
Journal

of the
iaawm
international alliance for women in music



Judith Shatin
(Photo by Peter Schaaf)

In this issue:
Elfrida Andrée
Paul André Bempéchat
Clarissa Cashmore
Cora Cooper
Sara Corry
Gabriella Di Laccio
Veronika Ágnes Fánicsik
Tsippi Fleischer
Matthew Hoch
Claudia Montero
Julia Mortyakova
Thea Musgrave
Ruth Prieto
Beth Ratay
Henriette Renié
Rhian Samuel
Judith Shatin
Kristina Warren
Hagai Yodan
Reviews
Reports
Awards
Members' News

Table of Contents

Volume 25, Number 1 (2019)

Interviews

“Timbral exploration and collaboration with performers lie at the heart of my musical life”:

An Interview with Judith Shatin	Kristina Warren	1
<i>Oasis</i> , the Opera and Educational Project: An Interview with Composer Tsippi Fleischer	Hagai Yodan	6
An Interview with Claudia Montero: Winner of Four Latin Grammys	Ruth Prieto	8

Women Making History

Henriette Renié: Queen of the Harp	Clarissa Cashmore	8
Elfrida Andrée: Swedish Musician and Activist for Women’s Rights	Paul André Bempéchat	12

Analytical Studies

A Shining Crag: Rhian Samuel’s <i>Yr Alarch</i>	Matthew Hoch	14
The State of Music Composition Faculty at Four-Year Institutions in the United States, 2016-17	Sara Corry	17

Meet Two New IAWM Members

Veronika Ágnes Fánssik, Composer, Critic, and Educator	21
Julia Mortyakova, Pianist and Founder of the Music by Women Festival at MUW	22

Women in Music Initiatives

Boulanger Initiative’s Launch Festival, “WoCoFest”	Cora Cooper	24
The Boston New Music Initiative	Beth Ratay	25
DONNE, Women in Music	Gabriella Di Laccio	25

Reviews: Book, Compact Disc, Opera

Christina L. Reitz: <i>Jennifer Higdon: Composing in Color</i>	Anna Rubin	26
<i>Set No Limits</i>	Elizabeth Hinkle-Turner	27
<i>Aboriginal Inspirations</i>	Carol Ann Weaver	28
<i>Women of History: Music for Organ by Carlotta Ferrari</i>	Jamie Caridi	29
Deon Nielsen Price: <i>Ammon and the King: Immigrant Speaks Truth to Power</i>	Deborah Kavasch	30
Recent Compact Disc and Video Releases		31
Recent Publications		32

Reports

Celebrating Thea Musgrave’s 90th Birthday	Clare Shore	33
Association of Canadian Women Composers	Diane Berry	35
Report from Italy: Festival and Conference	Orietta Caianiello	35
Report from Japan: Concert of 20th-Century Music for Violin and Piano	Taeko Nishizaka	36
The Kapralova Society 2018: A Year in Review	Karla Hartl	36

IAWM News

Awards and Honors		37
Members’ News	Anita Hanawalt	38

The Journal of the IAWM celebrates its 25th year!

The International Alliance for Women in Music (IAWM) is a global network of people 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.

IAWM MEMBERSHIP INFORMATION

IAWM membership includes a subscription to the *Journal of the IAWM* (issued twice a year), participation in the optional IAWM e-mail list, eligibility to participate in IAWM competitions, and eligibility to apply for participation in the IAWM congress and annual concert. For information on joining, please see the IAWM website at iawm.org or contact the membership chair at membership@iawm.org

JOURNAL: BACK ISSUES

For information on purchasing back issues, contact Christina Rusnak at: csrusrnak27@gmail.com. Price per issue: \$19.

GUIDELINES FOR CONTRIBUTORS

Articles

Before submitting an article, please send an abstract (two or three paragraphs), the approximate number of words in the article, and a brief biography to the editor in chief, Dr. Eve R. Meyer, by e-mail: evemeyer45@gmail.com. Most articles range between 1,500 and 5,000 words. The subject matter should relate to women in all fields of music, either contemporary or historical. If the proposal is approved, the editor will send detailed information concerning the format, illustrations, and musical examples. Musical examples and photos should be in high resolution (300 dpi minimum) and must be sent in separate attachments. For questions of style, refer to the *Chicago Manual of Style*. Authors are responsible for obtaining and providing copyright permission, if necessary.

Reviews

Compact discs and books for review should be submitted to Kimberly Greene, Review Editor. Scores will be considered for review if accompanied by a recording.

Kimberly Greene
6237 Peach Ave.
Eastvale, CA 92880-8909

Please contact Dr. Greene if you wish to be included on her list of reviewers, and indicate your areas of specialization.

E-mail: kimberly_greene@att.net

Members' News

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.

Deadlines

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

IAWM WEBSITE

Please visit the IAWM Website at www.iawm.org.

PUBLICATION

Copyright © 2019 by the International Alliance for Women in Music. All rights reserved. ISSN 1082-1872

No part of this publication may be reproduced or transmitted in any form or by any means without permission. Any author has the right to republish his or her article in whole or in part with permission from the IAWM. Please contact the editor.

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

Journal of the IAWM Staff

EDITOR IN CHIEF

Eve R. Meyer
8355 Sunmeadow Lane
Boca Raton, FL 33496
evemeyer45@gmail.com

PRODUCTION MANAGER

Lynn Gumert

MEMBERS' NEWS EDITOR

Anita Hanawalt
anita@hanawalthaus.net

REVIEW EDITOR

Kimberly Greene
kimberly_greene@att.net

EDITORIAL BOARD

Kimberly Green
Lynn Gumert
Anita Hanawalt
Deborah Hayes
Eve R. Meyer

IAWM Board of Directors

PRESIDENT

Carrie Leigh Page (USA)

VICE PRESIDENT

Klaudia Pasternak (Poland)

TREASURER

Christina Rusnak (USA)

SECRETARY

Kelly Vaneman (USA)

SUPPORTING MEMBERS

Beth Denisch (USA)
Lee Hartman (USA)
Jenn Kirby (UK)
Dana Reason (Canada)
Angela Slater (UK)
Ingrid Stölzel (USA)
Kathryn Woodard (Germany and USA)

INTERVIEWS

“Timbral exploration and collaboration with performers lie at the heart of my musical life”: An Interview with Judith Shatin

KRISTINA WARREN

Judith Shatin is a composer and sound artist whose music engages our social, cultural, and physical environments. She is William R. Kenan, Jr. Professor Emerita at the University of Virginia, having retired in 2018 after teaching there for 39 years. While at UVA, she founded the Virginia Center for Computer Music and oversaw the creation of the first PhD program in music in the history of the state. A distinguished composer whose music combines acoustic and digital elements, Judith is the recipient of numerous commissions and awards, and her music is performed around the globe. She is a strong advocate for her fellow composers, having served as President of American Women Composers (1989-93) and collaborated in the creation of the IAWM. I interviewed her via Skype in January 2019.

Kristina Warren: *Tell me about your early experiences with music and sound.*

Judith Shatin: When I was about six, my father bought an old upright piano, and I gravitated to it racing to play it first thing in the morning. I later took up the flute, played in the school band and orchestra, and sang in the chorus. I was always drawn to music and to sound, and I remain grateful that music had a strong place in the public schools I attended.

I first became seriously involved with composition (studying with Robert Moevs) when I was an undergraduate at Douglass College (Rutgers University). I became obsessed with composing and was allowed to give the first composition recital in the school's history. Of course, this came with the condition that I find the performers, organize all details, and perform one of my pieces for solo piano. This was good preparation for so many other experiences, not to mention the ever-present requirement of perseverance!

As to electronic music, I briefly composed in a small studio on the Rutgers Campus. It consisted of a couple of tape recorders and splicing equipment, and I found the process frustrating. Next, as a student at the Aspen Music Festival, I tried a Buchla Synthesizer and found that much more approachable. I continued working on a Buchla while completing the MM de-

gree at Juilliard, but I was still not satisfied with the results. So, I focused on acoustic composition, including my first orchestral piece. Later, while completing the PhD at Princeton in the mid '70s, I tried composing using a mainframe computer. In those days, we laboriously typed parameters on cardboard cards, and had the results transferred to digital tape, which we brought to the Engineering School late at night to listen to the results. I found them disappointing and decided to wait for further developments. Somehow, I knew they were in the offing. And I was/am still captivated by acoustic composition.



Judith Shatin playing the conga drum
(photo by Lisa Maki)

KW: *You founded the Virginia Center for Computer Music at the University of Virginia in 1987. How has the musical community evolved over several decades?*

JS: I started the Virginia Center for Computer Music to create a center for teaching, creative work, and research. At the start, it was rather lonely, but happily that changed quickly, and students were immediately excited by the new opportunities. MIDI had just been introduced, and I learned that funding was available through UVA's Academic Computing Sup-

port Committee for teaching and new technologies. I went to New York, parked myself at a store that sold MIDI equipment, learned enough to write the grant proposal to start the program, and received a number of other successful grants to keep it going. I'll never forget my first large electroacoustic piece. Called *Hearing Things*, it was scored for amplified violin, 88-key keyboard controller, Mac II, a DEP5 effects processor, a Roland S550 Sampler, a Roland Voice Processor, and a TX-802 Synthesizer. We had to bring the equipment to New York in a station wagon for a performance at Miller Theatre at Columbia University.

At the start, just Systems Engineer Pete Yadowsky, who was lent part-time by our Information Technology Services, and I worked at the Center. It was a major step forward when composers Alison Warren and John Gibson joined us, as well as technical director Dave Topper. And, as the program continued to develop, Matthew Burtner and Ted Coffey joined the department, and they, together with our new technical director, Travis Thatcher, have made continual advances, expanding the entire computer music program. Most recently Luke Dahl, an expert in signal processing and music interaction design, joined the team. And currently the department also has outstanding visiting composers—Leah Reid and Heather Frasch—so I am optimistic about the future.

Another aspect of our program that has continued apace is the maturation of our PhD in Composition and Computer Technologies. While I was Department Chair, I worked hard to bring our PhD proposal to completion, going through an extensive process with my colleagues, handling benchmarking with other programs, convincing various administrators of its merit, and shepherding it through the various levels within the institution and on to the State Council on Higher Education, where we won approval. We have had a string of outstanding students go on to their own careers at Oberlin, Rutgers, the University of Miami, Christopher Newport University, and numerous other institutions.

One ongoing issue still exists everywhere: finding the “right” balance between acoustic and digital. I had an ideal vision of these being equal and being integrated with one another. Yet, because each is so time intensive, and music technology has such shape-shifting qualities, the balance remains elusive. So, while we try to make sure that all of our undergraduates and graduate students have time and opportunity to develop both, it is not easy. In

the end, each of us has to find the balance for herself. I often blend the two, though I also love to compose acoustic music. One example of this blending can be found in *For the Fallen*, originally commissioned by Ivano Ascari for trumpet and electronics made from field recordings of the Peace Bell in Rovereto, Italy. I have made several versions for different instruments.

The most recent is for ace flutist Lindsey Goodman, who recorded it on her re-

cent CD *Returning to Heights Unseen*. (See Example 1.) This example shows both a controlled improvisation section, and a passage with specific, though proportional, notation used to create a flexible interaction between the performer and electronics. Further, I use a combination of verbal and pitch notation for the electronics to convey specific pictures and textures.

KW: *The balance of time among different activities is a fascinating aspect of be-*

Respond to the electronics, starting very sparsely and increasing density and intensity. Draw from these pitches, repeat and change register a piacere; Increasingly wild registral leaps, timbral trills, change playing techniques, including key slaps, growling sounds, fltz, increasingly rough, noisy, multiphonics, tongue pizz (with syllables a piacere), jet whistle, voice and overblow (with rh trill fingers) jagged rhythms; Dynamics - range from f to ffff!

3:40 *Increasingly Crazy*

Fl.

add voice over harmonic gliss
Include a piacere RH123 bisbigliano, tremolo overblow
Tk12 bisbigliando overblow

Increasingly angry bell sounds, war-like, interspersed vocal sounds

4:05 *Lamenting*

Fl.

Gradual dim., smoother, more extended sounds, slight pitch bends, becoming sparser

4:20 *Bereft*

Fl.

Flowing

Gradual dim.

4:30

Fl.

4:35 Tk2

4:40

Fl.

4:45

Fl.

4:50 Airy Sound Add r ring finger

4:55 ord. Finger F# + Tk1 Tk1

Ex. 1. Judith Shatin, *Returning to Heights Unseen*

ing a musician. I'm curious to learn which activities resonate most with you, for instance, composing, recording, programming, mixing, or working with physical or textual materials.

JS: I feel lucky to have started as an acoustic composer because I had already spent years developing that practice when I turned to electronic composition, as each required such intense focus. I still delight in both, and I cannot imagine dropping either.

KW: I performed your "Tape Music" [tape on a dispenser with teeth, a cardboard box, a blunt instrument such as a pencil, and fixed media] with the UVA New Music Ensemble. I perceived a real levity and exuberance in this piece. What is the role of emotional content in your work?

JS: I see it as fundamental, as every utterance that we make has an emotional valence. Whether we think about it or not, when music is experienced, it conveys emotional content. It's not that I sit around and think, "OK, what emotional content do I want to convey?" but it's all bound up together. Actually, there is a caveat to that. When I am setting a text, the choices I make are governed by the textual flow of sound and by the meaning. I'm interested in finding ways for the music to interact with the text.

KW: You have written a great deal of vocal music. Why do you find this genre to be especially interesting?

JS: Language has so much richness and voices have a raw power and intimacy. I find that when a text resonates with me, rhythmic ideas and sonic qualities jump into my mind. Before I turned to music, I wrote poetry, so it's something I've always been rather sensitive to. I find how we connect meaning with utterance endlessly fascinating.

I've worked with all kinds of texts. And often one project leads to another. For example, The Illinois Wesleyan Collegiate Choir, conducted by J. Scott Ferguson, performed *Hark My Love*, a setting of verses from the *Song of Songs* during a residency I did at IWU and immediately commissioned *I Love*, a setting of a verse from Gertrude Stein's extended poem *Before the Flowers of Friendship Faded Friendship Faded*. It has humor and lightness and a variety of linguistic twists. The first line goes, "I love my love with a v." The choir premiered and toured it in March 2019.

Just prior to that I was commissioned by opera singer Amy Johnson to compose a monodrama for soprano and piano. I set a long poem by Amy Lowell called *Patterns*, which is about the patterns that constrict us on so many different levels. The narrative is told from a woman's point of view, and starts with her walking in the garden musing on the constrictions of her dress and her class. She longs for her fiancé who is off fighting in the war in Flanders. Over the course of the poem there are many intimations of his death, and the poem closes with him dying "...In a pattern called war./ Christ! What are patterns for?" It goes from the personal to the societal, suggesting the many ways our lives are patterned by social constraints. The poem itself has wonderful internal rhymes and compelling images.

KW: When I was a graduate student at UVA, one of the many things I came to admire is your balance between what I'll call the musical and the practical, or between one's inner life and imagination as a composer on the one hand, and how these come to fruition in the real world of instruments, venues, and ears on the other hand. How do you think about the real, the aesthetic, the private, the shared, and so on?

JS: One of the aspects that I valued, not only about my work at UVA, but also within the larger community, is the sharing of my music in performance and the feedback that results. I also love collaborative interaction with performers, especially

those who like to experiment. For example, I find a great deal of joy in working with stellar percussionist I-Jen Fang. The hands-on encounters with the huge range of percussion instruments is terrific! The collaboration I've had with many performers has been crucial. I think of flutist Patricia Spencer, saxophonist Susan Fancher, cellist Madeleine Shapiro, clarinetist F. Gerard Errante, and many others.

Another example occurred last year, when the San Jose Chamber Orchestra and its intrepid conductor, Barbara Day Turner, commissioned *Ice Becomes Water*, scored for string orchestra and electronics fashioned from field recordings shared by glaciologist Oscar Glowacki. My colleagues at UVA, David Sariti (violin), Ayn Balija (viola), Adam Carter (cello), and Peter Spaar (bass), responded to my request for exploratory sessions very enthusiastically. It was great fun to try out different techniques, inventing new ones as we went along. That kind of interaction always feeds my imagination.

KW: You've collaborated with a wide variety of people, including coal miners, scientists, children; what are your thoughts on these collaborations? What are some memorable moments?

JS: Where to start? My large-scale pieces are quite varied! *COAL*, an evening-length folk oratorio, was scored for an Appalachian ensemble consisting of two singers, guitar, banjo, fiddle, hammered dulcimer, keyboard synthesizer, and elec-

Shatin Music Month

The University of Virginia honored Judith Shatin with a two-day celebration starting with a symposium on April 5, 2019. Three speakers presented papers: Steve Kempa, "Sounding the Word; Exploring Religious Symbolism in the Music of Judith Shatin"; Juraj Kojcs: "Streams and Voices in the Electroacoustic Music of Judith Shatin"; and Denise Von Glahn: "Judith Shatin Composes Environmental Awareness." That evening the University Singers, under the baton of Ryan Mullaney, performed *Adonai Ro'i*, Shatin's setting of *Psalm 23* in the original Hebrew. The concert on April 6 featured acoustic, electroacoustic, and digital music that Shatin created during her tenure at the University.

The celebration continued with three more concerts in April. On the 18th, the New Music Ensemble presented her digital music, premiering *Zipper Music*, scored for two amplified zipper players and interactive electronics, performed with 2 MIDI controllers. The piece is part of her *Quotidian Music* series. On April 27 and 28, The Charlottesville Symphony, conducted by Benjamin Rous, performed Shatin's *Piping the Earth*. The work was inspired by a metaphor in the ancient Chinese text, the *Zhuangzi*. It refers to the changing sounds of the wind as it sweeps through earth's caverns. Like the wind, the music ranges from the murmuring of the opening to tumultuous sweeps, from eddying swirls to a powerful maelstrom. The piece was commissioned by the National Endowment for the Arts and The Women's Philharmonic. It has been recorded by the Moravian Philharmonic on the Capstone label.

tronics, which I fashioned from recordings I made in a working coal mine. *COAL* was part of a two-year project that was sponsored by the Lila Wallace-Reader's Digest Arts Partners Program. Pianist and dynamo Mary Kathleen Ernst, at Shepherd University in Shepherdstown, West Virginia, conceived of and spearheaded the project. I did four week-long residencies and worked with numerous community groups. I also made numerous research trips to West Virginia and southwest Virginia, and met people who worked in coal mines, people who owned coal mines, and an assortment of community activists and historians. It was a very moving experience. After descending into Eagles Nest Coal Mine in Twilight, West Virginia for a day, I came out totally covered in coal dust, and it took me several days to get it out of my system. I drew on these experiences in creating my own libretto. We gave the profits from the premiere to the Black Lung Association, and hoped that at least some people had been given more awareness of the issues. I remain distressed, though, by how many people still suffer from lax conditions in mines.

As to other projects—you mentioned children. I first heard the San Francisco Girls' Chorus when I was spending a year as a guest composer at Stanford. I composed *Beetles, Monsters and Roses* for them. It was their first piece with electronics, and they sang beautifully under the direction of Sharon Paul. And one of the most delightful compliments I have received came right after the premiere. One movement, "Click Beetle," is a setting of a poem about a beetle by Mary Ann Hoberman. After the concert, one of the girls came up to me and said, "I'm not afraid of beetles anymore."

KW: *The past decade has seen major performances of several large works, including "The Passion of St. Cecilia," "Singing the Blue Ridge," "Being in Time," and others. What have been some of the unique interests and challenges of these large-scale projects?*

JS: The earliest of these is *The Passion of St. Cecilia* (1981), a three-movement concerto for piano and orchestra, which I composed for pianist Gayle Martin, who recorded it with the Moravian Philharmon-

ic for my orchestral portrait CD *Piping the Earth*. I created most of the work while in residence at La Cité des Arts in Paris, an inspiring place to work. There were a number of elements that drew me to Cecilia. One is the contrast of her legend as the patron saint of music and the arts with the facts as they are known. The association appears to be based on a mistranslation in the 15th century. I love the mystery as well as much of the art that has been created in response to this legend. The original story of her martyrdom is intense, and I decided to create a musical response to the martyrdom of a woman. Gayle later commissioned the solo adaptation, *Fantasy on St. Cecilia*.

Fantasy on St. Cecilia fuses the duality of piano and orchestra within the coloristic world of the piano. (See Example 2.) The first movement suggests the attack on her religious belief. The second is a meditation on her faith, while the third portrays her final struggle. The work opens with loud, ominous crashes, and continues in dramatic fashion. Gayle, who has long been my pianistic muse, recorded this piece on her CD *To Keep the Dark Away* (Ravello RR #7937), with the title of the CD named for the other piece of mine included on the disc.

Singing the Blue Ridge (2002), for mezzo, baritone, orchestra, and electronics, is fashioned from calls of wild animals that are indigenous to this area. It was commissioned by Wintergreen Performing Arts as part of a major project called Preserving the Rural Soundscape. I worked with the American poet Barbara Goldberg, who created poetry whose arc moves from the time before humanity, to a snapshot of the destruction we create, to the cycle of life of all animals. Then, the last movement, "Miracle of Stars," sings of a hope for better stewardship in the future. I again engaged with the local community, this time in Nelson County, VA. I led sound walks, arranged for a number of community members to record environmental sounds that were important to them, and led discussions on the role of sound in the environment, including the sonic environment that animals provide as well as the one we create ourselves.

Being in Time (2015) was yet another engrossing project. Supported by a Faculty Research Grant in the Arts at UVA, I first scored the piece for wind ensemble, interactive video, and conductor-controlled electronics developed from recordings that I made of students in the ensemble. I col-

Ex. 2. Judith Shatin, *Fantasy on St. Cecilia*

laborated with graduate student composers Paul Turowski and Joe Adkins on the video and interactive elements. While we completed the project according to my original idea, the technology was complicated and, in some ways, unreliable. So, after the premiere, I created another version for wind ensemble and electronic playback that was performed most recently by the UT-Austin Wind Ensemble, conducted by Jerry Junkin. Occasionally, I have to rein in some of my visions for technology that is not quite ready for prime time.

I want to mention one other point that I believe very strongly: the compositional process is about the imagination. I don't care whether you're using sticks and stones or the newest technologies, or common household items, as in my recent *Zipper Music* (2019, part of my *Quotidian Music* series). It's really a question of what your imagination is capable of, what kind of structures you can imagine and create in sound. I don't think that one should feel a "have to" about using any particular technology. But I also feel strongly that everyone who creates music or does sound design should at least have some experience creating with both acoustic and digital media, because they're both so rich and enable different kinds of imagination.

KW: *Is there anything you'd like to comment on regarding teaching?*

JS: At UVA and elsewhere, my teaching has been another part of the collaborative process. I have found the exchange of ideas and repertoire to be a meaningful kind of collaboration, both with graduate students and undergraduates. For instance, when I developed a course in songwriting, I decided to start each class with a student performing a favorite song. It was a terrific way not only to foster exchange between the performer and the class, but also a way to expand our repertoire. It was a fascinating experience, with multiple surprises.

Another example concerns the development of a course in choral composition. I had taught a number of acoustic instrument classes and computer music classes, and eventually I said to myself, "Hm. I love choral writing. Why isn't there a Choral Composition class?" I started looking around, and I found some classes in choral arranging, but I didn't find any in choral composition. So, I decided to create one. That circles back to your question about texted music, and how strange I still find it that there is so

little time devoted to creating texted music in most composition courses. I think that it has to do with the outdated idea that "absolute music" is better than texted music. That is a long-standing canard. I deeply, deeply disagree with that notion, so I was very excited to start a Choral Composition course.

I would like to see texted music on the same playing field as instrumental music. It seems strange to me to make that dichotomy. I think of all music—because it is engaged with utterance—as having emotional and narrative qualities. We may not think linguistically, semantically as we're experiencing music, but when we want to think about and communicate about it, we need words.

KW: *You have been a staunch advocate for women in new music for decades. What are some of your proudest achievements, and what is the next step for improving our approach to gender equality?*

JS: When I started composing seriously in 1971, I didn't see women composers around—I didn't know any, I didn't know of any. While at Juilliard I met Victoria Bond and was excited to hear some of her music, as well as music by Joan Tower and a few others; then at Princeton I was happy to meet Hilary Tann, Kristi Allik, and Stefania de Kenessey. Afterwards, when I joined BMI, Gilbert Roy, Head of Classical Music, suggested that I contact Tommie Carl, who had founded American Women Composers. I became very involved in that organization, serving as Secretary and later as President (1989 to 1993). One of the great things about it was finding a multitude of fascinating women composers and meeting so many of them. These included Ruth Schonthal, Alexandra Pierce, Sally Reid, Janet Peachy,

Elizabeth Hinkle-Turner, to name just a few who were active in AWC. I won't go into more detail here, as J. Michele Edwards focused on this history in a previous interview. I'll just say how pleased I am that the IAWM continues to flourish in so many ways.

No doubt being a composer of concert music in the U.S. (and beyond) is challenging, whatever one's gender. However, it's clear that there's much more to achieve in terms of programming contemporary music in general and music by women in particular. While there have been major strides, especially recently, the problem is by no means solved. We can all help bring change. I made sure to include music by a variety of women composers such as Linda Dusman, Elianie Lillios, Maggie Payne, Lois Vierk, Amy Williams, Frances White, and many others in my courses. This is crucial, and all of us can participate through our teaching, performance, research, and, of course, listening!

Other current and upcoming events:

May 19, *Dust and Shadow* (solo organ), Gail Archer, Golden Anniversary Organ Recital at St. Bede's Episcopal Church; Menlo Park, CA

August 3, *Ruah* (flute concerto) by the Aspen Contemporary Ensemble

August 4-11, Composer in Residence, Bennington Chamber Music Conference. For additional information, please visit www.judithshatin.com

Kristina Warren composes music for and with chamber ensembles, builds and performs with unique electronic instruments, improvises with laptop and voice, and teaches electronic music and multimedia as Visiting Assistant Professor at Brown University. (www.kmwarren.org)

The IAWM Journal 25 Years Ago

As the Journal celebrates its 25th anniversary, we look back to Volume 1, No. 1, and, surprisingly, the lead article was by this year's honored composer, Judith Shatin! Her article, "Histories of the AWC, ICWM and ILWC," describes the three women in music organizations (American Women Composers, International Congress on Women in Music, and International League of Women Composers) that merged to form the IAWM.

In her introductory remarks, Journal editor Sylvia Glickman wrote: "We want you to write about your accomplishments, your interests, your research, your concern, and your ideas on how to make the twenty-first century the Century of Women in Music." Her comment is still appropriate today. The issue also included a welcome message from President Stefania de Kenessey, a memorial tribute to Elizabeth Maconchy, technology tips from Sally Reid, and a discussion of Virgil Thomson's music reviews in the *New York Herald Tribune*. The author described his reviews as "models of good criticism." The volume also included book and CD reviews, reports on conferences and festivals, announcements, awards, and members' news. The Journal was published three times a year and averaged about 40 pages per issue.

Oasis, the Opera and Educational Project: An Interview with Composer Tsippi Fleischer

HAGAI YODAN

Hagai Yodan: *Your children's opera, "Oasis," has expanded recently from being exclusively a musical work to also serving as the basis for a new educational-musical project. Before we discuss the new project, tell us about the opera.*



Tsippi Fleischer

Tsippi Fleischer: The story focuses on the world of the children of Sinai—Israelites and Bedouins—at the time of the Exodus from Egypt. This magical tale, conceived by author and playwright Yael Medini, served as the basis for his libretto of the opera. For the premiere, the libretto was in German; later it was translated into English and Hebrew. Here is a summary of the plot:

The Israelites wander in the desert on their way from Egypt to the land of Canaan, but their water has run out. Noa and Elon, a mischievous brother and sister, have revived a little bird, and in the distance, they see a green patch, a sign of life. They embark in secret from their tent to look for water, and on their journey, they faint from thirst. Two Bedouin children, Ali and Laila, find them, give them water, and guide them to the oasis. They are so happy that they join together to sing and dance the Arab debka and Hebrew hora. When the four children return to the tent of the Israelites with containers filled with water, Noa and Elon's parents say they would like to adopt Ali and Laila, who decline; they would rather stay in the desert. In the finale, sadness and joy are intertwined; the children will live in peace in their own places and within their own traditions. The little bird returns to the stage and soars as a symbol of life and peace.

HY: *Why and how did you choose to write an opera especially for children?*

TF: The commission for a children's opera came from Germany. The initial idea was from stage director Sebastian Stiebert, who decided to combine the well-known

opera *Brundibar* by Hans Krása and *Oasis* for a full evening show. In *Brundibar*, which was performed in the concentration camp in Terezin during World War II, the story line is about children who collect money to buy milk, which is not available in their camp, and they give it to their parents. Stiebert wanted the theme of the project to be about children helping their parents in the Mediterranean region. He contacted me through my German publisher Furore in Kassel. He knew my work and musical style, and he wanted me to participate in the project. I was already familiar with Yael Medini's story in which children are the heroes and also serve as a Greek chorus.

I should add that writing music for children was especially enjoyable for me, no less than composing for professionals. Of course, I had to take into account the vocal abilities and the special vocal range of the children.

HY: *What kind of vocal skills were you looking for when working with children?*

TF: This is one of the most interesting and heartwarming aspects because the level of children's singing within the Israeli education system is high! Even surprising in its quality. The conductors and répétiteurs will never have trouble finding the right vocal color for each part, and the wide variety of young voices will enable them to detect and nurture the "rough" potential.

HY: *The opera was first performed in German in Karlsruhe, Germany, then in English in Bratislava, Slovakia, and last year in Hebrew in Tel Aviv, Israel. Why was this last performance so special?*

TF: This performance was particularly outstanding, both musically and

visually. Since I live in Israel, I could follow the preparations closely. All the elements of the production, without exception, were excellent examples of how to prepare an opera for performance, which is a complex process requiring the cooperation of many parties. We had a choir, "Nona," with wonderful soloists, and conductors Nathalie Goldberg and Zvika Vogel selected a superb instrumental ensemble. The entire approach to staging—costumes, scenery, lighting, direction—received the most professional care.

The children had the ability to completely identify with the characters they were portraying; their energy was not yet clouded by life's troubles. In rehearsals, the children were always willing to go through a scene again, never complaining or saying it was "boring," "let's quit," or "why aren't we being paid?"

HY: *I attended the performance of "Oasis" in Israel last year, and it left a mark in my mind. What kind of feedback did you receive from the audience?*

TF: The enthusiastic feedback has been constant from audiences both in Israel and abroad: "We want to see it again! To experience once more the magical dream of this desert drama. Where and when next?" they asked. (The video



Scene from *Oasis*

is available free of charge on YouTube and for purchase on Amazon and elsewhere.) I was informed that the previous performances in Karlsruhe and Bratislava were impressive artistically and that the young participants enjoyed both the musical and the educational experiences. The performances also had a great effect on those attending.

HY: *How did the idea of the educational project come about?*

TF: The idea came about quickly. The simplicity of the musical language (in comparison to many of my other pieces), the singing of the children performers, the emotional message of the encounter between the gentle Hebrew children of Israel and the Sinai Bedouin nomads in the heart of the arid desert (which so naturally conveyed human comradeship), the short length of the opera, which is constructed in a simple and clear manner—all of these aspects led to possible use within the Israeli education system. Each age group could gain wonderful enrichment, suitable for its educational level. In place of a full stage production, teachers could experiment with their pupils in performing parts of the opera. Fortunately, we had documentation to assist them: a video, sheet music, and the text. It was therefore possible to gather the specific materials that were needed for the four educational kits—each for a different age group.

HY: *Are you involved in the preparation at the schools themselves, serving as a mentor to the teachers and students?*

TF: At this stage, I am taking an active part in the field. These are initial trials, and I am witnessing their success up close. The collaboration has worked very well, and the excitement of the children has been great. They are thrilled by experiencing something new. Their engagement with the dramatic tale provides a stepping stone for a fresh and fertile learning process.

I don't have to be overly involved, as the online kits contain a multitude of relevant materials. I am interested, most of all, in seeing the dream come true: this year, kindergarten children have already explored producing "new" sounds of the desert winds and parts of the dance from the opera, while improvising various rhythmic elements. Young pupils in

the northern part of Israel, particularly in the city of Karmiel, will perform scenes from the opera at the Choir Festival (a yearly musical gathering of Israel's choirs), which takes place around Passover this year. Hundreds of children will participate in the Exodus from Egypt as one big happening, based on the plot of my opera. The excitement is growing, and these are but a few examples.

It is interesting that the opera has removed, for a moment, the political veil that spreads relentlessly from the region in which I live and onto the wide world. The Israeli kindergarten children were so happy to learn a few Arabic words from the "Oasis Song," sung to the rhythm of the debka and hora dances. In another instance, it turns out that in the voice class at the Karmiel conservatory, two of the best students are Arab girls, and they will sing the first two arias of the children from the Israelite tent who steal out of the camp to search for water. There is no political agenda here whatsoever! It's simply a natural reflection of children who go to school in this region in mixed classes of both peoples.

HY: *What is the next step?*

TF: The video documentation of the performances will soon be available for viewing at home. When we add that to the educational project, which also takes advantage of the internet for its distribution, I think we can be content.

HY: *What would you most like for the young participants to carry with them from the experience beyond the music?*

Double Album Available

Capriccios & Intermezzos

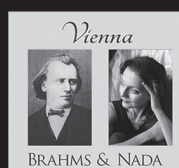


NADA & BRAHMS



...exceptional playing and artistry...

Jerry Dubins
FanFare Magazine



...there's no doubting Nada's resonance with Brahms' writing...

Colin Clarke
International Piano



...an artist with a real affinity for the composer's style.

Gary Lemco
Audiophile Audition

Nada's albums available at:
<https://store.cdbaby.com/Artist/Nada4> & Amazon.com
www.pianistnada.com

TF: We adults know that childhood is like a fleeting dream, and, unfortunately, the world we live in can be cruel and alienating. I hope that the happy memories the children had when performing *Oasis* will remain with them the rest of their lives and that everyone who participates will remember that there is a human connection between peoples that triumphs over all possible breaches and disagreements between them.

Hagai Yodan is a pianist, singer, composer, vocal coach, music producer and recording artist of both classical and contemporary music as well as a photographer and writer. He is an avid performer of new Israeli music and has performed premieres of pieces by dozens of Israeli composers. His collaboration with Tsippi Fleischer has produced a recording of her only piece for piano solo, "In Chromatic Mood," and a new piece for voice and piano, as part of his current project, featuring 60-second pieces. (www.hagaiyodan.com)

An Interview with Claudia Montero: Winner of Four Latin Grammys

RUTH PRIETO

Ruth Prieto: In 2014, you won a Latin Grammy for your *Concerto for Violin and String Orchestra*. What did this Latin Grammy mean for you?

Claudia Montero: I think the surprise was so great that it took me a while to realize it! My name began to appear in the media, and people began to be more interested in my work.

RP: Then, in 2016, you won another Latin Grammy, the second prize for your “*Cuarteto para Buenos Aires*.” How did this award affect you?

CM: I felt a reaffirmation of my path; I thought: “I am doing it correctly.” I did not expect to win again after only two years.

RP: And again, in November 2018, two more Latin Grammys: Best Classical Album for “*Mágica y Misteriosa*,” which includes your *Concerto for Harp* and your *Concerto for Guitar*, and Best Classical Contemporary Composition for your *Concerto for Guitar*, “*Luces y Sombras*.” Was it a surprise? Or did you expect the awards?

CM: Honestly, no. Previously, composers who had two works nominated did not win in either category, so I knew that winning would be very difficult. When I had the two statuettes in my hand, I was shaking because I had dreamed of that moment, but I never imagined that it would happen to me.

RP: And after winning four Grammys, what else do you anticipate doing?

CM: To work and keep working, because this type of visibility makes you try to do your very best and accept challenges. What will come will come, and I will continue writing as long as I feel I have ideas and things to say.



Claudia Montero accepting two awards at the Latin Grammy Ceremony in Las Vegas, November 15, 2018

RP: In addition to the prizes, you have received important commissions, and your music is being performed all over the world. In fact, in 2018, your compositions were performed more than 60 times worldwide.

CM: I believe that is the greatest recognition a composer can have: that her music is disseminated and interpreted, but above all enjoyed—that it has a magical connection with the public.

RP: What are your musical roots—real or imaginary?

CM: My musical roots are my life story. I was born in Buenos Aires, and I studied there, so the physical, musical, and emotional elements that come from the tango are in my DNA. Each of my compositions has an imaginary root that arises only for that work, like a child. But there is something that permeates all my music and relates to the tango.

RP: What is your principal aim when you are composing?

CM: I think there are several. But the one that preoccupies me the most is the clarity of the ideas and therefore the structure of the work and its form. In general, my aim is to produce something understandable and balanced.

RP: What project would you like to work on that you have not yet addressed?

CM: I would like to work with voices and words in a large format such as an opera and also to write for the cinema. I think they would both be very enriching experiences.

RP: Where are you going from here? What are your next projects?

CM: I go where life takes me. I am open to proposals, and I like change. My current project is a symphonic work, *Ave Fenix — The Phoenix Bird*, for the Philharmonic of Buenos Aires. It will be premiered at the Teatro Colón in June 2019, and then a symphonic choral work for 2020. I am also thinking about my next album, which will be my eighth.

WOMEN MAKING HISTORY

Henriette Renié: Queen of the Harp

CLARISSA CASHMORE

During an era when audiences regularly booed concerti, no one booed Renié's. In 1901, Henriette Renié (1875-1956) burst onto the Parisian music scene, debuting her *Concerto in C minor* at the Concerts Lamoureux, one of the “Great Concerts” of Paris in which Debussy, Ravel, and Fauré all premiered works.¹ This was the first time the harp had ever been heard as a solo instrument on a major concert stage in France, and harps were still viewed by many as salon instruments. “At the age of twenty-five...René officially classified the

harp amongst the great instruments.”² Renié's groundbreaking concerto showed the virtuosic speed, range of colors, tones, and chromaticism of the harp. Her concerto marked “the debut of the harp as a solo instrument” in France³ as well as the “glorious coronation” of Renié's career.⁴

This was the first of her many performances with the Concerts Lamoureux orchestra under the direction of Camille Chevillard, who later asked Renié to tour with the Lamoureux orchestra. Renié's performance of her concerto launched not

only her career, but also her acceptance into the elite circle of musicians in Paris, in part, thanks to her “artistic and friendly relationship” with conductor Camille Chevillard, a well-established member of the circle.⁵ The next piece Renié debuted at the Concerts Lamoureux was at the request of Chevillard, who wrote to her nine months in advance to request her new *Élégie*.⁶ Though not as flashy or monumental as the concerto, *Élégie* received critical acclaim for the composer's versatility. Of the performance, *La Critique indépendante*

arts journal called it a “sincere and honest composition,” which happily avoided the common mistake among soloists to write pretentious and empty virtuosic music.⁷

Through performance, composition, and teaching, Renié entrenched herself as the leading harpist in Paris.⁸ Her growing reputation led composer and organist Gabriel Pierné to ask Renié to premiere his *Concertstück*.⁹ The glowing concert review read, “It was with joy that we applauded [Pierné’s] *Concertstück* for harp and orchestra, conducted by himself and played to perfection by Mlle Henriette Renié.”¹⁰ The composer was similarly delighted in his message to Renié: “I congratulate and thank you for your admirable performance of the *Concertstück*. The journalists also appreciated your dexterity in tightening a string during the performance!!”¹¹ This was the first of many collaborative efforts between Renié and Pierné, who wholeheartedly supported her later efforts with her harp sextet and sat as a judge in the Concours Renié, an international harp competition founded by Renié that was open to both men and women, unlike most competitions of that time.

Renié became so accustomed to the praise and gratitude of composers when she performed their works that she was offended when a renowned composer did not speak to her after her performance of his work. When he learned Renié was upset, he wrote this assuring letter: “I should be very sorry indeed if you could think that I do not value your admirable talent and all that it can add to my works when you do them the honor of interpreting them. Forgive my involuntary offense and believe me to be your ever grateful admirer, C. Saint-Saëns.”¹²

Renié’s fame spread throughout Western Europe; she performed a series of successful tours in Belgium, the Netherlands, Germany, Switzerland, Italy, Portugal, and England.¹³ Years later, Renié’s success in Germany was not forgotten. Mary Wurm, a former pupil of Clara Schumann’s, included Renié in her lexicon of female composers. Hermanegilde Schnell, a harpist who worked on the lexicon with Wurm, wrote to Renié that she had recently performed a set of Renié’s compositions on the radio, which “pleased the public a great deal.”¹⁴ Schnell said that in Germany “there are few women who play the harp because of general poverty”; nevertheless, she said

that she was happy to be a harpist.¹⁵ Renié served as a beacon to female harpists.

Her performances of her newly composed works, which displayed the capabilities of the double-action pedal harp, spurred several other composers to write for the harp.¹⁶ Channeling her fascination with dramatic literature, Renié composed virtuosic pieces with extramusical associations, such as *Légende*, based on a poem about a knight and a malevolent elf queen; *Danse des Lutins*, based on Sir Walter Scott’s *The Lady of the Lake*; and *Ballade fantastique*, a programmatic piece based on Edgar Allan Poe’s *A Tell-Tale Heart*.



Henriette Renié
(undated, used with
permission)

These pieces demand suppleness, the full range of notes and volume available on the harp, and speed with both hands and feet. Renié did not shy away from pedal changes and took full advantage of the chromaticism available from the double-action pedal harp.

Renié’s success as a concert artist and composer placed her in a prime position to be considered for a professorship at the elite Paris Conservatory, then known as “Conservatoire de musique et de déclamation.” Renié had studied at the Conservatory with harp professor Alphonse Hasselmans before graduating from instrumental classes at age twelve. No longer a child prodigy but a successful concert artist and composer with over twenty years of teach-

ing experience, Renié was a qualified *musician complet*. Hasselmans recognized that it was time to find a successor and insisted to both Renié and Conservatory director, Gabriel Fauré, that Renié was “the only one” who could continue his work.¹⁷

Renié accepted Hasselman’s tutelage and began preparing for the professorship by meeting with his students twice a week, but she had misgivings. Though female professors were not unprecedented in the Paris Conservatory, they were restricted to teaching female pupils in lower level classes.¹⁸ Under Napoleonic law, Renié was still a member of a legal minority, having the same status as children and the mentally incapacitated.

In addition to Renié’s concern about sex discrimination, Renié was unsure how her open Catholicism would impact her chances of being hired. After decades of effort to diminish the power of the Catholic Church, particularly in education, the government was not interested in hiring openly Catholic educators. Gabriel Fauré had become the director of the Paris Conservatory in 1905, the year France passed the law separating church and state. During his time as conservatory director, Fauré initiated a series of reforms that led to the resignations of certain “reactionary” (openly Catholic) professors. Fauré was so vigorous in carrying out these reforms that his adversaries nicknamed him “Robespierre.”¹⁹

Alphonse Hasselmans passed away May 19, 1912. The time had come to choose a successor. Renié informed the members of the Paris Conservatory’s Superior Council of her candidacy and waited apprehensively. The council included not only personnel from the conservatory, but also members from government ministries. During this time, the Paris Conservatory was run entirely by the government.²⁰ From the following letter to Theodore Dubois, Renié’s retired composition professor and one of her most outspoken supporters, it appears that council members from the Conservatory favored Renié, but those from the government favored Marcel Tournier, another former pupil of Hasselmans. “[Renié] will have my vote, and I hope that she will have many others; but I am advised that in the ministerial group of the Council, sympathies run towards Tournier, and that he has the best chance of being selected.”²¹ Politics cast

the deciding vote. In a shocking decision that defied Hasselmans' wishes, Marcel Tournier was chosen for the job, with Renié "placed as second choice on the list."²² Tournier, while a respected composer for the harp, was a nervous performer and rarely played publicly. Tournier had neither the reputation nor the résumé of Renié, but as a man without open ties to Catholicism, he was the more attractive choice to the government-led council.

Théodore Dubois was furious. He stormed into the Ministry of Interior and demanded to see Renié's dossier, which read "very orthodox and reactionary."²³ His letter to Henriette shows his anger. "It was a blatant injustice!...Oh! Sectarianism in its fullness! What idiocy!"²⁴ Dubois was not alone in his sentiments. P. Cornubert (likely a musician) wrote to Renié, "I was shocked to learn of the decision of the Superior Council....To succeed Hasselmans, you were designated as second choice. You, the Queen of the harp!"²⁵ Hasselmans' careful preparation and express wishes that Renié continue his work had not been enough to secure Renié's appointment. Renié's rejection from the Conservatory would not be the only time her orthodox faith inhibited her professional achievements. In 1922, Renié was denied the Légion d'honneur (Legion of Honor) because of her "reactionary" status. Ironically, the Légion d'honneur is a military and civil order of merit granted without regard to birth or religion.²⁶

The years following Renié's conservatory rejection were almost certainly the most difficult period of her life, both professionally and emotionally, as she cared for her ailing mother and eked out a living during the turbulence of World War I and its aftermath. In a letter of condolence for the loss of Renié's mother in 1923, and a response to Renié's request to be on the Concours Renié jury, composer Jean Roger-Ducasse commended Renié for continuing her preparations for the harp competition. "You have done well to take up your work and continue to trudge on! We don't have the right to stop, and your courage isn't the least bit surprising to me."²⁷ The most telling indication of Renié's grief is the gap in her spiritual diary. The entries, which normally date a day or two apart, stop for three months following Madame Renié's death.

Renié was a very private person and biographies of her aptly detail her trials and triumphs but do not capture her sense of

vulnerability as she faced loss, discrimination, and poor health in her later years. Her spiritual diaries offer a more intimate view of Renié's struggles, including her loneliness. Her choices may seem paradoxical to some; a conservative Catholic, Renié never went anywhere without a chaperone, yet she was radical for her decision to choose a career over marriage. In an era when such a decision was generally frowned upon, Renié felt the need to justify her choice by consecrating herself to God and the harp—similar to a clerical vow. She went on spiritual retreats, attended mass daily, and frequently organized charity concerts.

To Renié, furthering the harp and furthering God's purposes were inextricably linked. She said: "The thought of [Christ's] exile helps me to bear my own, and the lack of understanding which I may have to suffer for my life of art, too!"²⁸ She experienced prejudice from those of her faith who saw her career as unacceptable for a Catholic woman, a "lack of understanding" that deeply hurt devout Renié. Branded as a reactionary by the government for her religious orthodoxy, yet judged as not religious enough by fellow Catholics for her pursuit of a career, Renié sought meaning through her faith and continued to devote herself to lifting the status of the harp. Among her colleagues, Renié was well-respected, earning praise from and collaboration with Maurice Ravel, Camille Saint-Saëns, Henri Büsser, Claude Debussy, and other famed contemporaries. She had many avid supporters and was an integral part of the musical societies of her day.

Renié's determination to bring out the best qualities of the harp through innovative techniques inspired publisher Alphonse Leduc to commission her to write a harp method book, which is still widely used today and is the most extensive method book written for harp. The book, which took three years to complete, used ideas not only from other French methods, but also from many countries through her students, whose mistakes motivated Renié to come up with a new principle.²⁹ The entire basis of Renié's method "lies in one fundamental principle: suppleness," which is achieved by working with, rather than against, the body for speed and tone quality.³⁰ The first volume, *Téchnique*, is comprised of twelve fundamental lessons in technique with explanations and exercises. The second volume, *Syntaxe*, is for the artist and sums up

the new principles which are characteristic of Renié's school. "Some of them will seem a little revolutionary, I fear! But all have been confirmed by experience."³¹

Renié notes that pupils "are not manufactured creatures," and she requests that teachers adapt their instruction to the pupil, for "all hands are not alike, nor the deviations between the fingers, nor the articulation, the arms, nor the rest of the body."³² Renié believed that the most important foundation for a student is that they like the harp and "believe in its beauty and in its sonorous expressive power."³³ Tone quality was paramount to Renié:

One often reproaches the harp for its dryness, its buzzing, its inability to take account of the sonorous values, etc...it is not the fault of the harp, but, too often, alas, the fault of those who play it. Rightly, more than the science, it is the inner sentiment which will pass through in the pressure of the finger, in the movement of the hand or wrist, which makes it possible to achieve the effect which one desires.³⁴

The French Method does not encourage expressive gestures. To move to new positions with speed and precision, Renié describes a position of lowered elbows and flexible wrists in a neutral position, with the right arm lightly touching the soundboard. This differs from the most commonly used method in the United States, the Salzedo method, which has many rules about the use of expressive gestures. It recommends high elbows parallel to the floor, wrists curved inwards, and arms off the soundboard.³⁵

Although Carlos Salzedo, a former pupil of Renié's and creator of the Salzedo method, disagreed with aspects of her method, he received his copy of the book with great enthusiasm, writing a lengthy letter to Renié of both praise and points of discussion, which he termed "creative baggage."³⁶ He wrote: "I spent a large part of the Christmas holidays studying your beautiful method book. It is a colossal work, deeply captivating."³⁷ Salzedo's artistic differences never changed his respect for Renié, and he, along with Renié's well-established former pupils such as Marcel Grandjany (harp professor at Juilliard) and Mildred Dilling (a founder of the American Harp Society), sent a new generation

of harpists to study with her. Renié's pedagogical influence is still felt through her students, many of whom went on to fill prestigious university and conservatory positions.

In 1954, Renié accepted a belated nomination to the Légion d'honneur, initially denied to her in 1922. Renié's Légion d'honneur dossier gives a glowing summary of her professional accomplishments. Henriette Renié has "mold[ed] students and artists of all nations. From all over the world, harpists return again and again to seek her, afterwards promulgating her name and notoriety in their own country. Great artists admit with pride that they owe her their career."³⁸ Renié is honored as the "Creator of the French school of harp," which "has spread throughout the world," and her students performed with all the great orchestras.³⁹ Her method was further disseminated abroad by her method book, which is of "remarkable artistic and pedagogical value."⁴⁰

Renié is further praised for her twelve volumes of transcriptions for harp and her harp sextet arrangements, which "enrich the repertoire of the harp"⁴¹ and innovatively expand the harp's place on a concert stage. Renié was the first harpist to transcribe works written for other instruments into harp solo pieces. Because of the relative newness of the concert harp, most composers in previous eras had not written anything for the instrument. Of her transcriptions, Renié wrote, "I had the honor of being the first one to open the domain of old, classical, romantic and modern music to the harp....By doing this, I do not believe that I have betrayed either my instrument or the music."⁴² Her transcriptions were met with some criticism from harpists such as Marcel Tournier who believed that the harpist should only play pieces originally written for the instrument.

With her harp sextet, Renié sought to achieve a more orchestral sound and in doing so popularized harp ensembles. After hearing Renié's arrangement of Pierné's *Marche des petits soldats de plomb*, Pierné wrote, "I have never heard a transcription done better, a rendition more rhythmic, ardent and youthful, and I place at your feet (and your pupils') the respectful homage of a satisfied author."⁴³ Renié arranged works by Mozart, Debussy, Saint-Saëns, Handel, Grieg, and other well-known composers for two to six harps, sometimes including

other stringed instruments. Renié innovatively explored the tone colors of the harp and vastly added to the limited harp ensemble repertoire.

The Legion d'honneur file notes Renié's service at the Paris Conservatory, where she served from 1920 onwards as a regular jury member. In 1945, she accepted Conservatory director Claude Delvincourt's ironic request to become a voting member of the Superior Council of the Paris Conservatory. Delvincourt initially offered Renié the post of harp professor upon Tournier's retirement, an unappealing prospect to the septuagenarian. As a voting member of the Superior Council,

Renié was part of the body that hired the first female harp professor at the Paris Conservatory, Lily Laskine, who replaced Marcel Tournier.

After Renié's rejection from the Conservatory in 1912, Dubois predicted, "After all, will you not be greater where you are than where you ought to have been?" The number of students who can trace their pedagogical lineage to Renié is a testament to Dubois' statement. Indeed, Renié's summary of accomplishments concludes with this statement: "World renowned harpist considered by many as the premier harpist in the world, the promotion to the rank of *chevalier* [knight] of



Deborah J. Anderson

Composer

Lyrical, engaging, refreshing and accesible music
for almost every instrument of the orchestra

jwpepper.com/myscore/Deborah-J-Anderson

www.deborahjanderson.com

 music@deborahandersonmusic

the Légion d'honneur of Henriette Renié would be welcome by all those who are interested in music in France and abroad."⁴⁴ Henriette Renié's legacy continues to ripple outwards, influencing each new generation of harpists.

NOTES

¹ "Concerts Lamoureux," *Oxford Reference*, October 7, 2017. <http://www.oxfordreference.com/view/10.1093/oi/authority.20110810104642751>.

² Ministère de l'Éducation nationale, République française, Renseignements: produits à l'appui d'une proposition de Chevalier dans la Légion d'honneur, 1954, digital dossier obtained by the author, October 30, 2017, courtesy of the Musée de la Légion d'honneur et des ordres de chevalerie, Paris.

³ Journal de Vichy 68, August 22, 1913, Henriette Renié, Box 13, Folder 1.

⁴ Ministère de l'Éducation nationale, Renseignements, Musée de la Légion d'honneur.

⁵ Haefner, *One Stone to the Building*, 141, Henriette Renié, "Second Interview."

⁶ Camille Chevillard to Henriette Renié, ALS, March 19, 1906, Henriette Renié, Box 43, Folder 1B.

⁷ Jacques Pares, rédacteur, *La Critique indépendante: théâtres, concerts, arts, littérature: organe de la défense des intérêts et des droits du public*. 1906-12-20, <https://gallica.bnf.fr/ark:/12148/bpt6k6357601z>.

⁸ "Henriette Renié, the remarkable harpist and no less remarkable teacher...is equally applauded as a composer." Henri Heugel, directeur, *Le Ménestrel: musique et théâtres*, Gallica (Paris: March 14, 1914), 88, <http://gallica.bnf.fr/ark:/12148/bpt6k5794838m>

⁹ Henriette Renié and Françoise des Varennes (1919-2004). Papers, International Harp Archives, Music Special Collections, Brigham Young University, Provo, Utah, Gabriel Pierné to Henriette Renié, ALS, 1908, Box 43, Folder 1D.

¹⁰ M. Pierre Du Wast, directeur artistique, *Paris musical et dramatique: organe des nouvelles artistiques et de l'enseignement*, Gallica (Paris: January 1908), <http://gallica.bnf.fr/ark:/12148/bpt6k5402463g>

¹¹ Gabriel Renié to Henriette Renié, ALS, 1908, Henriette Renié, Box 43, Folder 1D.

¹² Camille Saint-Saëns to Henriette Renié, ALS, June 13, 1909, Henriette Renié, Box 43 Folder 1D.

¹³ Ministère de l'Éducation nationale, Renseignements, Musée de la Légion d'honneur.

¹⁴ Hermanegilde Schnell to Henriette Renié, ALS, April 14, 1932, Henriette Renié, Box 1B, Folder 26.

¹⁵ Ibid.

¹⁶ Jaymee Haefner, *Virtuoso Composer and Teacher: Henriette Renié's compositions and transcriptions for harp in perspective*, ProQuest Dissertations Publishing, Indiana University, 2007.

¹⁷ Des Varennes, *Henriette Renié Living Harp*, 79.

¹⁸ Ibid.

¹⁹ Jean-Michel Nectoux, 2001, "Fauré, Gabriel," Grove Music Online, Dec. 27, 2018, <http://www.oxfordmusiconline.com.libproxy.lib.unc.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009366>.

²⁰ Isidor Philipp, "The French National Conservatory of Music," *The Musical Quarterly*, Vol. VI, Issue 2 (April 1, 1920). <https://doi.org/10.1093/mq/VI.2.214>

²¹ Théodore Dubois to Monsieur Feuillard, June 26, 1922, Henriette Renié, Box 26, Folder B.

²² Sous-Secrétariat d'Etat des Beaux-Arts to Monsieur, July 1, 1912, TLS, Henriette Renié, Box 11, Folder 1B.

²³ Des Varennes, *Henriette Renié Living Harp*, 82.

²⁴ Théodore Dubois to Henriette Renié, ALS, July 25, 1912, Henriette Renié, Box 11, Folder 1B.

²⁵ P. Cornubert to Henriette Renié, ALS, June 24, 1912, Henriette Renié, Box 11, Folder 1B.

²⁶ Britannica Academic, s.v. "Legion of Honour," accessed Oct. 30, 2017, <https://academic.eb.com/levels/collegiate/article/Legion-of-Honour/47639>

²⁷ Jean Roger-Ducas to Henriette Renié, ALS, April 4, 1923, Box 22, Folder 1.

²⁸ Henriette Renié, *Spiritual Diary*, January 22, 1923, Henriette Renié, Box 8, Folder 1A.

²⁹ Henriette Renié, *Complete Method for Harp*, Paris: A. Leduc, English edition, 1966.

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

³³ Ibid.

³⁴ Ibid.

³⁵ Jo-Ying Huang, *Effective Harp Pedagogy: A Study of Techniques, Physical and Mental*, (Canterbury, 2011), 5, https://ir.canterbury.ac.nz/bitstream/handle/10092/6256/thesis_fulltext.pdf?sequence=2.

³⁶ Carlos Salzedo to Henriette Renié, ALS, January 13, 1947, Henriette Renié, Box 26, Folder 3.

³⁷ Ibid.

³⁸ Ministère de l'Éducation nationale, Renseignements, Musée de la Légion d'honneur.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Gabriel Pierné to Henriette Renié, ALS, November 3, 1936, Henriette Renié, Box 19, Folder 7.

⁴⁴ Ibid.

Clarissa Cashmore holds a Bachelor of Arts in Music from Brigham Young University and is pursuing a juris doctor at the University of North Carolina. She is one of many harpists who can trace their pedagogical lineage to Henriette Renié.

Elfrida Andrée: Swedish Musician and Activist for Women's Rights

PAUL ANDRÉ BEMPÉCHAT

The current revival of the music of Elfrida Andrée (1841-1929), the Swedish maverick organist, composer, conductor, harpist, pedagogue, and telegraphist(!), is worthy of attention as is her role as an activist for women's rights. She bucked the male-dominated establishment to become the first female organist to obtain a diploma in this specialty, and she did the same to obtain a position as the first female professional organist in a government-run Lutheran church (the separation of church and state did not occur in Sweden until 2000). As a composer, her music was performed

and gained critical praise during her lifetime, but relatively few studies are available about her compositions or her life. A comprehensive biography is well overdue.

Elfrida Andrée was born in the ancient Hanseatic town of Visby, on the island of Gotland in the Baltic Sea, between Finland and Sweden. Her birthplace is significant because at that time Sweden was conservative socially, and Visby was considered the center of liberal ideas; for example, various societies and publications promoted education for women. Elfrida came from a prominent family. Her father was a doc-

tor, and he also wrote newspaper articles, sometimes anonymously, calling for social struggle and advocating for greater liberalism regarding education and individual freedom. Place, time, family, and society formed the framework of Elfrida's vision of equality between the different strata of society and between genders.

Women's Rights in Sweden

It is helpful to examine the changing role of women in Sweden during Elfrida's lifetime. The period from 1845, when the equal rights of inheritance for men and

women were adopted, and until 1923, when voting rights for women was legislated, is considered the first emancipatory epoch of Sweden. Previously, women had no legal rights. One reason for the improving role of women in society was the change in demographics: the country was experiencing a sharply higher proportion of women than men along with a high percentage of unmarried women.

Changes were taking place in the world of music, also. In 1854, the Undervisningsverk (Pedagogical Institute) of the Royal Academy of Music (the Undervisningsverk is, in fact, today's Royal Academy of Music) was one of the first colleges to admit women to the singing classes. By 1865, female students were able to register in all programs, including teacher training. However, matriculation for women was subject to private financing; only in 1927 was free higher education for all established.

Music for the Public

The growth of both private and, subsequently, public musical life in Scandinavia from the late eighteenth century into the nineteenth set the stage for the flowering of Elfrida Andrée's career and that of her sister, Frederika Stenhammar (1836-1880; no relation to the composer Wilhelm Stenhammar), an acclaimed opera singer. Inspired by the foundation of the "Harmonious Society" of Copenhagen in 1808, almost every major city in Scandinavia founded musical or "harmonious" societies. Even tiny Visby, in 1815, created its own music society (Musikaliska Sällskapet), which promoted local talent performing repertoire from the mainland and continental Europe. It is difficult to assess the professional level of these musical societies. Most of the orchestral musicians were amateurs, but they were often supported at concerts by professionals.

The early and intensive promotion of young talent, coupled with regular performance opportunities, paved the way for women to have a professional music career. Each society developed its own teaching and/or concert activities. Visby's musical society was founded at the initiative of three amateur musicians who met regularly to play string quartets. By the 1840s and 1850s, when the Andrée sisters were growing up, the society reached its peak as a concert organization.

Elfrida Andrée: Her Career and Her Work for Women's Rights

Elfrida Andrée received a solid musical education in harmony, piano, and voice, and later in organ. In 1855, she continued her studies in Stockholm, and two years later she became the first woman in Sweden to pass the official examinations in organ. Composition studies followed between 1859 and 1860, when she worked at the Royal Conservatory in Stockholm with Ludvig Norman, the leading Swedish composer. Her organ teacher hired her to play the organ in one of the churches in Stockholm, but the clergy did not allow her to touch the organ because they believed a woman on the organ bench would be indecent. She obtained a position as a coach at the Royal Theater and completed an apprenticeship as a telegraphist. The fact that



Elfrida Andrée

Elfrida sought training as a telegraph operator is astonishing, since this profession, including education in general, was not available for Swedish women. Thus, it can be assumed that Elfrida acquired the knowledge of magnetism and electricity, meteorology, and Morse code on a private basis. She completed her theoretical examinations in the above-mentioned subjects as well as in the languages required for the post: English, German, and French.

Together with her father, Elfrida struggled tirelessly to change the laws that prohibited women from careers as organist and telegraphist. This marked the resumption of their fight for professional equality for women. They were able to change the law to allow women to serve as church organists, but permission for a career in telegraphy proved to be much more difficult. The head of the *Telegrafiewerk* was an influential civil servant who refused to allow women access to the Permit Office. In the end, however, he had to bow to the state power. Women were finally granted employment permission in 1865, but the requirements were so numerous that the occupation was available mainly for daughters of wealthy families; nevertheless, in the following years, the number of women increased dra-

matically. In 1875, of 384 employees, 289 were female—the telegraphy plant was soon the largest employer of women.

In the meantime, Elfrida pursued her musical career. In 1861, she became the first female organist at the Finnish Church, and in 1862, at the French Reformed Church in Stockholm. She also taught singing at the Teacher Training College from 1863 and at various schools in the Stockholm area. In 1867, a banner year for her, she was unanimously elected organist of the Gothenburg Cathedral, a position she held until her death. She was the first woman organist in Europe to hold a position of this importance. The large Marcusen organ was considered one of the best in Sweden, and she was well remunerated. The appointment provided her with ample time for teaching, and she worked with students of all ages.

Living in the port city of Gothenburg aided her growth as organist, conductor, and composer. The city had an international flavor, a concert hall, wealthy patrons, and an active musical life with many world premiere performances. Her prominent position elevated her status to one of the central musical personalities in the city.

One of Elfrida's most significant contributions to the city was her creation of the People's Concerts. She organized several hundred so-called *Folkskonserter*, where, as a conductor and choir director, she produced musical programs for the edification of the working population, and she often included her own music. Through her efforts classical music, at low ticket prices, was made accessible to the general population despite the predictable state (and mostly male) opposition. In fact, her People's Concerts laid the foundation for the future Gothenburg Symphony in 1905, now a prominent international orchestra. The People's Concerts, in time, graduated from their purely pedagogical function to sophisticated chamber and vocal music performances. Her struggle, as expressed in her voluminous correspondence with her family and closest colleagues, attests to the enormous opposition she faced.¹ But once installed as a state organist and choir master, she was undeterred, and she remained in charge until shortly before her death.

Elfrida Andrée received two major awards. In 1879, she was elected a member of the Royal Musical Academy (Kung-

liga Musikaliska Akademien), one of the highest honors in Swedish music, and, in 1905, she was honored as an Idun Women's Academy Fellow.²

As a composer, Elfrida's style sits comfortably in the Mendelssohnian/early-Brahmsian schools. Her Lutheran upbringing is clearly reflected in both her sacred and secular works, which incorporate hymns. Her output spans the gamut of genres, from opera to solo piano works, to choral works for many settings, symphonies, lieder, and, most notably, chamber music. Critical reception of her music was predictably mixed, and despite the many articles about her that appeared in magazines and dictionaries her during her lifetime, interest in her work as a composer

developed very slowly. The probable reason is the strong resentment of those in leadership positions for her bold and pioneering efforts. The "elevation of woman-kind" was important to her until the day of her death. One instance of her pioneering work as a composer is her String Quartet of 1887. It was the first string quartet composed by a woman and played by women to be performed in a Nordic country.³ Over one hundred of her works have now been officially catalogued and are accessible online at IMSLP, as well as commercially.⁴

NOTES

¹ The Raritetsamlingarna section of the Statens Musik Library Stockholm holds the Andrée-Stenhammar-Arkiv, which includes about 3,000 letters to and from Elfrida Andrée and her

family, concert programs, travel diaries, photographs and compositional autographs (<http://www.muslib.se/hand/continued/andree.html>).

² Katrin Losleben, "Elfrida Andrée," *Musik und Gender* (November 22, 2005). This article was a major source of information.

³ <http://www.swedishmusicalheritage.com/composers/andree-elfrida/>.

⁴ Ibid. The site offers access to her music, biographical information, a discussion of her music, and a bibliography.

Pianist Paul-André Bompéchat served as Artist-in-Residence at Harvard University's Leverett House between 2014 and 2018 and is now a research scholar at the Davis Center for Russian and Eurasian Studies. M. Bompéchat has toured in virtually every country in Europe and records for Danacord Records. As a music historian, he researches and champions the music of Europe's unfairly forgotten composers.

ANALYTICAL STUDIES

A Shining Crag: Rhian Samuel's *Yr Alarch*

MATTHEW HOCH

Western classical singers are used to singing in foreign languages, and most students of voice are comfortable singing in the "big four" languages: Italian, German, French, and English. Advanced singers might add Russian, Spanish, Czech, or even Scandinavian languages to their arsenal, but it is rare to hear any Welsh sung on the concert stage. The reason for this is simple: there is not as much repertoire that sets Welsh poetry outside of the folksong repertoire, which has been recorded by Welsh singers, most famously the bass-baritone Bryn Terfel. Art song in Welsh remains elusive, and there is comparatively little opera in Welsh that is performed outside of Wales.

I have long admired the works of the noted Welsh composer Rhian Samuel, and I was determined to perform one of her vocal works despite the language barrier challenge and lack of lyric diction resources for the Welsh language. I selected her 2009 song *Yr Alarch* ("The Swan"), an unaccompanied work for solo baritone based on an anonymous fourteenth-century Welsh poem. Although it is only seven-minutes long, it places great technical demands on the singer, and the unaccompanied aspect offers an additional challenge. Choral musicians are used to singing a cappella with others, but solo singers are usually accompanied by a piano or some other instrument or combination of instruments.

Yr Alarch requires a two-and one-half-octave range, extensive use of falsetto, extreme dynamic contrasts, a variety of vocal tone colors, and the use of various extended vocal techniques, including Sprechstimme, whispering, glissandos, and ability to control the speed of one's trilling. Such a palette of diverse sounds is a cornucopia to the ear and stimulates our imagination to envision the wild and untamable swan. While the swan has been the inspiration for many composers—most famously Camille Saint-Saëns—Samuel's swan is presented in stark contrast to stereotypic depictions. In this composition, "Yr Alarch" is a rough-hewn beast of nature: "heaven's rooster" and "a shining crag" ("ceiliog o nef" and "clogwyn wyd" in Welsh). A crag is a boulder or cliff, and Samuel thinks this symbol of the swan is a powerful one. She likens it to a cliff called Clogwyn on Snowdon or to the white cliffs of Dover. She believes the poet was comparing the bird to "something unreachable, something admirable."

This article will guide the reader through the poetry and the vocal line, illuminating text-to-music relationships, analyzing motives, and discussing the composition from a technical perspective.

About the Composer and "Yr Alarch"

Rhian Samuel (b. 1944) was born in Wales and was educated in the United States, earning a PhD degree from Wash-

ington University in St. Louis. From 1995 to 2009, Samuel taught composition at City University, London, where she is now professor emerita. She has received numerous awards and served as co-editor of *The Norton/Grove Dictionary of Women Composers* (1995). She has published more than 120 works, including many vocal works (most of them in English) that are well known in Great Britain but are performed less often in the United States. They include the cycles *Before Dawn* (1988), *The Flowing Sand* (2006), *Spring Diary* (2010), and *A Swift Radiant Morning* (2015). In addition to English-language works, Samuel also occasionally sets Welsh texts. *Yr Alarch* is one of these compositions.

Samuel writes the following about *Yr Alarch*: "I have always loved this poem, which to me is the quintessential expression of the Welsh language, its patterns of sounds revelling in the physical feel of the sounds themselves while yet painting a wonderful scene. The musical setting, picking out certain words for repetition and recall, is intended to intensify this."¹

Yr Alarch was first performed by Gwion Thomas of the Royal Birmingham Conservatoire at St Joseph's Church, Highgate, London, on January 18, 2009. To the best of my knowledge, I sang both the American premiere at the 2018 Music by Women Festival at Mississippi University for Women in Columbus, on March

3, as well as the Middle Eastern premiere at the First International Music Festival at the American University of Sharjah in the United Arab Emirates on February 1, 2018.² Samuel wrote another very different version of *Yr Alarch* for SATB choir in 2017, and it received its premiere in Cardiff on May 3, 2018.³

The Welsh Language

In preparation for my performances of *Yr Alarch* in the spring of 2018, I undertook personal study of the Welsh alphabet and phonetics, and coached the language directly with the composer, whose native tongue is Welsh. Samuel graciously recorded a reading of the poem to assist me with my preparation of the score. I also engaged in a Welsh diction “Skype lesson” with the Welsh baritone Jeremy Huw Williams, another champion of women composers. Both were extremely generous with their time and supportive of my performing in Welsh for the first time.

Welsh orthography uses twenty-nine letters. Unlike the twenty-six-letter English alphabet, there is no *k*, *q*, *v*, *x*, or *z*. There are, however, eight letters—all of which are consonants—that the English alphabet does not have: column 1 (letters), column 2 (IPA symbol), column 3 (the equivalent in other languages).

<i>Ch</i>	/χ/	German <i>ach-laut</i>
<i>dd</i>	/ð/	voiced “th” in English
<i>ff</i>	/f/	“f” in English
<i>ll</i>	/l/	similar to German <i>ich-laut</i>
<i>ng</i>	/ŋ/	“ng” in English
<i>th</i>	/θ/	unvoiced “th” in English
<i>ph</i>	/f/	“f” in English
<i>rh</i>	/r̥/	unvoiced rolled <i>r</i> (unique to Welsh language)

Careful examination of these letters and their pronunciation actually invites relief as opposed to anxiety, as the Welsh alphabet makes allowance for specific voiced and unvoiced consonants, as well as other alternative pronunciations for single letters. In English and many other European languages, consonants can be pronounced in multiple ways depending on the context within a word or phrase. For instance, *th* in English can be either voiced /ð/ or unvoiced /θ/, and *ch* in German is either an *ich-laut* /ç/ or *ach-laut* /χ/ depending on the vowel that it follows. Such confusion is eliminated in Welsh, with different spellings consistently used to indicate a specific pronunciation. In Welsh, for instance,

a voiced *th* is always spelled *dd*, reserving the unvoiced version for the *th* spelling. Likewise, an *f* is always a voiced /v/, whereas the unvoiced consonant pair—/f/—is spelled *ph* or *ff*.

There are two letters in the Welsh alphabet that have sounds that are not commonly sung in or heard in other European languages: *ll* and *rh*. The *ll* is somewhat equivalent to the German *ich-laut*, but in Welsh the voiceless sound is produced by blowing air forcefully above the tongue out of one side of the mouth, such as in the words “lluwch” or “llawgrwn.” The letter *rh* is the unvoiced consonant pair of *r*’s, which is always rolled and voiced in Welsh. Unfortunately, *Yr Alarch* does not have any unvoiced rolled *r*’s. This is a shame, because it is quite fun to make this sound, and I hope to have the opportunity to do so in the near future.

Overall Structure

The score of *Yr Alarch* contains no measure numbers or discernable meter. Rather, the form of the piece unfolds via several large sections of music, each of which sets a portion of the text, which is comprised of three extracts from the original, much lengthier, poem.⁴ Samuel delineates these sections through occasional dotted bar lines and—in two cases—a double bar line, the first of which occurs immediately before “Duw roes yt” (“God has given you”) after the opening four-line stanza, and the second, after line 10, exactly halfway through the twenty-line text. These two double bar lines divide the poem into three sections, which implies that Samuel reads the text as having a slightly different ternary form than the poem’s stanzas indicate. Specifically, she groups together the two-line stanza of lines 5-6 with the first four lines of the long third stanza. Compositionally, this works well, as the three sections of music increasingly set more text as the piece progresses (4 lines + 6 lines + 10 lines). The entire poem-section is comprised of ten couplets, with the last syllable of every two lines rhyming.

Because of this text-driven approach to form, it is most useful for the purpose of analysis to examine the piece according to which lines of the text fall into each section: Part I (lines 1-2), II (3-4), III (5-6), IV (7-8), V (9-10). After line 10, Samuel inserts the second double bar into the piece, while drawing a clear distinction between the first and second halves of the text. In-

terestingly, however, this moment does not occur in the exact middle of the piece, but rather two lines into the third of four pages. This suggests that Samuel intended for the climactic, double-*forte* music that occurs at line 11 to be stationed near the “golden mean” or “golden section” of the music.⁵

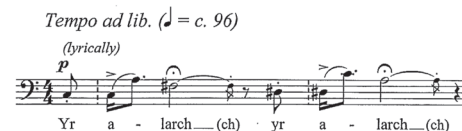
After this “golden” moment, two interesting phenomena occur. First, the text is set at a greater pace musically, with larger portions being covered in less time. Each of the final two sections of music—as delineated by Samuel’s bar lines—covers five lines of text instead of the two-line pattern established in the first half of the poem (Part VI: lines 11–15 and Part VII: lines 16–20). In other words, instead of a 2 x 5 structure, we now have a 5 x 2 structure. This structure is hardly accidental and indicates the composer’s conscious effort to bring balance and form to the two halves of the poem.

The second interesting phenomenon that occurs in the second half of *Yr Alarch* is the insertion of a refrain from earlier in the poem. This refrain—two half notes on G4 and F#4, respectively—set the first two words of line 7 of the text: “gwaith teg,” which means “pleasant work,” referring to the swan’s prowess in catching fish. Sung by the baritone in his falsetto register, this refrain occurs after lines 12, 14, 15, and 18 of the poem as well as in the middle of line 20. (See Example 1: “Gwaith teg”)⁶

The effect of this refrain is one of contrast, juxtaposing the activity (and gracefulness) of the swan “riding the waves” (“yw marchogaith ton”) with the detailed close examination of the physical attributes of the swan itself. For me, the contrast invites perspective, reminding the listener to “zoom out,” envisioning the lake from a distance before refocusing on the swan at close range. The piece concludes with the words “clogwyn wyd” (“shining crag”) followed by portions of lines 10,



Ex. 1. “Gwaith teg” (“Pleasant work”)



Ex. 2. “Yr Alarch” (“The Swan”)

Use lips exaggeratedly, implisively.
dim. by removing voice, so only
consonants remain

Explosive 'g',
extend 'i',
do not exaggerate 'ch'

Ex. 3. "Abid galch" ("Chalk habit")

più mosso
(urgently)

meno mosso
pp
(lyrically)

port.

Ex. 4. "Abid galch...fal abad gwyn" ("Like a white abbot")

più mosso
mf *sub. pp*

f *sub. pp*

meno mosso
falsetto
pp

Ex. 5. "Lliw gŵr o nef, llawgrwn wyd" ("The color of an angel, perfect")

14, and 18 of the poem, all of which refer to the swan's grandeur and beauty—along with several final utterances of the "gwaith teg" refrain.⁷

In addition to the "gwaith teg" refrain, several other prominent motives and extended techniques help to depict the swan as a rough-hewn beast of nature. Diminished thirds abound throughout the piece, and *Yr Alarch* begins with the singer outlining a fully-diminished chord that spans the C3 to C4 octave. (See Example 2: "Yr Alarch.")

Soon after, when Samuel sets the text "abid galch" ("chalk habit," referring to the white garment worn by an abbot), she inserts the following instruction: "Use lips exaggeratedly, implisively. *Diminuendo* by removing voice, so that only the consonants remain." When the singer follows the composer's directives during the performance, it creates the effect of a swan's wings flapping against the water with increasing speed. (See Example 3: "Abid galch.") Later, this same text is repeated, but this time on Sprechstimme, rising in sequence three times, followed by descending *portamento* on the words "fal abad gwyn" ("like a white abbot"). The composer instructs the singer to linger on the final voiced /n/ via a fermata, thus creating a nasal effect. (See Example 4: "Abid galch...fal abad gwyn.")

The first appearance of falsetto in the score occurs at the end of line 4: "Lliw gŵr o nef, llawgrwn wyd" ("the color of

an angel, perfect"). The use of falsetto perfectly depicts the image of an angel, in all of his perfection. After a sequence that begins with an augmented triad on low A2, the singer sequences upward to a C5, the highest note in the piece, which occurs on the word "nef" ("angel"). (See Example 5: "Lliw gŵr o nef, llawgrwn wyd.")

At the words "Feddiant ar Lyn Yfaddon" ("rule over Lake Yfaddon"), Samuel gives the following directive: "All slow-trill triplets should be sung like a wide vibrato, speeding up and slowing down *ad libitum*." I hear these erratic trills as the calling of a swan, asserting his dominance over the lake and its inhabitants. The motive then sequences downward, setting new text until three lines of the poem have been covered, taking the listener to the true halfway mark of the piece at the end of line 8. (See Ex-

ample 6: "Duw roes yt yn yr oes hon..." ["God has given you in this age"].)

At the end of line 10—the "golden section" moment of the piece—the word "hardd" ("beautiful") occurs. Here, the singer is requested to whisper the word loudly, expelling air on "h." (See Example 7: "Dy enwair, ŵr dianardd..." ["You are defined, O being without blemish"].)

In Samuel's setting of lines 11–20, many of the extended techniques explored in the first half of the piece are repeated, particularly the use of falsetto in the "gwaith teg" refrain. The last page of the score features several climactic coloratura runs as the regal "clothing" of the swan is described by the poetry. These melismas cover a wide vocal range, requiring the use of both falsetto and chest voice. One example occurs at line 18 at the text "a gown o flodau'r gwinwydd" ("and a gown of the flowers of the vine"). (See Example 8, which describes the "flowers of the vine.") This

più mosso ♩ = 160

meno mosso
ff

All slow-trill triplets should be sung like a wide vibrato, speeding up and slowing down *ad lib*.

rit.

più mosso ♩ = c. 96

p legato

pp

Ex. 6. "Duw roes yt yn yr oes hon..." ("God has given you in this age")

più mosso

f

accel.

rall.

gliss.

Whispered loudly, expel air on 'h'

Ex. 7. "Dy enwair, ŵr dianardd..." ("You are defined, O being without blemish")

ad lib. (meno mosso)

espr.

(picc.)

meno mosso
pp

Ex. 8. "a gown o flodau'r gwinwydd" ("a gown of the flowers of the vine")

particular melisma is an evocative moment of text painting.

Conclusion

Studying and performing *Yr Alarch* over the past year and familiarizing myself with the vocal works of Rhian Samuel has been a satisfying journey—one that I have only begun. She is a sensitive composer of great musicianship, expression, and creativity. I hope that IAWM members will also be inspired to explore the dynamic and compelling works of Samuel, who I believe is of one of the world's finest living composers.

NOTES

¹ Personal correspondence with the composer, March 12, 2019.

² The official American premiere was preceded by my three “runout” performances of *Yr Alarch* in the following venues: The Jule Collins Smith Museum of Fine Art in Auburn, Alabama, on January 11, 2018; Goodwin Recital Hall at Auburn University, on January 18; and LeBaron Recital Hall at the University of Montevallo in Montevallo, Alabama, on February 26. A subsequent performance was also given at the School of Music Recital Hall, University of South Carolina in Columbia, on March 20. The version for solo voice is published by Stainer & Bell in two keys: the original 2009 version for baritone (G#2–G#4 with a falsetto high C5) and a 2016 transposition (a major ninth higher) for soprano. The solo soprano version was first

performed by Elin Manahan Thomas at Powis Hall, Bangor University, on March 3, 2016, as part of the Bangor Music Festival.

³ This setting was performed by the Contemporary Music Group, conducted by Robert Fokkens, in the Cardiff University School of Music Concert Hall. A recording of the choral version has recently been released on a 2019 CD entitled *Only Breath: New Choral Music from Wales*. Both the CD and the choral score are published by Tŷ Cerdd (formerly the Welsh Music Information Centre).

⁴ Because poetic analysis is out of my academic comfort zone—let alone analysis of Welsh poetry—I have chosen to devote this article primarily to an analysis of the music. The composer, however, did make a comment about the original poem that is worthy of mention. The internal structure of the poem makes use of a Welsh poetic device called *cynghanedd*, which refers to specific patterns of consonants. In *cynghanedd*, there are usually three consonants in one line that are repeated in the second half of the same line; for example: *Abid galch fel abad gwyn*. Samuels went on to say that this poetic device is a major part of what drew her to the poem in the first place and inspired her to “play with the sounds.” (Personal correspondence with the composer, February 1, 2019.)

⁵ Before publishing this article, I shared its content with the composer, inviting her feedback. She made the following comment regarding the golden section of *Yr Alarch*: “While I was more or less aware that the structure followed the ‘golden section’ notion (I am a great admirer of Bartok’s *Music for Strings, Percus-*

sion, and *Celesta*, and that informs my structural ideas—basically that the outward journey is always longer than the return) this was very much a subconscious thing for me.” (Personal correspondence with the composer, February 1, 2019.)

⁶ This and the other musical examples are from the original score of *Yr Alarch* published by Stainer and Bell. (Examples 1, 7, 8 are from p. 4; Ex. 2, 3, 4 from p. 2; Ex. 5, 6 from p. 3.)

⁷ After the final two words of the poem—“clogwyn wyd” (“shining crag”)—are set, Samuel sets portions of lines 10, 14, and 18 before inserting a final “Gwaith teg” refrain, this time transposed down a minor third (to E4 and D#4). She then adds three final words to “Gwaith teg” that are taken from the end of line 5 of the text: “ar Lyn Yfaddon.” This creates a new sentence and image (created by the composer rather than the poet), which leaves the listener with a final image of the swan riding the waves, doing his “pleasant work on Lake Yfaddon.”

Matthew Hoch is associate professor of voice at Auburn University, where he teaches applied voice, lyric diction, and Women in Music. He is the first author or principal editor of six books, including the recently published So You Want to Sing Music by Women, coauthored with Linda Lister. Hoch holds a DMA from the New England Conservatory in vocal performance and the Certificate in Vocology from the National Center for Voice and Speech. In 2018, he presented recitals, master classes, and lectures in the United Arab Emirates and won the Auburn University College of Liberal Arts Teaching Excellence Award.

The State of Music Composition Faculty at Four-Year Institutions in the United States, 2016-17

SARA CORRY

Introduction

“You’re the only girl,” he said. “I am aware,” I over enunciated, trying to disguise my lack of enthusiasm about his obvious statement. I am the only woman. I’ve been the only woman in my eleven years of studying music composition at three institutions. Rarely, you may spot one of us in an undergraduate program, but never enough to say “a few.” In my study, I found that the lack of ethnic diversity and a female presence was not just limited to students enrolled in composition programs but was clear across the faculty as well.

Over this eleven-year period, I never had a full-time composition professor who was not a white male. While finishing my doctorate, I spent a lot of time pondering how this would affect my ability to secure an academic teaching position upon grad-

uation. In my graduate studies, I chose to pursue a concentration in electronic music, where the populous was even more homogenous. Maybe, I thought, my white-washed male schooling experience was an isolated incident. Or, maybe this was an experience shared by others of different ethnicities and genders across the United States. The answer became clear quickly as I began to dig into the data.

Reports on the makeup of music composition faculty show that the proportion of women faculty at colleges and universities in the United States has remained essentially unchanged over the latter half of the 20th century. In 1977, 1,126 individuals taught composition. Of those, 102 (9%) were women.¹ By 1986, the number of composition teachers had risen to 1,543 but the percentage of women composition teachers

had only slightly risen to 156 (10%).² The most recent comprehensive survey, which was completed in 1994, found that of the 1,877 composition teachers at colleges and universities, 189 (10%) were women.³

The 1994 study represents the most recent effort to quantify the gender distribution of music composition faculty. In this article, I will report on the first comprehensive evaluation of the makeup of music composition faculty at colleges and universities during the 21st century in the United States. In addition to gender, this work explores ethnic distribution, salary, job satisfaction, and job-related responsibilities of faculty.

Methods

For this study, I compiled publicly-available data from university websites and other sources and then distributed an

anonymous survey to music composition teachers around the country. The focus of my study was on four-year institutions including universities, conservatories, and liberal arts colleges. Community colleges, two-year colleges, and trade schools were not included. I collected two types of data for this study: (1) publicly-available data and (2) self-reported (survey) data.

1. Publicly-Available Data

I compiled publicly-available data from music department websites from July to November 2016. I examined instructor profiles on each department's website to determine whether the instructor taught composition. Job title alone was insufficient to designate the individual as a member of a music composition faculty. I took care to ensure that only those who actively teach composition were included in the study. I collected the following data: faculty member's first and last names, job title, email address, institution name, and institution city and state.

2. Self-Reported (Survey) Data

I collected survey data from April to September 2017. Frequently, music theory and music composition professors are housed in the same department. To isolate those who teach music composition, respondents were asked whether they taught a single music-composition-focused course during an academic year. If the individuals responded that they did not, then their responses were excluded from the evaluation. Following this procedure, I excluded 51 people.

Results and Discussion

1. Publicly-Available Data

I found 915 four-year, music degree granting institutions that offer courses in music composition or have music composition faculty. At these institutions, there were 1,377 music composition positions: 1,205 (87.5%) were occupied by men, and 172 (12.5%) were by women. This shows that the percentage of women who teach composition has increased by only 2.5% in the last three decades.

2. Self-Reported (Survey) Data

I sent the survey to 1,377 instructors; an encouraging 617 (45%) completed it. Of these individuals, 587 were determined to have taught music composition and are included in the following discussion.

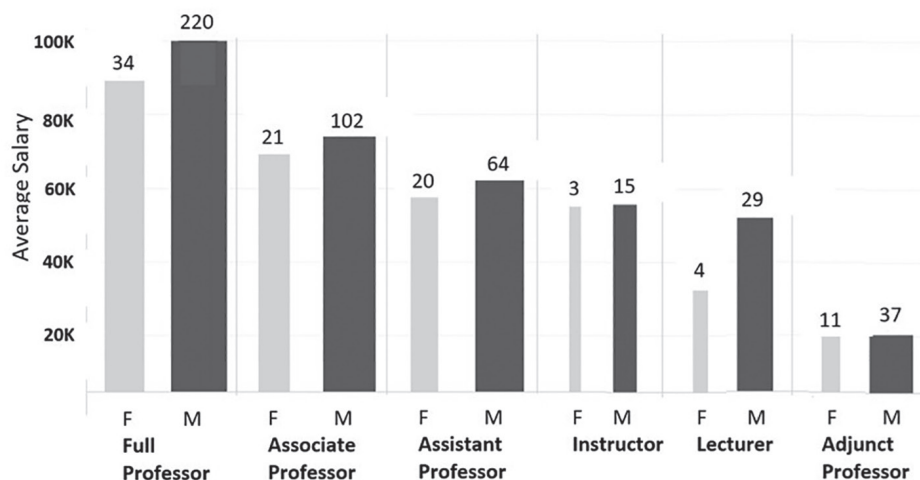


Fig. 1. Salary, Position and Gender

Gender: Of the survey respondents, 489 (82%) were men and 103 (18%) were female. Of the instructors who received the survey, 60% of women and 43% of men completed it.

Race and Origin: The largest demographic is made up of individuals who identify as "White" (91%). The next largest demographic is "Asian" (3%), followed by "African American" (1.6%), "Choose not to Identify" (1.3%), "Mixed Race" (0.7%), "Latin American/Indian/Hispanic" (0.7%), "Other" (0.7%), "Middle Eastern" (0.4%), "Native American/Alaskan Native" (0.2%), and "Pacific Islander" (0.1%).

The proportion of music composition teachers who identify as "White" is approximately 32% higher than the proportion of individuals who identified as "White" in the 2010 U.S. Census (61%).⁴ About 10% of music composition teachers identify with a race other than "White." This is 29% lower than the proportion of individuals who identified as an ethnic minority in the 2010 U.S. census (39%). Participants were also provided the option to put in their own responses for the question of race. As such, the categories are not as restrictive as the U.S. Census. It is obvious that the various ethnicities are severely underrepresented on music composition faculties. This lack of data makes including race and origin in many of the specific areas in this article impossible.

Music Technology Composition Focus: Because of my concentration in music technology, I was also interested in gathering data about this focus area. The results show that diversity in music technology is worse than in traditional music composition faculties. In the survey,

28.9% of individuals reported teaching music technology; 92.4% of these instructors were men, 7.6% were women, and only 9% identified as not white.

Degree: In the survey, 87% of respondents have a doctoral degree, 12% have a master's degree, and 1% have a bachelor's degree. Of the men who completed the survey, 87% have a doctoral degree, 12% have a master's degree, <1% have a bachelor's degree or some college but no degree. Of the women who took the survey, 89% have a doctoral degree, and 11% have a master's degree. Of the 59 respondents who identified as being a race other than "White," 49 (83%) have a doctoral degree, five (8.5%) have a master's degree, and four (6.8%) have a bachelor's degree.

Tenure: 61% of respondents reported having tenure. Of these, 87% are men and 13% are women.

Salary: Participants in the survey were asked to anonymously provide information about their salary. These data are shown in Figure 1. Salaries are binned in \$10,000 increments (e.g., \$40,000 – \$50,000, etc.); emeritus faculty salaries are not included in this analysis.

The chart is organized from highest average salary to lowest average salary and is then broken out further based on gender. The numbers on the bars indicate the number of respondents who provided data for that group. The highest average salary is associated with the position of full professor (\$98,600), followed by associate professor (\$73,200), assistant professor (\$61,400), instructor (\$55,600), lecturer (\$49,400), and adjunct professor (\$20,700).

A consistent trend can be seen among the tenured faculty structure (assistant to

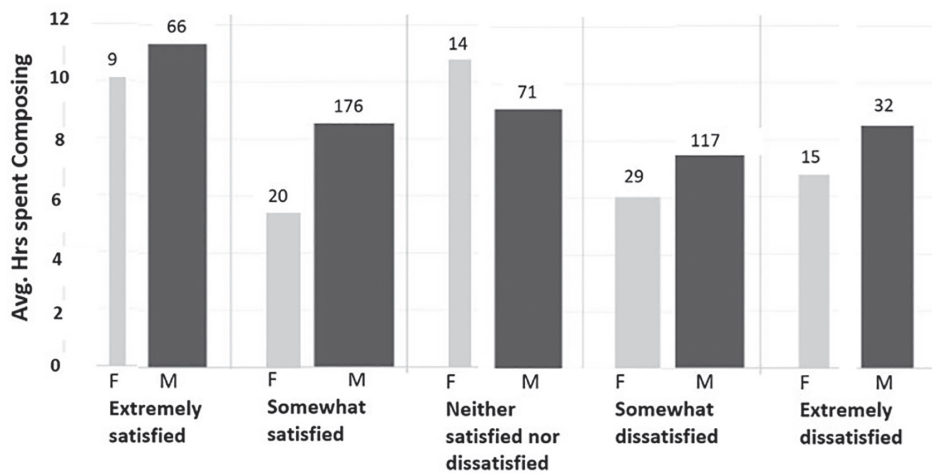


Fig. 2. Average Hours Spent Composing per Week, Compensation, Satisfaction, and Gender.

full professor). Within each group, the average salary of women is lower than the average salary of men. At the full professor level, women earn, on average, 10.8% less than their male counterparts. At the associate professor and assistant professor levels, women earn 6.5% and 10.6% less, respectively, than their male counterparts. The only positions where women and men earn approximately the same salary is at the instructor and adjunct levels, where each group earns approximately \$55,600/year, and \$20,500/year, respectively; however, the number of women respondents in instructor positions is quite low making a comparison tenuous.

Salary and Satisfaction: The survey included the respondents' level of satisfaction as it relates to their compensation and university-related responsibilities. There is a strong correlation between compensation satisfaction and average salary. The most satisfied (Extremely Satisfied category) individuals reported having the highest average salaries (\$105,000 to \$110,000) while the least satisfied (Extremely Dissatisfied category) individuals reported having the lowest average salaries (\$53,000).

Embedded in these data is a gender component. Within each satisfaction category, men consistently report earning higher average salaries. This salary gap is to up to \$15,000 within the "Neither Dissatisfied nor Satisfied" category. Furthermore, women in the "Somewhat Satisfied" category earn, on average, only *slightly more* (\$3,000/year) than men in the "Somewhat Dissatisfied" category. In other words, women on the

"satisfied" side of the compensation satisfaction continuum earn approximately the equivalent salary of men on the "dissatisfied" side of the compensation satisfaction continuum.

I also investigated the overall satisfaction of men and women by compiling the percentage of respondents who reported being satisfied, neither satisfied nor dissatisfied, or dissatisfied with their compensation. I placed individuals who expressed dissatisfaction ("Somewhat Dissatisfied" or "Extremely Dissatisfied") in the "Dissatisfied" category and those who expressed satisfaction ("Somewhat Satisfied" or "Extremely Satisfied") in the "Satisfied" category. If an individual reported being "Neither Satisfied nor Dissatisfied," I placed them in the "Neither" category. Using this approach, I found that 51% of women are dissatisfied with their compensation, 32% are satisfied, and 16% are neither satisfied nor dissatisfied. Contrastingly, I found that 32% of men reported being dissatisfied with their compensation, 52% reported being satisfied, and 16% reported being neither satisfied nor dissatisfied.

The data from this survey provide a snapshot of one profession in the United States, but the findings are consistent with the overall average wage discrepancy between men and women across multiple job markets, known as the gender pay gap, which shows that, on average, women earn 20% less than what men earn.⁵ Unfortunately, the information I have compiled on music composition faculty serves to support the idea that, on average, women earn less and are less satisfied with their level of compensation compared to their male counterparts. The

difference in salary is variable among the different positions; regardless, the pattern of women earning less than men is consistent among the different levels.

3. Compensation Satisfaction, University-Related Responsibilities, and Time Spent Composing

University-Related Responsibilities:

The study included a question pertaining to the relationship between the average hours per week teachers spent on university-related activities and their compensation satisfaction. In almost every satisfaction category, women report spending more time on university-related activities. Women report spending, on average, 33.3 hours per week on university-related activities and men report spending, on average, 30.4 hours per week.

Composing Time: On average, across satisfaction categories, women report spending 7.2 hours per week composing, while men report spending 8.8 hours per week (See Figure 2). Within a given satisfaction category, men report spending more time composing and less time on university-related activities per week than women in the same satisfaction category.

Survey Comments: Participants could provide free-written comments in the survey. Seventy-seven teachers provided comments regarding job-related responsibilities and time available for composing. Three themes are evident from these comments: (1) The number of hours teachers have available to spend on composing is highly variable, (2) a large number of composition teachers do not have time to compose during the academic semester; instead, they do most of their creative work over the summer and winter breaks, and (3) a large-number of teachers are worried about sustainability and managing their teaching workload while still trying to maintain and grow their composition careers. This third theme is summarized nicely in a comment by one of the anonymous survey participants: "Administrative [and auxiliary] duties seem to be ever increasing while typical/traditional expectations of research and teaching remain the same or sometimes also increase. Eventually this will become untenable for some professors."

I observed an additional theme in comments regarding compensation. Twenty-six respondents provided comments on this topic. These respondents reported that

their “annual salary is below what is normal for [their] degree, rank, and years of experience.” Of those 26 individuals: 13 (50%) were adjuncts, part-time or junior faculty who reported being underpaid and overworked; 4 (15%) remarked that they felt their salary was incredibly low compared to the high cost of living in the area where they taught.

One question in the survey allowed teachers who teach at multiple institutions to provide comments. Sixteen teachers said that teaching at multiple institutions is a lot of work and incredibly time consuming. Of the 16 respondents, seven commented that they only do so to make financial ends meet.

It is apparent from many of the survey comments that there is a lot of competition along with a scarcity of tenured positions in this profession. I received many comments that were of a similar nature. The following anonymous comment summarizes the sentiment of many respondents: “Unless you are part of the lucky generation that got tenure in the previous couple of decades you will need to hold down multiple jobs if you want to eat.” Eight teachers commented that they “just feel lucky to have ANY job,” and only six respondents said they enjoyed their jobs.

After examining all the data from the survey and publicly-available information, I discovered three threads that particularly stood out; they are embodied by the following anonymous participant comments: (1) “I feel there is an undue service pressure on...females in the effort of increasing diversity in various activities, committees, etc.” (2) “I have many more major awards than my male counterparts,...and yet I am paid less than many of them are.” (3) “Our gender and minority imbalance in music composition is severe.”

The results of the survey support these sentiments. Regarding comment (1), the data show that women spend, on average, more hours on university-related service activities than men. Comment (2): the data show that women, on average, earn less than their male counterparts at various tenured and non-tenured levels (Figure 1). For tenured/tenure track positions women’s salaries are up to 11% lower than their male counterparts, a wage discrepancy that unfortunately is similar to the one across the United States workforce as a whole. Comment (3): the data show that

the imbalance is severe; only 12.5% of composition faculty are women, and less than 10% of music composition teachers identify with a race other than “White.”

Summary and Conclusions

I evaluated the current state of music composition faculty at degree-granting institutions across the United States in 2017. This study provides a point of comparison with the most recent detailed compilations from 1986 and 1994 to evaluate potential changes in faculty makeup over the past 31 years. The survey provides a look into the distribution of gender, ethnicity, salary, satisfaction, job-related responsibilities of faculty, and anonymous comments.

The response rate for this survey was high with 45% of individuals completing it. I am encouraged by this number, and it provides an opportunity to extract meaningful information. Unfortunately, one of the major conclusions of my study is that the diversity of music composition faculty with respect to ethnic background and gender is extremely low. Specifically, I found that women make up only 12.5% of music composition faculty and individuals who identified as being associated with an ethnic background other than white make up less than 10% of music composition faculty.

Given the distribution of women in a variety of positions, I could investigate gender in more detail. These analyses indicate that, with respect to men in equivalent positions, women, on average, (1) spend more time on university-related activities, (2) spend less time composing, (3) earn lower salaries, and (4) are more dissatisfied with their jobs as it relates to workload and compensation. Finally, I found that the proportion of women on music composition faculties across the United States has grown by only 2.5% over the past three decades and that female composition instructors consistently earn up to 11% less than men in similar positions.

Final Thoughts

The factors that have led to the current state of music composition faculties are complex and are beyond the scope of this analysis. It is my personal hope that the demographics evolve and that the makeup of music composition faculties begins to more closely resemble the diverse background of the United States populace. To that end, I would like to sug-

gest some potential ways to address this lack of diversity. Diversity is special and should be celebrated. It should also be normal and find itself involved in the musical canon. By programming and teaching the music of diverse composers this disparity can become normalized. A common reason for not doing the above is a lack of information.

Almost all musicians from high school to the collegiate level take music theory and music history classes. A teaching resource for music theory that uses examples by women is the “Music Theory Examples by Women” database: <<http://musictheoryexamplesbywomen.com>>. Examples are sorted by topic including meter, rhythm, chords, harmony, form, and era.

The Institute for Composer Diversity, housed at State University of New York at Fredonia, is a broad-based center dedicated to the education and advocacy of music created by composers from historically underrepresented groups through online tools and research-based resources. Currently, the database contains 3,859 people and allows for searching by genre, sub-genre, demographic, and location. The database continues to grow and can be found at the Institute for Composer Diversity website: <<https://www.composerdiversity.com/>>.

NOTES

¹ Nancy Reich, ed., *Women’s Studies/Women’s Status* (Boulder, CO., College Music Society, 1988), 109.

² Therese Ellsworth, “Composers in Academia: Women Composers at American Colleges and Universities,” *Contemporary Music Review* 16, Parts 1-2, pp. 27-36.

³ “Music Schools in the United States,” *www.careersinmusic.com*, n.p., n.d. Web., July 8, 2016. <https://www.careersinmusic.com/music-schools/>

⁴ Quick Facts. United States Census Bureau. 2010. Oct. 9, 2017, <https://www.census.gov/quickfacts/>

⁵ U.S. Department of Labor, U.S. Bureau of Labor Statistics, “Highlights of Women’s Earnings in 2009” (Washington: GPO, 2010).

Sara Corry is currently a member of the U.S. Army, where she serves as a Staff Arranger for the U.S. Army Band “Pershing’s Own.” During the summer, she teaches electronic music at Interlochen Arts Camp. She holds a D.M.A. in Music Composition and Technology at the University of Colorado at Boulder and a master’s degree in Music Composition from the University of Texas at Austin.

MEET TWO NEW IAWM MEMBERS

Veronika Ágnes Fánicsik, Composer, Critic, and Educator

Since the age of eleven, composing has been one of the most rewarding aspects of my life. When I reflect on my music, past and present, and attempt to trace the influential components, I find that they are based on countless conscious and unconscious musical experiences as well as on my training in Szombathely, Hungary, where I studied piano, clarinet, music theory, and music composition. Hungarian composers were especially influential. I was enthusiastic about the structure and harmonic and melodic twists in Béla Bartók's music. I fell in love with György Kurtág's *Kafka Fragments*, which became the subject of my diploma thesis at the University of Music and Performing Arts in Vienna. This work was also the inspiration for my *Fragments for Piano*, op. 26 (a set of seven short works). Another important influence was the Fibonacci sequence, which I used in *Coda* for clarinet and string quartet. I am also interested in the relationship between music and art, including photography. An example is my recent composition, *Long Exposures*, nine short movements for string quartet, which will receive its world premiere in August 2019. Composing it presented a special challenge because I had to determine how to transform nine long-exposure photographs into music.

My oeuvre includes orchestral, vocal, and chamber music plus works for piano, and I have received a number of commissions and awards. For the National Cultural Fund of Hungary and Hungary's National Office of Cultural Heritage competition in 2002, I was commissioned to compose a cantata for choir and orchestra, *Four Episodes of the Year*. I composed *Grafenau Hymn* for the 2004 Grafenau Arts Festival. *Elegy* for string quartet was premiered by the ALEA Quartet in the award-winners' concert as part of the Haydn Festival Eisenstadt in 2009. *Cinemaniera – Three Portraits for Wind Ensemble* won third prize in the 13th Carl von Ossietzky International Composition Competition in Oldenburg, Germany, in 2013.

Since writing *Keep Smiling* (three songs based on my own poetry) in 2009 and continuing to the present day, syn-

thesis has been the main focus of my compositional style, in general. This synthesis consists of the expression of very individual, possibly uncompromisingly harsh contents and realizations on the one hand, and the accessibility for the listeners on the other hand. It sounds simple, but this is probably the biggest challenge of any contemporary composing process.

Composition is just one part of my career. From 1998 to 2000, I was a music critic (for opera, music theater, and CDs) for the first German-language music magazine on the internet, *Online Musik Magazin*. Another aspect of my career is musicology. Currently, I am researching the music of Giuseppe Verdi, and I am writing my doctoral dissertation about his compositional technique, especially in *Simon Boccanegra*. Studying Verdi's great music is a wonderful learning experience, and this compensates me for the enormous amount of time and energy that doctoral work requires.

Teaching has been a major part of my career. From 2001 to 2011, I taught analysis and composition technique at the University of Music and Performing Arts in Vienna. I next moved from Vienna to Berlin, where, since 2014, I have been teaching music theory and ear training at the University of the Arts. I use the Relative Solmization method to teach ear training at the University and at the Hans-Werner-Henze Music School in Berlin, where I started my steadily-growing course entitled *Relative Solmization Based on the Kodály Method* in 2014. (Relative solmization uses movable "do" syllables as opposed to fixed "do," and constant pitch relationships remain the same regardless of the key.) I am very grateful that my music lessons in Hungary, starting at age four, were based on the philosophy and educational principles of the great composer and pedagogue Zoltán Kodály. He

believed that making music is a major element, both physically and mentally, in every human being's life. He stated that music studies should begin with singing, and that music education for children should focus on expressive and creative musicianship skills rather than on theory or instrumental skills.

Despite many years of teaching, I am still amazed at how quickly learning with relative solmization has results and how quickly students are able to solmize independently, transpose with ease, and feel comfortable in every key. With practice tonal relationships become automatic even in works that have frequent modulations or are atonal.

Relative solmization should be started as early as possible in childhood, and based on my experience at the Hans Werner Henze Music School, I can confirm again and again that the younger the children are, the more effectively they can learn solmization. Nevertheless, at the school I give solmization courses for adults, too, including those who are of retirement age. It is rewarding when they suddenly discover: "Yes, I can sing!" I am also pleased that my students who have studied relative solmization for the first time in my courses at the University have found it to be very useful in their ear training and other courses. And I can't wait to hear one day that my former students have become teachers of relative solmization.



Veronika Ágnes
Fánicsik

IAWM Listserv

To subscribe to the IAWM Listserv online, visit <http://lists.unt.edu/mailman/listinfo/iawmli>. If you have a problem, send an email to iawmli-request@lists.unt.edu with "help" in the body or subject of the email. You can reach the person managing the list at iawmli-owner@lists.unt.edu. NOTE: If you experience any issues with posting or receiving Listserv messages, please try unsubscribing and re-subscribing using the above instructions.

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

Julia Mortyakova, Pianist and Founder of the Music by Women Festival at MUW

I was born in Moscow, Russia and started playing the piano at the age of three. I always wanted to be a concert pianist, and I feel so fortunate that I was eventually able to realize my dream. In 1993, I emigrated to the U.S. I continued my musical studies and received an excellent education at Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. In addition to performing, I wanted to pursue a career in higher education, and my first full-time academic position was at Alcorn State University (2010) in Mississippi. Just two years later I was appointed professor and chair of the Department of Music at the Mississippi University for Women.

I was especially interested in this position due to my advocacy for women in music. I often perform recitals of music by women composers, and that has become my special niche. I have also presented lecture recitals about the life and work of Teresa Carreño, Tatiana Chudova, Élisabeth Jacquet de la Guerre, Olga Harris, Clara Schumann, and Cécile Chaminade at College Music Society conferences and Hartford Festival of Women Composers. I came across the piano compositions of Chaminade in 2008. I immediately fell in love with her music and made it my mission to promote her work. I often perform the music of Russian-American neo-romantic composer Olga Harris, who is also my mother. She was the last student of the great composer Aram Khachaturian at the Moscow Conservatory, and she is a member of the Russian and Moscow Union of composers. She currently resides in Nashville and teaches at Tennessee State University. In 2016, I released a solo album, *A Celebration of Women in Music*, featuring solo piano music by women composers: Chaminade and Harris as well as Clara Schumann and Élisabeth Jacquet de la Guerre.

My identity as an artist is tied to my mission in promoting women composers and for that I have received recognition within my field and beyond. I am a laureate of the 2014 American Prize competition for performance of Chaminade. I was the recipient of the 2017 Honored Artist award from the Mississippi State Committee of the National Museum of Women in the Arts.

In addition to performing as a soloist, I am a member of the Mortyakova/Bogdan

piano duo with Valentin Bogdan. We have given recitals throughout the United States and abroad and have performed at numerous conferences and festivals including Music by Women Festival, Festival Miami, Assisi Performing Arts (Italy), National Association of Composers USA (NACUSA), College Music Society, Music Teachers National Association (MTNA), Fair Lane Music Guild, and the National Federation of Music Clubs. Most recently, we appeared in Russia at the 2018 Moscow Autumn International Contemporary Music Festival. Additionally, we performed duo piano concerti with the Assisi Performing Arts (Italy) and the Starkville/MSU Symphony Orchestras.



Julia Mortyakova

We are the proud second prize winners of the 2017 Ellis National Duo Piano Competition. We released a duo piano CD *A Journey for Two* featuring romantic piano music for two pianos and piano four-hands in the fall of 2018. The CD features works by Chaminade and Harris.

Over the past seven years, I have appeared as a concerto soloist with the Starkville/MSU Symphony and the Assisi Performing Arts Symphony (Italy) Orchestras. I perform solo recitals every year in Assisi, Italy as well as throughout the United States. In the fall of 2017, while on sabbatical, I was selected to be “Musician in Residence” at the Banff Centre for Arts and Creativity in Canada, where I gave a solo recital and appeared in numerous other performances. In December 2017, I played a solo recital, “Hidden Treasures,” at the Gubernatorial Art Museum in Yaroslavl, Russia. All the concerts were comprised of works by women composers.

In the summer of 2018, I performed a series of recitals featuring works by women in Russia at the Prokofiev Muse-

um (Moscow), Spread Spectrum Festival (Kazan), and Balakirev Musical College (Nizhny Novgorod). I also performed recitals at the Sala Patria in Brasov, Romania and in Assisi, Italy. Most recently, in December 2018, I had the honor of performing Chaminade’s *Concertstück* and Harris’ Piano Concerto No. 2 with the Yaroslavl Academic Gubernatorial Symphony Orchestra in Yaroslavl, Russia. I occasionally perform works not by women, such as my 2018 performances of Gershwin’s *Rhapsody in Blue* with the Assisi Performing Arts Orchestra (Italy) and Mozart’s Two Piano Concerto in E-flat major with the Starkville/MSU Symphony Orchestra.

As a performer I am passionate about engaging my audience. In a live performance, my goal is to move my audience, to connect with them and their humanity on a level that is beyond any single spoken language. Music has the power to make one communicate on an emotional and spiritual level, without the hindrance of assigned representation. I believe there is a process of interaction and empathy that happens between the soloist on stage and the audience. A truly inspiring performance could channel a reaction in the audience and help them to understand that they are not alone in whatever emotions they are experiencing. I believe a performance can be healing and uplifting and can also provide hope. Being a performer is an honor and a service. We serve the art of music, the composer, and the audience (hence the bow).

I believe a pianist is an advocate, a propagandist: I promote the composers’ works and my interpretation of those works. There is a lot of choice involved in what music a pianist programs, and in how she presents it to the audience. I have made it my mission to highlight contributions of women composers who are frequently absent from classical piano concert programs. I believe there is much wonderful music that is not heard and that truly enriches the lives of people once they hear it. I am doing my part in bringing this music back to the concert stage. As an educator, I believe in setting an example for my students. In order to encourage more women composers to pursue their professional aspirations, they need to be aware of all the other women who came before them.

I really live in all the pieces I choose to perform. My philosophy is that I do not play music unless I am truly passionate about it. I research the lives and works of each composer I perform to find what was happening at the time they wrote the specific work. Even though many of the composers I perform lived long before my time, I feel connected to them through the language of music. It is almost as if I can experience the emotions they once felt. When I prepare for a performance, I always think that I am representing them and their voices on stage, and that gives me determination and courage to offer the most sincere and powerful interpretation of these composers' works. I believe a part of the overall presentation is how an artist interacts with the audience. During concerts, I often speak about the composers and works I am performing. All of the composers I perform have had incredible lives, and the concertgoers really enjoy hearing some of the historical perspective as well as the anecdotal information I provide.

Music by Women Festival at Mississippi University for Women

My dedication to advocating for music by women extends beyond my own performance activities. I realized that one person's advocacy efforts cannot compare to the impact of an entire movement of people. Therefore, I created the space for others to share their work in promoting women composers. I organize and direct the annual international Music by Women Festival at MUW, an event that brings about 200 artists from all around the world to celebrate the contributions of women composers past and present. I always perform at the festival. This year, I performed works by Tatiana Chudova, Lilia Rodionova, Rushaniya Nizamutdinova, Eurydice Osterman, and of course Chaminade and Harris.

The 2017 and 2018 annual international Music by Women Festivals were covered in this journal by Krystal Grant and Matthew Hoch. The 2017 festival lasted for two days, had six concerts, and more than 100 performers/presenters/composers. The 2018 festival doubled in size and scope with more than 200 participants and twelve concerts over a period of three days. The 2019 third annual festival in March featured twelve concerts over a period of three days, remained at over 200 participants and broadened its geographic reach. There were composers who traveled all the way from

South Korea to be a part of the festival and several programmed works were submitted by contemporary composers from Russia. Some of the artists this year included musicians from Duke University, Eastman School of Music, Florida State University, McGill University, Korea National University of Arts, University of Wisconsin, University of South Dakota, University of Miami, Metropolitan University of Denver, James Madison University, University of North Texas, University of Arizona, Indiana University Southeast, University of Arkansas-Fort Smith, and many others. The festival program included 16 papers, 19 lecture recitals, 58 performances, and 31 scores. The festival is open to musicians in all stages of their careers, and, therefore, in addition to college faculty and independent musicians, the festival featured presentations, performances, and works of both graduate and undergraduate students.

The goal of the festival is diversity and inclusion in advocating for women in music. The festival concerts are diverse by design; each one features historic as well as contemporary works and an eclectic display of instruments (even toy pianos!). There are no keynote speakers, commissioned composers, or student sessions at the festival. All participants are equally featured and recognized. The festival proposal submission process is free, and the registration fee is purposefully kept low (currently \$50). The new works are submitted anonymously and are chosen by volunteer performers who want to play them. As a result, often times performers incorporate the works into their regular repertoire, perform them at their own institutions, and submit them to other conferences. There are many stories of a composer being asked to write works for someone who heard a work of hers at the festival, or of a performer discovering a composer or a particular work and coming back to the following festival to perform it. Therefore, I like to think of the festival as a movement. We come together for three days, recharge and inspire one another, and then go out into the world and feature music by women composers throughout the year wherever our professional activities take us.

I have seen a great number of works and sessions about women in music presented at professional conferences around the country within the past few years, many of them also being featured at the Music by

Women Festival. I believe we are changing the current classical music performance canon, and we are rewriting music history. It is my ultimate goal that someday we will no longer need to have the festival because women composers will be as equally featured in concert halls as their male counterparts. I believe, due to the efforts of the festival and all the other organizations, events, programs, and individuals working around the world, we are closer to this goal than we have ever been before, and that this may happen sooner than we may think. For more information about the Music by Women Festival, including the complete schedule of all past festivals and the future call for proposal submissions, please visit our website: www.muw.edu/musicbywomen

Advertise in the *Journal of the IAWM*

As a benefit of membership, you can place an ad at a reduced rate! And if you are a member of any organizations that would benefit from the exposure the Journal can provide, please encourage them to take advantage of our inexpensive rates.

Guidelines:

Ads should be camera-ready, in a graphic file. Graphic files should be 300 or higher resolution and saved at the highest quality; do not use rzw compression.

Page Size: 8 1/4 x 11

Ad prices:

Full page	\$250 (members \$175)
Half page	\$150 (members \$100)
Quarter page	\$80 (members \$60)
Eighth page	(members only \$30)

Please send your ad as an attachment to the editor: evemeyer45@gmail.com

Deadlines:

March 30 and September 30

Payment:

Please send your check, **payable to IAWM**, to our treasurer:

Christina Rusnak
2712 NE 13th Ave
Portland, OR 97212-3220

Women in Music Initiatives

Boulanger Initiative's Launch Festival, "WoCoFest"

March 8-10, 2019, Blind Whino SW
Arts Club, Washington, DC and AMP by
Strathmore, North Bethesda, MD

CORA COOPER

It is hard to imagine that the two co-founders of the Boulanger Initiative, Laura Colgate and Joy-Leilani Garbutt, met each other less than a year ago. In that time, they conceived a plan for the non-profit Boulanger Initiative, put it into action for advocacy, education, and performance, and organized a three-day launch festival. The event was a triumph of planning and innovation by the co-founders and a team comprised of volunteers.

First, the venue. Blind Whino is a former church turned event space. Wildly decorated in the style of boldly colored street graffiti, it was a clear departure from your typical academic conference. Upstairs there was a small stage and larger seating area where performances and workshops were scheduled, including the Friday and Saturday mainstage performances by Jennifer Koh and Missy Mazzoli (Friday) and the Aizuri Quartet (Saturday). The smaller downstairs space was no less colorful, and was home to a grand piano for performances. Both spaces were fully equipped with projection equipment that was used to great effect. A gallery space downstairs provided a place to mingle and eat delicious meals from various food trucks brought to the location. On Saturday, composers, marketing experts, and researchers gathered there for 30-minute, one-on-one "Boot Camp" help sessions.

Performances and presentations throughout the festival were of an astonishingly high level. Many sessions featured performers who played their own works, or collaborations between composers and performers. There were panel discussions on inclusion and composition, and a meditation session led by cellist Amanda Gookin featuring music by Hildegard von Bingen and Pauline Oliveros. Most of the music performed at the festival was composed by living women, adding to the fresh, electric feel of the concerts.

The very first session was held in the courtyard of Blind Whino in a most unusual concert setting: The Concert Truck. This is a 16-foot box truck with a fully function-

al concert hall inside, which pianists Susan Zhang and Nick Luby use to bring classical music to unexpected places. Braving the unseasonable cold and sleet that day, Susan was joined by soprano Kerry Holahan in a beautiful program of songs by Florence Price and Natalie Draper (Assistant Professor at Syracuse University), whose song cycle *She Who Continues* was premiered at the performance. This powerful work is comprised of three songs, the second of which ("The Enemies of She Who Call Her Various Names") is a virtual catalog of catcalls aimed at women.

The 5th Wave Collective, based in Chicago, sent a string quartet and oboist to represent the 100+ members of this group. The quartet (Alexandria Hill and Molly Wilson, violins; Hilary Butler, viola; and Roxanne Kieme, cello) played two movements of Florence Price's *Five Folksongs in Counterpoint*, from 1951. Oboist Ashley Ertz joined the group to play her arrangement of Margaret Bonds' *Troubled Waters*. The quintet also performed the second movement of Elizabeth Maconchy's *Oboe Quintet*, and a 2015 piece by Clarice Assad entitled *Synchronous*. The Assad made great use of tremolo, harmonics, pizzicato glissandi, and col legno. It began with a touch of Impressionism and became energetic and jazzy (the second violinist provided a rhythm section with a shaker at one point).

Composer, violist, and vocalist Jessica Meyer performed a one-woman show with her loop pedal, creating layered compositions on the spot. Meyer performed with virtuosity, her playing both exuberant and fierce. She previewed works from a new show she is creating on the themes of falling in and out of love and the death of a parent, with pieces based on poetry by American women.

Alexandra Smither is a young Canadian soprano and the grand prize winner at the 2017 Eckhardt-Gramatté Competition. Smither also won the prize for best performance of the competition's commissioned work, *Malfunctionlieder* by Nicole Lizée, and she performed that piece along with several more Canadian a cappella works. The Lizée is a tour de force both vocally and dramatically, requiring synchronization with manipulated film clips. Smither is a compelling performer with astounding technical and expressive abilities.

Before the mainstage concert Friday night, violinist Jennifer Koh and composer Missy Mazzoli took part in a panel discussion moderated by William Robin of the University of Maryland. Koh and Mazzoli have worked together for about a decade. It was fascinating to hear their reflections on their work together before listening to the all-Mazzoli program. The variety of pieces featured solo violin by Koh and violin plus keyboard and/or electronics with Mazzoli.

On Saturday, presentations took place concurrently in both performance spaces. Starting off with *Fanfare for Two Trumpets* by Cindy McTee, members of the National Brass Collective and Izula Horns performed pieces by Gina Gillie and Joan Tower. Next, I joined D.C. area teachers Claire Allen (violin) and Dana Rokosny (viola) to present "Directing the Canon: Women Composers and the Violin and Viola Studio." This session featured performances of pieces from my two graded anthologies (*Violin Music by Women* and *Viola Music by Women*), along with a brief discussion of how and why to integrate women composers into the string teaching canon.

There were several non-performance sessions on Saturday. Melissa Wertheimer, flutist and music reference specialist at the Library of Congress, gave a fascinating presentation on her research discovering the identities of five women composers pictured on a glass negative from 1924. One panel discussion entitled "Reflections on Inclusion" featured BI's Director of Inclusion inti figgus-vizueta, composer Alexandra Gardner, and cellist Amanda Gookin; another was a composer roundtable facilitated by Alexandra Gardner with composers Jessie Montgomery, Katherine Balch, and Jessica Meyer.

5th Wave Collective

The 5th Wave Collective, a classical music ensemble, was co-founded by oboist Ashley Ertz in April 2018 to promote and perform music by women. Over the past year, the volunteer group of more than a hundred musicians has performed music by more than 50 women composers, both past and present, in concerts in the Chicago area. For information about concerts and calls for scores, see the collective's website.

Afternoon performance sessions included the music of Alexandra Gardner plus a discussion with the composer; a 2017 song cycle, *Beachy Head*, composed by Amanda Jacobs; a program of works for electronics and manipulated piano and violin including compositions by Caroline Shaw, Anna Thorvaldsdottir, and Kaija Saariaho performed by Lucy Yao and Isabella Costanza; *I Am My Body*, performed by Danielle Buonaiuto, an exploration of “what it means to be in relationship to one’s own body”; a program of music for trumpet, viola, and piano by Grace Williams, Hildegard von Bingen, Lera Auerbach, Libby Larsen, and Carrie Jacobs-Bond, performed by Sound Impact; chamber music for strings and piano by Francis White and Elizabeth Brown; and “The Performer as Composer: Concert and Discussion with The Rhythm Method String Quartet,” featuring compositions by the quartet members for various combinations from the quartet.

Saturday’s mainstage performance was by the 2019 Grammy-nominated Aizuri Quartet performing music composed between 2013 and 2016 (with the exception of *Columba aspexit* by Hildegard von Bingen). The program included two pieces commissioned for the group: *Blueprint* by Caroline Shaw and *Carrot Revolution* by Gabriella Smith. Performed with high energy and finesse, this concert was not only a highlight of the festival, but was considered by a number of attendees to be one of the best programs they had ever heard.

The final event of the festival took place Sunday night at AMP by Strathmore, a new venue in Bethesda, Maryland. This was a celebratory performance by Washington Women in Jazz and Arco Bello, with special guest Clarice Assad.

The festival was ambitious, brave, exciting, and energizing. If proof was needed that women are vital, active composers and performers, this was the event to lay any doubts to rest.

Dr. Cora Cooper (Professor of Violin, Viola, and String Chamber Music at Kansas State University) has been editing and publishing string music by women composers for many years including string quartets by Maddalena Lombardini-Sirmen and duets by Josephine Trott. Her publications Violin Music By Women: A Graded Anthology and Viola Music By Women: A Graded Anthology can be used by beginning, intermediate, and advanced violinists.

The Boston New Music Initiative

BETH RATAY

The Boston New Music Initiative, Inc. is a 501(c)(3) non-profit organization focused on establishing, maintaining, and developing an international network of contemporary music champions, performers, conductors, directors, and composers of music so as to foster collaborations, new music concerts, and commissions in the music industry. The organization’s mission is to advance the careers of its members in the field of music by serving as a resource for networking, professional development, commissioning, collaboration, and programming.

In its first nine concert seasons, BNMI has performed the works of over 170 living composers, including 30 world premieres and five commissioned works. In an ongoing effort to recognize, perform, and create new repertoire for the concert hall and beyond, BNMI holds a commissioning competition, a young composers competition, and two international calls for scores each season, with the winning composers programmed on future BNMI seasons.

Every season, BNMI presents two or three concerts of music exclusively by living composers. The majority of works are chosen from an anonymous, international call for scores. The anonymity of the process ensures more equal demographic representation, including women and minorities. In the past, BNMI has performed works by several IAWM members including Kyong Mee Choi, Kaley Eaton, Anne H. Goldberg, Jessica Rudman, Nina C. Young, Angela Slater, Chia-Yu Hsu, Celka Ojakangas, Eva Kendrick, Ingrid Stölzel and Judith Lang Zaimont.

Since 2016, BNMI also spearheaded the Core+ program, which allows composers to submit to our Calls for Scores works not only for our core ensemble, but also for a special artistic partnership. These collaborations rotate each year, so BNMI is always exploring the nexus of music and other artistic disciplines. Season 8 showed the first fruits of this program when BNMI partnered with Luminarium Dance Company to present some winning scores with original choreography created just for these performances. The Core+ collaboration for Season 9 presented “Opera Bites” in collaboration

with Boston Opera Collective and Longy School of Music. The final concert of Season 10 featured a collaboration with New England visual artists. This concert, at the Community Church of Boston on April 7, 2019, featured new artworks inspired by music, and new music inspired by artworks. We are currently working on a collaborative commission and concert for Season 11 with the Cambridge Chamber Singers. In addition to the larger collaborations mentioned as part of the Core+ initiative, BNMI has shared concerts with the Patchtax duo and the Semiosis Quartet, both of whom have received grants for their support and performance of music by women.

Visit bostonnewmusic.org for information on membership, current calls for scores, and upcoming concerts.

Beth Ratay is the current Artistic Director of BNMI. She is an accomplished performer, composer, and scholar who brings all of these skills to work for the organization. Beth began working with BNMI in 2015, and started her tenure as Artistic Director in 2017. Under her leadership, BNMI has expanded the breadth of their concert series and improved the quality and quantity of collaborations.

DONNE, Women in Music

GABRIELLA DI LACCIO

Launched on International Women’s Day 2018, DONNE, Women in Music is a recent initiative that champions women composers. The website – <http://www.drama-musica.com/Donne.html> – features an online database of more than 5,000 women composers on the “Big List” page, providing information for anyone who wishes to learn a bit more. If you would like to add your name or that of other composers, please contact me at gabriella@gabrielladilaccio.com.

Throughout the year, the website celebrates women who are currently making their mark in society in the online series “Composers of Today.” DONNE also features fascinating stories about many forgotten women of the past with short video introductions on the “Historical Composers” page. DONNE’s dedicated CD collection is currently releasing five albums featuring only music by women, thereby extending the equality initiative to the recording market. We plan to develop collaborative opportunities for the project and future recordings.

The project was featured extensively by the international media in 2018, and the initiative has attracted the attention of many influential music institutions such as the Royal College of Music, Royal Academy of Music, King's College of London, City University of London, University of São Paulo, Oxford University, etc.

On the January 1, 2019, DONNE started a new venture called "DONNE365," and for 365 days this year (and we hope for years to come) we will be featuring two women composers every day, with links to their websites and where to find their music. This has been made possible due to

Eric Ruijsenaar's extremely valuable research and collaboration. We are constantly finding new composers to feature. It has been a fascinating journey so far. Please visit <https://donne365.blogspot.com> and contact me if you have suggestions.

Last year I conducted a research project that showed the great inequality in programming in the top 15 orchestras around the world. I will repeat the research this year, and it will be very interesting to see if there has been any change. You can see the results from last year online.

I hope our work will serve as an inspiration to organizations around the world as

well as individual musicians! My main goal is that the website will become a useful tool for educational institutions, musicians, concert organizers, radio stations, etc. From a singer's point of view, I wish I had more time to sing so many new wonderful pieces that I am finding on a daily basis.

Lyric coloratura soprano Gabriella Di Laccio enjoys an international career that spans the genres of opera, oratorio, and chamber music. Especially known for her virtuoso singing, she is much sought after in Baroque music. She is also a devoted performer of the contemporary repertoire. She was named one of BBC's 100 most inspirational and influential women in the world in 2018.

REVIEWS: BOOK, COMPACT DISC, OPERA

Book Review

Christina L. Reitz: *Jennifer*

Higdon: Composing in Color

McFarland & Co., Inc., Jefferson, N.C. (2018); biography, musical examples, index, 253 pages; ISBN-10: 1476664064, ISBN-13: 978-1476664064; hardcover, \$39.95

ANNA RUBIN

Jennifer Higdon (b. 1962) is one of the most prominent composers on the classical scene, with hundreds of performances every year. She is the recipient of the Pulitzer Prize (2010), two Grammys (2010; 2018) and numerous other honors. Dr. Christina L. Reitz's new book, *Jennifer Higdon: Composing in Color* (2018), holds a treasure trove of information about the composer and features analyses of five of her most important orchestral pieces as well as the opera, *Cold Mountain* (2015). It is the first full-length monograph to be published on Higdon and her work. The author collaborated extensively with the composer, and, therefore, the text includes extensive quotations as well as a selection of critical responses to Higdon's work. As she delineates the significant steps in Higdon's successful career, Reitz emphasizes the composer's pragmatic approach to each compositional challenge and her deep dedication to reaching diverse audiences. Higdon's musical roots in the South plus her love of folk, blue grass, and pop music figure prominently throughout the publication.

Certain aspects of Higdon's career stand out. She is an autodidact, beginning with teaching herself the flute at the age of fifteen. Her prodigious research has pro-

vided her with a plethora of musical strategies to augment her intuitive approach to composition. She found a musical home at The Curtis Institute, where she initially gained a certificate in flute and later returned in 1994 as a composition professor. She has often workshopped her pieces with the student orchestra, and she has forged many important professional alliances with conductors and performers at Curtis as well as throughout the American musical scene. In this respect, her attention to the specific talents of individual performers remains a crucial component of her composition process.

In her approach to her subject, Reitz's strategy strikes a balance between a more journalistic summary suited to a general audience and a detailed musical analysis aimed at the music professional market. She begins with a brief biography and an overall thumbnail portrait of Higdon's music. In each of the following chapters, she details the background of how the work was commissioned and then gives a brief analytical outline of each piece, followed by a more detailed analysis of each section or movement.

She begins the book with Higdon's "breakout hit," *blue cathedral* (2000). This very popular and widely performed piece is a wonderful introduction to Higdon's work. It was commissioned by The Curtis Institute of Music and first conducted by Robert Spano, who has championed her work from the beginning. Higdon is one of several composers Spano has dubbed the Atlanta School of Composers, and his advocacy has been key to her career. In *blue cathedral*, Higdon demonstrates a love of

what could be considered tonal/bitonalism—an original approach to the many coloristic timbres available in smaller and larger groupings of the orchestra, coupled with a mastery of creating a powerful arc of climax. In addition, Reitz also details the tragic backstory of this piece—the death of Higdon's brother Andy. She personalizes her analysis by labeling the various themes "Andy" and "Jennifer."

The next piece she discusses is the Concerto for Orchestra, a five-movement, thirty-five-minute work. Commissioned by the Philadelphia Orchestra in 1998 and premiered in 2000, this work is a *tour de force*. Higdon exploits the varied timbres of the orchestra, with one movement devoted to percussion. Her determination to provide soloistic passages for nearly every instrument showcases her ability to create smaller chamber groups within the orchestra alongside *bravura tutti* sections. Reitz vividly describes the premiere, which occurred during the yearly gathering of the American Symphony Orchestra League, and how the piece's success catapulted Higdon's career.

City Scape (2002), an orchestral work whose theme is the city of Atlanta, was followed by the unique Concerto 4-3 (2008), composed for Time for Three, a string trio known for its eclectic blend of styles, especially bluegrass intermingled with classical and jazz techniques. Throughout the concerto, Higdon explores her love of the folk traditions of her native South, while highlighting the talents of the trio. Higdon found it challenging to write for such a group; she remarked that in bluegrass "chord progressions are much simpler and that doesn't always play well in an orchestral setting."

Higdon composed her Pulitzer Prize-winning Violin Concerto for Hilary Hahn in 2008; it was co-commissioned by three orchestras. Reitz's analysis of this work stands as one of the most satisfying in the book due to her detailed study of the slow inner movement, which is based on the use of several chaconnes. This dynamic piece contains dissonant harmonies and artfully exploits Hahn's highest and lowest ranges as well as her astonishing virtuosity.

The last section of the book focuses on *Cold Mountain* (2015), an opera based on the award-winning novel by Charles Frazier (1997), with the libretto crafted by Gene Scheer. Probably because of the sheer length of the work, Reitz uses a more journalistic approach in the analysis section, with a brisk description of each scene of the opera. In this chapter, she embeds excerpts of the score, frequently to good effect.

This book is a fascinating read, and it provides a synthesis of a great deal of information. Much of the analytical discussion, however, lacks depth. In this context, the description of Higdon's harmonic language does not do justice to the composer's ability to deftly move from consonant to dissonant chord complexes or her skill in drawing from the rich history of bitonality, polytonality, and additive harmony. Moreover, while her book is subtitled "composing in color," Reitz's discussion of Higdon's approach to timbre could have been amplified by the use of various typologies of timbre, such as those developed by Robert Cogan and Pozzi Escot or with the visual aid of spectrograms, easily produced with free software (Cogan and Escot, *Sonic Design: The Nature of Sound and Music*. Cambridge, MA: Publication Contact International, 1984). In addition, some material could have been streamlined, such as the lengthy and repetitive quotations of Higdon. Still, one must applaud the writer's efforts to illuminate Higdon's marvelous musical imagination and recognize that this book will be meaningful to both students and professionals.

Anna Rubin is an associate professor of music at the University of Maryland/Baltimore County (UMBC). Her compositions encompass acoustic and electroacoustic media and have been heard on four continents. Recent works include an electronic score for the Baltimore Dance Project, liturgical music for the Columbia Jewish Congregation, and a work for the UMBC Wind Ensemble.

Compact Disc Reviews

Set No Limits

Music by five women composers for clarinet and piano. Jessica Lindsey, clarinet; Christian Bohnenstengel, piano; Deborah Hayes, liner notes. Albany Records, TROY1708 (2018)

ELIZABETH HINKLE-TURNER

Set No Limits presents twentieth-century music for clarinet and piano by five U.S. women composers. None of the works have previously been released on a commercial recording. In the liner notes, performers Lindsey and Bohnenstengel explain that the works were chosen not only "because each conveys something intimate and important" to the performers but also because they contain similarities in style and techniques that make them excellent representatives of the post-WWII repertoire for this instrumental duo. All the composers have had successful careers as well as critical acclaim.

The initial work on the recording is *Ritual* by the late Katherine Hoover (1937-2018), written during the composer's appointment as the New York State Music Teachers Association's Composer of the Year (1989). The one-movement composition was influenced by Hoover's study of Greek folk music and by Ashkenazi Jewish music, in which the clarinet plays an important role. The piece is particularly well-balanced formally, with steady and seamless transitions between the fast, dense, complex sections and the slower, more contemplative sections.

The second composition, a multi-movement Sonata for Clarinet and Piano (1948) by Marga Richter (b. 1926), remains the most breathtaking work on this recording. Lyrical and accessible, the music is thoroughly modern in its sensibilities, and it recalls the more abstract, yet completely understandable, musical language of well-known mid-20th century New York and New England composers such as Roger Sessions, Walter Piston, and William Schumann. Richter composed the sonata while she was a student at the Juilliard School, which explains much of its style. The liner notes state that the work was presented at a Composers Forum concert in New York City (1951) and greatly impressed the contemporary music critics of the time. This was no small feat as the NY Composers Forum was generally a quite unfriendly venue for women (see

Melissa J. de Graaf, "Professionalism and Reception in the New York Composers' Forum: Intersections of Age and Gender," *Gender, Age and Musical Creativity*. Farnham, U.K.: Ashgate Publishing Ltd., 2015, 115-125).

The most recent piece on the recording is *Solitude* (1992) by Indiana-based composer Lauren Bernofsky (b. 1967). She composed the work while a doctoral student of Lukas Foss at Boston University. The musical language of *Solitude* is quite tonal and lyrical, and no doubt this composition was chosen for inclusion because of its grace and sheer beauty.

The liner notes by Deborah Hayes offer great insight regarding the life and musical contributions of Ruth Schonthal (1924-2006). Schonthal was a student of Paul Hindemith at Yale University (as was Bernofsky's teacher, Lukas Foss, who was also the advocate and supporter of another composer featured here, Barbara Kolb). Hindemith encouraged Schonthal to study with him after meeting her in Mexico City. Her volatile life and terrifying experiences began at an early age, when she and her Jewish family had to relocate frequently in order to escape Hitler's troops and the dangers of the German occupation. Additionally, though she had a storied career, which included maintaining a private studio and enjoying major performances of her works, plus a successful academic appointment, she would freely acknowledge the many musical interruptions caused by personal and financial issues and family responsibilities. In this respect, many women can relate to this delicate balancing act in their professional lives. Accordingly, Schonthal's *Sonata Concertante* (1976) reflects her life in its complexity. It contains extensive virtuosic solo writing for both the clarinet and piano. Engaging melodies are juxtaposed with more abstract material, and most interesting are the fanciful developments of her motives and materials.

The final piece is *Related Characters* by Barbara Kolb. As mentioned earlier, Kolb was also an associate of Lukas Foss during her student days, but this 1980 work was composed much later in her career, while on a residency at the MacDowell Colony. (She also prepared a version for viola and piano.) The four musical "characters" in the work—"Tranquillo," "Ritmico," "Lirico," and "Esplosivo"—are represented in four short movements. Musically,

Related Characters is the most abstract of the pieces on this recording and, as a result, requires precise playing and timing on the part of the performers. In addition, the “Esplosivo” movement exhibits some very impressive high-register clarinet timbres.

The similarity of the composers’ student years in New England and New York and their primary associations make for a commonality of the works in style and sensibility. Performers, who are drawn to the music of the twentieth-century “East Coast School,” as represented by Schuman, Piston, Foss, etc., now have an equally compelling list of contemporary women composers showcased here for study and concert programming. That is the greatest service that fine CDs and performances such as this provide. This recording is a terrific addition for any chamber music duo library, and it is hoped that these works and others by the women featured here will find their way onto more programs and concerts in the future.

Elizabeth Hinkle-Turner, a 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.

Aboriginal Inspirations

Ralitsa Tcholakova, violin and viola; Ron Korb, flute; Jen McLachlen, flute; Dominique Moreau, frame drum; Benjamin Smith, piano; Ralitsa Tcholakova, producer. Canadian Music Centre Distribution Service; ASIN: B074N4ZTMX (2017)

CAROL ANN WEAVER

Aboriginal Inspirations, produced and performed by Bulgarian-Canadian violinist Ralitsa Tcholakova, assembles the compositions of eight talented Ottawa-based Canadian composers: Kevork Andonian, Christine Donkin, Victor Herbiet, Frank Horvat, Ron Korb, Jen McLachlen, Daniel Mehdizadeh, and Evelyn Stroobach. The five performers emanate from the various branches of chamber, film, and world mu-

sic and commendably express the elements of dance, dignity, and design of each composer’s compositions.

While the music is said to be “inspired by Canadian aboriginal myths, legends, symbols or issues,” none of the composers or performers acknowledge having Indigenous roots (Frank Horvat, *Aboriginal Inspirations*, frankhorvat.com). Thus, the album serves as a kind of window into an Aboriginal *ethos* from the outside, rather than a statement from the inside, or heart, of the Aboriginal people. As such, composers and performers on this CD attempt to envision, describe, or speak about Indigenous people in credible ways both musically and socially, which is certainly somewhat controversial considering the current climate of identity politics and appropriation issues.

Some of the music tends to fantasize or mythologize the Aboriginal culture in accordance with the New Age movement and seems, at times, soothing, nature-oriented, and euphoric, as for example, the musical descriptions of a cunning fox and a wily snake plus the inclusion of the hypothetical hunting or courtship rituals and the spirits of the night.

Virtually all of the music on the album includes the native drum used by North American Indigenous peoples: a frame drum without any pitch or tonal variations, which resembles the African *djembe* or talking drum. However, the drum scoring throughout the album often seems symbolic and extraneous to an otherwise Western chamber music medium.

It requires remarkable composers to create music that speaks clearly, powerfully, and authentically regarding a heritage different than their own. Jen McLachlen, Daniel Mehdizadeh, Christine Donkin, and Evelyn Stroobach adjust their compositional language successfully here in order to capture a culture beyond their own doorsteps.

Most tellingly, flautist/composer Jen McLachlen chooses an authentically credible route towards understanding and addressing Indigenous peoples in her *Birds of Prince Albert*. With heartfelt passion, she powerfully addresses the situation of “1,181 Aboriginal women who were murdered or went missing (from 1980 to 2012); a rate more than three times the Canadian national average” (*Liner Notes*). She dedicates her piece to Marlene Bird, who was “sexually assaulted, and set on fire in a

parking lot in Prince Albert, Saskatchewan” (*Liner Notes*). In this context, McLachlen’s music is powerfully scored to depict this ongoing contemporary tragedy. Accordingly, the piece begins with disquieting piano and percussion declamations, as the viola creates an eerie, somber tone that grabs the listeners. The bird, adroitly and beautifully represented by McLachlen’s own flute playing, allows Marlene Bird to sing about her grief, hope, and humanity. The music, tastefully understated, allows us to hear our own personal responses to this bird, whose song we need to hear.

Daniel Mehdizadeh’s *Oohoo* (visions of an owl) for piano, violin, flute, and drum, reveals dark, somber, percussive colors, and a throbbing, compelling drum and piano pulse, along with evocative and interactive flute and violin melodies. The music wends its way into a truly engaging dance expressing power and conjuring an arresting presence. Skillfully, Mehdizadeh powerfully incorporates a frame drum within this context, evoking his own kind of ritual dance.

Quite poetically, Christine Donkin’s *Finding Arrowheads at Bear Lake* relates to her own childhood when she and her friends collected arrowheads near Bear Lake in northwest Alberta, where she grew up. Donkin imaginatively brings us in touch with the physical reminders of a culture gone by, but still living. The music itself describes her own sense of “awe and curiosity about the people who had left behind so many clues about their lives and their culture” (*Liner Notes*). A soaring, expressive violin begins the musical essay, joined by a gently complex and intriguing pianistic texture, which creates a thoughtful and harmonically rich dialogue. The frame drum accentuates the thickening textures with a steady pulse, thus becoming the rhythmic foundation for a virtuosic violin. Aboriginal Métis fiddling is featured, which creates a pianistic waterfall-effect of cascading, descending arpeggios that ends in a sonorous echo of sound, of time, of memory.

Evelyn Stroobach’s *Fire Dance* for flute, viola, and drum is a concise, well-constructed piece with excellent counterpoint, which depicts an imagined “event where people gather around the warmth of the fire and a dance is performed after dark” (*Liner Notes*). Stroobach’s musical language allows the listeners to envision

both the “movement and purpose of the dance” (*Liner Notes*). In this respect, the viola’s percussive, double-stop rhythm in fast 6/8, answered by the drum’s basic pulse, is followed by an imitative dialogue between flute and viola. As the viola and drum continue a steady beat, the flute transforms into a folk-like soliloquy, before returning to an imitative dialogue with the viola. Throughout the composition, the drum plays mostly unvaried downbeats. Notably, Stroobach’s music allows the two cultural worlds to collide, rather than fully intermingle, creating a stunning musical experience.

Aboriginal Inspirations contains several compelling, well-performed compositions and presents powerful melodic themes, but it also gains strength through its incorporation of the Métis fiddler, the Inuit throat singer, and the Aboriginal drummer. This musical synthesis of cultural material renders a provocative musical contribution in keeping with our times.

Canadian/American composer Carol Ann Weaver’s genre-bending music, often tinged with African influences, is heard in North America and beyond. She chairs the Association of Canadian Women Composers and is Professor Emerita of the University of Waterloo, Canada.

Women of History: Music for Organ by Carlotta Ferrari

Carson Cooman, organist. Divine Art Recording Group; DDA 25178 (2018)

JAMIE CARIDI

Music for Organ by Carlotta Ferrari (2018) features the music of the prolific Italian composer Carlotta Ferrari (b. 1975), who was educated at the University of Milan. Currently, she serves as an adjunct professor of music at the Department of Arts and Music at ESE, Florence, Italy. Organist Carson Cooman (b. 1982), Composer in Residence at The Memorial Church at Harvard University, performs impeccably; especially impressive is his clarity of line and form, which enhances the programmatic nature of this music. Ferrari has frequently partnered with Cooman to develop her own musical language. All but one of her compositions on this disc use the RPS (Restarting Pitch Space) modal system developed by Cooman in 2005. This is a modal harmony system that uses fragments of a scale to generate an extended “pitch space” for use in a composition. (For a detailed explanation of the system, see: carsoncooman.com/restarting-pitch-space/.)

The five compositions by Ferrari on this recording are inspired by five historical women: three religious figures, an artist, and a writer. The English novelist Mary Wollstonecraft Shelley (1797-1851) and her most famous novel, *Frankenstein* (1818), served as the inspiration for the symphonic poem *Lady Frankenstein* (2016). The work is divided into four large sections: “Mary and the Creature,” “Learning Life,” “Love,” and “Death in the Ice, the Fire, and the Sea.” The explosive opening captures the listener’s attention through loud, sustained chords based on the RPS Dorian scale with blue notes (the scale is written out on the first page of the score). Although the music is programmatic, it is not necessary to know the story in order to enjoy the work. Throughout the sections, Ferrari explores the correlations between the very real life of Mary Shelley and the fictional creature created by Frankenstein, since both experienced violence, exclusion, love, and death. Victor Frankenstein died from pneumonia in the icy polar regions, and the monster died an agonizing death by suicide by fire. Shelley began a new life in London after the drowning death of her husband, Percy. The analogy of the life and death of the human and the mythical is expressed in the music by its soft, calm, melancholy ending.

Maria Restituta (2016) is a rhapsody dedicated to a Franciscan nun, Maria Restituta Kafka (1894-1943), who worked as a nurse in Vienna during World War II. She published a satirical poem mocking Hitler and refused to remove crucifixes from the rooms of the patients. For her public resistance against the Nazi regime, she was executed and later beatified by the Catholic Church (1998). Ferrari uses RPS fragments of the Lydian mode producing a hauntingly beautiful melodic line that is reminiscent of Gregorian chant. The piece concludes with full organ chords, interrupted by a reprise of the opening melody.

The shortest composition is inspired by the vibrant works of the Mexican painter Frida Kahlo (1907-1954), specifically her final painting entitled *Viva la vida* (1954), a tribute to life. The painting depicts the bright red colors of cut watermelons, but to me, the jocular waltz sounded reminiscent of clowns and carousels. The work has a steady ostinato, which remains subordinate to an almost parodic and overly dissonant theme.

The longest work on the CD is *Historia Gullielmae* (2016), a symphonic poem in five movements, which depicts specific moments in the life of Gullielmae Boema (1210-1281) or Gullielmae da Milano, a medieval heretic who settled in Milan around 1260. The liner notes explain that her theology centers around the presence of women in the church and liturgy; “her devout followers, male and female, saw her as an inclusive representation of the Holy Spirit and universal redemption.” The work is cyclic and is based on an Aeolian RPS mode. The first movement, “Gullielmae and the Spirit,” opens with a mournful, descending three-note motif, which is heard throughout the five sections, and is played with great expression by Carson Cooman. The livelier second movement, “Il volto rosso di Chiaravalle,” is representative of the fresco above Gullielmae’s grave in Chiaravalle Abbey, which depicts the Holy Spirit with a red face, a reference to the flames of the Spirit. Movement three, “I gullielmiti di fronte all’inquisitore,” is her celebration of the Last Supper, which drew the attention of the Inquisition. This pivotal movement, a *ciaccona*, includes a frenzy of sixteenth-note patterns and concludes with a strong dissonance. The next movement, “Gullielmae e Andrea,” depicts her relationship with Andrea Saramita, one of her most devout disciples. Another important disciple, Maifreda da Pirovano, a young nun who perceived Gullielmae as the female side of God, is portrayed musically as celebrating the holy communion in the final movement,

Ty Cerdd, Wales

Ty Cerdd, the music information centre for Wales, located at the Millennium Centre in Cardiff, has recently branched out into publication of Welsh composers such as Morfydd Owen, Dilys Elwyn-Edwards, Sarah Lianne Lewis, Rhian Samuel, and **Hilary Tann**. It has also embarked on a CD series: Ty Cerdd Records. **Tann’s** *Seven Poems of Stillness* for cello and narrator (#TCR011) and *Paradise* for mixed choir are included on the new release *Only Breath - New Choral Music From Wales* (Robert Fokkens, conductor, Cardiff University Contemporary Music Group, #TCR022). For those interested in the music of Wales (www.tycerdd.org) is a source of up-to-date information.

“La santa centa di Maifreda,” a slow meditation that concludes with a joyful fugue.

The final composition, entitled *Ecstasy* (La transverberazione di Teresa d’Avila) (2015), is based on the life of the 16th-century Spanish Carmelite nun, Teresa d’Avila. St. Teresa is known for her writings on mysticism and meditation and her claims to have experienced the ecstasy of a perfect spiritual union with God during her devotions. The registration alternates between full organ and soft strings and flutes. This is the only composition not using RPS, and the work concludes majestically in C major.

The music on the disc was performed on the main organ of Sint-Laurenskerk, Rotterdam, Netherlands, the largest mechanical action instrument in Europe. It consists of four manuals, six divisions, and 85 stops, all of which are utilized in this magnificent CD. The recording quality is such that the slightest mistake would be heard, and the chasm between the intense deep sounds and the softer more mellow sounds is extensive. *Women of History: Music for Organ by Carlotta Ferrari* stands as a marvelous addition to the primarily male canon of organ literature.

Jamie Boyd Caridi holds a Master of Music Degree in Piano Performance and a Master of Arts Degree in Applied Women’s Studies. She combines the two degrees to research and write about women composers, as well as perform their music on concerts and at conferences.

Opera Review

Deon Nielsen Price: *Ammon and the King: Immigrant Speaks Truth to Power*

DEBORAH KAVASCH

The review incorporates additional information from an interview with the composer by Jeannie Gayle Pool in November 2018.

Internationally-recognized composer Deon Nielsen Price conducted the world premiere of her new opera, *Ammon and the King: Immigrant Speaks Truth to Power*, on Sunday, March 17, 2019, in the beautiful historic Presidio Chapel in San Francisco, California. The two-act opera is based on an ancient story from the *Book of Mormon*, which the composer adapted for the libretto. It is about a group of people who emigrated from Jerusalem in about 600 B.C. and evolved into different cultures with dif-

fering ethnicities, philosophies, and mores. The opera depicts the clashing and eventual blending of two distinct cultures. The composer explained that King Lamoni reigned in a society where greed prevailed along with excessive scheming and plundering as well as murder, and his people frequently provoked war. The hero of the opera, Ammon, is an idealistic young man from a distant kingdom who emigrates to Lamoni’s fierce kingdom to bring a message of hope, peace, and reconciliation; eventually he is successful in “changing the hearts” of the ruler and many of his people.

In her interview, Deon said that she selected this story because she felt the events were relevant to the contemporary situation regarding refugees and immigrants around the globe. She explained that in the opera, when the villagers capture Ammon, they debate whether they should deport him, put him in prison, slay him, or let him stay. The king is impressed with Ammon’s demeanor and decides to let him stay.

The opera, which was presented in a concert version, opened with a “Strong and Ferocious” Prologue by the excellent chamber ensemble consisting of flutist Christy Kim, violinist Samuel Nelson, violist Christina Simpson, cellist Jorge Maresch, and pianist Taylor Chan. The prologue introduced the powerful, stunning countertenor of Darryl Taylor, who took immediate command of the stage as the antagonist, Zeezri, wicked leader of the villagers who capture Ammon. The villagers’ repetitious chants of “slay him” echoed throughout the chapel.

Among the highlights of Act I were Zeezri’s aria “Pleasure,” which was filled with lyrical melismas; the septet “Faith, Fear,” with its vivid tritones and descending musical lines; and the “Battle Ballet,” featuring the strong, evocative dance by ballerino Mengjun Chen. Since much of the music is in minor tonalities, the aria



Composer and conductor
Deon Nielsen Price

“Horses, Chariots” stood out because of its major tonality and the brilliant, clear tenor voice of Anthony McGlaun as Ammon. Act II opened with the entrance of coloratura soprano Erin O’Meally as Queen Sarai; her elegant singing and soaring high notes beautifully matched the subject matter of her aria, “Splendor.” The act continued with choral and ensemble numbers; the offstage a cappella angel’s trio “Veil” was especially lovely.

The premiere performance was notable for its strong writing, confident conducting by both the composer and the assistant conductor, Chunzi Duan Yang, excellent instrumental ensemble, and beautiful, thrilling singing by the entire cast. However, much of the time, the diction was unclear and the story hard to follow, possibly due to the extremely reverberant acoustics of the chapel and the inevitable challenge of higher voices being understood in their upper ranges. Several of the singers had especially clear diction, such as tenor Anthony McGlaun, baritone Phillip Harris, and mezzo-soprano Linda Baird. Even though a short synopsis was provided in the program, it might have been easier to capture more of the diction if a libretto had been made available. Nonetheless, the nearly two-hour chamber opera was captivating and worthy of the standing ovation it received.

Composer/soprano Dr. Deborah Kavash is Professor of Music and Coordinator of Music Theory/Composition at California State University Stanislaus; she joined the faculty in 1979 and served as Department Chair from 2006 to 2016. She is currently writing an opera for young singers, Aesop’s Fables: An Operatic Mashup, commissioned by Opera Modesto.

Postscript:

In addition to the performance, the opera was recorded professionally on the following two days. Deon has also performed a suite from the opera for solo piano and for chamber groups in a number of public and private venues. She remarked: “The response has amazed me because the music was dictated by the words. In the suite, I’ve taken away the text, and people are responding just to the music and it seems to have a powerful effect.”

This performance is part of a concert series sponsored by the Interfaith Center at the Presidio. It is the first in a series of four operatic works to be presented in the fall of 2019 that represent other tradi-

tions: *Elijah's Violin* by Meira Warshauer, *Tawawa House* by Zenobia Powell Perry (re-orchestrated by Jeannie G. Pool), and *The Light of Man*, a story from the Hindu Upanishads.

Recent Compact Disc and Video Releases

Cigdem Borucu: *Silver Moon*

Cigdem Borucu's recently released album entitled *Silver Moon* features music for piano, film, and theater. Film historian Nezhir Erdoğan asked her to provide music to accompany silent films shot during the Late Ottoman Era (1890s). The footage was gathered from various film archives around the world. The album begins with seven piano tracks that Cigdem composed and performed; the music is tonal and has significant references to the music of the past. Tracks 8 through 17 are electro-acoustic works that she composed for various theater and film projects. The tracks can be downloaded from iTunes (<https://itunes.apple.com/tr/album/silver-moon/1436976632>). The CD is available on esenshop.com.

Cigdem Borucu: *Lost Istanbul* (video)

After Cigdem completed the above album, she was inspired by the remarkable black and white photos and videos of scenes in Istanbul by photographer Elif Gulen. Asya Leman edited them and Cigdem supplied the appropriate music from her CD for the video titled *Lost Istanbul*. It was prepared by three women, and it reflects their love of the city and its people. Watch it on YouTube: <https://www.youtube.com/watch?v=z6hsBqtuh-k&feature=youtu.be>

Celebrating Clara

The Muses Trio celebrates the 200th anniversary in 2019 of Clara Schumann's birth with their second CD, *Celebrating Clara*, and a performance of her Piano Trio, reconstructed with additional music by female composers. The international CD also includes works by Kate Moore (AUS): *Whoever you are, come forth* (solo cello) and *Dies Irae* (violin, piano); Rebecca Clarke (UK): *Lullaby* (violin and cello); Nicole Murphy (AUS): *Surface 2* (violin, cello, piano); Jennifer Higdon (USA): "Nocturne" from *String Poetic* (violin, piano), and Lera Auerbach (USA): "Postlude" from *Triptych, the Mirror with Three Faces* (violin, cello, piano). Visit <therese.milanovic@gmail.com> to order a CD; digital

downloads are available through CD Baby; the booklet can also be downloaded.

Gyuli Kambarova: *Memories*

In December 2018, Gyuli released her third CD, *Memories*, a compilation of soundtracks that she composed for the documentary film about orphans, *You Are Not Alone*. The film, which was produced in Russia and directed by Anna Barsukova, has received more than 17 awards around the world, and Gyuli received a special award at the International Movie Festival "Fathers and Children." (The CD also includes art works by her father-in-law, Vagif Kambarov.) Gyuli and her husband, Samir Kambarov, produced and recorded the piano parts for the CD's soundtracks, most of which include electronic instruments. The CD is available from Amazon, CD Baby, iTunes, and her website (<https://www.gyulikambarova.com/memories>), which offers samples of the tracks.

Anne Phillips: *Anne Phillips Live at the Jazz Bakery*

Anne Phillips Live at the Jazz Bakery (the premiere jazz venue in Los Angeles) features Roger Kellaway, Bob Kindred and Chuck Berghoffer on Anne's CD label Conawago. The CD is available through CD Baby and her website (annephillips.com). *Hollywood Variety* wrote: "It was fascinating to hear the older, wiser Anne Phillips apply her freer, more sophisticated, jazzier, current style to standards from her first album and her own songs."

Project W: Works by Diverse Women Composers

Chicago Sinfonietta, the MacArthur Award-winning orchestra that champions diversity in classical music, released its new album to coincide with Women's History Month. It features premiere recordings of newly commissioned works by Jennifer Higdon, Brazilian-American and Chicago resident Clarice Assad, African-American Jessie Montgomery, and Indian-American Reena Esmail. The album was produced by James Ginsburg on his Cedille label.

Andrea Reinkemeyer

Three of her compositions are included on recent recordings: *in the speaking silence* for alto saxophone and bassoon (Post-Haste Reed Duo, *Donut Robot!*, Aerocade Music); *From Cycles of Eternity* for treble voices (In Mulieribus, *Cycles of Eternity*,

CD Baby); and *Saturation* for alto saxophone and piano (Idit Shner and Eunhye Grace Choi, *Minerva*, Origin Classics).

Ethel Smyth: *Fête Galante*

Retrospect Opera (a small label specializing in recording British operas from the 18th to the early 20th centuries). Soloists: Charmian Bedford, Carolyn Dobbin, Simon Wallfisch, Mark Milhofer, Felix Kemp, and Alessandro Fisher, with members of the Lontano Ensemble, conducted by Odaline de la Martinez. Valerie Langfield is the executive producer. Reviewer Stephen Banfield states that *Fête Galante* is "in some respects Smyth's best opera." The disc will be released later this year along with another work. (Donations are welcome: <http://www.retrospectopera.org.uk/Donate.html> for details.)

Three Piano Concertos by British Women Composers

Piano Concerto in A minor and Variations for Piano and Orchestra by Dora Bright (1862-1951) performed by Samantha Ward, and Piano Concerto in G minor by Ruth Gipps (1921-99), performed by Murray McLachlan. Charles Peebles conducts the Royal Liverpool Philharmonic Orchestra. The works have been edited by Valerie Langfield. SOMM recording label.

Poème: Original Music by Danaë Xanthe Vlasse

Her new album, a collection of French Romantic Art Songs performed by GRAMMY-winning soprano Hila Plitmann and pianist Robert Thies and also featuring soprano Sangeeta Kaur and cellist John Walz (principal cellist of the Los Angeles Opera), will be released on June 1.

Betty Wishart: *Oracles for Flute and Piano*

Betty Wishart's three-movement work is on the disc entitled *HE*, released by Phasma Music. The performers are Iwona Glinka (flute) and Vicky Stylianou (piano). The recording features 15 works by 12 composers.

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.

Women of Note: A Century of Australian Composers

The two-CD set was released on International Women's Day (March 8, 2019) by ABC Classic. This is the first in a new series celebrating Australian women composers. The discs present a variety of chamber and orchestral works plus one vocal composition. The works were written between 1934 and 2018. The earlier composers are Peggy Glanville-Hicks, Miriam Hyde, Dulcie Holland and Margaret Sutherland. Current composers include Anne Boyd, Olivia Bettina Davies, Brenda Gifford, Maria Grenfell, Elena Kats-Chernin, Kate Moore, **Nicole Murphy**, and Sally Whitwell.

Rain Worthington: *In Passages*

In Passages, a tone poem for violin and string orchestra, is on the Navona (NV6216) CD entitled *Beneath the Tide*. Other composers on the disc are Michael G. Cunningham, Ssu-Yu Huang, Bruce Reiprich, and Beth Mehocic. The Croatian Chamber Orchestra is conducted by Miran Vapotic. Rain describes *In Passages* as "a contemplation of lyrical tenderness and reflection on the passages of emotion – the ebb and flow of feelings that continually emerge and recede throughout life. The music is an interplay between the soloist and the orchestra....The soloist emerges from the orchestral strings in much the way that intense feelings surface from the unconscious, giving voice to emotional currents, and then receding back into the chorus of the subliminal."

Recent Publications

Music:

Deborah Anderson

Most of her music is now available through J. W. Pepper (jwppper.com/)

myscore.com/Deborah-J-Anderson). Her publications include music for almost every instrument in the orchestra as well as a wide variety of settings.

ClarNan Editions and Classical Vocal Reprints

ClarNan Editions, Barbara Garvey Jackson's path-breaking venture to publish new editions of historic music composed by women, is now a division of Classical Vocal Reprints. The full catalogue will be maintained with no volumes out of print, and Barbara will continue to edit new volumes of "Historic Music by Women Composers." She has just finished a volume of Sophia Westenholtz's piano music (1839). For information, contact CVR Editor Glendower Jones (glendowerjones51@gmail.com). Websites: www.classicalvocalrep.com for printed music, and www.classical-vocalreprints.com for digital downloads. Tel: 800-298-7474.

Books:

Gisela Hemau: *Lebensspuren einer Lyrikerin in unlyrischer Zeit*

(*Traces of the Life of a Lyric Poet in an Unlyrical Time*). Königshausen & Neumann: Würzburg, Germany, 2018.

Kythera, a work for solo voice by **Violeta Dinescu** with a text by the German poet Gisela Hemau, is included in the poet's new monograph; an entire chapter is devoted to the work, and it is featured on the cover. The complete manuscript, in facsimile form, is accompanied by comments from both the poet and the composer along with a description of the global premieres held in both Germany and the United States on December 7, 2000. One of the book's goals is to show the connection between the arts: poetry, music, and painting.

Matthew Hoch and Linda Lister: *So You Want to Sing Music by Women*

A Guide for Performers. Rowman & Littlefield: Lanham, MD, 2019. 412 p. Hardback, paper, eBook.

The book is part of the "So You Want to Sing" series, produced in partnership with the National Association of Teachers of Singing. Visit the website (www.nats.org) to access style-specific exercises, audio and video files, and additional resources. The book provides a historical overview and the social context in which women created music, and it explores the music of hundreds of historical and contemporary women composers. The book features discussions of art song, opera, choral music, and avant-garde/experimental music along with chapters devoted to music theater, contemporary Christian music, and advocacy for women composers.

Uri Golomb, ed.: *Tsippi Fleischer – A Biography*

Hakibbutz Hameuchad Publishing House. Tel Aviv, Israel, 2018. 360 p. In Hebrew.

In addition to biographical information, the book contains documents and a large number of musical examples and color photos. It can be purchased through the publishing house.

Tsippi Fleischer: *Harmonization of Songs*

Volumes A and B are now available on the internet. The volumes provide a study of theory and harmony through popular musical materials. When the books were first published in 2005 (hard copy), they were considered revolutionary due to the unique methodology developed by Tsippi Fleischer. The text is in Hebrew, but the many musical illustrations clearly demonstrate the methodology.

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, socio-economic 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.

REPORTS

Celebrating Thea Musgrave's 90th Birthday

CLARE SHORE

On May 27, 2018, famed Scottish-born composer Thea Musgrave joined the ranks of nonagenarian composers. Beginning that very evening at the Church of St. Mary the Virgin in New York City, with the world premiere performance of *La Vida es Sueño*, the U.S. premiere of *The Voices of Our Ancestors*, and excerpts from five of her other works played by the New York Virtuoso Singers, the American Brass Quintet, and a host of special guests, conducted by Harold Rosenbaum, the music world threw its arms wide open to celebrate Musgrave's 90th birthday with awards, accolades, and performances of her music, especially in the British Isles and in the U.S., where she has lived since 1972.

Judging by the singling out of certain of these events in the "News" section of Thea's website (<http://www.theamusgrave.com/news>), one might conclude that they are of special significance to her; we give them their due in the following excerpts.

Ivor Novello Award 2018 (May 31, 2018)

"Straight after the concert Thea and [her husband] Peter [Mark] dashed across the Atlantic to receive the 63rd Ivor Novello Award at Grosvenor House, London,... in recognition of her outstanding body of work in the classical genre."

Thank you for the [Chamber] Music (June 2-8, 2018)

"It would be impossible to mention all of the performances of Thea's work but in early June a flurry of concerts in the UK and US added to the momentum of the birthday week. On June 2, whilst the New York Virtuoso Singers performed highlights from the birthday concert (*Rorate Coeli, Voices of Our Ancestors*) at New York's Symphony Space, the York Late Music Ensemble in the UK hosted a portrait concert, the final part in their season-long focus on Musgrave's music [with performances of] *Narcissus, Snapshots*, and the UK premiere of *D.E.S. — In Celebration* for solo cello." The Marsyas Trio created "a clarinet version of her popular *Canta Canta* and on June 8 it received its world premiere at London's Spitalfields

Festival....The recording will be available on NMC Recordings in October."

The Queen's Medal for Music (June 7, 2018)

"On June 7, Thea was awarded The Queen's Medal for Music in an audience with Her Majesty The Queen at Buckingham Palace. Musgrave was welcomed by the Queen's Master of Music, Judith Weir, and conversed with The Queen for half an hour—the details of the exchange, of course, remain secret!" Judith Weir said: "Thea Musgrave has been a musical pioneer for many decades. With innovative use of space, sound and colour, her work has made rich contributions to numerous genres, including opera and orchestral music....She is still energetically at work, a warm-spirited, optimistic inspiration to her many listeners, performers and colleagues around the world."



Thea Musgrave receiving The Queen's Medal for Music from Queen Elizabeth II

BBC SSO Portrait Concert (June 15, 2018)

"There is a long relationship between Musgrave and the BBC Scottish Symphony Orchestra, they gave her her first major commissions following her studies in Paris in the 1950s and have since performed over 15 of her works several times, commissioning several others....On June 15, the Dutch conductor Jac van Steen conducted the orchestra in their performance of Musgrave's *Song of the Enchanter, Memento Vitae* and *Two's Company* with Nicholas Daniel and Evelyn Glennie....Thea was conferred with an Honorary Doctorate in Music from the Royal Conservatoire of Scotland and gave a brief speech thanking the conservatoire and reiterating her gratitude to the BBC SSO."

Two Premieres at Wells

"Two new choral works were given life this June as the Wells Cathedral Choir

and director Matthew Owens premiered a new *Missa Brevis* and *Collect for the Birth of John the Baptist*....Wells Cathedral also invited Thea to attend a lunchtime concert of her works performed by the students, after which she gave a lecture to the composition students."

Mary, Queen of Scots Re-release

"Forty years after the premiere recording of Musgrave's seminal opera *Mary, Queen of Scots*, Lyrita released a restored version on July 6....Recorded in one take from a live performance at the Virginia Opera House, this cleaned-up version taken from the original master LP features stellar performances from leads, Jake Gardener and Ashley Putnam (Peter Mark, conductor). (Lyrita SRCD2369 - 2CDs; available for streaming on Spotify)"

BBC Proms (August 7, 2018)

"There is no bigger classical music festival than the BBC Proms." Richard Farnes conducted Musgrave's "*Phoenix Rising* in his Proms debut with the BBC Symphony Orchestra. The work is both dramatic and serene with a touch of humour in the middle section, where the horn player (representing the forces of light), banishes the timpanist (the leader in the forces of darkness) from the stage. A near-capacity audience (over 5000 seats total) chuckled accordingly and warmly received the work's orchestral invention and lyricism." (bachtrack.com)

Edinburgh International Festival (August 5 & 9, 2018)

"Two concerts contained her music: the first being the August 5 concert by the National Youth Choir of Scotland, masterfully directed through her *On the Underground Set 2: The Strange and the Exotic* by conductor Christopher Bell. On August 9...she received the Royal Society of Edinburgh's Royal Medal from HRH Prince Edward, the Earl of Wessex. That evening, Martyn Brabbins led the BBC SSO in...Thea's *Turbulent Landscapes*. Outside of the concert hall, Thea participated in a seminar about gender equality in the arts."

Featured Composer of the 2018 Leicester International Music Festival (September 20-22, 2018)

Selections from Musgrave's chamber works for oboe were performed: *Night Windows* in Concert 1; *Niobe* in Concert 2; *Cantilena* in Concert 3; and *Dawn* and

Whirlwind (a new work) in Concert 4 plus an eclectic group of Musgrave miniatures. Festival Director Nicholas Daniels said that Musgrave's work "shows her absolute mastery and total professionalism.... [W]hen you play a piece of Thea's it's almost impossible to believe that she doesn't play the instrument herself, so fluid and natural is her instrumental and vocal understanding and her complete professionalism." (<http://www.musicsalesclassical.com/news/3863>)

Utopia Opera (NYC) presents "The Story of Harriet Tubman" (November 10-17, 2018)

Utopia Opera presented a 90-minute chamber version of Thea's full-length opera *Harriet, The Woman Called Moses*, "which debuted in 1985 at the Virginia Opera. Musgrave specifically made the reduction...so that smaller companies could have access to the work...You can hear the riveting [mezzo Karmesha] Peake, with soprano Christine Lyons, on YouTube (<https://bit.ly/2VJE6m8>), in an excerpt from the opera as heard in Musgrave's 90th birthday concert on May 27....(For the complete review, posted on *Broadway World: Opera* go to <https://bit.ly/2U5k0kV>)"

Three Premiere Recordings on Lyrta (November 2018)

"William Boughton leads the BBC National Orchestra of Wales in a portrait disc containing three premiere commercial recordings: the light-hearted 2012 work *Loch Ness*, subtitled 'a postcard from Scotland'; *Phoenix Rising*, an orchestral tone poem progressing from darkness (low and fast music) to light (high, slow and peaceful); and *Poets in Love* for tenor, baritone, and

piano four hands. Seventeen poems spanning many centuries and languages give very varied views on the subject of love."

Stockholm International Composer Festival (November 22-25, 2018)

"Now in its 27th year, the Festival is one of the classical music world's most high-profile opportunities to discover the full breadth of a singular composer's music; it is the largest focus on Musgrave's music to have ever been held. Four orchestral and chamber concerts, hosted at the Swedish capital's premier concert hall, were given by the Royal Stockholm Philharmonic Orchestra (RSPO), the Norrköping Symphony Orchestra, Karen Kamensek and Finnish-Ukrainian conductor, Dalia Stasevska. As well as providing a comprehensive overview of Musgrave's long career, the RSPO joined with Nicholas Daniel to give the world premiere of *Night Windows* for oboe and strings. The work takes its title from Edward Hopper's striking painting of the same name, exploring the emotional themes that permeate his work more generally over five movements. It was featured alongside *Turbulent Landscapes*, *The Seasons* and *Loch Ness* in a programme of Musgrave's orchestral works which are inspired by art."

Da Capo Players at NYC's Merkin Hall (November 28, 2018)

The concert at the Kaufman Music Center celebrated the birthdays of three composers: "80 years of Joan Tower and John Harbison, and 90 of Thea Musgrave." The program included Musgrave's *Sunrise* (2009) and *Chamber Concerto No. 2* (1966).

Trinity Laban Conservatoire (London) staged a new production of "A Christmas Carol" (December 14-15)

Musgrave's "work closely follows Charles Dickens' beloved novel and represents the second time the opera is presented in the U.K. Earlier this year Trinity Laban celebrated Musgrave's 90th birthday as part of "Venus Blazing," a groundbreaking initiative to abolish the traditional all-male composer concert program...at least 50% will be music by women in the fields of classical music, opera, and jazz. The program aims to challenge the status quo of gender bias and exclusion of women from the art form and ensure that it does not continue into the next generation of music makers. (for more information on 'Venus Blazing' go to <https://bit.ly/2IbAXso>)"

Musgrave Receives Lifetime Achievement Award (February 27, 2019)

"Following a memorable, belated birthday concert in Pasadena, LA on February 23, Thea Musgrave was presented with a Lifetime Achievement Award for Music Composition from the American Composers Forum LA (ACF-LA)...The Eclipse String Quartet, Mark Robson, Nicholas Daniel and a host of friends gathered to perform the tribute to the Scottish-American composer in the closing months of her 90th year. Featured on the programme were *Niobe*, *Threnody*, *Pierrot*, *Cantilena* alongside many other chamber duos. Fellow composer and long-time friend Jack Van Zandt held a pre-concert interview with the composer....[Musgrave] became acquainted with the music scene on the west coast of the US in 1970 when she took up a post as Guest Professor of Composition at the University of Santa Barbara, California. She and Peter moved to the US in 1972. Since retiring from her post as Distinguished Professor at Queens College, City University of New York in 2002, she and Peter have spent their time between New York and Playa del Rey, CA."

Other Performances

Other performances include the U.S. premiere of *Missa Brevis* by Harold Rosenbaum and the New York Virtuoso Singers at Advent Lutheran Church in New York City (April 13); multiple performances of *Song of the Enchanter* in April, by the Washington Metropolitan Philharmonic in Washington, DC;

Women at the 74th International Prague Spring Festival

The International Prague Spring Festival (May 12–June 4, 2019) is the oldest and largest festival in the Czech Republic. Since its inception in 1946 in the former Czechoslovakia, the participation of women composers and conductors has been either non-existent or extremely low. The 2019 figures seem to vary little from this long-term trend.

Composers: 3/84 (4%)

Living composers: 3/16 (19%)

Conductors/Artistic Directors/Choirmasters: 2/24 (8%)

Women composers participating in this year's festival include Jessie Montgomery, Cecile McLorin Salvant (jazz), and Jana Vřořová. Women conductors/artistic directors include Alondra de la Parra and Blanka Korneťová.

Of the three women composers, Grammy winner Salvant will receive the most substantial time at the festival (her own program). Jessie Montgomery's piece is part of an evening program and is fourteen-minutes long. Vřořová's chamber work was commissioned by the festival and its length is unknown. The fact that she was successful in the commissioning process, however, is in itself encouraging news.

Source: *The 2019 festival program brochure. Figures compiled by Karla Hartl.*

Piccolo Play by Ensemble TM+ on the Hear Now Music Festival in Los Angeles (May 3); and the Chillingirian Quartet's performance of her *String Quartet* at The Purcell Room in London, UK.

For additional information, I recommend *Thea Musgrave at Ninety: A Catalogue of Instrumental Music*, released by issuu.com (<https://bit.ly/2Z8sUlb0>). The handsome online publication includes photos of Thea and several of her musical colleagues from various periods in her career; an interview with Thomas Le Brocq; and a section with Orchestral Selections chosen by Thea Musgrave, several of which contain notes by her about the music; some contain a reproduction of the first page of the score.

Association of Canadian Women Composers

DIANE BERRY

The ACWC has had an exciting start to 2019. Early in the year the Vancouver Island Symphony contacted the ACWC to request support for their gender-equal new music initiative. Plans are already underway to commission works by Canadian women, at least one of whom is an active ACWC member. The association was pleased to learn about, and to give their support to, this important initiative. The secretary, Diane Berry, was in attendance for the public announcement, which was made at the orchestra's concert in January, in Nanaimo, British Columbia. There was a wonderful response from the audience.

Around that same time, the association was asked to support a concert in Montreal that would consist completely of music for flute and guitar by Canadian women. This is the kind of event that fits with the ACWC mandate, and the board was pleased to be able to approve the application. As it turned out, all of the musicians and composers involved also became members, an added bonus.

In our report for the fall 2018 journal, there was news of the ACWC's pilot project, the New Initiatives Fund. It was to consist of grant money given to an ACWC member for a particular project. We were pleased to announce our first winner of this grant, member Stephanie Orlando, who was awarded funds to help with travel and renting electronics for her piece for flute, percussion and electronics. It is scheduled

for performances in Toronto, Ann Arbor and New York.

The ACWC continues to sponsor concerts and initiatives, with an art-song concert in May of 2019 to be held in Grebel Chapel and the University of Waterloo, in Waterloo, Ontario. All the music performed will be by women living in, or with ties to, the Kitchener-Waterloo area.

At the time of this writing, the ACWC is up to 87 members and continuing to grow.

Report from Italy: Festival and Conference

ORietta CAIANIELLO

Festival "Ombra Illuminata. Donne nella musica"

Bari, Italy, March 8 to May 3, 2018

The festival "Ombra Illuminata. Donne nella musica" ("Enlightened Shadow. Women in Music"), which my colleague Angela Annese and I organized, held its fourth edition in 2018 at the Conservatorio "N. Piccinni" of Bari, Italy. The extensive research that was presented and the music that was performed at the very successful festival had positive results. The Conservatory, which is recognized nationally as an avant-garde research center for women in music, will support the festival as a permanent project.

An article that appeared in the journal *Musica+* (52 aprile - giugno 2018) gave us the opportunity to demonstrate to the greater public the steps we have taken to increase the awareness of both students and colleagues of the importance of women in music. Works by a number of women composers are currently part of the mandatory exam programs! Last year we commemorated the anniversaries of Liza Lehmann and Lili Boulanger (both died in 1918), and we performed some of their vocal and chamber works. We were pleased to present the book *Lili Boulanger. Frammenti ritrovati di una vita interrotta* (Rediscovered Fragments of a Broken Life) written by our colleague, musicologist Fiorella Sassaneli. Another event was dedicated to the film music of Sophia Gubaidulina.

At the festival, we heard a beautiful performance of Fanny Mendelssohn's Piano Trio by our colleagues Corrado Roselli, Roberta Ubaldo and Anila Rosh; then rare lieder by Johanna Kinkel and Josephine Lang sung by Angelica Girardi, followed by Elfrida Andrée's Piano Quartet, played

by Carmine Scarpati, Maurizio Lomartire, Anila Rossi, and Angela Annese.

The "solo soirée," featuring conservatory professors playing solos, was a first for the festival, and it was a popular event. Francesco Palazzo (accordion) played *De Profundis* by Gubaidulina, Sara Simari (harp) performed *Sonatine* by Tailleferre, Angela Annese (piano) played Amy Beach's *A Hermit Thrush at Eve* and *A Hermit Thrush at Morn*, Gianna Montecalvo sang *Stripsody* by Berberian, Paolo Debenedetto played *Suite for Alto Saxophone* by Nancy Van de Vate, I (piano) played Clara Schumann's *Variations on a Theme by Robert Schumann*, Nando Di Modugno (guitar) played *Toccata and Serenade* by Gubaidulina, and Michele Bozzi (flute) played a *Fantasia* on Norma's themes by Maria Bianchini and *Kokopeli* by Katherine Hoover.

Many students took part in the festival; they performed Alice Mary Smith's clarinet sonata, Matilde Capuis's *Divagazioni*, Barbara Giuranna's choral works, and Alma Mahler's lieder. The festival traditionally pays tribute to a woman who has an outstanding career in music. The 2018 honoree was Dean Agostina Zecca Laterza, a well-known expert in music cataloguing; she is responsible for the finest music libraries in Italy. She was given the seal of the "Piccinni" Conservatory by the director in recognition of her extraordinary contribution to the study and practice of music.

We are currently engaged in the fifth edition of "Ombra Illuminata," and I am proud to say that thus far we have brought to light the works of over fifty women composers.

The Women Composers Festival of Hartford

The Women Composers Festival of Hartford continued its annual tradition of celebrating the diversity of women's music with its 2019 Festival, March 29 and 30, 2019. This year's festival featured Composer-in-Residence Jennifer Jolley. The ensemble-in-residence was The Nouveau Classical Project. The Festival included performances of historical and living women composers held at iconic Hartford institutions: Trinity College and Asylum Hill Congregational Church. A documentary about the 2018 Festival was also presented.

Giornata di Studio (Day of Study)
Università Roma Tre, April 24, 2018

In addition to Bari, I also work in Rome, where I collaborate with faculty (Prof. Luca Aversano and Dr. Milena Gammaitoni) from the University of Roma Tre in organizing an annual Giornata di Studio, a conference devoted to women and music held at the Dipartimento di Scienze della Formazione.

At last year's day-long conference, a number of musicologists, sociologists, and musicians presented papers on various subjects related to professional women in music over the centuries. Among the lectures given by eminent academics, particularly outstanding was the talk by Teresa Procaccini, a special guest who described her pioneering activity as one of the first Italian women composers of international renown. I had the privilege to present a paper on violinist Alma Rosé, about whom I feel very passionate. The paper was well received, and I was invited to present a seminar on the topic at the university in December. At the end of the conference, I joined Filippo Fattorini (violin) and Andrea Fossà (cello) to present a piano trio concert in the beautiful Teatro Palladium. We performed works by Lili and Nadia Boulanger, Pauline Viardot, and Cécile Chaminade, plus the magnificent Trio in G minor by Elfrida Andrée.

Report from Japan: Concert of 20th-Century Music for Violin and Piano

TAEKO NISHIZAKA

The ninth concert in the series "Listening to Women Composers" by the Women and Music Study Forum was held at Keyaki Hall in Tokyo on March 1, 2019. Music for violin and piano by seven composers, all but one of whom experienced the two world wars, were

The American Woodwind and Brass Colloquium

The annual American Woodwind and Brass Colloquium will take place at New Jersey City University on September 28, 2019. This full-day event focuses on the particular experiences of those in woodwind and brass college studios and performance settings. For information, please see: <https://www.njcu.edu/music-dance-and-theater/american-woodwind-and-brass-colloquium>.

performed by the Fine Duo: Sonoko Numata (violin) and Akemi Tadenuma (piano).

The first half of the concert was like a tabloid of the early history of Japanese music in Western idioms, beginning with the first and the second sonatas by Nobu Koda (1895; 1897), followed by Tsune Matsushima's *Prelude* (1924), and *Variations on Tinsagu-no-hana*, an Okinawan folk song (1974), by Kikuko Kanai. The last work in the first half of the program was an energetic sonata by Takako Yoshida (1952). The works on the second half of the concert were *Sonata Slave* by Dora Pejačević (1917), the Sonata No. 2 by Germaine Tailleferre (1947-48), and *Midsummer Moon* by Rebecca Clarke (1924). Though most of these works were very difficult to play, the performance was superb. A typical comment from the audience was, "It is strange that such great music is relatively unknown!" A concert that consists of mostly unknown works, especially an all-women's program, requires courage. The Fine Duo should be admired not only for their performance per se, but for their missionary zeal in promoting the achievements of women. Without performers who are willing to try different repertoire, good but unknown music will remain unknown.

The Kapralova Society 2018: A Year in Review

KARLA HARTL

The year 2018, in which we celebrated the twentieth anniversary of our society, was yet another great year for Vítězslava Kapralova; it was particularly notable for an unprecedented number of digital and CD releases of her music. The publishing of her orchestral score *Suite en miniature* by Czech Radio, which also produced a number of new radio documentaries about the composer, as well as several country premieres of Kapralova's music, were among other noteworthy projects.

Recordings

There were four commercial releases of Kapralova's music last year. Wave Theory Records released *Four Women*, which included Kapralova's *Sonata Appassionata* and *April Preludes* together with Florence Price's Sonata in E Minor, Margaret Bonds's *Troubled Water* and Ethel Edith Bilsland's piano miniatures *The Birthday Party*. The performer was

New Music Gathering Portland, Oregon, June 18-20, 2020

The theme of the gathering will be "Local Action," and it will include performances, discussions, workshops, public art projects, talks, installations, and anything that might inspire participants, either loosely or directly, to consider their relationship to this year's theme. For questions, contact: newmusicgathering@gmail.com.

Samantha Ege, an accomplished young British pianist based in Singapore. Czech Radio made available its archival recordings of *Suite en miniature* for chamber orchestra (Pilsen Radio Orchestra with Josef Blacký), *Variations sur le Carillon* (Jarmila Kozderková), *April Preludes* for piano (Božena Pidermannová), and the composer's three pieces for violin and piano: *Legend*, *Burlesque*, and *Elegy* (Ondřej Lébr and Martin Kasík). Gramola's first release featured Kapralova's Concertino for Violin, Clarinet and Orchestra (with Thomas Albertus Irnberger, Reinhard Wieser, and Wiener Concert-Verein conducted by Doron Salomon). The second release included Kapralova's *Ritournelle pour violoncelle et piano* (Franz Bartolomey and Clemens Zeilinger), the song cycle *Navždy* and *Liebesliedchen*, an unexpected world premiere of a German language version of *Koleda milostná* (from the song collection *Vteřiny*) (performed by Hermine Haselbock and Clemens Zeilinger).

Performances

The past year offered several country premieres of Kapralova's orchestral and choral music: the German premieres of *Piano Concerto in D Minor* (Yejin Gil and Bochumer Symphoniker under the baton of Steven Sloane) and *Suita Rustica* (FOP Orchestra conducted by Mary Ellen Kitchens) and the British premiere of *Two Choruses for Women's Voices* (Commotio Choir of Oxford, conducted by Matthew Berry). Another much awaited performance was Steven Isserlis's rendition of *Ritournelle pour violoncelle et piano* (with Connie Shih). Other notable performances took place in the Czech Republic: the Prague Symphony Orchestra (conductor Olga Machonova-Pavlu) programmed Kapralova's *Military Sinfonietta*, while the International Festival of Slavic Mu-

sic in Ostrava featured her chamber music and art songs in a special program *Skladatel'ské legendy* (Composer Legends). The composer's music was presented at a record number of eight festivals and concert series. Fourteen radio broadcasts and two webcasts presented Kapralova's music in 2018.

Publications, articles, reviews

In 2018, Czech Radio made available an orchestral score of Kapralova's *Suite en miniature* (eds. Lucie Slivoňová and Robert Škarda, foreword by Karla Hartl). In addition, reviews of performances and recordings of the composer's music appeared in several periodicals and online blogs. The Prague Symphony per-

formance of *Military Sinfonietta* was reviewed for *OperaPlus* (Jindřich Bálek), and the Wave Theory Records digital release *Four Women* was reviewed in the *IAWM Journal* and the *Kapralova Society Journal* (Judith Mabary), *Limelight Magazine* (Lisa MacKinney), *Sybaritic Singer* (Cara Search), and *megsnewmusicblog* (Megan Wilhoite). Kapralova was also the subject of an article by Armando Enriquez published by *Mamaejecutiva.net*. Furthermore, Kapralova's *Tales for a Small Flute*, two miniatures for flute and piano from 1940, received an entry in *Compendium Musicae Flauta*, the Edizioni Smasher catalogue of flute music by women composers (ed. Vilma Campatelli).

IAWM NEWS

Awards and Honors

The IAWM congratulates the following award winners!

Kyong Mee Choi was the winner of the 2018 John Donald Robb Commission Competition. Her commissioned piece, *Adiós a lo conocido* ("Goodbye to the known"), was performed by the ensemble Sound Icon at the UNM John Donald Robb Composers' Symposium Concert on March 31, 2019. As a requirement of the commission, the folk tune "El Adios de Guaymas," from the Robb Archive of the University of New Mexico Zimmerman Library, served as source material for the composition. The 2019 Symposium presented works by more than 50 national and international composers.

The film *My Sister Hali*, with music by **Heidi Jacob** and Charles Abramovic, was shown at the Veritas Film Festival in Philipsburg, Pennsylvania on November 12, 2018, and it received the Made in PA, Cinema Veritas Award (the grand prize of the Veritas Film Festival). It was also shown at the Amsterdam International Film Festival on August 16.

Gyuli Kambárova was the winner of the 2019 Kentucky Music Teachers Association Composition Competition and was commissioned to write a work that will represent KMTA at the Music Teachers National Association's Composition Competition. Her *Sonata - Concertante* for violin and piano took third place at the International Prokofiev Competition in Russia.

It was performed by Natalia (piano) and Oleg Bezuglovs (violin).

In December 2018, **María Eugenia León's** *Lejos, cerca. Islas Canarias* ("Far and Near. Canary Islands") was a winner of the "Premio Juan José Falcón Sanabria" award in the Canary Island Choral Composition Competition: Concurso de Composición Coral de Canarias 2018. II Edición.

Kendra Preston Leonard received the 2019 Dena Epstein Award from the Music Library Association for her research on women in silent film music. She will index the silent film music journal, *Melody Magazine*.

Marquis Who's Who Lifetime Achievement Awards: This special award honors the most distinguished of the Who's Who recipients who have demonstrated leadership, excellence, and longevity within their professions, and who have made a lasting contribution to society. Composer and educator **Betty Wishart** and pianist and lecturer **Margaret Mills** received this year's award. Mills also received the Marquis Who's Who Top Artists Award "for dedication, achievements and leadership in performing arts."

In the fall of 2018, **Kari Cruver Medina's** choral work *Winter Has Come* (TTBB setting of Robert Burns) was awarded first place in the Cornwall International Male Choir Festival 2018-19 competition, and her work is being featured at the May Festival, the largest international male choral festival in the world. *Winter Has Come*

The sixteenth volume of the *Kapralova Society Journal* featured articles by Samantha Ege and Tom Moore, and reviews by Jaroslav Mihule, Judith Mabary, and Karla Hartl. Ege's feature, "Florence Price and the Politics of Her Existence," was printed in the spring issue, while Moore's text, "Three Nineteenth Century Composers of Salon Music: Leonie Tonel, Maddalena Croff, Elisa Bosch," was published in the fall issue. Besides our open access journal, we continue to offer on our website a comprehensive bibliography and several databases as well as other resources related to the subject of women in music.

was described as a "complex and powerful" work with "punchy rhythms and metre changes." Medina's anthem *Stand in the Light* was selected as one of the international winners of the 50th Anniversary Hong Kong Children's Choir Choral Composition Contest. The piece was included in their anniversary choral publication and will be premiered in Hong Kong this summer.

Hasu Patel received The Lifetime Achievement Award from the United Nations International Peace Ambassadors for her extraordinary service to humanity for her work in music. The ceremony was held in Montreal, Canada in August 2018. She also received the Ohio Heritage Fellowship Award 2018 from the Ohio Arts Council of the State of Ohio. Each year, the Council awards one fellowship to an individual or group whose work in the folk arts has had a significant impact on the people and communities of the state. The recipient receives a commemorative plaque plus a \$5,000 award.

Membership and Website Problems

If you have a problem with the IAWM website, such as your profile, or if you have a suggestion for the website, contact webmaster@iawm.org (Angela Slater is Webmaster). If you have a membership problem, contact membership@iawm.org (Kelly Vaneman is Membership Chair).

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 appointments, awards and honors, commissions, premieres, performances, publications, recordings, and other items. NB: The column does not include radio broadcasts; see Linda Rimel's weekly "Broadcast Updates."

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.

Awards and honors and recent recordings and publications are listed in separate columns; you may send this information to the editor in chief, Eve R. Meyer, at evemeyer45@gmail.com.

The deadline for the next issue is September 30, 2019. Please send news about your activities to Members' News Editor Anita Hanawalt at anita@hanawalthaus.net. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Ash Giray Akyunak earned a Doctor of Musical Arts degree in Film Music in January 2018 and was appointed Assistant Professor at Yasar University, Izmir, Turkey, in September 2018. She was awarded a Certificate of Excellence in "The Art of Music Education for Children According to the Music Learning Theory of Edwin E. Gordon" upon examination by The Audiation Institute of Italy on September 10, 2018. Her article entitled "My Journey in Music Learning Theory" was recently published in English and Italian in the e-journal *Audiation Rivista* no. 07/2019.

Deborah Beers-Jones gave the world premiere of her solo piano composition, *Variations on a Laundry Song*, at the Women Composers Festival of Hartford Music Marathon on March 30, with an additional performance in Weston, Massachusetts on the faculty recital of the Rivers School Conservatory's 41st Annual Seminar on Contemporary Music for the Young, April 5, 2019.

Jerry Casey was recognized as a semi-finalist in the 2018-2019 American Prize for

Choral Composers for *Autumn* (SSAATB a cappella). Artistic Director/Founder of the Clayton (North Carolina) Piano Festival, Jonathan Levin, performed Casey's *Out of the Depths* at the Music by Women Festival at Mississippi University for Women in Columbia on March 3, 2018. Rachel Holland (soprano) and Patti Watters (flute) gave the premiere performance of *Bird Raptures* (soprano and solo flute) at the Society of Composers, Inc. (SCI) Region III Conference on the campus of Christopher Newport University, Newport News, Virginia on March 24, 2018. Cheryl Coker also sang *Bird Raptures* on her faculty recital at Millsaps College, Jackson, Mississippi, on February 3, 2019 with flutist Gayle Entredin. The Chamber Choir of Malone University, Canton, Ohio, directed by Jon Pederson, premiered *Shout Praises to the Lord!* on November 1, 2018 in the Johnson Center for Worship and the Arts as part of the 2018 Annual Conference of Christian Fellowship of Art Music Composers (CFAMC).

Chen Yi was elected as a life member of the American Academy of Arts and Letters on February 26, 2019. The premiere performance of her symphonic work *Introduction, Andante, and Allegro* (co-commissioned by the Seattle Symphony and the Los Angeles Philharmonic Association) was given by the Seattle Symphony, conducted by Ludovic Morlot, on February 6.

Kyong Mee Choi's *rare yet soft* for electronics was programmed at the electro-acoustic music concert at Ohio University in Athens on March 6, 2019. *Pendulum* for oboe, English horn, and electronics was performed by Oboe Duo Agosto (Ling-Fei Kang and Charles Huang) at the Society for Electro-Acoustic Music in the United States (SEAMUS) 2019 National Conference at the Boston Conservatory at Berklee on March 22. *Slight Uncertainty is Very Attractive* for flute and electronics was performed by Alexandria Hoffman at the 5th Wave Collective concert at the Experimental Station in Chicago on March 23. The concert included works by Clarice Assad, Choi, Florence Price, and Augusta Read Thomas. "Salute to Chicago," supported by the Civic Orchestra of Chicago, aims to present current Chicago composers

and female composers who have lived in and been influenced by the Windy City. *Ji Chǒn Myǒng* ("knowing the will of the universe"), a Chinese term that refers to those who reach their 50th birthday, was premiered at the Faculty Composition Recital held at Roosevelt University on March 27 in honor of Timothy Ernest Johnson. *It only needs to be seen* for guitar and electronics was performed by Johnson at the New Music Chicago IMPROMPTU Fest 2019 in Guarneri Hall, Chicago on March 28. The concert featured works by the Chicago Composers' Consortium.

Tender Spirit I (flute, clarinet, violin, cello, piano, percussion, and electronics) was presented at the Diffrazioni Florence Multimedia Festival 2019, Multimedia Concert IX at the Le Murate Progetti Arte Contemporanea, Piazza delle Murate, Firenze on March 28. *Condolence* for video was also presented. The Multimedia Festival is dedicated to contemporary art and explores boundaries between technology and poetic expression. *Breathe Life I* for piano solo was performed by Ko Eun (Grace) Lee at the Music by Asian Composers Concert at Kansas State University on April 1. The *Breathe Life* series is based on the poem written by the composer. *Train of Thoughts* was presented at the Chicago Composers' Consortium Concert at the Experimental Sound Studio on April 5. The work is based on the experience of sitting on a train and thinking about the sounds of the environment. *Pendulum* (oboe, English horn, and electronics) was performed by Oboe Duo Agosto at the Chicago Electro-Acoustic Music Festival on April 12 at Roosevelt University. *Rippled Pond* for violin, cello, and piano was performed at the Lunchtime Concert Series at the Glassbox Theater, Mannes School of Music in New York City on April 23. *Rippled Pond* depicts the images of a pond at different times of the day and night. (Also see Awards.)

Andrea Clearfield's first opera, *MILA, Great Sorcerer* (libretto by Jean-Claude van Itallie and Lois Walden), was premiered in a semi-staged production at New York City's Prototype Festival on January 12 and 13, 2019 with Kevin Newbury, director. Clearfield currently serves as Steven R. Gerber Composer in Residence with the Chamber Orchestra of Philadelphia, which

premiered her electric guitar concerto, *GLOW*, with soloist Jordan Dodson, on March 31 and April 1 at the Kimmel Center. She has been awarded 2019 residencies at the Visby International Centre for Composers and the Bergman Estate on Faro; Bloedel Reserve on Bainbridge Island; the Copland House in Peekskill, New York; and Ragdale in Lake Forest, Illinois. She will be on the roster with National Concerts at Carnegie Hall for a three-year project with a consortium of treble choirs led by conductor Sandra Snow with the first performances taking place February 14–17, 2020.

Emma Lou Diemer has fulfilled several commissions during the last year: *Golden Sounds* for carillon to celebrate the 50th anniversary of the carillon at the University of California, Santa Barbara (written for carillonists Margo Halsted and Wesley Arai); *O Burning Mountain* (text by Mechthild of Magdeburg) for children's choir, piano, flute, and percussion for the 2019 Southwest Regional Convention of the American Guild of Organists in Denver, Colorado in July 2019; *It's All I Have to Bring Today* (text by Emily Dickinson) for chorus, piano, and violin for the retirement celebration concert for JoAnn Rediger, director of choral activities at Taylor University, Upland, Indiana; *Ring Out, Wild Bells!* (Tennyson) for the Santa Barbara Quire of Voyces, Nathan Kreitzer, conductor; *When You Wake* (Paul Willis) for the USC Women's Choir, Daniel Gee, conductor; and *My River Runs to Thee* (Dickinson) for the University of Alabama-Huntsville Chamber Choir, Matthew Carey, conductor. *Ring Out, Wild Bells!* was published by Colla Voce Music. *When You Wake* was published by Santa Barbara Publishing Company. *Sound Every Voice: Organ Interpretations*, a new collection of Diemer organ pieces, is being published by Augsburg Fortress this spring.

Several songs by **Juliana Hall** received world premiere performances between October 2018 and April 2019. Molly Fillmore premiered the mezzo soprano version of *Cameos* with pianist Elvia Puccinelli on October 18 at the University of North Texas in Denton, with a repeat performance by soprano and piano students on January 25. *And It Came To Pass* was premiered on December 12 by countertenor Charles Humphries with the composer at the piano on the "Ware is the Music"

Concert Series at Ware Episcopal Church, in Gloucester, Virginia. *Of That So Sweet Imprisonment* was premiered on January 19, by mezzo soprano Stephanie Blythe and pianist Alan Smith at the Sparks & Wiry Cries songSLAM Festival in New York City. *Through The Guarded Gate* was premiered on March 8 by mezzo soprano Clara Osowski with the composer at the piano for the Seattle Art Song Society. Bass-baritone Simon Chalifoux and pianist Michel-Alexandre Broekaert premiered *The New Colossus* on March 10 for the Société d'Art Vocal de Montréal in Quebec, Canada. *Sentiment* was premiered April 27–28 by soprano Laura Strickling at Calliope's Call in Boston.

New compositions include: *Piano Lessons* (six songs for tenor and piano on poems by Billy Collins) and *Peace on Earth* (song for soprano and piano on a poem by William Carlos Williams). New E. C. Schirmer publications include: *Of That So Sweet Imprisonment* (seven songs for contralto and piano on poems by James Joyce; Catalogue No. 8769); *Through The Guarded Gate* (five songs for mezzo soprano and piano on poems by Margaret Widdemer; #8728); and *How Do I Love Thee?* (five songs for soprano and piano on poems by Elizabeth Barrett Browning; #8568).

Several complete song cycles were performed between November 10, 2018 and April 9, 2019 around the United States: *A World Turned Upside Down*, *In Spring*, *Letters from Edna*, *Music like a Curve of Gold*, *Night Dances*, *O Mistress Mine*, *Theme In Yellow*, *Through The Guarded Gate*, and *Winter Windows*. Individual songs from the following song cycles were performed between the same dates: *A World Turned Upside Down*, *Bells and Grass*, *Christina's World*, *How Do I Love Thee? I Can No Other Answer Make*, *In Closer Bonds of Love to Thee*, *In Reverence*, *Letters from Edna*, *Music like a Curve of Gold*, *Night Dances*, *O Mistress Mine*, *Peacock Pie*, *Syllables of Velvet*, *Sentences of Plush*, *Through The Guarded Gate*, *To Meet A Flower*, *Upon This Summer's Day*, *The Poet's Calendar*, *When the South Wind Sings*, and *Winter Windows*.

Elizabeth Hinkle-Turner attended the annual conference for the Society of Electroacoustic Music in the United States (SEAMUS) at the Berklee School of Music in Boston, March 20–23. As the Diver-

sity and Inclusion Officer, she gave a report on issues of equity and diversity in the organization based on the results of recent surveys and competitions, and fielded questions and suggestions for further work in this area for SEAMUS. Hinkle-Turner was also an invited speaker at the first annual "Women's Music, Diversity, and Leadership Conference" hosted by the San Diego State University School of Music and Dance, March 29–31. She gave three presentations at the conference and participated in a composers' master class for undergraduate students of the school. A paperback edition of her 2006 book, *Women Composers and Music Technology in the United States*, is forthcoming from Routledge Press. She is working on a second edition of the text as well as subsequent volumes on women and music technology in other parts of the world.

Matthew Hoch is currently in his seventh year as associate professor of voice at Auburn University. His 2018 publications include articles in the *Journal of Voice*, *Journal of Singing*, *Classical Singer*, and *Kodály Envoy*; book chapters in *So You Want to Sing Light Opera* and *A Voice Teacher's Cookbook: Creative Recipes for Singers*; and an edited volume entitled *So You Want to Sing CCM*. Hoch presented and performed at several national conferences, including National Association of Teachers of Singing in Las Vegas, the American Guild of Organists in Kansas City, the College Music Society in Vancouver, and the Music by Women Festival in Columbus, Mississippi. He also presented recitals and master classes at several colleges and universities, including the University of South Carolina, Mississippi State University, Iowa State University, University of Northern Iowa, University of Montevallo, Kennesaw State University, Coe College, Covenant College, and Berry College; and he performed the bass solos in Handel's *Messiah* with Griffin Choral Arts in Georgia and the Chattanooga Bach Choir in Tennessee. During the spring 2018 semester, Hoch presented recitals and master classes in the United Arab Emirates and was awarded the Auburn University College of Liberal Arts Teaching Excellence Award.

Heidi Jacob's work for solo piano, *but time will tell*, was selected as part of Call for Scores for "The Keyboard in the 21st Century," an International Conference

in Hong Kong held April 4-5, 2019. The piece was performed by pianist Linda Yim. *Fantasy for Piano* (2005) was performed by pianist Charles Abramovic at the Philadelphia Young Pianists Academy concert series, the Academy of Vocal Arts, as well as Piano Music from the Americas, in collaboration with Las Américas en Concierto at Temple University on September 23. *Metamorphosis I* (2012) for cello and piano was performed by Earplay; Thalia Moore, cello, at San Francisco Music Days/Intermusic SF at the Veterans War Memorial in San Francisco, California on September 30.

On Flute Day (January 12) at Pennsylvania State University, *Suite for Flute and Piano*, written for and premiered by Mimi Stillman, was performed by Stillman with Charles Abramovic, piano. As Associate Conductor of Chamber Orchestra First Editions, Jacob conducted the String Orchestra work *Glory* by David Finko on January 27 at Swarthmore College. *Scherzo for Flute and Marimba* (2018) was performed by Amélie Debecq and Damien Delvaux at Festival Osmose 2018 (selected from a call for scores) on November 30 at Espace Toots, Evere, Belgium. *Endless War* for harpsichord and narrator was performed by Joyce Lindorff, harpsichord, at the Temple University Keyboard Festival on February 10. *Soliloquy* for solo violin was performed by violinist Francesco D'Orazio at Haverford College on April 17. (Also see Awards.)

Diane Jones' weekly radio program, "Feminine Fusion," is now syndicated and has been picked up by stations across the country. The program highlights women in classical music, including women who create, perform, and inspire. Past programs have featured music as old as the Byzantine Era to the newest CD releases. Each episode is built around a theme, with stories about the women and their music. To learn more about "Feminine Fusion" or to contact Jones directly, visit (www.wcny.org/radio/shows/femininefusion).

Gyuli Kambarova wrote the music for a documentary entitled *Voice for the Voiceless*, about people with HIV, which received its world premiere in Rostov-on-Don, Russia, on March 1. Directed by Anna Barsukova, the film tells the story of designer Marina Dryagina who has HIV and faces discrimination every day. Dryagina plays the main char-

acter herself. (Also see Recent CDs and Awards.)

Valerie Langfield is the executive producer of a CD produced by Retrospect Opera, which specializes in recording British operas from the 18th through early 20th century (such as Ethel Smyth's opera, *Fête Galante*). Retrospect Opera is a very small label with hands-on involvement from all concerned. As executive producer, she oversees the CD through all its stages, from the initial plan, through recording, post-production, and final production. She has also edited three works by two British women. (Also see Recent CDs and Publications.)

In October 2018, **María Eugenia León** was nominated for the third time in a row for her film score for the short film *Flow*, this time at the International Sound & Film Music Festival (ISFMF) in Croatia. She was also nominated for a Crystal Pine, Best Original Score award. A few months before, she was nominated at the Jerry Goldsmith Awards and Fimucinema (Fimucité). On March 31, the Gran Canaria Women's Band at the Auditorio Alfredo Kraus in Gran Canaria, Spain, conducted by director Pilar Rodríguez, performed the world premiere of León's symphonic band piece, *Oleaje*. She has another world premiere in a few months. For the second year in a row, León has been commissioned to compose a piece for Elemental Choir. The Elemental Choir is part of the Elemental Music organization in Santa Monica, California and will premiere León's *Helios* on their Spring Concert, with the composer as guest conductor. (Also see Awards.)

Kendra Preston Leonard gave an invited talk at the American Music Research Center at the University of Colorado-Boulder on her work on women in silent film music and music for the supernatural in silent film. She has written or is in the process of writing poems that will be set by composers **Jessica Rudman**, Jen Wang, Allyssa Jones, and Jena Root. (Also see Awards.)

Pianist **Margaret Lucia** is in Madrid, Spain through July 2019 performing works by both American and Spanish women composers in concerts throughout Spain and beyond. She is performing works by American composers Marga Richter, **Beth Anderson**, Whitney George, Sheila Silver, and Spanish composers Mercedes Zavala, Consuelo Díez, Anna Bofill, Alicia Diaz de

la Fuente, Teresa Catalan, Luisa Maria Alvarez, Marisa Acuna, and Cruz Lopez de la Rego. On March 4 she played in León, at the Sala Eutherpe; on March 7 at the American International Institute in Madrid (sponsored by the United States Embassy); on March 11 at the Conservatorio Teresa Berganza in Madrid; on March 20 at the Conservatorio Federico Moreno Torroba in Madrid; and on March 28 at the University of Salamanca (in Salamanca, Spain). Lucia expresses her thanks to the New York Women Composers for extending her Seed Grant so that she could perform their works this spring in Spain.

Two of **Kari Cruver Medina's** orchestral chamber works were selected for premiere by Ensemble de la Belle Musique, directed by Leonard Tan. *One Snowy Day...* was performed in Singapore in December 2018 and *Connemara* will be featured in May 2019. (Also see Awards.)

On February 2, 2019 **Anna Miakisz** (Anna Mia) was recognized for her achievements in music by the National League of American Pen Women, Inc., the Santa Clara County Branch. NLAPW is the oldest non-profit organization for professional women in arts in the United States. As an immigrant and English-as-a-second-language naturalized citizen, Miakisz considers this to be a great honor. She continues to perform at the Santa Clara Kaiser Permanente Hospital Lobby, organize musical activities for children and young adults, and produce music and poetry events in San Jose, California for events such as "Night with a Muse." (Also see Awards.)

Ann Millikan completed a residency at St. Olaf and Carleton Colleges this winter for their Broadening the Bridge collaborative project. Students from both colleges took part in a fully-staged production of her opera, *Swede Hollow*. Last fall, Strains New Music Ensemble premiered *Straight (Moving) Through*, a new work they commissioned from Millikan.

Sheli Nan's recorder quartet, *Lament for a Butterfly*, was premiered in San Francisco in February 2019. This presentation was produced by NACUSASF (National Association of Composers USA). In April, she traveled from Berkeley, California to Texas A&M University for the premiere of two new pieces: *Boxy's Brass Quintet* and *Bailando con mi Caballero* (piano, soprano sax, and tenor sax). These concerts were

produced by SCI (Society of Composers Incorporated). Also in April, *Johann's Hidden Hollow* (violin, spoken word, and dancers) was performed in Palo Alto, produced by NACUSASF. *American Promise* (double quintet for winds and strings) was commissioned by Max Lifschitz, NACUSA New York for the 40th anniversary of this chapter, with a performance date to be determined. Nan has just finished *The Quadruple Quest* for bassoon quartet and has a number of pieces out for consideration including the opera, *SAGA of the 21st Century Girl*, for which she composed the music, wrote the book, and the lyrics. It is available with solo piano as well as ensemble (piano, electric bass, alto flute, clarinet, and violin).

Two songs by **Anne Phillips** were performed on concerts by Mujeres en Musica/Women in Music: un dialogo cultural entre Estados Unidos y Espania (winners of the 2018 Seed Money Grant awarded by the New York Women Composers, Inc.): *What Are We Doing To Our World?* (music and lyrics by Phillips) and *Why Faith Abides* (poem by Phoebe Newman). The first concert held on March 21 was a collaboration with the International Institute in Madrid, Spain, featuring mezzo soprano Anna Tonno and soprano Angelica de la Riva. The second concert will be in New York City in the spring. (Also see Recent CDs.)

Deon Nielsen Price's *Yellow Jade Banquet* was played in three concerts in November 2018 in California by clarinetist Katsuya Yuasa and pianist Mary Au: El Camino Haag Recital Hall in Torrance; University of La Verne; and California State University, Northridge; and also on the Piatigorsky Foundation Concerts tour of nine concerts in Western Texas during the last week of November. "Woman from Samaria," "Believe" and "Whither Can I Go" from *Spiritual Songs*, along with "A New Star" and "Mary's Lullaby," were sung by mezzo-soprano Rachel Payne on December 16 at the Presidio Chapel in San Francisco. Price played her Suite for Piano from *Ammon and the King* on December 27 at the Oakland Temple Visitors Center and on January 12 on a NACUSA Concert at Hollywood Piano in Burbank, California.

Suite for Two Violins and Piano from *Ammon and the King* was performed by Roy and Lynn Oakley and the composer

on January 19 at California State University East Bay and on February 21 on the Chamber Music on Presidio Boulevard series in San Francisco. The February 21 concert also included "Glory" from *Ammon and the King* (Linda Baird, mezzo-soprano) and "Credit Cards," "Gas Lines," "Women's Lib" and "The Menu" from *Cartoonland* sung by Victoria Rodriguez, mezzo-soprano. She repeated the selections from *Cartoonland* on February 24 in the Moss Theater in Santa Monica, California. Premieres on the February 24 concert included "Prologue: Strong and Fercious" and "Pleasure" from *Ammon and the King* (Darryl Taylor, countertenor), and *Celebration*, a 2019 commission from the Mu Phi Epsilon Los Angeles Alumni for the 100th Anniversary Concert, played by the Price Duo (Berkeley Price, clarinet; Deon Price, piano). The orchestrated version of *Behind Barbed Wire* was performed on May 18 at the Brooklyn Academy of Music by Chika Inoue, saxophone, and the Metro Chamber Orchestra, complete with documentary video.

Anna Rubin recently retired from the composition department of the University of Maryland, Baltimore County (UMBC). She was honored with several performanc-

es of her works on October 26-27, 2018 during UMBC's Livewire Festival. Madeline Shapiro performed her cello/fixed media piece *The Beekeepers* at NYY's Immersion Room on November 13 while pianist Bonghee Lee performed *Honeycomb* on November 17 at the Baltimore Composers Forum concert. *Late at Night*, a fixed media work, was heard at the SEAMUS (Society for Electroacoustic Music United States) Conference at Berklee College on March 23. Rubin workshopped a new fixed media piece highlighting immigrants' journeys at UMBC's Sound Studies Symposium on April 5 and presented a community arts program of her soundscapes at the Oakland Mills Interfaith Center in Columbia, Maryland on April 17. Rubin was a guest composer at the Piano on the Rocks Festival in Sedona, Arizona, where her piece *For the Love of the Bee*, for narrator and piano, was performed by Sandrine Erdely-Sayo with the composer as narrator on April. 26. On May 18, her commissioned choral work *Olive Tree* was premiered by the Washington International Chorus in Washington, DC.

Sharon Guertin Shafer's song, "The Dream of Knife, Fork, and Spoon" on a poem by Kimiko Hahn, was commissioned

Rebecca Saunders Wins the Ernst von Siemens Music Prize 2019

The British composer Rebecca Saunders will receive the Ernst von Siemens Music Prize on June 7, 2019 at a ceremony in the Munich Prinzregententheate. Ensemble Musikfabrik, with whom Saunders has worked closely for many years, will perform her piece *Skin* (2016), for soprano and 13 instruments, under the direction of Enno Poppe.

The Siemens award promotes contemporary music and each year honors a composer, performer or musicologist who has made an outstanding contribution to the world of music. The prize is accompanied by an award of €250,000. It is sometimes called the "Nobel Prize of Music." The Foundation has been accused of gender bias because, since the prize was established in 1972, only two women have been winners. The first was violinist Anne-Sophie Mutter. Saunders is the first woman composer to receive the prize.

The Foundation, in explaining its decision, said that Saunders' sound language is unprecedented and will leave significant traces in contemporary music history. She has described her work as an attempt to create and sculpt sounds drawn from beneath a surface of apparent silence. Silence is a central aspect of her compositional process. She explained: "Silence is like the screen behind the sound." Saunders has been especially inspired by the literary works of Samuel Beckett; in fact, she remarked that she has a near-obsession with his work, which she finds hypnotic. She admires his masterful ability to say nothing exquisitely and, of course, his use of silence.

With more 60 works spanning almost all genres, an impressive list of international musicians and ensembles with whom she has collaborated, and the many prominent prizes and awards she has received, Saunders' success as a distinguished composer is evident. Among her best-known works are *chroma I-XX*, *Yes*, *Void*, and *Stil*, as well as her stage work *insideout*, a choreographed installation with choreographer Sasha Waltz.

and performed by soprano Liana Valente in Washington, DC on February 22; it was presented by Friday Morning Music Club. She also performed the premiere of Shafer's new song cycle *Seasons* in a musicale sponsored by the Washington Alumnae Chapter of Sigma Alpha Iota in September 2018. In April 2019, Shafer's dramatic song cycle *Poems of a WWII Veteran* was performed by tenor James Stevens at Old Town Hall in Fairfax, VA. The work is based on poems by Shafer's father-in-law, Lt. Col. Robert J. Shafer (USAF Ret.), who died in 2012. The work includes narration written by the composer along with excerpts from Col. Shafer's letters written to his wife while he was stationed in the Pacific between 1943 and 1944. Dr. Shafer was the pianist for all three performances.

Kathleen Shimeta and Daniel P. Ryan have collaborated to prepare a performing edition of Canadian/American composer Gena Branscombe's dramatic oratorio, *Pilgrims of Destiny*, from handwritten scores housed at the New York Public Library for the Performing Arts. On April 27, Clark University (Worcester, Massachusetts) choirs performed the work under the direction of Ryan, Director of Choral Activities. Shimeta also worked with student soloists. Composed in 1919-1920, the oratorio received its premiere in 1929 at the biennial convention for the National Federation of Music Clubs in Plymouth, Massachusetts. The April concert marked the work's first performance in 79 years. Gena Branscombe's grandsons, a great niece and nephew, and the great granddaughter of one of Branscombe's publishers, Arthur P Schmidt, were in attendance.

Faye-Ellen Silverman's *At the Colour Café* was performed by the Hora Decima Brass Ensemble, David Chamberlain, conductor, for their 25th anniversary concert in New York City on November 4, 2018. Movements 1 and 2 of *Interval Untamed* were performed by Kaitlin Smith, alto saxophone, at a Women Composers Around the World program for the Raleigh-Durham Alumnae Chapter of Sigma Alpha Iota in Smithfield, North Carolina on March 9, 2019. On March 17, Francisco Roldan and Daniel Lippel, guitars, gave the world premiere performance of *Green Ink Serenade* and Robbie Harvey, soprano saxophone, performed *Colored Tones* at Music Under Construction

in New York City. The eGALitarian brass ensemble performed *Dialogue Continued* and the 2nd movement and coda of *From Sorrow* at the Female Composers Project in Brooklyn, New York on March 24. On May 9 the New York University Brass Choir, Wayne du Maine, conductor, performed *At the Colour Café* in New York City. Violinist Darragh Morgan gave the world premiere of *Musicians of the Air* at the Composers Concordance in New York City on May 10. On May 24, Silverman chaired the Composers Panel for the International Women's Brass Conference in Tempe, Arizona.

Mara Sindoni has recently posted on YouTube excerpts from her CD *A Quilt of Songs for Parlor, Music Hall and Church by American Women Composers (1790-1890)* from the American Antiquarian Society's Collections. She will soon follow with works she performed by Ruth Lomon.

Elizabeth Start performed her *Assisi Impressions* duo with flutist Caroline Pittman at Guarneri Hall during the Chicago Composers' Consortium presentation for Impromptu Fest on March 28. On April 4, she performed and spoke at the meeting of the Elgin Symphony Orchestra League. *True Blues* was performed on a "Women of Note" chamber music concert held at Kalamazoo (Michigan) College on April 12. On May 4, Start performed with flutist Mary Stolper at Fourth Presbyterian Church in Chicago in a concert sponsored by the Chicago Musicians Club of Women. The Chicago-based sax quartet ~Nois will premiere *Quatresaxfoil* on a June 2 concert featuring works by members of the Chicago Composers' Consortium at Constellation in Chicago.

Kotaka Suzuki's *Orison* for three music box players and electronics was selected by the International Society for Contemporary Music (ISCM) international jury for a May 8 performance by the defunensemble of Finland during the ISCM World Music Days in Tallinn, Estonia. *Orison* is included in a larger series of works, *In Praise of Shadows*. The world premiere of *Orbit* for saxophone octet was given at the North American Saxophone Alliance Region 2 Conference on March 8 by the Arizona State University Saxs. *Shimmer, Tree | In Memoriam Jonathan Harvey* for piano and electronics was performed on March 23 at the Octave 9 Raisbeck Mu-

sic Center in Seattle, Washington with pianist Cristina Valdes and on April 12 at the Chicago Electro-Acoustic Music Festival, with the composer as pianist. *Minyo* will be performed by the Spektral Quartet at St. James Cathedral in Chicago on July 9. Also this summer, with grants from New Music USA and Arizona State University's Herberger Institute for Design and the Arts (HIDA), Suzuki will be creating recordings of *Minyo* with the Spektral Quartet and *Shimmer, Tree | In Memoriam Jonathan Harvey* with pianist Cristina Valdes for her upcoming solo release with Starkland Records.

Danaë Vlasse's music received many nominations at the Indie Music Channel Awards, including the Instrumental Category: Best Instrumental Recording, Best Instrumental Song, Best Instrumental Producer; the Classical Category: Best Classical Artist, Best Classical Recording, Best Classical Song, Best Classical Producer; and one category nomination applicable across all genres of music for the Album of the Year, *Solstice*. She was honored, along with colleagues with whom her music was recorded, notably the Los Angeles Philharmonic violinist Mischa Lefkowitz, in an award ceremony held April 28 at the GRAMMY Museum. (Also see Recent CDs.)

Carol Ann Weaver's *Songs for My Mother* was performed at Thalia Hall in Symphony Space, New York City on March 30 as part of the "Celebrating John Eaton's Legacy" concert, featuring Mary-Catherine Pazzano, vocalist, with the composer at the piano. On March 31, *Songs for My Mother, Rising, and Desert Alleluia* with soundscapes from *Kalahari Desert* were performed at St. John-St. Matthew-Emanuel Lutheran Church in Brooklyn, New York, by the same performers.

Betty Wishart's Sonata II was performed by pianist **Jeri-Mae G. Astolfi** on the Living American Composers Concert at Campbell University in Buies Creek, North Carolina on March 14. Astolfi also performed Preludes I-VII, of which four were world premieres. On March 31 Astolfi performed Sonata II at Oklahoma City University, and Fred Sturm performed the piece at the Society of Composers National Conference at the University of New Mexico in Albuquerque. (Also see Awards and Recent CDs.)