texts by Marianne Moore, was the result of Hall’s search for poetry about music. She commented: “It was my hope to catch some of the excitement of high-level music-making and some of the depth of profound musical meaning celebrated in these poems, and to accept the message from these poems that music is a gift that contains within it the power to soothe and heal, and to transcend the concerns of daily life with humor and with faith” (*Sparks & Wiry Cries*, “Composer Profile: Juliana Hall”). The title song, “Propriety,” tries to capture the essence or essential quality of music by creating a highly virtuosic and dramatic song that features a declamatory vocal delivery in call and response sections that are varied with softer and more sustained material. “Carnegie Hall: Rescued” uses pianistic figures from the Baroque and Classical periods, which give the listener a feeling of relief that this iconic venue was rescued.

Soprano Susan Narucki and pianist Donald Berman form a singer-pianist partnership that seems ideally suited to this repertoire. Both are advocates of contemporary music: Narucki has given more than 100 world premiere performances of works by composers such as Elliott Carter, George Crumb, and György Kurtág, and Berman has recorded the complete short piano works of Charles Ives and Carl Ruggles. As with the Taylor/Hall combination in the Shakespeare songs, Narucki and Berman sound very much at ease, not only with the musical language of these cycles, but also with the give and take of an equal partnership.

Love’s Signature was recorded at Oktaven Audio, with excellent balance and a sound quality that resembles a live performance: neither too close to the singer nor with that slightly dead sound that signals a studio recording. The booklet is compre-

hensive, providing interesting information on how Hall came to these texts plus some of the musical decisions behind their settings, as well as detailed biographies and the complete texts of the poems and letters. The CD is an organic package of composition, performance, recording, and booklet. In conclusion, the music of Juliana Hall is fresh and constantly surprising. She does not experiment with avant-garde sounds or forms, yet she has found a way to take elements of existing musical idioms and incorporate them into an original style that is always innovative and thoroughly delightful.

Monica Buckland is Music Director of the New Tyneside Orchestra and an Associate of Newnham College, Cambridge; she is currently based in the UK after many years in Switzerland and Germany. A particular focus of her performing career—and her three CDs to date—has always been music by living composers.

Lydia Kakabadse: *Concertato*

Jess Dandy, mezzo-soprano; Sound Collective: Sara Trickey, violin; Sarah-Jane Bradley, viola; Tim Lowe, cello; Ben Griffiths, double bass. Divine Art DDA 25149 (2017)

LYNN GUMERT

Concertato (2017) is British composer Lydia Kakabadse’s third CD release. Four of the six works on the CD—*The Coachman’s Terror, Dance Sketches, Cantus Planus, and Recitativo Arioso + Variations*—are scored for a string quartet that includes a double bass instead of a second violin. Kakabadse is a double bass player, and she believes that the instrument’s distinctive tone quality adds richness and color to the quartet’s sonority. The term *concertato* refers to the Italian Baroque style characterized by the contrast or interaction between two or more groups of instruments or voices, and this idea permeates the album generally.

Kakabadse draws on her multinational heritage (Russian/Georgian father and Greek/Austrian mother) as well as her love of early music. She has studied and taught Middle Eastern and Greek dancing, both of which influence the melodic scales, ornamentations, and rhythms in her work. Although the CD is primarily instrumental, much of her *oeuvre* is choral and vocal; her engagement with poetry and language is evident through the programmatic elements that drive the instrumental forms on this album.

The opening quartet, *The Coachman's Terror*, is a five-movement programmatic piece based on Alexander Pushkin's poem *Devils* (1830), which tells the story of a coachman led off the path by devils during a blizzard; he and his master become stranded and are tormented by evil spirits. The quartet, the longest on the CD, effectively creates the sense of ominous doom through the prominent use of the low register and *legato* playing, and it clearly depicts the natural elements such as the wind. The first movement, "snow storms gather," sets up a dark atmosphere with deep, resonant layers of sound. A bass ostinato suggests the horse's movements, while fast arpeggios and figurations in the higher register suggest the swirling snow. The melodic material throughout is lovely, and Kakabadse incorporates Arabic scales along with traditional Western harmony. The various movements, however, were difficult to differentiate from each other since they share so much of the same scalar and textural material and are not strongly contrasting in tempo or meter. By trying to structure the piece around the narrative of the poem, the composer was forced to craft separate movements, when the work might have been more effective as a continuous tone poem.

The second piece, *Dance Sketches*, includes three dances. The first, "Arabic Folk Dance," features an Arabic scale (double-harmonic scale), melodic embellishments, and a bass pizzicato that creates an engaging syncopated pattern. The next, "Stately Court Dance," appropriately uses a smooth *legato* motion, and the third, "Dance of the Clockwork Toys," provides humor when the toys come to life; they stop dancing, however, when the music becomes too fast for them.

Concertato is a four-movement duet with virtuosic writing for both cello and

double bass. Kakabadse explains her use of the title in the liner notes: *Concertato* "comes from the Latin *concertare* meaning 'to fight' or 'contend with.'...Each instrument competes on equal terms, rather than in a master-servant relationship." All four movements are *andante*, though with slight changes of tempo; therefore, while the melodies are beautiful and the sound of the two instruments together is resonant and lovely, the work, like the previous one, does not seem to have enough differentiation between the four movements. The duet, however, has many highlights in addition to the attractive melodies and rich sonorities such as the contrast between pizzicato and arco, the contrapuntal interplay between the two instruments, and the interesting imitative passages within the double-harmonic scale.

Two Chamber Songs, scored for the same string quartet plus mezzo soprano, include "Spellbound" (1837), on a text by Emily Brontë, and "Eldorado" (1849), on a text by Edgar Allan Poe. Both songs set the mood of the poems through use of bass ostinatos and register changes. In "Spellbound," some of the text in verse three fits awkwardly into the primarily strophic melody, with the voice being obscured frequently by the strings due to their respective registers. "Eldorado" makes fascinating use of Arabic ornamentation and pizzicato textures. In her liner notes, Kakabadse emphasizes the programmatic nature of both settings, in which she uses certain instruments, registers, drones, and sequences for a somewhat literal textual painting. Mezzo soprano Jess Dandy has a rich, dark, well-tuned voice, but it is almost impossible to understand the words. Fortunately, the texts are included in the liner notes.

The three movements of *Cantus Planus* represent three canonical hours of prayer:

"Matins" (the first canonical hour, during the night) is the darkest in tone; "Lauds" (the second canonical hour, at dawn) has a faster surface rhythm and engaging antiphonal play between the instruments; and "Vespers" (the seventh canonical hour, at evening) emphasizes the principal theme as it passes from instrument to instrument. The music is in the Aeolian mode and was inspired by medieval music and Greek orthodox music. Kakabadse composed the beautiful work around the time of her mother's passing (liner notes).

Kakabadse writes that *Recitativo Arioso + Variations* was adapted, in part, from an earlier work with different instrumentation. It is primarily in C minor, with a few abrupt switches to the parallel major that sound jarring and out of context. *Recitativo Arioso* begins with a dramatic recitative with tremolos in the lower strings and proceeds to a statement of the first theme in the low register of the violin, which is followed by the simple folk-like second theme in the cello. The first variation is more energetic with staccato and fast passage work, while the second variation brings in some of the Arabic embellishments that are characteristic of her work.

Throughout the CD, Sound Collective's performance is superb. The quality of the recording is excellent. Apart from the enunciation problems in the songs, the musical production is exemplary. In addition, the CD booklet is well-written and informative. It includes notes about each piece that help the listener understand the programmatic elements of the music, texts for songs, and information about the composer and the performers. It also includes photos of the composer and performers, plus a photo of the recording session.

The CD demonstrates that Kakabadse has a strong command of writing for string instruments, as she draws on multiple stops, *sul ponticello*, shifts between arco and pizzicato, and the use of mutes. She also has a well-developed ability to integrate diverse elements such as Arabic and medieval scales, embellishments with tonal harmony, drones, ostinatos, and various textures. Her melodic material is very attractive, and the pieces are rich and resonant; my only criticism, as mentioned above, is that the movements, in two of the compositions, sound too similar.

Composer, singer, and conductor Lynn Gumert (www.lynnngumert.com) earned her DM in

Early Music Resource

Deborah Hayes reports that she has recently discovered a website that yields treasures about European and American women musicians in the Classical era of the late-eighteenth and early-nineteenth centuries. While Barbara Garvey Jackson's 1994 book *Say Can You Deny Me: A Guide to Surviving Music by Women from the 16th through the 18th Centuries* [and into the 1830s] remains indispensable for its extraordinary depth and scholarly rigor. I also recommend the following: RISM.info updates the Repertoire International des Sources Musicales, the multi-volume listings of composers, works, and library locations for early music through the early 1800s. Material written by Classical women that was once assumed to be lost has now been located, sometimes in private collections. For details, please see: spot.colorado.edu/~hayesd/.

Composition from Indiana University, Bloomington. She has taught music theory, composition, and gender studies at various universities. She is Artistic Director of Zorzal Music Ensemble (www.zorzal.org), which performs Sephardic, Spanish and Latin American Baroque, and folk music. She is currently completing an internship in music therapy.

Hasu Patel: Ragas and Concerto for Sitar and Orchestra

Four CDs: *Raga Yaman Kalyan/Raga Kirwani*; *Raga Charukauns/Raga Bhairavi*; and *Raga Lalit* (using *Komal Dhaivata*)/*Raga Darbari Kanada*. Hasu Patel, sitar; Kalinath Misra, tabla (2017). Concerto for Sitar and Orchestra, the *Mangal Dhwani*. Doctors Orchestra of Houston; Hasu Patel, sitar; conducted by Libi Lebel (2014)

ROBERT BLACK

In 2017, Hasu Patel, a world-renowned performer, composer, and educator of Indian classical music, released three CDs of *Raga Sangeet* (Music of Colors) for sitar (Patel) and tabla (Kalinath Misra), recorded live in Mumbai, India. The performances are elegant and deft examples of music in the Hindustani (North India) tradition, while exemplifying the *Gayaki Ang* or vocally-inspired song style. In addition to reviewing music from these new discs, this review will also address the recording of one of her three concertos for sitar and orchestra, the *Mangal Shwani* (2014), with the Doctors Orchestra of Houston, conducted by Libi Lebel.

A representative example of the music found in Patel's new repertoire is from her *Raga Yaman Kalyan/Raga Kirwani* CD. In Indian classical music, *ragas*—akin to Western scales, but different in significant ways—are intended to evoke specific moods (*rasas*). The *raga* dictates the melodic configuration of the composition, the *taal* constitutes the rhythmic organization. In this collection, Patel employs the *teen-taal* rhythm: a framework consisting of an arrangement of sixteen beats (*matras*) in four equal divisions.

The opening composition is *Raga Yaman Kalyan*, and the mood is tranquil and devotional. The *raga* opens with an improvised, unmetered prelude known as the *Alap*. Here, Patel delicately develops the mood of the *raga* in a slow and serene manner set against a drone created by using the *chikari* strings of the sitar. The sonority is akin to the Western Lydian mode, but creates an aesthetic that is

uniquely non-Western. Passages play over a spacious C/G drone, with frequent ornamentation around F#. While in Western contexts, the F# would create a dissonance as the tritone above the C (or major 7th above the G), in this instance the sonority strikes a balanced consonance. Following the *Alap*, the piece moves to the *Gat*: a metered, composed section where the tabla enters. Over the next eighteen minutes, the piece transforms from a slow (*Vilambit*) and tranquil mingling of sitar and tabla to a fast *Drut* and fervent interplay, with the tabla employing its ability to use melodic attributes through applying finger or palm pressure to the tabla skins to modulate the pitch. The piece concludes with an ecstatic dialogue, with both players executing their parts with superb precision. The recording is engineered with care and closely renders each instrument's nuances.

The other *ragas* in Patel's new releases include the *Raga Kirwani*, which evokes a melancholy mood; the *Raga Charukauns*, a work of grandeur and pathos; the *Raga Bhairavi*, a *raga* that is similar to the Western Phrygian mode and elicits a mood of peacefulness; the charming and graceful *Raga Lalit*; and finally, the *Raga Darbari Kanada*, which summons feelings of devotion and is known to be one of the most difficult *ragas* to perform. All of these *ragas* are performed with exquisite skill and lucidity.

Of special interest is Patel's Sitar Concerto *Mangal Dhwani* (Auspicious Sound), the first of her three concertos for sitar and orchestra. The concerto was commissioned and performed by the Doctor's Orchestra of Houston. The composition utilizes the traditional concerto format featuring an individual instrument (sitar) with contrasting orchestral passages. This concerto employs the *Raga Bageswari*, a

raga intended to conjure the feelings of longing for an absent lover. The work undertakes the difficult challenge of marrying the melodic aspects of the *raga*, which utilizes microtones (*shrutis*) naturally playable on sitar and tabla, with Western scales performed on Western instruments built to support a tuning system, which is based on equal temperament. It is clear from the recording that Patel—in conjunction with conductor Libi Lebel—have crafted the music and rehearsed the instrumentalists to produce an authentic classical Indian harmonic texture, within the framework of a Western orchestra. The result is a rich and sonically colorful musical experience. Patel's *Mangal Dhwani* opens with a brief *Alap* on the sitar, but is joined shortly by the strings, with woodwind and harp flourishes. The first prominent theme is introduced by the brass and timpani and develops into a contrapuntal exposition with the orchestral *tutti*, which calls to mind some of Maurice Ravel's most colorful orchestrations. At approximately the seventeen-minute mark, the tabla joins the sitar in an astonishingly fast and virtuosic interlude. The piece builds, via *accelerando* and *crescendo*, to a rousing conclusion, with added sparkle coming from the addition of a glockenspiel doubling the melody in its highest register.

The only criticism arises with the quality of the sound recording: the performance seems as if it were recorded using a single microphone placed somewhere in the audience, so the audio fidelity remains mediocre. (Notably, the audio quality of the forthcoming recording of Patel's second Sitar Concerto is impressive.)

The compositions in these recordings represent a very high-caliber musical intelligence and talent, and they are warmly rec-

Harold Rosenbaum: *A Practical Guide to Choral Conducting*

Internationally renowned conductor Harold Rosenbaum's book, *A Practical Guide to Choral Conducting*, has been released by Routledge. This book provides a guide to practical issues facing conductors of choral ensembles at all levels, from youth choruses to university ensembles, church and community choirs, and professional vocal groups. The book includes a discussion of over fifty key works from the choral literature, with performance suggestions to aid the choral conductor in directing each piece. Dr. Rosenbaum is an advocate for composers also being conductors, so this book has many practical applications. An excerpt from Chapter 11, "Working with and Supporting Composers," is available at <http://soundwordssight.com/?p=2319>.

commended to all music-lovers. But more than that, they make a gesture—in their native context, at least—to something greater than pleasure to the ear. These compositions gesture at the *sruthi* (that which is heard) of the gods. The classical music of ancient India is deeply connected to their Vedic spiritual tradition. The four, foundational Vedic texts of that tradition are indeed filled with songs, and the *Samaveda*—which is abundant with musical notation—is considered to be one of the world’s oldest surviving musical manuscripts. Finally, it’s worth calling forth the title of Patel’s *Mangal Dhvani* concerto: *Auspicious Sounds*. The word “auspicious,” meaning something “conducive to success,” originates from a Latin word that comes from the ancient near-East practice of observing the flight of birds in order to divine the indications of a favorable blessing. In this context, these recordings, bestowed upon us by Hasu Patel, are auspicious musical gestures, full of the power to successfully preserve and propagate the classical music of ancient India. May they continue.

Robert Black is an independent scholar and songwriter. He holds a BFA and MA from Kent State University and a PhD in Critical Theory from the University of Washington (Seattle). Additionally, Dr. Black has studied music composition at the Oberlin Conservatory of Music. His portfolio includes original music for plays by Aristophanes, Brecht, Picasso, Sartre, and Shakespeare. He adapted Godard’s film A Bout de Souffle (Breathless, 1960) for the stage, which he directed at Kent State University. He is currently completing a theatrical song-cycle based on James Joyce’s Ulysses (1922).

Mona Lyn Reese, Meira Warshauer, et al.: *Chévere*

Apollo Chamber Players (Texas); Sinfónia Nacional de Cuba, Daiana García Silveiro, director; Schola Cantorum Coralina, Alina Orraca, director; Kat Parra, soprano; et al. Ansonica Records, LLC AR0005 (2017)

ELIZABETH L. KEATHLEY

The cover photo on *Chévere* (Cool, 2017) communicates precisely the ethos of this CD by displaying a pristine, pale blue 1950s-era American car, which is parked before a building with chipped, painted concrete steps and plants in clay pots. The image evokes the earlier Batista epoch, when a Cuban-American cultural exchange was commonplace and bespeaks the ability of Cubans to endure, maintain, and adapt. *Chévere* is the sixth CD Anson-

ica has recorded in Cuba, since the easing of the American embargo that has freed musicians to collaborate across the Straits of Florida. In this respect, Ansonica seeks both to promote this cultural exchange and to record the music of living composers.

Most of the works on the CD bear some relationship with Cuba: Arthur Gottschalk’s *Imagines de Cuba* and Mona Lyn Reese’s *¡La Habana, Mi Amor!* invoke it by name; the *batá* drums of John Corolla’s *In Your Hour of Need* recall the Cuban religious practice of *Santería*; and an arrangement of two well-known Cuban songs, “Son de la Loma” and “El Manisero,” features the *tres*: a three-course plucked lute that is used in many of the Afro-Cuban genres.

Yet the most compelling compositions on this recording have little to do with Cuba, except for their performance there by the Schola Cantorum Coralina. The works are *Akhat Sha’alti* (One Thing I Ask) and *Oseh Shalom* (Maker of Peace) by Meira Warshauer. Not new compositions (2010 and 1989, respectively), they are nonetheless beautifully crafted and performed. *Akhat Sha’alti* takes its Hebrew text from Psalm 27:4, associated with the Jewish New Year: “One thing I ask of the Holy Living Essence, this I will seek: that I may dwell in the house of the Holy One all the days of my life.” Each of the three movements, 1) “Akhat Sha’alti” (One Thing I Ask); 2) “Ótah Avakésh” (This I Seek); and 3) “Shivti” (My Dwelling), sets one or two phrases of the verse, thus placing a limited amount of text in a limited harmonic palette.

The slower first and third movements appear primarily in the minor modes, with finals on B and E, respectively. However, they do not indulge in functional harmonic progressions. Rather, the harmonic interest comes from carefully controlled dissonance, often introduced through step-wise motion. The lively second movement is predominately in D major and consists of cadences on a D-major triad with an added second and sixth scale degree—no perfect authentic cadences to be had here, which lends this music a pleasing archaism. In all three movements, the rhythm is very much driven by the text. For example, the final, “serene” movement incorporates phrases comprising two 3-beat measures and a 4-beat measure, which creates the sensation that time has expanded on the last syl-

lable. “Ótah Avakésh,” set with rests after each of the first two syllables, is filled with rhythmic play, especially among the various voices. While the resultant rhythm from all six voices—the sopranos and altos are divided—consists predominantly of steady eighth notes, the individual parts overlap and respond to each other antiphonally, sometimes even with a bit of *hocket*, which creates a subtle kaleidoscopic effect. Equally effective is the layered texture of the first movement, which remains anchored by the lower voices singing a repeated text on a melody that rocks up and down within a narrow range in a rather slow 5/4 meter. Swelling and diminishing dynamics contribute to the rocking sensation, but this feeling is counteracted by one faster-moving line on repeated notes and by a higher, more lyrical voice with larger leaps. In this manner, the choral settings perfectly realize the profoundly spiritual sentiments of the texts. The individual parts are not difficult to sing, but the overall effect is aesthetically quite satisfying. The composition was originally created for a cappella SATB chorus and optional percussion, but that option was neither used nor needed for this excellent performance.

Warshauer’s *Oseh Shalom* (SATB) is the last movement of her setting for chorus and orchestra of the Sabbath morning service, *Shacharit* (1989). The composer created an alternative version for chorus, organ, and percussion in 2015, but re-arranged this a cappella movement for this CD. This setting is based on the last sentence of the *Kaddish*, which concludes the service. According to the composer: “The soothing counterpoint was written during a moment of inner turmoil, as an antidote to conflict. In the context of the larger work, it offers closure for the spiritual journey” (Liner Notes, *Chévere*). Seated on a diatonic musical foundation, the cantorial singing provides a striking interpretation of this sacred text. (*Shacharit* in its original manifestation is available on Albany records. Scores of both works are available on Warshauer’s website.)

Spirituality permeates the compositions presented on this CD as a secondary, unvoiced theme. In addition to Warshauer, two other composers invoke religion, the spiritual, and the afterlife: J.A Kawarsky’s *Grace Dances*, for oboe and orchestra, responds to the apocryphal “Acts of John,”

omitted by the Nicaea Council of 787 CE; while John Carollo offers *In Your Hour of Need* in memory of his partner, William K. Dresser, M.D. The former is performed admirably by the Sinfónia Nacional de Cuba, with Frank Ernesto Fernández Neira's oboe playing being especially lovely. Nevertheless, the work is not particularly interesting, and the brief quotation from the overture of Rossini's *Barber of Seville* seems misplaced. Similarly, John Carollo's composition lacks impact and only remains noteworthy due to the percussion added by the Cuban arranger, Dayron Ortega. Although Carollo states that "the

ending signifies the departing soul after leaving this mortal vale of tears," the sentiment is not transmitted to the audience due to the banal and overly repetitive music (Liner Notes, *Chévere*).

In contrast, opera composer Mona Lyn Reese's song cycle, *¡La Habana, Mi Amor!* (Havana, My Love!), appeals to the appetites—for food and for romance. Each of the three songs was transformed from another work by Reese and arranged for Cuban jazz band, voice, and percussion. Only the second song, the languid "Mi Postre, Mi Amor" (Food for Love), was originally written for voice—an aria

from her opera *The Three Fat Women from Antibes* (1998, 2009)—and it sounds much like an American jazz standard, with some clear inflections reminiscent of Kurt Weill. The other songs were originally instrumental works, but Reese's spouse, Thomas Hassing, fitted the music with new poetry, translated into Spanish by Daniel Helfgot. The first in the collection, "Cena Romántica" (Romantic Dinner), is a humorous story of a person waiting in a restaurant for a lover, who does not arrive, while the third, "¡Chocolate Caliente!" (Hot Chocolate!), quotes several swing tunes. The poems are clever, and the music is enjoy-

Recent Releases and Publications

Tamara Cashour: *God Bless' the Child*

Tamara Cashour has prepared a new arrangement for piano solo of the Herzog/Holiday tune *God Bless' the Child*, which is influenced by both jazz and classical music. She was inspired to write this arrangement by the student activists at Marjory Stoneman Douglas High, and she dedicated it to them and their cause, and to the treasured lives of children everywhere. Preview and purchase information are available at <https://www.sheetmusicplus.com/title/20706844> (2018).

Kyong Mee Choi: *Tender Spirit I*

The works for flute, clarinet, violin, cello, piano, percussion, and electronics are dedicated to the victims of the Sandy Hook Elementary School shooting in 2012, which took away the precious lives of children and teachers. Recorded in Brno, Czech Republic, with the Brno Philharmonic. Ablaze Records, Pierrot Ensemble Series (Spring 2018).

Tsippi Fleischer: *Adapa*

Tsippi Fleischer's grand opera *Adapa* (2016) has been published by the Israel Music Institute in full score, in vocal score, and in parts (www.imi.org.il). The libretto is by Prof. Shlomo Izre'el, who based the story on an ancient and enigmatic Akkadian myth; the work is written in Akkadian (a Mesopotamian language). Tsippi, vocal soloists, the Czech Baroque Ensemble Choir, and the Moravian Philharmonic Orchestra, conducted by Petr Vronsky, plus a team of audio producers, engineers, costume and set designers, painters and photographers created a lavish, colorful production in the innovative format of a video opera. The video-opera production was screened in varied locations in Israel and abroad before diverse audiences throughout 2016, and the full production is now viewable in cinematic quality on YouTube (Tsippi Fleischer: *Adapa* – Grand Opera, sung in Akkadian). A short film about the myth, the opera and the production can also be viewed on YouTube (About the grand opera *Adapa*). A complete audio recording can be heard and downloaded on Tsippi's website (www.tsippi-fleischer.com/disco200016.html).

Four Women

Works for solo piano by Vítězslava Kaprálová, Florence Price, Ethel Bilsland and Margaret Bonds, performed by Samantha Ege. Wave Theory Records (April 2018).

Mary Lou Newmark: *Room to Breathe*

Electric violinist/composer/poet Mary Lou Newmark plays her green electric violin in the album, which she calls "a safari into the urban wilderness of Los Angeles. The music moves across genres to encounter coyotes, wild birds, a wolf woman, beats, and poetic verse." It is available on iTunes, CD Baby and Amazon (2017).

Elena Ruehr – *Six String Quartets*

Two-disc set. Cypress String Quartet, Borromeo String Quartet, and baritone Stephen Saltero. Avie Records AV2379 (2018).

Danaë Xanthe Vlasse: *Solstice*

The album offers nine original compositions for piano and violin, featuring violinist Mischa Lefkowitz of the Los Angeles Philharmonic and Vlasse, pianist. The music is lyrical and poignant as it explores states of transition in people and in nature. The works are: *Rêverie*, *Trois Chansons*, *Berceuse pour Beau*, *Nocturne-Meditation*, *The Sea*, and *Solstice Serenade*. *Solstice* is available via all major online retailers: Amazon, iTunes, cdBaby (March 2018).

Sabrina Peña Young: *Songwriting 101: 30 Exercises for Educators, Students, and Music Professionals*

This music workbook includes a series of exercises plus professional educator tips, resources, and more to help the musician prepare a solid foundation in music composition. The exercises are ideal for all ages, in any sort of setting or for private study. The book is available at Amazon and elsewhere.

able, although diminished significantly by the vocal performance of Kat Parra, a San Francisco Bay area jazz singer with interests in Spanish and Sephardic Jewish music. She has something of a wobble in her voice, which causes her intonation to be rather hit-or-miss—perhaps not even close enough for jazz.

Ansonica's dual mission, to reconnect Cuban-American cultural alliances and to record music by living composers, is a noble pursuit—one that should be supported. As represented throughout this recording, their musical tradition is steeped in a rich cultural heritage and the Cuban instrumentalists, arrangers, singers, and composers are technically trained, culturally diverse in their musical tastes, and enthusiastic, as witnessed throughout their extraordinary performances.

Elizabeth L. Keathley, PhD., teaches historical musicology and women's and gender studies at the University of North Carolina, Greensboro. Her research concerns gender and musical modernity/modernism, including women in Schoenberg's cultural circles, Bernstein's female protagonists, intimate partner violence in the "murder ballads" of Eminem, and Mexicana and Chicana singer-songwriters. Keathley organized the Feminist Theory and Music conference at UNCG in 2009 and headed IAWM's Pauline Alderman Awards Committee from 2005 through 2015.

Patricia Van Ness: *Birds of the Psalms*

Choral music of Patricia Van Ness, Kassia, et al.; Cappella Clausura, directed by Amelia LeClair (2016)

LYDIA KAKABADSE

The breath-taking CD, *Birds of the Psalms* (2016), presents sacred choral works by American composer Patricia Van Ness, as well as choral works by such diverse composers as Tchaikovsky, Rachmaninoff, Purcell, Weelkes, and Kassia. The performing ensemble is Cappella Clausura, an SATB choir founded in 2004 by Amelia LeClair, whose stated mission is to research and perform the music of women composers. LeClair included the four male composers in this album because they were affiliated with magnificent buildings of worship and were fortunate in their early educational exposure to liturgical music. In this review, I will focus on the music of the two women composers.

Patricia Van Ness, composer of *Birds of the Psalms*, is currently writing anthems for each psalm in the Book of Psalms. For this recording, commissioned by Cappella Clausura, she selected ten psalms that make symbolic reference to birds in either of two ways: (1) Safety may be found "under the divine wings of a bird" or (2) The bird is "protected by the divine" (Liner Notes). Van Ness draws inspiration from late Medieval and Renaissance polyphony and uses perfect intervals (fifths and octaves) as her core musical foundation. A common theme in her psalm settings is a gliding sequence between the lower voices, which can be likened to the flowing wing motion of a bird in flight. Although the texts of the psalms on this recording are similar, Van Ness's settings are full of contrast.

The opening track, Psalm 91 ("You are my refuge and my stronghold"), characterizes Van Ness's style from the outset, with the tenors entering a fifth above the baritones and basses, followed by the baritones rising in unison with the tenors. After a very poignant falling second by the sopranos on each repetition of the word "refuge," the psalm ends on an open fifth.

In Psalm 55 ("My heart quakes"), sung by the female voices, the music moves effortlessly from perfect fifths and octaves to dissonant intervals, demonstrating Van Ness's mastery of the juxtaposition of consonance and dissonance. Unlike the other psalm settings, Psalm 17 ("Keep me as the apple of your eye") substitutes the mediant for the foundational perfect intervals. Starting in a dramatic fashion with the male voices repeating the word "keep" (which subsequently appears in the female voices), the music concludes on a triad in the tonic minor. Psalm 104 ("Birds of the air") is scored for full choir plus two solo sopranos. Over the continuous motion of the choir, the soloists add an ethereal beauty that is hauntingly evocative.

Peppered with chromatic sequences and dissonances, Psalm 57 ("In te confidit anima mea/I have taken refuge in you") depicts an escalating sense of urgency with ominous overtones. It is sung in Latin by the male voices, including three male soloists. In contrast, an underlying feeling of tenderness emanates throughout Psalm 63 ("I seek you"), which makes much use of chromatic sequences and dissonances.

Reminiscent of Psalm 91, this setting includes a repeat of the very poignant falling second on the word "helper."

There is an abundance of joy and high spirits in Psalm 148 ("Creeping things and winged birds"), where praise (Halleluia) is given to all creatures and the natural elements. Psalm 61 ("I will dwell in your house forever"), sung by female voices in both English and Latin, features beautiful soaring soprano melodies and dissonant sonorities. In comparison, Psalm 36 ("How priceless is your love") provides a fine example of antiphonal writing for full choir, with the female voices answering the males. For the tenth track, which repeats the music of Psalm 91, Van Ness uses her own heart-felt poem, "Beauty flew to me," in place of the psalm text.

The final track on the disc is a wonderful arrangement by LeClair of a hymn entitled "Leaving the wealth of her family" by ninth-century composer Kassia. Preceding Hildegard von Bingen by some 300 years, Kassia was born in Constantinople and dedicated this hymn to the Great Martyr St. Christina, who was killed for her Christian beliefs ca. 200 CE. Kassia's works are monophonic, but it was customary at that time to perform them with an improvised drone accompaniment. LeClair's arrangement opens with a low drone, often in intervals of fifths and octaves, above which the sopranos enter in their high range, displaying a glorious purity of sound. The text appears to be sung in Greek, although the accompanying CD booklet does not specify this and provides an English translation only.

The Cleveland Orchestra's Programming

The New York Times has called the Cleveland Orchestra "America's Best Orchestra," but its programming is far from "best." During the orchestra's Centennial Season (2017-18), works by forty composers were performed, but not one work was by a woman or member of a minority group, and just four works were by living men. Next season the repertoire will include a work by one woman: Jennifer Higdon. A work by one woman, August Read Thomas, was performed in the 2016-17 season. The situation is not much better with other major orchestras.

Awarded the ASCAP Alice Parker Award (2017), the core vocal ensemble of Cappella Clausura consists of from eight to sixteen professional vocalists (sixteen perform on this recording). They sing a cappella as well as accompanied by continuo or with a chamber orchestra of period instruments. As exhibited throughout the entire performance, the Cappella Clausura established a perfect unison, an ensemble timbre, and an inspirational interpretation of the music. In short, this album is a delightful collection of choral gems.

Lydia Kakabadse, a British composer of choral and chamber music, studied music at the Royal Holloway London University. Her works have been released on CD under the Naxos and Divine Art labels and have been widely performed, commissioned, and broadcasted. Greatly inspired by medieval music, she has written original texts in Latin for her vocal works. Lydia also holds a master's degree in law, with distinction,

and in the past worked as a solicitor in order to fund her many music projects.

Mary Dawood: *Nostalgia*

MARY KATHLEEN ERNST

Canadian pianist Mary Dawood released her CD *Nostalgia* in 2016, recorded at Studios 7eme Ciel in Paris and distributed by Indie Pool in Canada. The recording has won several awards including *Clouzine Magazine's* 2018 award for Best Classical Recording and SoloPiano.com's 2017 "Classical" Album of the Year. *Nostalgia* is dedicated to Dawood's parents.

Except for the work by Bach (Prelude and Fugue in C Minor), the recital features well-known and often-studied early works by Beethoven ("Moonlight" Sonata), Satie (*Gymnopedies*) and Rachmaninov (*Fantasy Pieces*). Perhaps these choices reflect her great affection for compositions learned

as a maturing pianist. The title track, a sentimental and introspective miniature composed by Dawood, is at the end of the CD. Comprising a simple, repeated three-note bass line under improvisatory melodic lines and triadic harmonies, the almost-four-minute work reveals the pianist/composer's sensitivity. The attractive accompanying booklet includes photos and quotations from all the composers plus a poem, "The Immigrant," by Mary Dawood.

Unfortunately, the studio piano produced somewhat of a muffled sound throughout that lacks a range of tone color and clarity, obscuring many of the ornaments in the Bach and several fast, articulated passages in the Beethoven and Rachmaninov. There were several unusual tempo fluctuations in the Beethoven Sonata finale, possibly due to editing, but these did not detract from Dawood's artistic intent.

CONCERT REVIEW

Speaking Her Truth: Three Vocal Works by Jessica Rudman

ELIZABETH R. AUSTIN

On April 28 at Christ Church Cathedral in Hartford, CT, The Hartford Opera Theater sponsored a concert of music by Jessica Rudman, including a pre-show lecture by the composer and her librettist, Kendra Preston Leonard.

The first premiere of the evening, *Four Songs for Lady Macbeth*, commissioned and sung by Charity Clark, mezzo-soprano, and members of The Hartford Independent Chamber Orchestra, Daniel D'Addio, conductor, began with two

songs which commend Lady Macbeth on her way to her death. This historical figure was colored in dark, dour musical timbres, with clangorous color from the cello. A jazzy clarinet set the sly, grim style of the next song, the narrative text of which Ms. Leonard drew from Shakespeare's character. After the final lullaby, laced with a nostalgic ritornello, the sizable audience responded with warm applause.

Next on the program was a dramatic monologue, accompanied by acerbic yet apt piano commentary, *Trigger*, sung by Jennifer Sgroe, soprano. Here sits a victim of domestic assault, reading a current newspaper story about sexual harassment, as she unravels her own experience. Ms. Sgroe rose to the occasion, with a powerful interpretation of the maligned woman, having been disparaged by the investigating policeman who had asked, "But did she deserve to get hit?" Ms. Rudman's penchant for describing such distress in melodic bends, curves, and cries was most effective, with the unrelenting pianistic undercurrent doubling the intensity.

The second premiere was operatic: *Marie Curie Learns to Swim* finds us on a beach with the famous Marie Curie (Susan Yankee) and her daughter Irene (Claudia Rosenthal), who listens to her mother's words, hoping that she will have at least a

few days' respite from the laboratory. The brilliant metaphor of "Marie learning to swim [and] pulling herself through the water," deepens with her recollections. Marie describes her incessant drive to work in the lab against the currents of illness and depression.

In a series of flashbacks, we are introduced to the young Marie, vividly sung by Elizabeth Hayes, and the man she is to marry, Pierre Curie (Mark Womack). The striking leitmotif, which signifies "radium," the subject of the experimentation leading to two Nobel Prizes, acts as a unifying device in this episode. Ms. Leonard's libretto is both emotive and well-crafted to enhance Ms. Rudman's striking harmonies. One realizes that Jessica has found her voice, as the evening's theme, "Speaking Her Truth," seems to emphasize. Her style employs unwavering ostinato patterns, which underpin sturdy and expressive vocal lines. This style might be enhanced in the future by allowing for a little more contrast in the tempi of arias and *recitativo* passages.

The stage director, Kristy Chambrelli, as well as the dramaturg and set/costume designers, provided the responsive listeners with a well-rehearsed and thought-provoking evening.

IAWM Listserv

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The IAWM wishes to publicly thank the University of North Texas for hosting this list.

FESTIVAL REPORTS

First International Music Festival: Sharjah, United Arab Emirates

American University of Sharjah (AUS),
January 28 to February 3, 2018

MATTHEW HOCH

At the beginning of the spring 2018 semester, I had the great privilege to accept the invitation to be a faculty member at the weeklong First International Music Festival hosted by the American University of Sharjah (AUS) in the United Arab Emirates. AUS is a private, English-language university that draws its students not only from across the Middle East, but from much of the Eastern Hemisphere and the world. Founded in 1997 by His Highness Sheikh Dr. Sultan bin Muhammad Al Qasimi, Member of the Supreme Council of the United Arab Emirates and Ruler of Sharjah, the university was envisaged as a leading educational institution in the Gulf region, consciously based upon American institutions of higher education, yet thoroughly grounded in Arab culture and part of the larger process of the revitalization of intellectual life in the Middle East.

According to Dr. Sherri Weiler, Associate Professor of Music and founder of the First International Music Festival, the goal of the festival is “to promote music activities and programs at the American University of Sharjah through training and activities with international and local artists and partner universities. The theme for this year—WHERE EAST MEETS WEST—celebrated the twentieth anniversary of the university.” The festival featured workshops and events for undergraduate students from selected universities provided by a team of internationally recognized guest artists. During the day, student participants performed in recitals and master classes, and in the evening, various guest

artists presented recitals that were ticketed events and open to the general public.

I was one of the five guest artist faculty members overseeing the “Western” side of the festival. The other four included soprano Dr. Deborah Popham, Assistant Professor of Voice and Coordinator of Voice Studies at Sam Houston State University; soprano Feryal Quodourah, a current DM student at Florida State University; pianist Dr. Guilherme Godoi, a recent DM graduate of Florida State University; and mezzo-soprano Dr. Sherri Weiler, the Artistic Director of the Festival. Each of the guest artists performed a full recital, taught a master class, and presented other lectures and lecture-recitals on various topics throughout the festival.

The other half of the festival was the “Eastern” (or—more accurately—“Middle Eastern”) side, which was led by Arab guest artist faculty member Ayman Tayseer, Dean of the School of Arts and Design at the University of Jordan and the founder of the Jordanian Music Forum. Dr. Tayseer is also the Artistic Director of the annual Jordanian Sufi Festival. During his performances and lectures, Tayseer was accompanied by two world-class Jordanian instrumentalists: qanoun-player Halim Alkhatib and percussionist Nasser Salameh. In addition to being the featured performer in the Tuesday evening guest artist recital, Tayseer also conducted an Arabic Ensemble comprised of student performers and presented a lecture entitled “Ninth-Century Oriental Maqam and Twentieth-Century Arabic Singing.”

The student participants—totaling about forty—came in roughly equal numbers from the United States and the Middle East. In addition to participating in performances, master classes, and other sessions, all of the students also sang in a cross-cultural festival choir directed by Dr. Terrell Hooper, Visiting Assistant Profes-

sor of Choral Music at the University of Sharjah. The friendships that blossomed between the Arab and American students were heartwarming

and inspiring. I was fortunate enough to chaperone eight of my own students from Auburn University, and when asked about what their favorite part of the trip was, they said it was the opportunity to make music and develop friendships with the other young people. In the age of social media, keeping in touch long distance has never been easier, and I know that some of these friendships will last a lifetime.

It was within this structure that I was pleased to present a lecture-recital entitled “900 Years of Women Creating Music.” The first half of the recital gave a textbook-type tour of some of the biggest names in the history of women making music: Hildegard von Bingen, Francesca Caccini, Barbara Strozzi, Fanny Hensel, Clara Schumann, Nadia Boulanger, and Lili Boulanger. The second half focused on lesser-known twentieth-century and living composers: French-Canadian composer Jocelyne Binet, Welsh composer Rhian Samuel, and American composer Jocelyn Hagen. While some of the Western students already knew something about women classical composers (such as the Auburn University students who have taken my Women in Music class), the Middle Eastern students, by and large, had never been introduced to the topic, and I received many words of gratitude after the lecture-recital as they thanked me for introducing the topic to them.

In the audience for my lecture-recital sat a refined and intelligent Arab woman in her fifties who introduced herself as Dr. Nawar Al-Hass Golley, Professor of English and Women’s Studies Coordinator at AUS. She invited me to give a guest lecture to her women’s studies class on Wednesday afternoon of the festival. It was a fascinating hour of conversation with an intelligent and dynamic class of Middle Eastern undergraduates. Although this was not on my original itinerary, it wound up being a highlight—and certainly one of the most memorable moments—of the trip, and I was happy to share my work on women composers with a group of bright young men and women who were eager to learn as much as possible. (See Figure 1.)

The “Women in Music” theme was evident in other events throughout the festival as well. Feryal Quodourah was billed



Fig. 1. Guest lecturer Matthew Hoch and the Women’s Studies class at AUS in the UAE.

as the headline performer of the festival, presenting the first guest artist recital on Monday evening to a sold-out house and enthusiastic audience. Dr. Weiler shared



Fig. 2. Matthew Hoch and his students in the Arabian Desert.

with me that her primary inspiration for inviting Qudourah to the festival was to inspire the young Middle Eastern women whom she teaches. Qudourah is a Muslim woman from a Muslim family, but she was raised in the United States, eventually enrolling at Stetson University and Florida State University. Arab students who live in the Middle East have far fewer opportunities to study music in any formal capacity, and opportunities are even fewer for women, particularly women who come from conservative Muslim families who regard performing on stage as an improper activity for a woman. Many of the Arab students cited Qudourah's session entitled "A Muslim Soprano in the Western World" to be deeply inspiring and a highlight of the festival. During the last portion of her presentation, Qudourah took anonymously submitted questions directly from the audience, answering them publicly for the entire audience to consider.

On the final evening of the festival, there was a gala concert that featured guest artists, students, and ensembles. Feryal Qudourah and I were asked to sing the famous "Là ci darem" seduction scene from Mozart's *Don Giovanni*. Although this is a standard duet in the Western opera canon, its subject matter is a bit risqué for Middle Eastern audiences. I was asked, as Don Giovanni, to refrain from touching "Zerlina" (Qudourah) at any time during the staging of our duet! Now, if you are

familiar with *Don Giovanni* stagings, and this scene in particular, this is quite an unusual (and humorous) request—seduction scenes are of course generally quite physical in nature. Qudourah and I cheerfully complied, however, and had fun as we attempted to pull off our unorthodox staging of "Là ci darem," one that neither of us will soon forget.

In addition to the music-making during the official festival events, there was also some time set aside to explore the UAE itself. Side excursions included the Dubai Global Village (an EPCOT Center-like theme park that explores the various countries of the Middle East), the Burj Khalifa (the tallest building in the world, completed in 2009), the Dubai Opera (which opened in 2016), the Dubai Miracle Garden (the largest flower garden in the world with over 109 million flowers planted), a desert safari (camel riding was a particular highlight), and a tour of the recently completed Sheikh Zayed Mosque in Abu Dhabi. My students noted that the cultural experiences alongside their newly found Middle Eastern friends emerged as the most important takeaway from the trip. One of them said to me, "This was a trip of a lifetime. Not only did we learn a lot about music, we learned about a new culture. We learned how to become good citizens of the world."

Matthew Hoch is Associate Professor of Voice and Coordinator of Voice Studies at Auburn University, where he teaches applied voice and lyric diction, among other courses. Committed to women's studies, Dr. Hoch serves as an affiliate faculty with the Auburn University Women's Studies Program, where he founded the first-ever Women in Music course, which he has adapted into undergraduate and graduate versions in both live and online formats. He is the coauthor (with Linda Lister) of the forthcoming book So You Want to Sing Music by Women, which will be published in 2019 by Rowman & Littlefield.

Music by Women Festival

Mississippi University for Women (MUW), Poindexter Hall, March 1-3, 2018

MATTHEW HOCH

For the second year in a row, I had the privilege of attending the Music by Women Festival at Mississippi University for Women (MUW). Now in its second year, the festival was conceived by its founding artistic director, Dr. Julia Mortyakova,

pianist and chair of the music department. The first installment of the festival in March 2017 was reviewed by Krystal Folkestad Grant in the fall 2017 issue of the *Journal of the IAWM* (vol. 23, no. 1).

The home of the festival is historic Poindexter Hall, an architectural gem featuring a stunning concert hall, the Connie Sills Kossen Auditorium. The building, designated as a national historic landmark, was called the "Temple of Music" when it was built in 1905; it was named after Weenona Poindexter, the original chair of MUW's music department from 1895 to 1945. An iconic structure fronted by six imposing Greek ionic columns, Poindexter is located at the heart of MUW's small campus in Columbus, Mississippi. Columbus a charming small city in the northeastern quadrant of the state that features a historic downtown area with shops and restaurants and beautiful antebellum homes lining the neighboring streets. The campus is the perfect venue to host the festival.

After the popularity of the 2017 inaugural Music by Women festival, the event was greatly expanded for 2018. Three days of concerts and lectures were offered instead of two, and the number of concerts doubled from six to twelve. About the 2018 festival, Mortyakova writes:

The 2018 festival program is robust in both size and variety. One of the goals for 2018 was to focus on diversity and inclusion. Our performers, composers, and presenters hail from all around the world and are experts in their respective fields, while representing a wide array of career paths and stages. In addition to music from Eastern and Western Europe, performances and lecture recitals cover the music of Asia, North and South America, film music, jazz, blues, and digital arts. The research presented during the lecture recitals and papers addresses issues of gender and gender identity, cultural background, sexual orientation, socioeconomic status, and ability/disability.

The theme of diversity was apparent in the wide-ranging variety of topics, which were presented by more than 200 perform-

ers, pedagogues, and musicologists. The performing artists included singers from the Metropolitan Opera, laureates of international music competitions, musicians from prominent orchestras all around the world, and college faculty. I was personally blown away by the virtuosity of clarinetist Dr. Timothy Bonenfant, Professor of Clarinet and Saxophone at Angelo State University in Texas who performed *Les Crapauds de la Fontaine* (The Toads from the Fountain) for bass clarinet and electronics, which was composed by Jennifer Merkwitz, Associate Professor of Composition and Music Theory at Otterbein University. Soprano Korliss Uecker and mezzo-soprano Tammy Hensrud—both NYC-based singers—ended the festival in an impressive way with a performance of *Sirens: A Song Cycle for Two Sopranos and Piano* by Canadian composer Elizabeth Raum.

The Music by Women Festival has a strong “new music” theme, and a core mission of the festival program is to bring living women composers to campus to have their works performed. Scores that are accepted by peer review are then distributed to festival performers. This year, I was asked to perform Ellen Gilson Voth’s short opera *Owl Moon*, based on the children’s book by Jane Yolen with illustrations by John Schoenherr. To perform this dramatic piece, I teamed with soprano Jennifer Piazza-Pick, a DMA student at the University of Maryland, and pianist Ben Harris, a vocal coach from Vanderbilt University. I should mention that, as a performer, few spaces have been

more satisfying to sing in than Connie Sills Auditorium in Poindexter Hall. I am reminded of the “Goldilocks” ideal when I say that the acoustic is “just right”—not too live and not too dead. This was true from the audience perspective as well. As I listened to various performances, I often remarked afterwards about the excellent blend and balance of the instrumental forces and the clarity of the singers’ texts.

Education is another central mission of the festival, and Mortyakova makes it clear, through conversation and action, that bringing advanced undergraduate and graduate students to the festival is important and a priority for her. This year, I had the pleasure of bringing two undergraduate students with me from Auburn University: Patty Holley, a senior majoring in vocal performance and music education, and Jacob Verhine, a junior majoring in vocal performance. Both of these students were enrolled in my Women in Music class. At the conclusion of the semester, I invited students who completed outstanding semester term projects to submit their papers and performances for peer review and possible selection for the Music by Women Festival. Both Holley and Verhine submitted successful proposals. Student ensembles were present at the festival as well, including the twenty-four-strong Louisiana Tech University Chamber Singers, who performed on the eleventh and penultimate concert of the festival.

The Music by Women Festival is underwritten in part by funding from the Mississippi Arts Commission and the National Endowment for the Arts. The festi-

val concerts are also funded by the Leslie F. Threadgill Lecture & Artist Series at MUW. I will conclude this report with another quotation from Mortyakova, one that I am sure will resonate with all members of IAWM: “I believe we all dream of a future when works by women are part of the classical music performance canon. Until that dream becomes a reality, it is important to highlight this music in order to inspire future performances, facilitate its further study by music students, and ignite the interest of the general public.”

We are grateful that Dr. Mortyakova has founded this robust new festival for music by women, which, by all indications, will only grow in size and stature in the years to come. I left this year’s festival feeling even more satisfied than the first time and eager for future installments. (*See the previous report for Dr. Hoch’s bio.*)

Indiana State University Contemporary Music Festival: “Fusion: West Meets East”

Indiana State University, Terre Haute, October 25-27, 2017

ELIZABETH VERCOE

At age 51, the Indiana State University Contemporary Music Festival is one of the oldest in the country, surpassed only by the likes of the Cabrillo (59 years) and the Ojai (71). Initiated by the conductor of the Indianapolis Symphony Orchestra and funded by the Rockefeller Foundation, the purely symphonic concerts of the first festival took place in 1967 at universities in both Bloomington and Terre Haute. Although foundation support ended after two years, Indiana State University continued to support the festival and has expanded the symphonic concerts by adding chamber music, student performances, lectures, and music by guest composers and performers. The guest list over the half century of festivals is a virtual Who’s Who of performers (the Kronos Quartet and eighth blackbird among others), composers (George Rochberg, John Corligiano, George Crumb, Steve Reich), and critics (Tim Page, Kyle Gann) with a goodly number of women guest composers (Libby Larsen, Chen Yi, Shulamit Ran, Ellen Zwilich, Augusta Read Thomas, and Joan

The IAWM Statement of Equity and Inclusion

IAWM is committed to equitable diversity and inclusion of the musical community. Women in Music work as performers, composers, arrangers, media artists, conductors, theorists, producers, musicologists, historians and educators. We know that a diversity of ideas, approaches, disciplines and musical styles are essential to inclusion and equity.

Achieving diversity means affirming the inclusion and involvement of a broad representation of our musical community including race, color, nationality, ethnicity and cultural background, gender and gender identity, sexual orientation, age, socioeconomic status, disabilities, education, global geography, and religion. This effort requires commitment from board leadership and members with the understanding that the definition of diversity is constantly evolving, and achieving it is an ongoing process. Therefore, IAWM pledges to:

- Promote cultural and professional musical diversity and inclusion within our board and membership.
- Ensure that IAWM’s communications are welcoming to all members and potential members.

Tower). A unique feature of the event is the release of all university music majors from classes so they may attend.

Opening the 2017 festival was an evening recital by the accomplished Heare Ensemble (flute, cello and piano) featuring a work they consider their touchstone: George Crumb's now classic *Vox Balænae* (Voice of the Whale) performed according to the composer's instructions with masks and under blue lights. The first program the next morning offered student performers an opportunity to explore a dozen new pieces ranging from a few well-known composers such as William Bolcom to pieces by Thai composer Narong Prangcharoen, the festival's principal guest composer whom I first met on a tour of our music in Thailand a few years ago.

The theme "West Meets East" was presented again in the afternoon with a program entitled "A Notebook of Chinese Piano Music," which included a discussion of how piano music first made an impact in China plus performances by virtuoso pianist Tianshu Wang, a guest performer at the festival who teaches at Capital University. Wang traced the origins of Chinese piano music back to Russian composer Alexander Tcherepnin. He spent considerable time in China and promoted Chinese composers such as He Luting whose piece, *Buffalo Boy's Flute*, was one of four Chinese piano pieces she performed. Music by one of just three women composers on the festival was next with the world premiere of *Silence compris* (Silence understood) for prepared piano by Leilei Tian, a Prix de Rome winner from China now living in Paris. The piano was prepared for her piece by wrapping the lowest strings with aluminum foil and placing objects between a few strings; wooden mallets with metal heads and fingernail glissandi and the flat of the hand contributed percussive effects inside the piano. In performance, the piece consisted of a reading of a long poem about silence by Daniel Maximin interspersed with meditative piano music with otherworldly special effects.

The Indianapolis Chamber Symphony provided the evening concert of music by Osvaldo Golijov, guest composer Narong Prangcharoen, Adam Schoenberg, and the winner of the 2017 Chamber Orchestra Competition, Arthur Gottschalk, whose

moving *Upon Whose Shoulders We Stand* was a centerpiece.

A second full day of the festival began with a lecture by Gottschalk and music performed by faculty members, opening with a vibraphone solo of music by Nick Zammuto, and followed by a flute/clarinet duet by Narong Prangcharoen. Next were three songs for mezzo and piano by Eliza Brown of De Pauw University with texts by the composer. They were far more straight-forward than other works of Brown that can be found on YouTube and on her website. (Her other music includes theater pieces and works involving instrumental and vocal extended techniques.) Music for woodwind quintet by Brazilian composer Liduino Pitombeira and the premiere of *Some Nights in Midwinter* for string quartet and voice by faculty composer Dan Powers concluded the concert.

Following a luncheon for guest composers and performers, the afternoon concert presented the four winners of the Composer Now chamber music competition preceded by short talks by each composer. Since I was the only woman of the four, and by far the most senior, it was interesting to me that the three other composers talked a great deal about process, especially the use of variants of twelve-tone technique, while I focused mostly on subject matter such as humor, feminism, and other political aspects of my music. Performances by university faculty members of the four pieces on the concert that followed were uniformly excellent. My *Kleemation* for flute and piano, based on five drawings by Paul Klee (projected on an onstage screen), opened the program, and flutist Julia Mattern gave a superb performance. Her excellent accompanist, Martha Krasnican, is the faculty accompanist who either accompanies faculty and student performances herself or has university backing to hire others to do so, a boon for students giving graduate recitals. Emmanuel Berrido's solo violin piece, *Miserere*, received a sensitive performance by faculty violinist, conductor, and festival committee member Erik Rohde. Steven Weimer's four songs called *Nothing Written Real* followed, and a crowd-pleasing bassoon piece by Sunny Knable, *The Busking Bassoonist*, performed to the hilt by faculty bassoonist Chad Roseland, ended the program and was rewarded with both cheers from the largely student audi-

ence and apparently spontaneous contributions of dollar bills to his open bassoon case.

The ISU Concert Choir, Symphony Orchestra, and Wind Orchestra gave performances of large-scale works, two by guest composer Narong Prangcharoen, and others by Nicholas Myers, Karel Husa, and David Conte for the final evening concert of this interesting and supremely well-organized contemporary music festival.

Dr. Elizabeth Vercoe has been a composer at the St. Petersburg Spring Music Festival in Russia, the Cité Internationale des Arts in Paris, and the MacDowell Colony, and she held the Acuff Chair of Excellence at Austin Peay State University in 2003. She has won many awards, commissions, and publications along with grants from the Artists Foundation and the National Endowment for the Arts. Her music is published by Noteworthy Sheet Music, Certosa Verlag (Germany), and Arsis Press and is recorded on the Owl, Centaur, Navona and Capstone labels. A dissertation ("J. Capaldo, Elizabeth Vercoe: Composing Her Story") about her vocal music is available online.

Women Composers Festival of Hartford

Hartford, Connecticut, April 6-8, 2018

LIZ BOLOGNA

Now in its 18th year, the Women Composers Festival of Hartford (WCFH) continues to prove that there is no shortage of women's music. While some major musical institutions struggle to find adequate female representation in their seasons, WCFH filled the weekend of April 6-8 with women's music, spanning centuries and showcasing multiple genres.

The festival began with the Women Composers Forum, which has continued to grow over the years. Held in Trinity College's new performance space, Gruss Hall, scholars presented their research on a number of subjects, from Hildegard to WCFH participant Niloufar Nourbakhsh. Keynote Speaker Karen Cook spoke about "Hildegard's Women" and the historical and social context of Hildegard's music. The Forum also gave scholars the opportunity to perform works by their presentation subjects, such as Samantha Ege's presentation, "An American Sonata: Musical Reflections of the Melting Pot in Florence Price's Sonata in E minor."

Friday afternoon's student workshop consisted of a reading of three student

works, coordinated by frequent WCFH collaborator and composer Jessica Rudman. The 2018 ensemble-in-residence, Cuatro Puntos String Quartet, played each of the pieces and offered feedback, giving this next generation of composers the opportunity to work with a professional ensemble and hear their pieces come to life.

Friday night, Cuatro Puntos presented a concert at St. Patrick-St. Anthony Church in Hartford, featuring the pieces selected from the WCFH score call. The winners of this year's score call were Ursula Kwong-Brown (*Unwinding II*), Sonia Jacobsen (*Melting Pot*) and Liza Sobel (*Five Scenes for String Quartet*). Cuatro Puntos also performed Elizabeth Austin's *B-A-C Homage for viola and piano*, and *Five Folksongs in Counterpoint* by Florence Price. This innovative program included Sadie Harrison's *SQUISH! King Kong's Love Story for string quartet* and *American Sign Language Storyteller*, featuring ASL storyteller Danielle Holdridge.

Saturday WCFH presented one of the yearly festival highlights, the Music Marathon. Each year, performers and composers bring the highest level of performance to this all-day concert, sharing their own work and discovering new works by fellow composers. A number of composers performed their own works, including Beth Wiemann and her multimedia performance of *An Anxious Awareness of Danger* and Jenn Kirby's unique multimedia performance of her pieces *Phonetics*, *Knowing*, and *I Am Performing*. Composer Kimberly Osberg joined percussionist Nathaniel Gworek for a performance of Osberg's *The Ex-Files: Maybe He's John* for percussion and spoken word. Frequent WCFH contributors Miguel Campinho and Michelle Murray Fiertek performed songs composed by WCFH board member Rami Levin. Niloufar Nourbakhsh

joined the festival again this year and spoke about her work *White Helmets, as white as death*, performed by a small ensemble. Misha Penton premiered her own multimedia piece, *The Medusa Project*, as well as *Threshold: a music video*. Two performers, pianist Patricia Reuben Abreu and recorder player Emily O'Brien, performed separate programs, both including works by frequent WCFH participant Melika Fitzhugh.

Saturday night's feature performance took place in the beautiful Aetna Theater in the iconic Wadsworth Atheneum in Hartford. The performance began with the U.S. premiere of Dawn Sonntag's short opera *Evangeline*, which sets the words of Henry Wadsworth Longfellow's poem of



Tawnie Olson, composer in residence

the same title. The festival also premiered the final scene of Elizabeth Austin's opera *I am one and double too*, the title of which refers to the poem "Ginkgo Biloba" by Goethe, not as a happy ending to a complicated love story, but, as Austin explains, as a "third way" to continue after instances of sexual violence and moving towards redemption and reconciliation.

The evening culminated with the world premiere of a scene from Tawnie Olson's new opera, *Sanctuary and Storm*. Tawnie Olson was selected as the 2018 WCFH Composer-in-Residence, and her opera was co-commissioned by WCFH. *Sanctuary and Storm*, libretto by Roberta Barker, tells a story of the wealthy Duchess Eleanor of Aquitaine (1122-1204) seeking the advice of the prophetess Hildegard von Bingen (1098-1179). As Olson describes it, "Eleanor, intelligent, proud, determined, is faced with a question that human beings have had to answer again

and again throughout human history: how should she respond to tyranny?" In the premiered scene, we heard Hildegard's response, taken from the surviving letter to Eleanor. All three scenes included numerous Hartford- and Connecticut-based performers.

The festival concluded Sunday with a performance by Ensemble Musica Humana titled *Sybil of the Rhine*. The program was a presentation of Hildegard's music paired with some of her visions for soprano, flute, and hurdy-gurdy. Flutist Lidia Chang described their program as "simultaneously explor[ing] the soundscape in which the celebrated *magistra* lived, and the theology that she embraced. Dramatic readings from her 'Scivias' with improvised instrumental accompaniment are interspersed with her own compositions and anonymous medieval melodies as a means of interpreting her visions musically." And Hildegard's music could not have been better suited for a space like St. Patrick-St. Anthony Church.

WCFH is able to present high-caliber, inspiring performances and presentations because of the dedication and passion of its international participants. Women's music continues to come alive and thrive in Hartford.

The Women Composers Festival of Hartford is a 501(c)(3) organization that puts on an annual festival celebrating women's music. The festival is generously supported by the Greater Hartford Arts Council, the Edward C. and Ann T. Roberts Foundation, the J. Walton Biswell Foundation, the Open Meadows Foundation, the Women's Philharmonic Advocacy, Trinity College, the Hartt School Community Division, St. Patrick-St. Anthony Church, the Wadsworth Atheneum, and more. Details about upcoming festivals and calls for participation, program listings for past events, and more can be found online at womencomposersfestivalhartford.com. To find out more, email us at womencomposersfestivalhartford@gmail.com.

Liz Bologna became Executive Director of the Women Composers Festival of Hartford in 2017. She is a professional singer in the Greater Hartford and Greater Springfield areas. Currently she sings with Voce, Novi Cantori, and the Vernon Chorale, with which she is also the Conducting Fellow.

Join the IAWM

Please encourage your colleagues and students to join the IAWM and ask your university library to subscribe to the *Journal of the IAWM*. To meet the goals of our organization, we need to continue to enlarge and strengthen our membership. Invite them to visit our new website at iawm.org.

SISTER ORGANIZATION REPORTS

Association of Canadian Women Composers

DIANE BERRY

There have been some changes happening with the board of the ACWC as some members take on new roles, and some move on to other things. The association has a new secretary and a new editor of the monthly newsletter called the *Soundbox*, which lists upcoming performances of member's works, upcoming opportunities, including calls for scores, and other current information of interest to members.

In March 2018, the association joined with the Caution Tape Sound Collective to produce the concert "Spark to Stone" in Toronto, Ontario. It included the works of seven ACWC members that were a mix of acoustic, electro-acoustic and acousmatic pieces. The concert is part of the ongoing effort of the association to pair with different music organizations and ensembles to promote the work of women composers.

The association's website continues to be a source of information for its members and those interested in music by women composers. Over the past few months, work has been done to translate all the content on the website into French as well as continuing to post information and biographies of all the current members, and a good portion of the website is available in both French and English. Currently, there is also a discussion about the inclusion of a comments forum on the journal page of the website. This would be a chance for people to share comments on music or musical issues, to ask questions, or perhaps reach out to other members.

Efforts are continuing to find ways to make the organization truly national and to connect the various regions. The size and diversity of the country's geography makes this a challenge. Work is being done to put together a group that will be able to coordinate regional concerts. These concerts can be repeated in different regions with much of the organizational work already done, making it easier for local organizers who will only be responsible for the booking of venues and performers. There are hopes a report can be made yearly as to the concerts involving the ACWC throughout the country. Plans are also being made for coordinating a concert

on the east and west coasts that will occur on December 6th to bring awareness to the issue of violence against women. Discussions were held in the February meeting to find ways to address and connect to the #MeToo movement.

Nearing completion is the effort to get the organization a national arts certification. It is the equivalent of attaining charitable organization status and will allow the organization to give tax receipts to those who make donations to the ACWC. Work is also underway to make it possible for people to donate through the website.

The emphasis for the organization this year, beyond its mandate to promote the music of Canadian women, will be to continue to expand its national reach and to connect its members to each other across the regions.

Japan: Women Musicians and Politics

TAEKO NISHIZAKA

A lecture and CD concert, organized by Midori Kobayashi on the topic of women musicians and politics, was held on October 28, 2017 at the Tokyo Women's Plaza Hall. Among the past women musicians who were involved with politics in some way were composer and suffragette Dame Ethel Smyth; Agathe Backer-Grøndahl, who composed a cantata related to the women's suffrage movement in Norway; Elfrieda Andrée, who submitted a petition for women church organists to the Swedish Diet; and Pauline Garcia-Viardot, who composed *A New Republic* at the time of the French February Revolution of 1848. Kobayashi also discussed the British film *Suffragette* (2015), which was released in January 2017 in Japan. She complained that *The March of the Women* by Ethel Smyth is played in the film but never mentioned in any of the reviews in Japan. Another problem is that the title of the film in Japanese is *Mirai o hanataba ni*, which translates into English as "Making up a Bouquet of the Future." This misses the nuance of the original title, turning the image of the courageous and self-independent women into that of the traditional feminine figures. Probably the film distributing agency hoped to attract a wider audience than otherwise. Anyhow, the film was shown for a rather short time.

The Kapralova Society: Annual Report for 2017

KARLA HARTL

The year 2017 was yet another eventful year, notable for a number of important projects that included a Naxos recording of Vitezslava Kapralova's complete music for piano solo (performed by Giorgio Koukl); an orchestral score of *Suita rustica*, published by Czech Radio; a collection of essays on Kapralova (ed. Christine Fischer), published by the Swiss publishing house Chronos Verlag; and new volumes of the composer's correspondence, a project of the Kapralova Society (ed. Karla Hartl). The Naxos disc was particularly well received, winning Diapason d'or in May, and one of its tracks was included in the "best of" collection of piano music released by Naxos in the Grand Piano series.

Performances and Broadcasts

The past year also offered a number of country premieres of Kapralova's orchestral and chamber music, among them most notably the Swiss premiere of *Suita rustica* (Bernener Kammerorchester). There were also thirteen radio broadcasts featuring Kapralova's music in 2017, produced by three national broadcasters: Czech Radio, Radio France (France Musique), and Deutschlandfunk, and by Grand 101 FM Radio (Canada).

Publications, Articles, Reviews

In 2017, Czech Radio made available an orchestral score of *Suita rustica* (eds. Lucie Slivonova and Robert Skarda, foreword Judith Mabary); Chronos Verlag published a collection of essays, *Vitezslava Kapralova: Zeitbilder, Lebensbilder, Klangbilder* (ed. Christine Fischer); and the Kapralova Society released two volumes of Kapralova's collected correspondence (ed. Karla Hartl). Kapralova was also the subject of articles published by *Ritmo* (Juan Carlos Moreno) and *Opus musicum* (Karla Hartl). Reviews of Kapralova's recorded music appeared in a variety of periodicals and on various blogs. The *Spirit and the Maiden* CD (released the previous year) was reviewed in the *Journal of the IAWM* (Kimberly Greene), while the Naxos disc was reviewed in *BBC Music Magazine* (John

Allison), *Diapason* (Patrick Szersnovicz), *American Record Guide* (Sullivan), *La Scena Musicale* (Norman Lebrecht), *Open Letters Monthly* (Norman Lebrecht), *Kapralova Society Journal* (Lynn Rene Bayley), *Dagens Nyheter* (Johanna Paulsson), *Dvorak Society Newsletter* (Peter Herbert), *Hospodarske noviny* (Boris Klepal), *MusicWeb* (Rob Barnett and Steve Arloff), *Musical Toronto* (Norman Lebrecht), *Critica Classica* (Marco del Vaglio), *Gapplegate Classical-Modern Music Review* (Grego Applegate Edwards), *artmusiclounge* (Lynn Rene Bayley), *amazon.com* (Hexameron), *amazon.fr* (Denis Urval), and various online blogs

(Norman Lebrecht). In addition, Hartl's anthology of Kapralova's correspondence (volumes 1–3) was favorably reviewed in *Hudebni veda* (Jaroslav Mihule).

Women in Music

The fifteenth volume of the *Kapralova Society Journal* featured articles of Zachary Milliman, Michael Haas, and Erin Hackel, interviews with French-German conductor Eva Meitner and Czech composer Lenka Nota, and reviews by Erik Entwistle and Lynn Rene Bayley. Milliman's article, "Victoria for Mrs. President! Modern Women at the Opera," and Haas's "Female Composers: Degenerate, Deviant

or Deliberately Downgraded" were printed in the spring issue, while Hackel's feature, "Yvette Guilbert: La Diseuse," was published in the fall issue.

In 2017, our online resources on women in music continued to attract visitors to our website. While the database of women composers has been frequently bookmarked by online discussion groups and blogs, college libraries link to our *Woman Composer Question* bibliography and the *Kapralova Society Journal*; the latter has been officially listed as an important open source journal by ProQuest, Salisbury University Library Guide and others.

IAWM NEWS

Meet the President: Carrie Leigh Page

Carrie Leigh Page, a member of IAWM since 2010, was previously vice president and became president in October 2017. Born in Mississippi, USA, she is a graduate of Converse College (BM, Music Education), the University of Louisville (MM, Composition), and Arizona State University (DMA, Composition). Page composes music for chamber ensembles, orchestra, and electronic media, with a special emphasis on vocal writing. Her music appears on recordings released by pianist Denine LeBlanc (*Saints Rising* on the CD *For Michelle*) and the University of Louisville ("Kyrie" on *Fresh Stuff 2005*). Her research has focused on the works of Dominick Argento and the representation of female composers in music theory textbooks. Page has taught at colleges and schools throughout the United States. She currently teaches K-12 music at the South Carolina School for the Deaf and the Blind. She lives in Spartanburg, SC with her husband and daughter.

President's Message to the Membership

Perhaps it's a silly question: Have you been following the #MeToo movement? Sometimes the news is discouraging, but I think that many of us see this as a new time of hope, when both our own courage and the courage of others will coincide in such a way as to result in real and lasting change.

Our organization works not just to respond to the changes we see in the world, but to be at the forefront. In the past few months, we have welcomed a new board, a new website, and a number of new initiatives to increase our membership and expand our sphere of influence. Some of these initiatives include new awards in our Search for New Music, upcoming awards for educators and performers, and new and renewed partnerships with organizations around the world. This spring we will be surveying our membership. Please take the time to respond and help us determine how best to serve you and be the most effective advocates for women in music. Make sure to visit the website frequently for updates and news!

Remember to tell other women in music that they're not alone. We're here for them.

Message from IAWM Vice President Klaudia Pasternak

Klaudia Pasternak, a composer and opera conductor from Poland, is Vice-President and Chair of the Development Committee. She joined the IAWM in 2017.

I believe women in the arts are among the world's most intelligent and creative people. Women have made some progress in the areas of politics and social rights, but their lack of influence is still overwhelming. Composers, conductors, and researchers are invisible in the most prestigious positions. Without visibility,

the voices of women cannot be heard, and without being heard, their impact in the artistic world is limited. This must be changed, and change is the reason I decided to join the IAWM and participate on the Board of Directors.

I am honored to have been elected Vice-President of the IAWM. Such a responsible position provides me with an opportunity to significantly develop and expand IAWM's impact around the world by making our activities more visible, not only among our members but also outside the organization. I plan to find ways of improving our organization's efforts and effectiveness in promoting women in music. I feel a deep need to strengthen the IAWM community by giving you, our members, a greater voice about your artistic activities, and I hope to meet your expectations not only in artistic subjects, but also in social issues such as inequality and the #MeToo or #TimesUp movements. These topics cannot be ignored in the world of music anymore.

I volunteered to take the position of Chair of the Development Committee to foster the IAWM's mission on current and new fields. It's a challenge, but I believe that finding solutions is more interesting than focusing on problems. That's why I encourage you to join me in the Development Committee so that we may act together.

The IAWM is also looking for a creative person who has some experience and would like to support the Marketing Committee's efforts. If you enjoy writing attractive and enthusiastic posts on Twitter,

then we invite you to write for the IAWM. If you have a passion for social interaction and participation in campaigns, please let us know. Don't hesitate to give us feedback. The IAWM is for you. To volunteer or provide feedback, contact Klaudia at iawm@klaudiapasternak.com.

What Is the IAWM Facebook Page?

SABRINA PEÑA YOUNG

As many of you know, the IAWM has an active listserv and website for members to share their work, discuss important news about women in music, and promote upcoming concerts and festivals. Did you

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. NB: The column does not include radio broadcasts. We recommend that you begin with the most significant news first and follow that with an organized presentation of the other information. Due to space limitations, information such as lengthy descriptions, lists of performers, long websites, and reviews may sometimes be edited.

Please send information about your activities to members' news editor Anita Hanawalt at anita@hanawalhaus.net. The deadline for the next issue is September 30, 2018. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Additional information is in other columns; please see Awards and Recent Releases and Publications.

Beth Anderson's newly commissioned *Hope Swale* was premiered on April 28, 2018 by the Lafayette College Chorus (with strings), conducted by **Jennifer Kelly**, in Easton, Pennsylvania. *Kummi Dance*, *September Swale* for flute and piano, and *Preparation for the Dominant* for ocarina were performed by flautist Andrew Bolotowsky and the composer

know that we also have an active Facebook page with almost 2700 followers? For IAWM members who are active on Facebook, here is an excellent opportunity to share your upcoming concerts, recent publications, and exciting news about women in music by posting directly on the site (<https://www.facebook.com/IAWMusic/>). These posts will be part of the member newsfeed, seen on the side column of our page.

If you have news about women in music such as an album release, news item, concert, festival, or call that you would like shared on the Main Page, you can privately message through the FB page, and our moderator will review your post for

at the Brooklyn Conservatory on February 9. *August Swale* for woodwind quintet was performed by Vent Nouveau at Opera America in New York City on March 25. *Archaic Tale* for violin and piano will be performed by violinist Julianne Carney and the composer at the Brooklyn Conservatory on June 15.

Deborah J. Anderson experienced a bumper crop of world premieres in 2017, beginning with *Kitty's Big Adventure*, a companion piece to *Peter and the Wolf*. Sarah Ioannides and Symphony Tacoma gave the premiere performance. In the fall, a trio of clarinet, double bass, and soprano voice performed a set of two pieces in University Place, Washington. At the end of November, a group in Belgium premiered a short work for two cellos entitled *Orage* (Storm).

On March 9, 2018 the Grand Piano label of Naxos Records released a two-CD recording of **Eleonor Bindman's** new, complete transcriptions of Bach's *Brandenburg Concertos* for piano duet, with pianists Bindman and Jenny Lin. A trailer video for the CD is available on YouTube. Please see: <https://eleonorbindman.com/projects/brandenburg-duets/> for more details on the project. The recording is available worldwide online on all streaming platforms and has already been featured in three playlists: Apple Music's "Need to Know Women of Classical," Apple Music's "The A-list: Classical" and Spotify's "Classical New Releases."

our official NewsFeed, which also goes to Twitter. For all posts, be sure to include a short description, a URL and/or photo, and add the hashtag #womeninmusic. In general, the IAWM official newsfeed does not post ads or paid services, but if you have an upcoming concert, an album release, or news item, please share with us. Facebook posts receive anywhere from hundreds to thousands of impressions through social media. The most popular items are relevant news items about women in music, especially items with an international scope. This is just another opportunity that we have to celebrate women in music.

Victoria Bond presented a lecture on *Elektra* for the Metropolitan Opera Guild on March 5, and in April, she taught a course on the opera orchestra for the Guild. She is Artistic Director of the Cutting Edge Concerts New Music Festival in New York. Four concerts were given in April and they included two works by Bond: *The Voice of Water* (world premiere) and *Bridges*. Her Hanukkah opera, *The Miracle of Light*, was presented by Chamber Opera Chicago, December 10 and 17.

After two years of work, **Canary Burton** has completed her computer-performing work *A Mass for Us*; the piece is available through CD Baby and digital outlets. The *Mass* has had two performances at art openings in Wellfleet, Massachusetts. Canary is rehearsing a piano, vocal (minor banjo and violin) piece based on a poem by a friend and a trio for alto sax, piano and flute.

Tamara Cashour was chosen as a 2017-19 HASTAC scholar collaborating with other scholars in building bridges between academia and community at the nexus of technology, arts, humanities and sciences (see: <https://www.hastac.org/initiatives/hastac-scholars>). Cashour is a member of the HASTAC writing peer-group and is chief editor of the HASTAC collective book review group for the book: *Artistic Citizenship: Artistry, Social Responsibility and Ethical Praxis*. Her activities include writing blog posts and book reviews, attending conferences, hosting on-

line forums, and many events regarding shaping the future of higher education.

Cashour has arranged the Herzog/Holiday tune *God Bless' the Child* for solo piano (see Recent Publications). Her socially conscious composition for string quartet and guitar, *Love Is Not A Subaru*, was performed twice in 2017: in February in its abridged version (no guitar/singer) by the Spektral Quartet at the Vermont College of Fine Arts, and again in November by the Klang Quartet at the DiMenna Center for Classical Music in New York City in its full version, with Grant Swift Glidden as the country-western guitarist/singer. In 2018 Cashour returned to her jazz roots, composing *Hard Spring* for vocal jazz quartet (SATB) and pianist. *Hard Spring* is dedicated to the late jazz singer and band leader Tina Marsh, whose unique brand of jazz vocalism remains unparalleled. Cashour wrote both lyrics (epic poem) and music and was the pianist for the world premiere by the Counterpoint Vocal Ensemble at the Vermont College of Fine Arts in February. Other 2018 performances included: "Queen of Hoards" for solo cello, no. 5 from *Queens Suite* by cellist Craig Hultgren at the National Opera Center, New York City; regular Sunday service performances of introits and sacred anthems for organ and choir at the Presbyterian Church of New Rochelle (where Cashour is music director); a master class at Hunter High School,

where she presented a lecture/recital on Hubert Howe's *Tetrachordal Etudes* for piano; and an April 11 how-to lecture on musical arranging for Hunter High School students. The New York City Vocal Ensemble C4 performed five sacred introits for SATB chorus on May 4 in NYC.

Kyong Mee Choi was the guest composer at the Young Composers Competition Weekend at Webster University in St. Louis, Missouri, March 23-25, 2018. Since 2004, the Young Composers Competition has recognized and encouraged the efforts of those between the ages of 12 and 21 who are involved in the creative process of composing music.

Recent performances of *To Unformed* for piano and electronics include the following: Ricardo Descalzo at the guest artist concert showcasing works for prepared piano as well as electronics at Roosevelt University in Chicago on March 15; at the University of Notre Dame on March 20; and at the ppIANISSIMO International Festival of Contemporary Piano Music Festival on April 13 at the Bulgarian National Radio in Sofia, Bulgaria; and Geoff Burlison at the Ensemble Ipse (a contemporary music sextet) Concert at Tenri Cultural Institute in New York City on April 6. *The words of Tagore* was performed by Leila Bowie (voice), Jana Pavlovská (piano) and Andrew Greiche (narrator) on March 12 at Roosevelt University. *Inner Space* for cello and electronics was

performed by Craig Hultgren at the Chicago Composers' Consortium Concert on March 18 at the Puth Family Theater in Evanston, Illinois. *Train of Thoughts* for electronics was presented on March 31 at the 2018 Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference at the University of Oregon in Eugene; and at the 2018 Society of Composers, Inc. (SCI) at the Region VI Conference on April 6 held at Kansas State University in Manhattan, Kansas. *Train of Thoughts* describes how our mind travels through our present moment via sonic events.

An academic paper written by **Mary Dawood** was recently published in Belgium in *Making sense of music. Studies in musical semiotics*, edited by Costantino Maeder and Mark Reybrouck, by Louvain-la-Neuve: Presses universitaires de Louvain, 2017. Entitled: "The Cartons Piano at the National Library of France: Rediscovering Forgotten Music" (Volume 3, pp. 345-353), the article is available online at <https://pul.uclouvain.be/book/?GCOI=29303100418940>.

Several orchestral compositions of **Nancy Bloomer Deussen** were scheduled for performance in California in spring 2018. On March 2, *The Transit of Venus* was performed by The South Bay Philharmonic, conducted by George Yefchak, at the Foothill Community Presbyterian

Awards

Eliane Aberdam was one of three winners of the BASS2018LUCCA (Italy) competition for a composition for double bass and orchestra using elements of music by Geminiani. The competition was adjudicated by the Fondazione Adkins Chiti: Donne in Musica and was open to women composers of all nationalities and ages. The title of Aberdam's piece is *Otohime*, and it will be published by one of Germany's oldest and most prestigious publishers, Friedrich Hofmeister Musikverlag, Leipzig.

Mary Dawood's *Nostalgia* CD was named the 2017 Classical Album of the Year by the organization SoloPiano.com. and Best Classical Recording in the 2018 Clouzine International Music Awards. Clouzine International Music Awards is a new international music competition initiated by *Clouzine Magazine*.

Pianist **Margaret Lucia** has been awarded a Seed Grant for 2018 by the New York Women Composers. Under the auspices of this grant, she will perform works by composers from the group on concerts throughout the remainder of 2018, beginning with a concert on April 24 in honor of Earth Day at her home institution, Shippensburg University of Pennsylvania. She will also continue to perform works by NY women composers as well as by Spanish women on concerts in Spain in the spring of 2019. During her sabbatical in this latter period, Dr. Lucia will continue performance and research begun during her residency in Madrid funded by a Fulbright Award in the spring of 2017.

Composer and pianist **Danaë Xanthe Vlasse's** 2017 album *Trilogies* (a collection of 12 new solo piano works) was awarded two prizes: a Silver Medal (composition/composer and album) at the Global Music Awards and Best Instrumental Album at the 2018 Clouzine International Music Awards. *Trilogies* has also won a nomination for Best Classical Album at the Independent Music Awards; applications are received from over 100 countries on five continents and only five albums are selected for nomination in each category. The award ceremony took place on March 31 at Lincoln Center in New York City.

Church in San Jose. *American Hymn* was performed by the Peninsula Symphony, conducted by Mitchell Sardou Klein, at the San Mateo Performing Arts Center on March 16; at the Heritage Theater in Campbell on March 17; and at the De Anza Visual & Performing Arts Center in Cupertino by the Nova Vista Symphony, conducted by Tony Quartuccio, on April 22. *Regalos* was performed by the Susquehanna Symphony Orchestra, conducted by Sheldon Bair, at the Bel Air (Maryland) High School Auditorium on May 5. An additional performance will be given at the Humbert Memorial Band Shell in Bel Air on June 5. The National String Symphonia, conducted by David Fanning, performed *Peninsula Suite* at Forcey Bible Church in Silver Springs, Maryland on May 5 and at St. Philip and James Catholic Church in Baltimore on May 6.

Pianist Riccardo Vaglini gave the premiere performance of **Giovanna Dongu's** *Un sentimento di danza* on "O Ai Giorgis" (a dance of Lefkimi) at the Italian Institute of Culture in Technopolis, Greece on April 13. *Cantico delle Creature*, on the text of St. Francesco (chorus and instrumental ensemble), was performed at the Basilica of Santa Maria in Betlem of Sassari on April 16 by Liceo Musicale of Sassari and the Conservatory of Asnieres sur Seine Paris.

Juliana Hall announces two commissions: *I Know A River Wide and Deep* (for soprano and piano commissioned by Alison Tilley Kirkpatrick, for Madison MacIvor-Kirkpatrick) and *Through the Guarded Gate* (commissioned by the Seattle Art Song Society). New compositions include *And It Came To Pass* (canticle for countertenor and piano on the Story of the Nativity from the Biblical Gospel of Luke, for Charles Humphries), *Of That So Sweet Imprisonment* (7 songs for contralto and piano on poems by James Joyce, for Stephanie Blythe), *Sentiment* (monodrama for unaccompanied soprano on texts by Caitlin Vincent, for Laura Strickling), and *Through The Guarded Gate* (5 songs for mezzo soprano and piano on poems by Margaret Widdemer, for Clara Osowski).

World premiere performances: *Great Camelot* by tenor Steven Humes and pianist Florence Mak, October 27, 2017 at the Lynx Project in Mason, Ohio. The

following were performed at the Hartt School of Music, West Hartford, CT on January 19: *In Closer Bonds of Love to Thee* by soprano Maggie Finnegan with the composer at the piano; *Roosters* by soprano Korliss Uecker, mezzo soprano Tammy Hensrud, and pianist Christopher Oldfather; and *The Poets* by bass baritone David Salsbery Fry and pianist Ryan MacEvoy McCullough. *In Spring* was performed by soprano Amy Petrongelli at Pennsylvania State University on February 15.

Between October 2017 and April 2018, the following complete song cycles were performed: *A World Turned Upside Down*, *Christina's World*, *Death's Echo*, *Great Camelot*, *Lovestars*, *Music like a Curve of Gold*, *Night Dances*, and *When the South Wind Sings*. Individual songs from the following song cycles were performed: *A World Turned Upside Down*, *Christina's World*, *Letters from Edna*, *Night Dances*, *O Mistress Mine*, *Syllables of Velvet*, *Sentences of Plush*, *The Holy Sonnets of John Donne*, *Theme in Yellow*, *Upon This Summer's Day*, *When the South Wind Sings*, and *Winter Windows*. *Rilke Song* for English horn and piano was issued on CD by the Lowell Trio in support of the John Muir Land Trust in California, "Music to Save Our Endangered Lands," Vol. II; Janet Popesco Archibald, English horn, and Margaret Fondbertasse, piano; available from the Trust's website.

New publications at E.C. Schirmer include the following songs with piano accompaniment: *A Northeast Storm* (soprano on a letter of Emily Dickinson), *Christina's World* (5 for soprano on poems by Christina Rossetti), *Death's Echo* (5 for baritone on poems by W. H. Auden), *Dreams in War Time* (7 for mezzo soprano on poems by Amy Lowell), *I Can No Other Answer Make* (tenor on a text by William Shakespeare), *In Reverence* (5 for soprano on poems by Emily Dickinson), *Julie-Jane* (5 for baritone on poems by Thomas Hardy), *Music Like a Curve of Gold* (2 for soprano and mezzo soprano, on poems by Sara Teasdale), *Night Dances* (6 for soprano on poems by Elizabeth Bishop, Emily Brontë, Emily Dickinson, and Edna St. Vincent Millay), *Peacock Pie* (20 for tenor on poems by Walter de la Mare), *The Bells* (soprano on the poem by Edgar Allan Poe), *The Holy*

Sonnets of John Donne (9 for tenor on sonnets by John Donne), *Theme in Yellow* (6 for mezzo soprano on poems by Amy Lowell, Edna St. Vincent Millay, and Carl Sandburg), *The Poets* (5 for bass on poems by Henry Wadsworth Longfellow), and *When the South Wind Sings* (7 for soprano on poems by Carl Sandburg). Other publications: *Christmas Eve* (soprano and organ on the poem by Christina Rossetti), *One Art* (4 songs for mezzo soprano and cello on poems by Elizabeth Bishop), and *The Walrus and the Carpenter* (for soprano, oboe, clarinet in B-flat, and bassoon on the poem by Lewis Carroll).

Hall was interviewed online during fall 2017 for Blackwing Pages "as a professional using the famous Blackwing 602

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pencil, for Lynx Project,” as a commissioned composer for the group’s “Autism Advocacy Project,” for “One Ounce Opera” as a “Fresh Squeezed Ounce of Art Song” call for scores winner, for WCPE, The Classical Station on the weekly “Preview” show, and during spring 2018 for E. C. Schirmer as the publisher’s “January 2018 Composer of the Month.” She also appeared in a fall 2017 story on the website of The Bryn Mawr School (Baltimore, Maryland) discussing her participation in a class for this girls’ school in which women composers were researched and (if alive) contacted by the students.

During fall 2017, Hall was among seven winners chosen for inclusion in a recital of art songs by the Austin, Texas based “One Ounce Opera.” In spring 2018, she was among three winners chosen for inclusion in a recital of art songs honoring composer Tom Cipullo by Boston-based “Calliope’s Call.” Two of her songs were chosen for inclusion in a concert of musical miniatures by “a very small consortium” at University of Wisconsin, Green Bay, and two songs were chosen for inclusion in vocal music anthologies soon to be published by NewMusicShelf, one in the soprano volume and one in the tenor volume.

Laura I. Kramer composed the music for *A Letter to Harvey Milk*, playing at the Acorn Theatre on Theatre Row in New York City through June 30, 2018.

María Eugenia León wrote the film score for the short film *Flow* in 2017, her second collaboration with director Vlad

Khesin. Her score from the film *Sleep* (by the same director) was selected among 20 other scores (more than 900 scores participated in the competition) as part of the Fimucité Film Music Festival 2017; it was screened at TEA (Tenerife, Spain). Soundtrack albums for *Sleep* and *Flow* were released in December 2017 and are available on Spotify, iTunes and CD Baby, among others, under *Flow* (Original Soundtrack) and *Sleep* (Original Score).

She arranged the choir piano part for the opera *El Pintor* (by composer Juan J. Colomer), which premiered at Teatro Real (Madrid) in February 2018. Her new arrangement of the choir piece *El Océano* was premiered at the Stairway of the Stars Concert, with the Elementary Honor Choir, in March 2018, at Barnum Hall (Santa Monica, California). In April 2018, the premiere of her new art song cycle *Nuestros pequeños*: “La Mar,” “La Tierra,” and “El Cielo,” was performed by sopranos Marina León and Berenice Musa, with pianist Alberto Manzanares Núñez at Casa Museo Tomás Morales (Gran Canaria, Spain). León composed the music and wrote the lyrics as well. In addition, she will be premiering a new choir piece (music and lyrics) called *La Paz* with the Elementary Choir (Santa Monica) in 2018. Her arrangement of the traditional *Arrorró* from the Canary Islands was performed by Marina León and Alberto Manzanares Núñez in December 2017 at San Francisco’s church (Gran Canaria).

Adriana Isabel Figueroa Mañas’ two works for symphonic band, *Los Andes* (soprano sax soloist) and *Rhapsodia Ciudadana*, were premiered in Argentina during March 2017 by Teatro Libertador de la Provincia de Córdoba, with conductor Hadrian Avila and saxophone soloist Guillermo Rebosolan. *Impresiones Andinas* received its world premiere performance on June 4, 2017 in Spain with the symphonic band Ciudad de Jaen, conducted by Oscar Musso Buendia as part of a concert called “La vuelta al mundo en 80 minutos.” *Tango miniatures* (piano, oboe, clarinet, bassoon and horn version) was selected in an International Call for Scores by Fondazione Adkins Chiti Donne in Musica. The Orobic Quintet, with the Chaminade Association for Festival Più Piano, will offer the world premiere and performances in four Italian cities.

This work will be part of the repertory on the Quintet’s disc planned for 2018. *Lights of Tango* (oboe, violin, viola, cello) was also selected in an International Call for Scores by the Fondazione. Ensemble Trame Sonore will be performing the work during 2018 in Cagliari, Italy, including the world premiere. The symphonic band Municipalidad de Granada, Spain, conducted by Silvia Olivera Anarte, will give the world premiere performance of *La Historia de la Tierra* in May as part of an Homage to Women in Music concert series. This work includes poetry reading with a live narrator; the essence of the poem is depicted in an optional multimedia video, which will be included at the premiere.

Movements two and three of the tuba and string orchestra version of *Tango Images* (arrangement by Jose María Lopez Keffer, composition student of Mañas) were performed on March 7 at Tucson (Arizona) High School, with soloist Mark Nelson. The entire work was performed with a select orchestra from Tucson High School, with Cayce Miner, conductor, and Mark Nelson, soloist, on the faculty recital at Pima Community College on April 12. *Los Colores del Alma* (4-hand version) was premiered by pianists Andrew Kraus and Robert Wells on April 21 at the University of Mary Washington in Fredericksburg, Virginia. (The original version is for piano and orchestra.) The orchestral version will receive its world premiere in Mendoza, Argentina, in November, with the Philharmonic Orchestra of Mendoza and soloist Mgrter Elena Dabul, conducted by Gustavo Fontana. The film *La mirada del Colibrí*, directed by the filmmaker Pablo Nissenson, with music composed by Mañas, received a prize in Chile and other mentions in Argentina. The film was completed in 2016, with original music by the composer, and presented in several film festivals in 2016 and 2017.

Pamela J. Marshall reports three premieres in April 2018. *Sweet Princesses* (Birmingham 1963) for soprano and string trio was part of a Martin Luther King memorial concert put together by members of the Lexington Symphony, with performances in Lexington and Boston, Massachusetts. *Samurai Song* for soprano, flute and piano sets Robert Pinsky’s poem of the same name for a concert celebrating

New SNM Awards

The Search for New Music Awards have been expanded to include two new awards. One is the PDX Jazz Prize (\$300) for pieces ranging from small ensemble to big band and of any duration. The prize is sponsored by a consortium of jazz musicians in Portland, Oregon. The second award is the Alex Shapiro Wind Band Prize (\$500) for works of any duration for large ensemble wind band requiring a conductor, with or without a soloist, acoustic or electroacoustic, published or unpublished. A special feature of the prize is that it includes mentorship or consultation with noted composer Alex Shapiro.

Pinsky and poetry at Middlesex (MA) Community College. Her semi-improvisatory *Birds on the Harmonic Plain*, for 2 flutes, clarinet, horn, and prerecorded sound, was performed at King's Chapel in Boston by the Henning Ensemble. She has recently published individual movements of her large choral pieces: *Songs from a Quaker Heart*, *The Future of Life*, and *Shepherds and Angels*, at Spindrift Music Company (www.spindrift.com).

Andrea Reinkemeyer has been commissioned to write a new work for the Louisiana Philharmonic Orchestra by The League of American Orchestras' 2017 Women Composers Readings and Commissions program, which is administered with American Composers Orchestra and supported by the Virginia B. Toulmin Foundation. It will receive its world premiere January 10-12, 2019 with Carlos Miguel Prieto conducting.

Vivian Adelberg Rudow created an "Audio March of Support," Edition 4, March 29, 2018 in the spirit of "March For Our Lives," showing support for the students by asking radio hosts to play her music in memory of young people or adults who were murdered (or music that exemplifies the "March For Our Lives" spirit) during March, April and beyond. Also included is a YouTube video (<https://www.youtube.com/watch?v=NNjE-H5HOg>) of *Rebecca's Song*, performed by pianist Stanley Wong of Hong Kong. To show support, John Winsor of NACUSA web radio aired *The Bare Smooth Stone of Your Love* (performed by Stephen Kates, cello, and Eun Jung Shon, piano) every two hours during March, and the same recording was aired by host Matthew Testa on Tacoma Radio in March.

Three recordings of music by **Judith Shatin** have recently been released: Italian clarinetist Gianluca Campagnolo included *Penelope's Song* on his CD *Influencias*, the first recording of the version for amplified clarinet and electronics. Ensemble Berlin PianoPercussion recorded *Trace Elements* (2 piano/2 percussion) on their Telos CD, *Crossing Currents*. Flutist Lindsey Goodman recorded *For the Fallen* in a new version for amplified flute and electronics made from the Peace Bell in Rovereto, Italy on her new CD, *Returning to Heights Unseen*.

Recent performances include the world premiere of *Tis You*, a setting of Amy Lowell's poem "Listening" (SSA, string quartet and piano) by the Voorhees Choir, conducted by Brandon Williams at Douglass College as part of their Centennial Celebration on December 3, 2017; *Adonai Ro'i*, an SATB setting of Psalm 23, performed by the Atlanta Young Singers with conductor Paige Mathis in Atlanta, Georgia on December 15-16; *Storm*, for amplified tenor sax and electronics, performed by Diane Hunger on January 12, 2018 at the Navy Band 2018 Saxophone Symposium in Fairfax, Virginia; *Cherry Blossom* and a *Wrapped Thing*; *After Hokusai* (amplified clarinet and electronics) performed by Shawn Earle on The Cross-Cultural Clarinet at Washington & Lee University on February 11; and *Gregor's Dream*, for amplified piano trio and electronics, fashioned from field recordings of beetles shared by acousticians, on February 23, at the TechnoSonics XVIII Festival at the University of Virginia.

Shatin was the featured composer of the Illinois Wesleyan University Contemporary Symposium in November 2017, where she gave a colloquium and master-class, and coached a concert of her chamber and choral music, as well as a performance of *Black Moon*, for orchestra and electronics, performed by the IWU Symphony Orchestra, conducted by Lev Ivano. She also did a residency at the University of Texas at Austin, where *Vayter un Vayter* (baritone, clarinet, cello and piano), a setting of three poems in the original Yiddish by Abraham Sutzkever, was featured on the New Music Ensemble program, together with her *Ockeghem Variations* (wind quintet and piano). Jerry Junkin conducted *Being in Time*, for wind ensemble and electronics, with the UT-Austin Wind Ensemble. Please see: www.judithshatin.com.

Faye-Ellen Silverman has received another ASCAP award. She was a panel leader for the June 8, 2017 Composers Forum at the IWBC (International Women's Brass Conference) held in Glassboro, New Jersey. On June 22, 2017 violinist Daniel Mihai performed *A Brief Conversation* at the Colegiul National de Arte "Regina Maria" in Constanta, Romania. Daniel Burdick (tuba) and Donna Amato

(piano) performed the *Edinboro Sonata* on the Blasco Concert Series: Edinboro Chamber Players in Erie, Pennsylvania on June 26. Also on June 26, pianist **Ana Cervantes** performed *Fleeting Moments, De la luz, del aire/ Of light, of air* at a house concert at the home of Cervantes in Guanajuato, Mexico. A second house concert was held in Guanajuato on July 1 and was repeated on July 6 at the Museo Iconografico del Quijote (MIQ) on July 15 at Casa Cuatro, Guanajuato; on September 19 at Christ & St Stephen's Church, New York City; and on September 25 at Union College in Schenectady, New York. From July 3 to 16, 2017, Silverman was the Ayuntamiento de Mojacar Artist-in-Residence at the Fundacion Valparaiso (a scholarship from Mojacar Town Hall as part of the Fundacion's artist-in-residence program) in Mojacar, Spain. In return for the grant, she presented a musical workshop at Mojacar Summer School on July 12.

On September 7, *Custom-made Shades* was performed by Nicole Abissi (trombone) and Susan Snyder (piano) as part of Artists from Interlochen at Kirkbride Hall in Traverse City, Michigan. On December 5, the European premiere performance of *Tides* for clarinet and piano was given by George Georgiou (clarinet) and Annini Tsiouti (piano) at The Cyprus Wine Museum in Limassol, Cyprus. In 2017, Silverman had multiple radio broadcasts on RadioArts Indonesia, and was also included in Marvin Rosen's Classical Discoveries on WPRB's Festival of American Music (Princeton, New Jersey). Violist Karen Bentley Pollick performed *Memories* for solo viola on the Wayward Music Series in Seattle, Washington on February 1, 2018. *Custom-made Shades*

BBC Proms

The BBC Proms, classical music concerts in London, has announced that it is expanding its diversity in programming. Works by twenty-two women will be presented this summer, and women composers will be featured in two of the most significant events, including a special celebration of the 100th anniversary of women's suffrage. We are looking forward to reading Jenny Fowler's annual report on the Proms in the next issue of the Journal.

for trombone and piano was performed by Nicole Abissi (trombone) and Hanako Yamagata (piano) at Montclair (New Jersey) State University on February 11. Also on February 11, pianists Christopher Vassiliades, Isabelle O'Connell, and Jai Jeffryes gave the world premiere performance of *Warm Words for a Cold Evening* for piano 6 hands at the Composers Concordance in New York City. Silverman was chosen for Composers Now's "Composers Interviewing Composers," with the interview taking place during the intermission of the Composers Concordance concert. On February 18, Baron Fenwick gave the world premiere of *Journeying from B to C* for solo piano for the Music Under Construction 25th anniversary concert held in New York City. Calliope Brass, in association with the Washington Heights Chamber Orchestra, gave the New York premiere performance of *Kalends* for brass quintet on February 24 at Fort Washington Collegiate Church in New York City. *Conversations Continued* for alto flute and clarinet was performed by the Parhelion Trio at the Brooklyn Conservatory of Music on March 16, and on March 25, at Groupmuse in Brooklyn.

On March 18, **Elizabeth Start** performed her *Echoes in Life* for solo cello and also *Fallen* by Mischa Zupko and *Persistent Memory* by Seung-Ah Oh on a Chicago Composers' Consortium concert at the Music Institute of Chicago's Puth Family Theater. On April 12, Start participated in an Octocelli concert in Kalamazoo, MI, including a performance of her cello quartet *Quatrfoil*, in celebration of the legacy of her "teen years" cello teacher, Mary Butler. On April 14, her soundtrack for the short film *The Man Who Was Ill* was premiered live on Access Contemporary Music's "Sound of Silent Film" at the Davis Theater, Chicago. On May 6, *Night Contemplation and Dance* was premiered by Lakeshore Rush on a Chicago Composers' Consortium concert at Ganz Hall at Roosevelt University, Chicago. She has recently been commissioned by the Kalamazoo Symphony to create a piece for their 100th anniversary season in 2020-21, which will feature a new commissioned work on every concert, including a concerto for orchestra by Andre Previn.

Hilary Tann's *Melangell Variations* received its premiere performance May 28, 2018, at the Beaumaris Festival in Wales. The piece is scored for string orchestra with baritone soloist and soprano. There is also a version for piano, baritone, and melody instrument with upcoming performances in Europe and the United States. Words are by former Welsh poet laureate, Gwyneth Lewis, and capture the ancient story of a young female hermit whose grace and piety led her to shelter a hare in her robes while keeping a hunter's hounds at bay

Carol Ann Weaver's 2017 song cycle *Songs for My Mother* (mezzo soprano and piano) is currently on tour in Canada and the United States. The texts are from journals by her mother, Miriam L. Weaver, that date from the 1940s in Appalachian Kentucky to moments before her untimely death. They vividly depict the primitive work setting and Hard Shell Baptist prac-

tices of her early life. The songs, "Feed-sack Curtains," "Flat Iron" and "Hard Shell Baptists" recount these early years. "Lately Sprung" rejoices at the birth of her granddaughter. "Crossing Over" and "To the End," words spoken right before she died in Virginia, present chillingly honest looks into her death, about to occur, but with a hue of hope. The premiere performance, with Marge Maust, mezzo soprano, was given on June 24, 2017 at Eastern Mennonite University in Harrisonburg, Virginia as part of the Crossing the Lines Conference. Subsequent performances were given at Canadian Mennonite University (Winnipeg, Manitoba) on October 19, the University of Manitoba on October 20, and at Mennonite's Writing Conference, also at Canadian Mennonite University, on October 20 with Marni Enns, soprano; at Conrad Grebel University College Chapel, University of Waterloo, Ontario, October 25 with Stephanie

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 Women and Music: A Journal of Gender and Culture
 Women's Philharmonic Advocacy

Kramer, soprano; and at Wilfrid Laurier University, Waterloo, November 30, with Mary-Catherine Pazzano, soprano. Carol Ann Weaver was the pianist in each venue. Please see: <https://carolannweaver.com/concertsevents/>

Deanna Wehrspann announces publications, premieres, and commissions: *Hope is the Thing with Feathers* (Emily Dickinson text) for two-part voices and piano, published by Choristers Guild (2017); premiere of *Awake in Me* (Olga Berggolts/Ivan Fuller text) song cycle for voice and piano (2016); premiere of *Stå opp, Guds menighet* (Wallin/Landstad/Wehrspann text) for TTBB choir (2017); commission of *God's Marvel* (Ivan Fuller text) for SATB choir, piano, and violin (2016); premiere of *Sleeping Beauty* (Ivan Fuller text) for voice and piano (2017); premiere of *O God, You have Called Your Servants* (liturgical prayer text) for SATB choir (2017); commission of *If You Continue in My Word* (Martin Luther, John 8 text) for SATB choir, organ, and brass quartet (2017); commission of *A Simple Love* (Ivan Fuller text) for SATB choir (2017); and the premiere of *We Have Peace With God* (Romans 5 text) for voice and string quartet (2018).

California Contemporary Youth Ballet premiered **Carol Worthey's** *Ice Cream*

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Sweet Ballet, April 2017, with Choreographers/Artistic Director Aerin Holt and Lynn Bryson Pittenger (Balanchine protégé) in La Canada, California, using pianist Stanley Wong's premiere recording. Numerous commissions/world-premieres were given by the Windsong Players Chamber Ensemble throughout the Los Angeles area (from February 2017 to January 2018) of settings by Worthey of flutist/poet Alice Pero's words for soprano, flute, piano: *To Have Is Not to Hold, Not Tame, In My Perfect Landscape* (soprano, flute, piano, violin) and *In Awe of Rain*. Cellist Maksim Velichkin performed *Homage to Bach* for solo cello during March and May 2017 in Hollywood and Santa Monica. On November 2016, the world premiere of *Lament* was given by Chika Inoue, saxophone, and Mary Au, piano, at a NACUSA concert at California State University Dominguez Hills. Pianist Stanley Wong and children's chorus with narrator gave the second performance of *Recipe for Mock Turtle Soup* in Taipei, Taiwan, June 2017 at a "Wonderland" Concert honoring the 150th anniversary of *Alice in Wonderland* (first performance, in Hong Kong, October 2016). Also a visual artist, Worthey was Honorary Art Judge for young Hong Kong artists, June 2017, at Stanley Wong's "World Heritage Site" concert/exhibit where Wong premiered *The Tides of Mont Saint-Michel: A Montage*. Pianist Susanne Kessel of Bonn, Germany invited Worthey to be among 250 composers participating in "250-Pieces-for-Beethoven" to be premiered by her and published by Editions Musica Ferrum (London) during 2020, for which Worthey created *The Last Thunderstorm* honoring Beethoven's last moments. Worthey also helped adjudicate young composers in February 2018 for the California Music Teachers Association Composers Competition.

Rain Worthington is a semi-finalist in the American Prize ERNST BACON for the Performance of American Music for her orchestral piece *Tracing a Dream*. Guillaume Lagravière and Bruno Ispiola gave the world premiere performance of *Configurations* (duet for two celli) at the Osmose Intermezzo, Centre Culturel d'Evere in Bruxelles, Belgium on No-

vember 25, 2017. George Geogiou, clarinet, and Annini Tsiouti, piano, gave the clarinet and piano version premiere of *Jilted Tango* at the Cyprus Wine Museum in Limassol, Cyprus on December 5. On December 22, Matthew Coley gave the world premiere of *Catching Up* (marimba) at Landmark Auditorium in Madison, Wisconsin. On February 1, 2018, Karen Bentley Pollack gave the world premiere performance of *Mixed Times of Yearning* (solo viola) as part of the "Wayward Music Series" held at the Chapel of Good Shepherd Center in Seattle, Washington. On March 8, the European premiere of *In Passages* (violin solo and string orchestra) was given by I Solisti Veneti conducted by Claudio Scimone with violin soloist Chiara Parrini in the Auditorium Cesare Pollini in Padova, Italy. Miolina: Miori Takeda and Lynn Bechtold, performed *In Tandem* (two violins) at the Center for New Music in San Francisco on March 24. Worthington was Semi-Finalist in the American Prize in Composition—Orchestra (professional division) for *Fast Through Dark Winds* (small orchestra). *In Passages* (violin soloist and string orchestra) was recorded October 2017 by conductor Miran Vaupotić, with the Croatian Chamber Orchestra (Hrvatski komorni orkestar) and violin soloist Mojca Ramušćak, for a PARMA Recordings release. *Jilted Tango* (violin and piano duet) was recorded on November 2017 with violinist Moonkyung Lee for a PARMA Recordings release.

Sabrina Peña Young published *Songwriting 101: 30 Exercises for Educators, Students, and Music Professionals.* (See Recent Publications.) She worked as sound recordist for Rhonda Parker's *A Christmas Monstrosity* and as film composer for Grace McAllister's short film *The Present and the Passed*. Young will be hosting workshops in the Western New York area on songwriting and filmmaking, and she is composing the score for Alex O'Shea's upcoming horror film, while also in production for her animated film *Spiritus*. She volunteers as post-production supervisor and producer for the Justice Democrats, a political action committee founded by Cenk Uygur of the Young Turks.

IAWM ANNOUNCEMENT
COMING SOON...
OUR BOARD IS GROWING!

We are looking for enthusiastic board members who are passionate about building awareness of women's participation and contributions to musical life. Feel free to either self-nominate or nominate someone who you believe would be a great addition to our board. Nominees must be IAWM members.

TIMETABLE:

June 1, 2018—Our call for nominations begins.

July 31, 2018—Deadline for nominations.

August 20, 2018—Nominees should send us a ONE-page resume and a statement of 200 words or less telling us why you would like to participate on IAWM's board.

September 1, 2018—Voting begins!

We'll send out an on-line voting poll for all members to participate.

September 15, 2018—Polling will close

October 1, 2018—New board members will be notified

HOW TO SUBMIT:

Send all materials Christina Rusnak, Treasurer (csrusak27@gmail.com), AND Communications Director Elisabeth Blair (ecblair@gmail.com). If you are nominating someone else, please include that person's email address so that we may contact her. Materials, the one-page resume, and the 200-word statement, from all nominees, must be emailed to us by Monday, August 20, 2018.

IAWM is committed to equitable diversity and inclusion of all members of the musical community. See more at <https://iawm.org/about-us>.