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# *Journal*

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



Christina Rusnak, IAWM President

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Courtney Brown

Erin Busch

Orietta Caianiello

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

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#### JOURNAL: BACK ISSUES

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##### Members' News

Please send your news items to the Members' News Editor, Anita Hanawalt, at [anita@hanawalthaus.net](mailto: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](mailto:evemeyer45@gmail.com). Announcements of future events and of recently released CDs and publications should also be sent to the editor in chief.

##### Deadlines

Reviews: March 1 and September 1  
Articles: March 15 and September 15  
Members' news, reports, advertisements:  
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##### IAWM WEBSITE

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

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# Message from IAWM's New President

CHRISTINA RUSNAK

When I conceived writing this message a couple of months ago, I envisioned an upbeat personal profile along with plans for IAWM's coming year. However, what began as a local virus, erupted into a global pandemic in a matter of weeks. This spring has challenged us in ways we could not have imagined.

At the very time we seek solace in joining together to make music, we are pulled apart. In this crisis many are finding new ways to connect—via free streaming of performances without audiences, via online classes and rehearsals, composition webinars, resource sharing, and much, much more. One example is “Jazz-OnLockdown: Hear It Here,” a series of curated v-logs featuring videos of musicians whose gigs have been postponed or cancelled due to coronavirus. Those of us in the field of music tend to be resilient and to persevere. And we will.

I've been asked to tell you a bit more about myself. By nature, I'm an explorer. That informs all of my endeavors. I love creating connections—ideas, people, place, and music. I believe that music can connect people in ways beyond the notes on a page. An avid hiker and history buff, I've been commissioned by the U.S. Forest Service, The National Park Service, and Oregon State Parks, and I have composed over a dozen pieces inspired by journeys into their landscapes. Last year, I led the Composing in the Wilderness adventure in Alaska's Denali National Park—one of the pinnacles of my career. In fall 2020, I'll be composing at Visby Sweden's International Center for Composers focusing on the culture of Scandinavia.

I've been composing since I was nine years old, and I had always wanted to compose for film. In 2018, the opportunity presented itself. IAWM's current vice president, Dana Reason, referred me to Kino Lorber Films, which was restoring the films of several important but forgotten women filmmakers. Kino Lorber was looking for women composers to score the films, and I applied. I composed the

score for the 1913 comedy *A House Divided* by Alice Guy-Blaché, an early filmmaker, active from the late 19th century. She is generally considered to be the first filmmaker, of any gender, to methodically develop narrative films. The characters' relationships are decades ahead of their time. I was astounded that neither I, nor most of the rest of the world, had ever heard of her or the other talented and groundbreaking women.

Early in my career, I worked for a while in a large corporate organization and was promoted to senior management, responsible for 50 employees. I learned a tremendous amount about management and



Christina Rusnak (front row, second from the left) and the Wilderness Group in Denali Park, Alaska

financial planning. I then went on to earn graduate degrees in both Music Composition and Arts Leadership, and I was hired as the Executive Director of an orchestra; the position taught me a great deal about non-profit management and finance.

When joining the IAWM board in 2016, the treasurer position seemed to be an ideal position for me. Everyone on the board possesses a breadth of experience beyond their primary musical activity, and no doubt the same is true about you. Serving on the board for the last four years has been both challenging and rewarding. Best of all, the position of treasurer

has brought me into contact with many of you. I have learned about the music you create, produce, perform, and write about! So why did I leave the secure world of analyzing IAWM's numbers to apply for the position of IAWM's president? Equity and Inclusion matter!

One aspect of my decision mirrored my knowledge of early women filmmakers. Amazing, high-quality films, as well as music, was and is being created by, for, and with women whose names and work remain unknown. Slowly the veil of fog is lifting. As president, I want to work with the board and the membership to actively address Equity and Inclusion in all fields of music by seeking out and recognizing the countless women in music who have been historically excluded as well as those who continue to be marginalized across the continents.

In an article for *New Music Box* titled “Composing Advocacy: Social Voices” (April 19, 2016), I wrote: “As humans, most of us believe that we possess the power to make positive change in the world. Across communities, new music is actively challenging us to pay attention to the issues and the voices in our society.” I also quoted renowned jazz composer and advocate Darrell Grant, who said: “I believe that we who create art possess an extraordinary power to communicate, inspire, provoke, inform, and to move others to transform society.” Our world is far richer when ALL voices are represented, heard, and valued.

In 2020, IAWM will work on strategies to improve communication, increase our online presence, expand our awards and look for new ways to engage with you and advocate for all women in the field of music. The board wants IAWM to be a community for you. As we spend our second (or third) month sheltering in place, share your stories with us, follow us on Facebook, Twitter, and coming soon, our new Instagram page. Tell us how we can be a better Alliance for Women in Music across the globe.

<https://christinarusnak.com/bio/>

## Clara in Baden-Baden

VICTORIA BOND

Baden-Baden is a small resort town in Germany of approximately 55,000 inhabitants, but in April it swells to the breaking point due to the Berlin Philharmonic's Easter Festival. Music is everywhere—at the Baden-Baden Theater, at the Festspielhaus, at the Casino, in the hotels and restaurants, and in the streets. It is an omnipresent pulse that transforms this town into a bustling music metropolis. There are musicians on bicycles with their instruments strapped to their backs; there are street musicians pushing pianos into open squares and giving impromptu concerts; there are puppet shows, jazz combos, choral singers, and flags and posters announcing the rich banquet of operas, concerts, and recitals. The whole of Baden-Baden is a musical celebration, and *Clara*, my new opera about the city's most famous resident, Clara Schumann, was part of that celebration.

I began work on the opera in New York in 2009 in collaboration with librettist Barbara Zinn Krieger, and that summer we had the opportunity to continue our work together in Brahms Haus, a studio and museum in Baden-Baden, where Brahms lived for several summers to be near Clara and where he wrote many of his most important compositions: Symphonies Nos. 1 and 2; the Piano Quintet in F minor, Op. 34; the String Sextet in G major, Op. 36; and parts of the German Requiem, Op. 45. In 1967, the Brahms Society acquired the house in order to preserve it for posterity. The residence is now made available to composers, performers, and writers working on projects related to Brahms and the Schumanns.

I became interested in Clara Schumann during my first stay at Brahms Haus in 1996 when I read Nancy Reich's insightful biography and was immediately intrigued with Clara's story, which reminded me of my own mother. Clara had been taught by her father to be a virtuoso pianist, and she had given concerts throughout Germany and Austria at a very young age. My mother had also been taught by her father, had won many awards, including the International Liszt Competition, and had concertized throughout Europe when she was still a teenager. She had also studied piano at the Juilliard School with Carl Friedberg,

himself a student of Clara Schumann, and she had traveled to Baden-Baden to work with him in the summers. I felt a direct connection to Clara, and I resolved to explore her dramatic story.

While working on the opera in Germany in 2009, Barbara and I attended a performance of scenes at a concert in the Barocksaal in Vienna, and we were encouraged by the positive response. I scheduled a workshop performance of the first act in 2010 on my new-music series in New York, Cutting Edge Concerts New Music Festival, and the renowned Metropolitan Opera star Martina Arroyo directed. After finishing Act II, I scheduled a workshop performance of the entire opera on Cutting Edge Concerts.

An opera needs to succeed on many levels in order to be stage-worthy, and it is extremely useful to allow it time to gestate before it is considered complete. Workshoping an opera is a vital part of the process, and having it performed in front of diverse audiences with diverse casts gives



Fig. 1. Theater Baden-Baden

the creators an opportunity to evaluate the many moving parts and answer the questions: Does the pacing of the action drive the story forward in a compelling manner? Does the music illuminate each of the characters, give them depth, make them believable, and offer the singers vocal parts that utilize their talents as musicians and actors? Does the libretto function like a play and yet leave room for the music? All of these questions need to be answered in the positive for an opera to even begin to work, and there are so many variations to each of these separate yet integrated parts that if one of them is missing, the whole edifice comes tumbling down.

Although our workshops provided Barbara and me the opportunity to fine-tune *Clara*, we had never seen it fully staged, and I had never heard the full orchestration. Knowing that it was finally going to be produced, I was eager to experience as many of the rehearsals as I could, so I set off to Germany on March 30, 2019. *Clara* was finally coming home to a full production in the Theater Baden-Baden!

The Theater was built in 1860-1862 and modeled on the Paris Opera, and it has an interesting history. Hector Berlioz composed the opera *Béatrice et Bénédict* for the opening in August 1862, and Jacques Offenbach conducted the premiere of his operetta *La Princesse de Trébizonde* there in 1869. Prokofiev based his opera *The Gambler* on Dostoyevsky's novel of the same name, set in Baden-Baden, a fashionable gambling town frequented by Russian aristocrats and artists.

Most new operas receive two or, at most, three weeks of rehearsal and a few performances, but for this production there were six weeks of rehearsal and eleven performances! As the first living American composer to be presented at this prestigious festival, I was honored by the commitment of time, money, and talent that had been devoted to this opera—a co-production of the Theater Baden-Baden, the Festspielhaus Baden-Baden, the Berlin Philharmonic, and the Akademie Musiktheater Heute of Deutsche Bank Stiftung.

I was scheduled to reside again at Brahms Haus, and walking into that magical place reminded me of all of my previous visits and the memories of those creative months. Ute Blumeyer, the Managing Director of Brahms Haus, was new, but we had corresponded, and I felt I knew her before we met in person.

The next morning, I attended my first rehearsal and met the cast. I had met the director, Carmen C. Kruse, Resident Director of Staatsoper Stuttgart, when she was in New York as an invited director for the annual Directors Lab at Lincoln Center Theater. She had many novel and creative ideas about *Clara*, and wanted to stress the mythic nature of the story.

The opera was to be performed in German, therefore the Festspielhaus hired a translator, since Barbara and I wrote the opera in English. Because this was to be a singing translation, I needed to review it carefully to make sure that the words fit the rhythm of the music and that the open vowels were on the high notes. German is very different from English, and it was an enormous challenge to make the meaning of the German words, sounds, and syllables conform to the existing English libretto. In order to do so, I had to change many of the rhythms of the vocal lines, writing the English original above and the German translation, with its modified rhythms, below. The translation went through many modifications during rehearsal, and as a result of the team effort between the translator, the singers, the conductor, and me, the German sounded natural and idiomatic.

At the first rehearsal, I was introduced to the cast. They were all young and attractive and looked their roles: Theresa Immerz was tall and willowy and was able to convincingly portray the young Clara as a teenager, passionately in love with Robert. Johannes Fritsche looked like the handsome, young Robert Schumann, and played his part with such intensity that I actually feared he might be consumed by Schumann's mental instability. Clara's father, Friedrich Wieck, as sung by bass-baritone Pascal Zurek, was ideally cast for this domineering and forceful personality, being very tall and imposing. Johannes Brahms, sung by tenor Patrik Hornak, had the youthful naiveté of the twenty-year-old composer, and Arthur Canguçu's portrayal of Mendelssohn had the authority and warmth of that great friend of the Schumanns. Yingyan Guo was Clara's loving mother who had been taken from her when Clara's father divorced her, and Elisabetta Picello was the step-mother, forever critical of Clara and ready to disparage her accomplishments.

I had ample opportunity to get to know each singer, as we spent entire days together for the final two weeks of rehearsal. Typically, each day's rehearsal began at 10:00 AM and lasted until 10:00 PM, with a break in the middle of the day for a rest and a meal. These were long days, and everyone worked hard and remained cheerful and upbeat, even when they were exhausted. The other tireless members of the team were pianist Olga Wein, dramaturg

Rebekka Meyer, and conducting assistant Clemens Jüngling. Set designer Eleni C. Konstantatou created a miniature model of the set: a beautiful birch forest, a sandy dune, and large boulders. This was framed by mirror panels, and the entire set rotated so that it could be viewed from every angle. The set was not completed until the final days of dress rehearsal in the theater, and we were all amazed at its beauty.

Conductor Michael Hasel, a member of the Berlin Philharmonic, arrived to conduct the final week of piano rehearsals, and the orchestra arrived April 8th, having rehearsed in Berlin. The final week of rehearsals with orchestra and cast took place in the theater. I sat with the assistant conductor in the darkened theater for all of these, admiring the meticulous preparation of the music and staging.

In addition to the daily rehearsals, I was also involved in interviews with director Christina Olofson and her film crew from Sweden. Christina had made a film thirty years ago called *Six Orchestra Conductors – A Woman is a Risky Bet*, and she was making a sequel film to see what has happened to each in terms of the perception of female conductors. As I was one of the six conductors she selected, she wanted to attend rehearsals and include this event as part of that follow-up. She and her camera and sound crew followed me to rehearsals, wandered through the beautiful gardens of the city, shot footage in Brahms-haus, and interviewed me discussing the opera. We were a lively group, and we had animated dinners together, attended a concert in the casino, and lugged heavy equipment from place to place. Since the orchestra did not give them permission to film any of the performances, they left before the premiere.

My husband, Stephan Peskin, and friends Sedgwick Clark and Peggy Kane arrived three days before the premiere, and Barbara and her husband and friends arrived the next day. The premiere took place on April 14th, and we all planned a grand celebration at a local restaurant afterwards. The lobby of the theater was a madhouse, and the first three performances were completely sold-out. My husband and I arrived early at the theater, as I was scheduled to give a pre-performance talk, in German, together with dramaturg Rebekka Meyer to a capacity audience gathered in the luxurious *Spiegelfoyer* of the theater. It was

thrilling to see the rapt attention and interest of so many people.

The premiere performance was flawless, and conductor Michael Hasel led the



Fig. 2. Scene from *Clara* with Theresa Immerz as Clara and Johannes Fritsche as Robert Schumann.

orchestra and cast masterfully. Director Carmen C. Kruse wrote the following after the performance:

On the 200th anniversary of Clara Schumann's birth, Victoria Bond's dramatization of her life, from childhood to the death of her husband Robert, offers many tension-laden moments for all characters on stage and insights into the development, challenges and struggles of an exceptional artist. It gave us the space to explore the universal and mythic nature of her story and the chance to create dialogues around the meaning of art and an artist's life. To reflect on the diversity in the artists' lives, we decided to place the opera in a natural setting in which all of the artists have the same initial chances and options to move, but behave differently due to their moral guidelines and goals in life. Together with research, Victoria's artistic work, and our experiences, we were able to look at the historical personalities and build three-dimensional, timeless characters. Eleven sold-out performances from April to June 2019, as well as many dialogues with audience members, showed the success of our project.

To have this astounding opportunity to see and hear my opera performed with such commitment and passion was a transcendent experience. The ovation was overwhelming, and Barbara and I were asked to come on stage with the cast and take our bows. We all celebrated far into the night, having witnessed the evolution of what had once been just a fragile idea develop into a living, breathing creation.

### Some notes on the opera itself

I wanted the music of *Clara* to reference several specific works by Clara, Robert, and Johannes Brahms. I chose motifs from these works to weave into the score, occasionally including the works themselves where they fit the story, but mostly incorporating melodic fragments, harmonic progressions, and characteristic rhythms extracted from them into my own musical fabric.

The form of the opera follows Clara's growing independence from the men who try to control her life. In the first act, this involves her relationship with her father, whom she loves as an obedient daughter. Although she is grateful to him for devoting his life to her and creating her career, she grows resentful of his desire to control every aspect of her life, including her relationship to Robert. In the first scene, her father coaches her on *Polonaise No. 3*, the composition she will perform at her Gewandhaus debut. As her father grows more critical of her efforts, I alter the quoted work and make it darker, more chromatic and brooding. The final aria in the act releases a torrent of conflicting emotions, culminating in an intensely restless eruption of questioning and doubt.

The second act revolves around Clara's relationship with Robert, and addresses the struggle of two artists with two demanding careers. At first, Robert's needs take precedence over Clara's. He wants her to stay home, have children, and become the domestic housewife that her father feared he would impose on her. Clara must once again defy the man she loves and follow her own instincts. Although she bears Robert seven children, she nevertheless continues to concertize, becoming the family's financial support when Robert is no longer able to do so because of his growing mental instability.

I quote Robert's choral work, *Scenes from Goethe's Faust*, in which he attempts to conduct, but his ability is compromised when he hears a terrifying pitch screeching in his ear and must stop. The choristers, who have seen this happen before, fire him. As Robert's mental condition deteriorates, the score becomes more densely chromatic and dissonant. Voices in his head tell him to kill Clara, and he begs her to send him away.

Johannes Brahms arrives and introduces himself to the Schumanns. I quote his Sonata No 2, one of the early works he played for them. Recognizing his genius, they invite him to become a part of their household. He gratefully accepts. In the next scene, he and Clara play a four-hand work, and I quote *Gartenmelodie* by Robert. This calm music is punctuated by fast and nervous interruptions as they wonder to themselves if they are more than just friends.

The penultimate scene is a trio for Clara, Robert, and Brahms. As Robert listens to the imagined voice of Franz Schubert whispering melodies in his ear

in the mental hospital in Eendenich, Clara wonders if he still loves her, and Brahms knows he must tell Clara that Robert will never be well enough to come home.

In the final scene, Robert has died, and Clara wishes she had died with him. Distraught, she wonders who she is without him. From this deep depression, gradually she infuses herself with the courage to go on living, realizing that music has been her constant companion and that through music she can keep Robert and herself alive.

In bringing these characters to life, I had the distinct advantage of knowing they communicated with each other through their music. This guided me and helped shape their relationships. This intensely emotional music provided me with the scaffolding upon which to shape my own contemporary language, offering a contemporary commentary, infused with both the past and the present.

*Internationally acclaimed composer/conductor Victoria Bond's compositions have been praised by the New York Times as "powerful, stylistically varied and technically demanding." Ms. Bond has composed eight operas, six ballets, two piano concertos and numerous orchestral, chamber, choral and keyboard compositions. She has been commissioned by American Opera Projects, the Houston and Shanghai Symphony Orchestras, Cleveland and Indianapolis Chamber Orchestras, Michigan Philharmonic, Cassatt String Quartet, Young People's Chorus, American Ballet Theater, Pennsylvania Ballet, and Jacob's Pillow Dance Festival. Bond holds a doctorate in orchestral conducting from The Juilliard School.*

## Alma Rosé and Her Two All-Female Orchestras

ORIETTA CAIANIELLO

The Austrian violinist Alma Rosé (1906-1944) was in the forefront of feminine emancipation and courage in the first half of the twentieth century, even though her ethical, moral and aesthetic values were firmly rooted in tradition. Born in Vienna—the musical, intellectual, and artistic capital of Europe—she was the daughter of Arnold Rosé (originally Rosenblum), the most renowned violinist in the city, and maybe in Europe, at the time. He was concertmaster of the Vienna Opera and Vienna Philharmonic Orchestras and leader of the famous Rosé Quartet for 54 years. Alma was named after her aunt and godmother, Alma



Fig. 1. Alma Rosé in 1926

Mahler, and Gustav Mahler was her mother's brother. The noted conductor Bruno Walter was a close friend, and other musical celebrities such as Strauss,

Korngold, Krenek, and Webern regularly visited the Rosé home and performed in their concerts. In such a *milieu*, Alma, not surprisingly, was devoted to music and decided to become a violinist like her father, whom she adored.

Alma lived a privileged and cosmopolitan life with little knowledge of, or interest in, the politics of the time. Music was everything. Her life was not affected by the aftermath of World War I, the collapse of the Austro-Hungarian Empire, and the famine and unemployment experienced by those struggling in the postwar depression.

Alma made her official debut in Vienna in 1926, playing the Bach Double Concerto with her father, the Beethoven Romance in F, and the Tchaikovsky Violin Concerto. It was a major event, commented upon in all the newspapers, even in New York. She had an active career as a recitalist and was often accompanied on the piano by her brother Alfred. She married Váša Přihoda, a Czech violin virtuoso, in 1930,



Fig. 2. Alma Rosé and the *Wiener Walzermädeln*

and they lived a few miles from Prague in a huge and luxurious villa by the Elba River. Váša was a popular performer and had a large income. He indulged in expensive hobbies; for example, he owned 30 automobiles. The “golden” couple agreed to continue their individual careers, but Alma was often left alone and became despondent after hearing rumors of her husband’s unfaithfulness. They divorced in 1935.

Alma strongly believed in women’s rights and was determined to develop a project that would free herself and other women from economic dependence on both husband and family and provide women with a means to earn their own money through a profession. She wanted to create an all-female orchestra in the Viennese tradition of the ladies’ salon orchestras that performed in the Prater, a large amusement park. Her plan, however, was to create a higher-level chamber orchestra that could perform not only in Vienna but also tour throughout Europe. She organized auditions in all the music schools in the city and selected talented women to form an ensemble that ranged from nine to fifteen instrumentalists and singers.

The Rosé family supported her efforts; in the auditions, her father would sit behind a curtain, while Alfred’s charge was to find singers and musical arrangements for the group. That is how the *Wiener Walzermädeln* (Waltzing Girls of Vienna)

was born. The ensemble made its debut in 1933 and was very well received, even acclaimed by the Viennese musical world. The orchestra’s repertoire was based on Viennese favorites—marches, dances, polkas—which the musicians memorized and performed to perfection. According to one report about Alma’s conducting: “Alma was the most modest person imaginable... but she tolerated no compromises in artistic matters. She demanded a great deal of the girls. Playing this huge repertoire from memory was no small accomplishment.”<sup>1</sup> Arnold would often say that “she had inherited the courage of a Mahler.”<sup>2</sup>

As a conductor, she shared similar traits: when Mahler was chief conductor of the Imperial Opera Orchestra, he raised the standards, aimed at perfection, and instilled discipline.

In the same year that the orchestra was formed, Hitler was elected Chancellor in Germany. In 1938, Germany annexed Austria, and the Jewish population (about 200,000) was immediately subjected to the Nazi racial laws.<sup>3</sup> The Rosé family was originally Jewish but had converted to Protestantism, as did many of the members of the court orchestra, but the Nazis did not recognize the conversion. The artistic and musical world was in turmoil, and some, including Arnold Schoenberg, Lotte Lehmann, Alexander von Zemlinsky, Ernest Krenek, and Bruno Walter, managed to escape. Rosé, after 57 years of service, was fired from the orchestra. He was soon in financial difficulty and had to accept help from friends. Alfred fled to Canada and started a new life there. Alma’s mother, Justine, died in the same year, and Alma was now left alone to take care of her father and help support him financially.

Alma and her father were desperate to escape; deprived of the right to perform they couldn’t earn any money. They managed to fly to London in 1939, but there were so few employment opportunities that Alma decided to move to the Netherlands, where she could easily find work. Unfortunately, the country was immediate-

ly annexed by Germany. Even though she could have returned to England, Alma underestimated the danger and decided to remain, performing clandestinely in people’s homes. Her brother tried to obtain visas for her and her father and an invitation from Canada or the United States, but that was impossible.

In 1942, Alma and a companion planned to travel incognito to neutral Switzerland via France, but infiltrated agents betrayed them, and they were caught by the Gestapo. She was sent to Drancy internment camp, near Paris, and in the summer of 1943 to Auschwitz, which has become the evocative symbol of Nazi genocide. It was a vast camp, with up to 30,000 prisoners, and it was a mass killing factory, with four gas chambers and crematoria. Most of the people died right after their arrival; those who stayed alive were under the continuous threat of being gassed.

Alma was first sent to the “dreaded” Block 10, where the notorious Dr. Mengele performed his horrid experiments. Since Alma had traveled incognito, she did not have her own name on her documents, but Ima van Esso, a flutist (who survived the camp), recognized her as the famous Viennese violinist Alma Rosé. Word reached Maria Mandel, who was responsible for the women’s section of the camp and who was a great music lover. She was in charge of the only existing women’s orchestra in a concentration camp, the *Lagerkapelle* of Auschwitz, in the Birkenau section. Alma was transferred there and was appointed leader of the ensemble with the rank of *Kapo*.



Fig. 3. Arnold and Alma Rosé in London

She was faced with the impossible task of working with an orchestra that had an unusual combination of musicians and instruments: violins, guitars, mandolins, accordions, flutes, percussion. There were no brass or low string instruments (later, Alma was able to rescue cellist Anita Lasker from a hospital bed). Very few of the women

were trained musicians; some had learned to play an instrument at school. The group also included singers and copyists.

Amazingly, Alma was able to develop a very fine orchestra out of such an unlikely ensemble from so many different cultural backgrounds. She conducted, arranged the music, and sometimes played a solo. Their repertoire ranged from marches and popular songs to classical and operatic works, with all the music arranged for the instruments that were available. They played marches at the gates in the morning and evening as the slave laborers marched to work, and they gave weekend concerts for the prisoners and especially for the SS.

The members of the SS were stunned by Alma's remarkable dignity, and they treated her with respect, calling her "Frau Alma," unheard of for a Jewish woman in the camp. She used her position very carefully to protect her Kapelle and make the lives of the members at least a bit more bearable by getting them special privileges. She convinced the SS that it was not possible to play in harsh winter conditions without some form of heating and also because the instruments would suffer and be ruined, so they gave her a heating device. Thanks to Alma's effort, the women were not forced to endure hours of roll call torture in harsh weather; they were allowed to perform inside their block. Playing to exhaustion, sometimes up to eighteen hours daily with very little to eat and drink, exposed them to typhus and various other illnesses. To try to improve their conditions, Alma performed another miracle—she talked the SS into allowing the women to take a break after their small lunch so they could rest.

Alma tried to take as many women as possible into the Kapelle, knowing what it meant for them. However badly a woman played, she was never dismissed and would be given another position, such as copyist. If the woman was ill, Alma tried to save her; for example, when violinist Violette Jacquet became ill, Alma lied to the SS, pretending that Violette was one of her best violinists, which was not the case, to prevent her from being taken to the hospital, which meant death because typhus was rampant.

As in Vienna, Alma demanded high standards and was not inclined to compromise; if, for example, she found a woman was not concentrating sufficiently, she would become irate and would sometimes punish her. Although a few women

might become angry, the great majority of them were always respectful and felt deeply grateful and indebted to her. She not only saved their lives, she also saved their *minds* by forcing them to think about the notes and not look through the window and see the chimneys of the incessantly-working crematoria. Alma helped them realize that although their audience was frequently the SS, their potential executioners, that they were performing for *themselves*. During this period not one of the players was executed. Music was their promise of life. After the war ended, the survivors were asked what they thought about Alma; the answer would always be: "She saved us."

Unfortunately, she was not able to save herself. As the war continued and the killings increased, Alma became more despondent, withdrawing into herself and the music. At the beginning of April 1944, she suddenly fell ill. She was taken to the hospital and various attempts to diagnose her condition were made. Mengele himself, now a great admirer of Alma, ordered a spinal tap to check for pneumonia and meningitis, but there was nothing that could be done to save her, and she died later that evening. The cause was undetermined, but food poisoning or perhaps poisoning by a jealous *Kapo* were suspected.

Alma's death was a huge blow for the orchestra, and no other person could maintain the standards she had established or the respect she had been given. She was succeeded by Sonia Vinogradova. The SS began losing interest in the orchestra with the advance of the Soviet troops. In late 1944, the Nazis started evacuating Auschwitz, taking measures to leave as little evidence as possible about the mass murders. The Jewish members of the women's *Lagerkapelle* were transported to Belsen and almost all survived. Alma's father remained in London after the war, and he died in 1946, probably of distress after learning that his daughter had not survived.

### Aftermath

Most of what we know about the story of Alma Rosé is due to the patient work of a Canadian scholar, Dr. Richard Newman, who dedicated twenty-two years of his life to this purpose. Dr. Newman was a friend and colleague of Alma's brother, Alfred, who, as mentioned above, escaped to Canada. He had inherited the entire Mahler and Rosé legacy.

Years earlier, Alfred's mother Justine had started collecting and preserving all the family correspondence and manuscripts. Alma and Arnold maintained the collection after her death, and when they took refuge in London in 1939, Alma shipped a trunk containing the Mahler and Rosé memorabilia to England. After Arnold's death, the trunk was sent to Alfred. This is why today the Mahler-Rosé Collection can be found at the Western Ontario University in London, Canada, and it has become the destination for many scholars and biographers. At Alfred Rosé's death, Dr. Newman was appointed the executor of the legacy.

Another important source is the 1976 book *Soursis pour l'orchestre* by the French singer Fania Fénelon, a survivor of the death camp who worked with Alma. Arthur Miller wrote a script (*Playing for Time*) based on the book for a television film that was subsequently adapted for the stage. (Fénelon was not pleased with Miller's sanitized rendition of life in the camps.) The book and the release of the TV film made an incredible impact in Europe and led to a series of widely publicized polemics from Fénelon's fellow orchestra players. They disagreed with her portrayal of Alma Rosé as cold-hearted and cruel.

After the publication of Fénelon's book, research continued, and Dr. Newman discovered nearly sixty letters written by Alma. He committed himself to establishing her true story as well as reconstructing an impartial portrait of her personality. His book, *Alma Rosé: Vienna to Auschwitz*, is an amazing source that is based on archival material and documents he obtained from first-hand witnesses. It excludes all the fictional elements from the film and restores the memory of the great but unfortunate violinist.

### NOTES

<sup>1</sup> Anny Kuks, concertmistress of the orchestra, in Richard Newman, *Alma Rosé: Vienna to Auschwitz* (Amadeus Press: Portland, OR, 2000), p. 73.

<sup>2</sup> Newman, p. 114.

<sup>3</sup> These are the main points of the racial laws as applied to music: 1) the distinction between true German music and Jewish music (German: Schumann versus Jewish: Mendelssohn); 2) banishment of Jewish music from concert programs, cadenzas, librettos, etc.; 3) prohibition of Jews performing German music. 4) In addition, jazz, atonality, and other types of "degenerate" music were also banned.

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## CONTEMPORARY WOMEN IN MUSIC

### Dialogues with/in Emily Doolittle's *Social Sounds*

CATHERINE LEE

*Editor's Note: I recommend that you listen to the recording or watch the video in conjunction with the article. The sources are listed at the end.*

Emily Doolittle's *Social Sounds from Whales at Night* invites the audience and performers alike to join in the nocturnal soundscape of the ocean. Originally composed for soprano, percussion, and tape, this work is a collaborative dialogue between the vocal soloist—who is at times required to improvise—and the soundscape, created by live percussion and a tape that includes a humpback whale song as well as the sounds of the grey seal, sperm whale, and musician wren.

In this article, I will build upon the work of Denise Von Glahn, whose monograph, *Music and the Skillful Listener: American Women Compose the Natural World* (2013), profiles Doolittle and *Social Sounds*. I will examine the work from the perspective of a performer, and I will focus on the musical collaborations, dialogues, and exchanges inherent in preparing and performing Doolittle's new instrumental version of this work for oboe d'amore. As a musician trained in the Western classical tradition, I draw on the writings of Malcolm Goldstein<sup>1</sup> to guide my process of experimenting with timbral fingerings, pitch bends, and free improvisation in order to enter into a dialogue with the animal and

environmental sounds heard on the tape. In addition, I will address my interpretation of the work's performative narrative and conclude by considering how my experience with this piece has changed my identity as a performer.

Canadian-born and Scotland-based composer Emily Doolittle was formerly an Assistant/Associate Professor of Composition and Theory at Cornish College of the Arts in Seattle, and she is currently an

Athenaeum Research Fellow and Lecturer in Composition at the Royal Conservatoire of Scotland. Doolittle has an ongoing interest in zoomusicology: the study of the relationship between human music and animal songs. She is interested in learning about what scientists know and how they think about animal songs, and she is currently studying bird-songs from both a scientific and a musical perspective.

*Social Sounds* is the third composition by Doolittle that I have performed, having previously worked on *suppose I was a marigold*, transcribed for English horn and piano, and *Reeds*, commissioned by my reed trio, the Umbrella Ensemble, and premiered at the Sound Symposium XV

in St. John's, Newfoundland. Immediately after hearing a recording of *Social Sounds for Whales at Night* for soprano, I asked Emily if it was possible to make an adaptation that I could perform. We first tried it on oboe, but the sound of the oboe was too direct and present. We then tried it on English horn, but it sounded too covered and even. Finally, I suggested oboe d'amore, which, with its slightly more open tone and overall flexibility, felt just right. It is this version that I will be discussing.

Doolittle is a particularly generous composer who fosters a unique relationship with her performers. In her scores, she frequently leaves some of the artistic decisions up to their discretion, and she is genuinely interested in seeing what they will bring to her compositions. This is particularly evident in the case of *Social Sounds* in which Doolittle directs the performer to freely include minor alterations of pitch and timbral ornaments. She even writes that the printed note values are approximate and that "there should be a sense of proportion, but not of 'beat.'"<sup>2</sup> Furthermore, in a piece that is eight minutes in length, approximately a quarter of it calls on the performer to improvise. As a result, each performance of this piece will be different, and each performer will have the opportunity to be inspired by the sounds on the tape, resonate with them, and develop a unique interpretation.

*Social Sounds* begins with a strike of the bamboo chimes. Gradually, back-



Catherine Lee

ground ocean sounds become audible, and the oboe d'amore begins playing melodic statements based on a whale song. The first statement, shown in Example 1, features an opening call outlining an ascending perfect fifth, a middle melodic passage of faster moving smaller intervals, and a pushing termination of a large descending interval.

The next four statements maintain this same basic shape while introducing gradually more complex melodic material. During the sixth statement, the oboe d'amore becomes more percussive in nature, playing a repetitive eighth-note figure. Seal noises are introduced for the first time, and we hear the first direct interplay between them and the oboe d'amore. A short free section directly precedes a tightly-crafted duet between a humpback whale song and the oboe d'amore. During the duet, shown in Example 2, Doolittle directs the performer to "mirror the whale song as closely as possible, including the 'out of tune' notes,"<sup>3</sup> while at the same time "relish[ing] the little clashes between your version and the whales."<sup>4</sup>

The tape and oboe d'amore remain tightly coordinated until the second improvisation section, where, similar to a cadenza, the performer is invited to freely improvise using material drawn from other sections of the piece, as well as anything else the performer might like to add. Gradually, processed sounds become audible in the tape, and there is an opportunity for the oboe d'amore to interact with them as both parts build to the climax with rising figures. *Social Sounds* closes with a final statement from the oboe d'amore

and the fading away of the ocean drum.

*Social Sounds* is particularly effective as both the tape and the oboe d'amore provide sounds that are understandable and recognizable to the audience. The tape features the aforementioned sounds of the grey seal, sperm whale, musician wren, and humpback whale plus the sounds of the ocean such as the running and splashing of water. All the remaining sounds heard on the tape are created by manipulating the original sound sources. As Von Glahn points out, in *Social Sounds* "there are no newly composed pops, clicks, bleeps, screeches or whooshes,"<sup>5</sup> and she explains that Doolittle uses technology to "hear nature's sounds slowed down, which allows her to 'pull them apart,' to listen more carefully, and to hear more accurately what non-human nature is saying."<sup>6</sup> This process, in turn, provides both the performer and the audience the same opportunity to hear nature in a new way.

When I perform *Social Sounds*, I want to create a shared soundscape of the oboe d'amore, percussion, and tape. I am interested in blending as much as possible with the tape with the goal of leaving the audience wondering who is making the sounds and where are they coming from. Is it the oboe d'amore or is it the tape? In order to achieve this, I have to approach the oboe d'amore as a sound producer rather than as a performer tied to a particular style or technique from my Western training. I listen intently and become aware of the sounds that I am hearing, and I welcome the opportu-



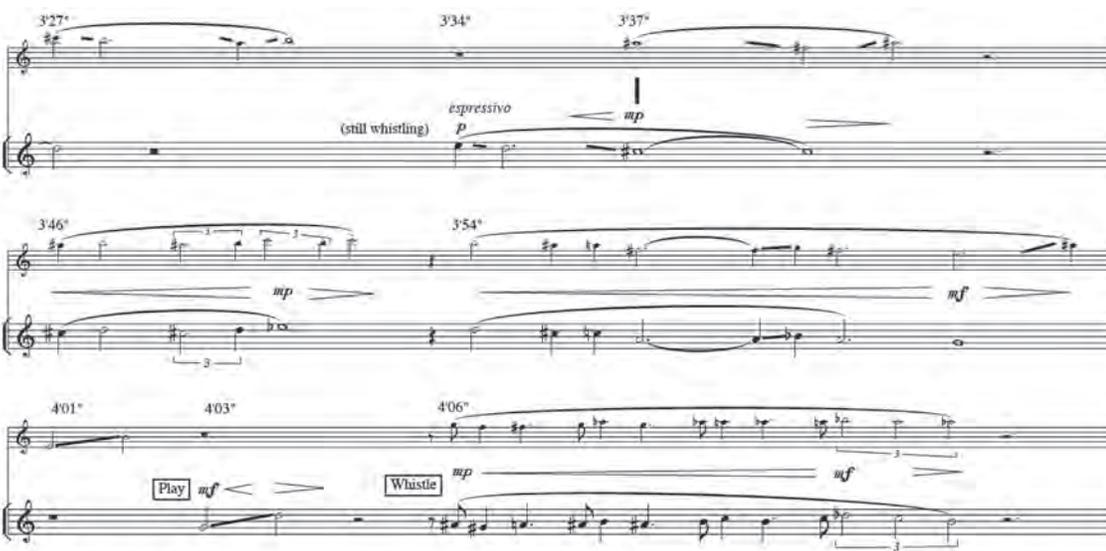
Ex. 1. Emily Doolittle, *Social Sounds* from *Whales at Night*

nity to find timbres and textures from my instrument that reflect those on the tape.

Learning *Social Sounds* was a multifaceted process. I had to learn to recognize and interpret sounds in the environment in a musical context so I could begin interacting with them. I began by learning about each of the animals and watching videos on the Internet to gather background information. Developing this understanding changed the way I listen to the tape, giving the sounds featured more of a presence. I was and am particularly drawn to sounds of the whale song and the grey seal splashing and vocalizing. I have been whale watching and have seen humpback whales off both the East and West Coasts of North America. I am awestruck by how huge and peaceful they are, and I am fascinated with what it would be like to communicate with them. As well as detailed listening to the tape part, I sought out other recordings of whale songs.<sup>7</sup>

Sometimes I played along with the whale recordings, listening for ways that I could match the timbres and textures of the sounds as well as for motifs and ideas that I could draw on in the improvisation sections. I went for silent walks, listening to my environment and the changing soundscape as I moved through it, focusing on how I could interact with it and what I would highlight. During this process, I drew on the writings of David Rothenberg, specifically *Sudden Music* and ideas presented in *Deep Listening* by Pauline Oliveros.

At the same time that I was doing the contextual work, I had to think about how to join the particular soundscape presented on the tape from the point of view of an oboist. Doolittle invites the performer to freely add timbral and quarter-tone fingerings, glissandi, and wavers, but she leaves it up to oboist's discretion as to how to produce them, where specifically to use them, and how much to embellish the notated score. This allows the performer to decide what



Ex. 2. Emily Doolittle, *Social Sounds* from *Whales at Night*

type of dialogue to have with the soundscape on the tape. I wanted the sounds to come from me, to feel natural as part of the music and not be something that felt rigid or imposed upon it. Rather than looking at extended technique books specifically for the oboe, I drew on the writings of philosopher and musician Malcolm Goldstein and was guided by his notion of *soundings*, which he describes as “free improvisations exploring the rich sound possibilities of the violin. There is no pre-set structure; rather, it is the process—discovering new qualities and relationships—that is the flow of the music. Melodies of sound (timbre/texture/articulation) are created that evolve out of the interplay between the resonance of the violin and the gesture of the violinist.”<sup>8</sup> I specifically drew on his piece *a summoning of focus* for oboe that is included in his book *Sounding the Full Circle*. In Goldstein’s performance notes, the oboist is directed to “explore very gradual altering of key levels, singly and in combination(s), allowing for multiphonics, buzzings, raspings, etc. to occur.”<sup>9</sup>

I began and continue to create short *soundings* on motifs drawn from the notated score. Throughout, my ear and instincts guide me. Sometimes I find myself creating surprising textures and timbres. I take note of them and revisit how I have created them so they become part of my accessible vocabulary. Throughout my score I have noted quartertone fingerings, pitch bends, and timbral trills that are effective in particular circumstances, but I also feel free to follow my instincts if something interesting arises in the moment. I experimented using non-traditional articulation, such as very slow throat tonguing in order to create a sound not as polished as regular articulation, changing the reed placement in my mouth to change the timbre of the sound I am producing, as well as alternate playing positions such as playing on my leg or making a large circle with the instrument as I am playing. These are all visible on the video link that you will find at the end of the article.

I actively use the notion of *sounding* during performances in the two sections that require improvisation. In each instance, I have chosen a few motifs that I feel drawn to from *Social Sounds*, and during a performance I explore these ideas, leaving it open-ended as to how they develop. In the longer section, I do have an overarching idea of ascending to the high

register, but how I get there unfolds in the moment. Throughout, I seek to create a seamless quality and line by adopting Goldstein’s idea that when taking a breath the sound following the inbreathe should be the same—pitch, quality, loudness, etc.—as when the sound stopped previous to the inbreathe.<sup>10</sup> Using my breathing in this expressive way gives me an internal dialogue to focus on.

In order to perform *Social Sounds*, I had to choreograph my movements of playing the oboe d’amore, the bamboo chimes, and the ocean drum. This required me to think about how I can use my body in different ways such as how to balance on one foot and use my feet to play the percussion instruments while playing the oboe d’amore. I also thought about how my movements could be used to play with the expectations of the audience. I realized that if I place the ocean drum on a deflated rubber ball, wrap it tightly in a black cloth, and place it on the floor, I can play it with my right foot by making a pedal-like motion at the same time that I am playing the oboe d’amore. As the drum is disguised, it leads the audience to question what they are hearing and where it is coming from. Later in the piece, I lightly kick the bamboo chimes with my right foot in a unison percussive statement with the oboe d’amore. These movements require sensitivity, so I play *Social Sounds* barefoot. It was not until I was performing the piece for the first time that I realized the blurring of performative boundaries that occurs when a classical musician walks on stage barefoot and proceeds to move in ways that are not expected.

Over time I have made a few minor changes to the structure of the score for artistic and practical reasons. At the beginning, I enter a little earlier than indicated to allow more time to explore the subtle timbral effects. I also continue playing the ocean drum with my right foot during the first few instrumental phrases to make the bridge to the soundscape on the tape seamless. During the first improvisation section and the duet with the humpback whale, Emily directs the performer to whistle, but I choose to play pianissimo on the oboe d’amore as I feel that the color blends more smoothly with the sound of the whale song. At the end, I omit the strike of the bamboo chimes and again play the ocean drum as an accompaniment to the

final two phrases on the oboe d’amore, echoing the shape and atmosphere of the opening, creating the effect of the sound disappearing into the water.

As I have developed my interpretation of *Social Sounds*, I have become increasingly attached and attracted to certain sounds on the tape; they really inform how I play specific sections, and they have become markers in my unfolding narrative. Similar to Doolittle pulling apart sounds to hear something new, I play with my relationship to the soundscape. Sometimes I am more based in a melodic language and other times in textures. The timbral ornaments have a certain feeling to playing them, so I am guided by both the kinesthetic sense of how it feels to play certain sections as well as how they sound. At times I am interacting with specific animals and at others I am inside the manipulated soundscape that Doolittle has produced, looking for ways to interact with it.

In the opening, I am a lone whale, calling out to others while at the same time enjoying *sounding* for myself. In first improvisation section, I slowly explore timbral fingerings of the pitches provided, and I am guided by the thought of phosphorescence and what it might sound like if it were audible. I delight in being surprised by the entrance of the whale song, and, during our duet, I really lean into the pitches, listening and trying to match those of the whale. I begin the second longer improvisation in a way similar to the first, but this time allow things to develop further. I am particularly inspired by the low ascending glissando, derived from whale song, and I

### The Lunar Opera by Pauline Oliveros

On Tuesday, April 7, more than 250 musicians from around the world gathered for an online performance of Pauline Oliveros’ opera *The Lunar Opera*. *Deep Listening for Tunes*. It is a six-hour, open-forum opera in which the performers create their own characters, movements, and sound based on cues known only to themselves. The performance, from 6 PM to midnight, was specifically held on the night of the full moon, the “pink moon.” At 5 PM a pre-opera event was co-hosted by Sean Griffin, Ron Athey, Son Bejeng Ndikung, and George Lewis.

found that I can mimic this sound on the oboe d'amore by placing the bell on my leg and then moving it away. I also really like the computery sounds that I can interact with by using multiphonics. Towards the climax, I get swept away while making a repetitive cry in the high register of the oboe d'amore. At the end, I am once again a lone whale.

Engaging in a dialogue with *Social Sounds* has enabled me to grow signifi-

cantly as a performer and has heightened my awareness of my daily interaction with the changing soundscape around me. I remember the first time I looked at the score, I was terrified and excited at the same time. I knew instinctively that I wanted to play *Social Sounds*, but I was unsure how I would be able to do it. How could I make my instrument as flexible as the human voice? How would I achieve the glissandi and timbral effects? What

would I play in the sections that called on me to improvise? Doolittle's curiosity with hearing sounds in new ways gives me the opportunity and space to let my curiosity lead me through my process. I have come to recognize environmental sounds in a new context that I can interact with, to approach my instrument in different ways, and to trust my musical instincts. As I approach my instrument as a sound producer, I feel empowered in, and at the same time liberated from, my Western traditional training. I have broadened my musical vocabulary and grown both in how I think about my performing body and how I think about my relationship to the audience. Finally, I have to say that I do savor the feeling of walking barefoot onto a concert stage.

A video recording of a performance of *Social Sounds from Whales at Night* can be accessed at <https://vimeo.com/141353066>. A sound recording can be heard on my website <http://www.catherinemlee.com/site/sound/>.

#### NOTES

<sup>1</sup>Malcolm Goldstein, *Sounding the Full Circle* (Samuel French Trade, 1988).

<sup>2</sup>Emily Doolittle, *Social Sounds from Whales at Night* (CE Composers Edition, 2007).

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>Denise Von Glahn, "Emily Doolittle," *Music and the Skillful Listener: American Women Compose the Natural World* (Bloomington: Indiana University Press, 2013), 308.

<sup>6</sup>Ibid.

<sup>7</sup>I listened to recordings of whale songs such as the ones found on [whalesong.net](http://whalesong.net) and [whalewatch.com](http://whalewatch.com).

<sup>8</sup>Goldstein, 87.

<sup>9</sup>Ibid, 20.

<sup>10</sup>Ibid, 22.

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### Unexpected Dialogues with/in Dialogues

Denise Von Glahn responds to Catherine Lee responds to Emily Doolittle responds to Whales

Observing that Catherine Lee had cited my book *Music and the Skillful Listener* in her article, IAWM Journal editor Eve Meyer invited me to continue the conversation with the author regarding Emily Doolittle's piece *Social Sounds of Whales at Night*, which I discussed in the book. I was excited by the possibility. I had met Lee eight years ago when she played *Reeds*, another multimedia piece by Doolittle; my stepdaughter, Tracy Broyles, was the featured dancer in the wooded outdoor performance space. Afterwards I had a chance to meet Lee, and we talked about our mutual admiration for Doolittle and her music and the possibilities it unleashed. We hadn't communicated since then, so learning that Lee had mentioned my work was news. What follows is my contribution to a long-distance, collaborative dialogue with Lee that began unknowingly when Emily Doolittle first dialogued with whales.

In reading Lee's article, I found myself underlining passages, scribbling in the margins, decorating the text with exclamation points, and on more than one occasion, writing a bolded YES. Lee's endeavor to find the right instrumental voice, her fascination with timbral possibilities, her questioning which is the music and where is its source, her desire to become the sound, and her realization that musical engagement equals human engagement resonated thoroughly with me and reminded me of my similar concerns when writing about music. As a performing musician, Lee works to translate the composer's vision into sound using her skills, her insights, and her instinct, and as Libby Larsen reminded me when I was writing her biography, I do the same.

Lee's discussion of choreographing her movements while playing the oboe d'amore, the bamboo chimes, and the ocean drum and performing barefoot to achieve the sensitivity needed to create the desired sound environment also resonated loudly with me. Her training as an Andover Educator has made her especially attuned to the correlations of intentional movements and musical expressivity. They reminded me of my own frequent "rehearsals" of words and sentences, listening to and fine tuning their elisions and rhythms, correcting the errant voiced plosive that interrupts a long line, physically conducting passages at my desk or while walking around my office as I seek attunement with my materials. Both of us start with sound, work with sound, work to feel the sounds, and in my case work to make my prose sound like the music it's describing (with varying degrees of success).

It's perhaps not surprising to realize that Lee's focus is listening. Listening is the heart of her musical and life practices: I too work to make it the center of mine. When I let it, all kinds of boundaries evaporate, and I hear better and work better and write better; I am better. That both Lee and I have found inspiration in Doolittle's music about the social sounds of whales speaks to the multiple, unexpected, seamless, and unknown dialogues that engage us every day, and over the years. As Lee has come to "recognize environmental sounds" in a new interactive context, she invites us to do the same: to "feel empowered...and...liberated" and in dialogue with one another and our world. And I nod my head in agreement and say YES!

Editor's Note: *Music and the Skillful Listener* was the winner of the 2015 IAWM Pauline Alderman Award for the most outstanding book of the year about women in music.

“Whale Sounds.” Whale Watch Dolphin Fleet of Provincetown. Accessed on July 15, 2011. <https://whalewatch.com/research-education/whale-sounds/>

*A diverse musician, Canadian oboist Catherine Lee has performed extensively as a solo, chamber, and orchestral musician on oboe, oboe d’amore, and English horn in settings from clas-*

*sical to free improvisation. Recent highlights include performing Roscoe Mitchell’s Nonaah, with her chamber group Re:Soundings, at the Park Avenue Armory, NYC and solo recitals at Open Space (Victoria) and the Now Hear This Festival (Edmonton), featuring newly commissioned solo works that explore experimental compositional and oboe performance techniques. Catherine’s*

*extensive research on the role of improvisation has been published by Yale University Press, Peter Lang, Music Educators Journal, and the IDRS journal Double Reed. She holds a Doctor of Music in Oboe Performance from McGill University (Montreal) and is a Licensed Andover Educator. She teaches at Willamette, George Fox, and Western Oregon Universities.*

## Celebrating Dr. Joy Nwosu Lo-Bamijoko at 80: Nigeria’s Most Gifted Woman Musician

GODWIN SADOH

On August 27th of this year we will be celebrating the 80th birthday of Joy Nwosu Lo-Bamijoko, the most gifted, professionally-trained Nigerian female musician of her generation. She is a well-educated, articulate, and versatile musician and scholar with interests covering just about every area of musical specialization. As a performer, she has had a major career singing both operatic and popular music. She plays the piano as well as other traditional musical instruments. In addition, she is an authority in fields such as music education, music criticism, African ethnomusicology, dance, broadcasting, skits writing and acting, choral conducting, and songwriting. She has also been in the forefront as an advocate for women in music.

Joy is Nigeria’s most productive female scholar, and she has distinguished herself in her native country and internationally as an authority on Nigerian music, earning a Ph.D. in 1981 from the University of Michigan, Ann Arbor. She majored in Music Education with emphasis on African ethnomusicology; she was only second Nigerian woman to receive a doctorate in music. The Department of Music at the University of Lagos and the Association of Nigerian Musicologists are planning to honor Joy for her many achievements at a special birthday celebration.

### Formative Years

Joy was born on August 27, 1940, in Enugu, Anambra State of southeast Nigeria. She was born into a musical family and was introduced to music at a very tender age. Her father, Charles Belonwu, was a Faith Tabernacle Church pastor, organist, and baritone singer, while her mother, Deborah Nwosu, sang alto in the same church choir. Joy was the fifth in a family of seven children, and her father favored her, calling her Nroli—the chosen one. He took her everywhere he went. He would

perch her on the organ bench close to him while he played, and she would sing in her high-pitched voice along with the choir. She became familiar with Western music, and her ears grew accustomed to the pitches, scales, intonations, and timbres, as well as the choral repertoire.

In her early teens, Joy joined Saint Bartholomew’s Church choir in Enugu, where she received her first music lessons. She won several singing competitions in-



Fig. 1. Joy Nwosu with her voice teacher in Rome, 1966.

cluding the prestigious former Eastern Nigerian Festival of the Arts, where she won the first-place prize in the soprano competition. Between 1958 and 1961, Joy attended Holy Rosary College, Enugu, and earned a Grade II Teacher’s Certificate upon graduation. Aside from the choir, the college had no formal music curriculum, but Joy continued to participate in the above-mentioned festival competition, and she continued to win, making a total of seven consecutive winning years. While in college, she had prominent roles in the school’s productions. Her performance in the role of Nanki Poo in the *Mikado*, which was staged at the college to celebrate Nigeria’s independence in 1960, was so brilliant

that the Holy Rosary Sisters offered her a scholarship to study music at the Royal College of Music in Dublin, Ireland.

The former Eastern Nigerian Government, however, annulled the college’s scholarship offer and provided a more enticing one. In recognition of Joy’s outstanding performances at the festival, the government awarded her its own scholarship to study in Rome. They suspected that the Holy Sisters wanted to use their scholarship to lure Joy into the sisterhood. Joy, on the other hand, perceived the scholarship award differently. She thought they gave her the scholarship to remove her from singing competitions. With her presence, nobody else had a chance to shine or win.

Joy accepted the government scholarship and began her studies in Italy in 1962. Any family would be enraptured at such good news, and Joy’s family was no exception. They had only one reservation—they were not impressed with Joy’s choice of a career in music. In those days, music was perceived as a career suitable for dropouts, lazy people, and paupers. Her family tried to dissuade Joy from pursuing music, and they pressured the scholarship board without success. Ironically, prior to the award, Joy had no idea about the type of career she wanted to pursue. To her, singing was just something that she enjoyed.

She decided to study opera, but first she had to learn Italian, since classes at the conservatory were taught in Italian. Joy was one of the first Nigerians, and perhaps one of the first Africans, to study music in Italy. She was fortunate to be admitted into one of the world’s finest schools for vocal performance: the Conservatorio di Musica Santa Cecilia, where she developed the necessary discipline for a major career. Her voice professor was so impressed with her talent that she gave Joy the title roles in two operas: *Turandot* and

*Aida*—a great accomplishment and honor for a black woman from Africa. Joy would soon be performing not only in Rome but also in Florence, Milan, and elsewhere in Europe.

In addition to her musical studies, Joy studied cinematography for another two years at the International University for Social Studies in Rome. She started writing and was able to get her first two books published. She also established a small batik business. Her career was progressing very well when suddenly in 1972, she received sad news from Nigeria that her mother was dying. Joy left everything behind and boarded the next flight. She had spent ten years away from Nigeria (1962-1972), including eight years of study in Italy, where she earned four diplomas.<sup>1</sup>

Joy considers the years spent studying abroad a worthwhile experience. She commented: “At the time I went abroad, there was nowhere to study music in Nigeria. All of us first generation music educated Nigerians had to study abroad. It was a gratifying experience. It fine-tuned my musical preferences so much that when I started writing my own original folk songs, they stylistically differed from the traditional folk songs. I had to classify them as contemporary folk songs, to be sung with “cultured voice.”<sup>2</sup>

### Professional Career

Joy returned to Nigeria at the age of thirty-one. From the 1950s to the 1970s, most Nigerian musicians trained abroad, and when they returned home, they often commenced their professional careers at the Nigerian Broadcasting Corporation (NBC). There were not too many jobs available for professional musicians in those days; therefore, it was not surprising that upon her return to Nigeria Joy accepted the position of Producer of Music Programs at NBC in Lagos. On her radio show, she was free to talk about any topic she wished and to occasionally play music. She said: “I decided to focus on the elderly, those too old to be out and about, who rely on the radio to see the outside world. I would talk to them as if I were in their homes visiting them. When I started to get a lot of feed-back from the senior citizens, I knew I was on the right path.”<sup>3</sup> She also

performed regularly on television, and she stayed in broadcasting until 1975, when she was appointed Music Lecturer II at the Department of Music, University of Lagos.

Joy knew that in a university position she needed to continue her studies. The United States Embassy in Lagos offered a number of exchange scholarships to Nigerian artists, and Joy was fortunate to be one of the privileged recipients. She was admitted to the doctoral program in Music Education at the University of Michigan,



Fig. 2. Joy Nwosu in the United States, 2017

Ann Arbor. For her research, she continued her study of her own Nigerian ethnic group, the Igbo. Joy had previously done extensive research on Igbo folk tales, and she wrote her dissertation on the importance of folk tales and folk songs in music education.<sup>4</sup>

Upon her return to Lagos, Joy was appointed Chair of the Department of Music at the University (1986 to 1987), and she was later Chair of the Music Unit of the Centre for Cultural Studies (1989 to 1992). She taught a variety of courses including voice, beginning piano, fundamentals of music literacy, African music, choral repertoire, stage production, and dance. She enjoyed teaching voice the most, since that was her primary performance area. During her tenure, Joy was the only female lecturer in the music department; hence, it was not surprising that she had mostly female students. Discrimination against female lecturers is still rampant at the university; for instance, the present academic staff in the music department is entirely male. Joy retired in 1999 as a Senior Research Fellow. In addition to teaching, she continued to be very active professionally with operatic productions, song recitals, full stage performances, choral conducting, radio and television performances, concert tours, and skits. She also attended national and international conferences as well as workshops.

### Performances

As an operatic soprano, Joy Nwosu thrilled the classical music *aficionados* throughout Nigeria, and on tours in Ghana, the United Kingdom, Ireland, Italy, and the

United States. She also did command performances for the Hungarian and Mauritian heads of state. Her repertoire included lieder, *bel canto* arias from well-known operas and oratorios, songs from Gilbert and Sullivan operettas, and music by Nigerian composers such as Ayo Bankole, Lazarus Ekwueme, and Adam Fiberesima. Joy performed in so many stellar concerts that she cannot even recollect all of them. She also performed her own songs, most of which were published and recorded in the 1970s on the EMI, Tabansi, and Afrodisia labels. The songs are currently available on YouTube, Amazon, and iTunes.

In addition to her major performances, Joy sang at funerals, marriages, churches, social events, universities, embassies, and hotels, and for high-profile socialites. She accepted invitations in Nigeria anywhere she could find a receptive audience, hoping that more Nigerians would develop a taste for her *bel canto* repertoire. There were some snags along the way such as the time she was invited to perform at a funeral at the renowned Cathedral Church of Christ, Lagos. While she was singing, she noticed that the officiating pastor bent down, and immediately the microphone went off. As she pointed to the microphone, she noticed a smirk on his face, as if to dare her to sing without a mic. She belted out the music and finished with a flare. The priest looked at her in disbelief, and it was then she realized he was conspiring against her; she assumed it was because she was a woman.

On October 26, 1985, the Federal Directorate of Culture and Archives, as part of its program geared towards encouraging and enhancing Nigerian artists, co-sponsored the production of Joy's Marathon Silver Jubilee Independence Concert at the National Theatre Main Auditorium. The epic concert, initiated by Joy as her contribution to the anniversary celebration of the Nigeria's independence, consisted of three separate performances each day. The first part was classical music. Selections were drawn from popular art songs by Nigerian and Western composers, as well as from the operatic repertoire. The performances were in full costume. The second part featured popular songs from 1960 to 1985—a historical survey of popular music in Nigeria since independence, performed instrumentally by Joy's band. The third part showcased her own beautiful and thought-provoking music.

## Advocacy for Women in Music

Joy was eager to encourage and develop musical talent in Nigeria. She was one of the few female musicians who opened the floodgates of opportunities to other female musicians in the country. Prior to her era, the music industry in Nigeria was exclusively dominated by men in classical, traditional and popular music. It was a man's world, and men took full control and advantage of the field.

It is noteworthy that Joy is the first professionally-trained female musician to successfully cross-over from European classical music to popular music in Nigeria. Following her trailblazing feat, other female musicians, especially in the popular music arena, emulated her and formed their own bands, started performing publicly, and released LPs, CDs, and music videos. Joy emboldened the women who felt that they too can be part of what they thought was alien to them. In other words, Joy gave the Nigerian women a voice to speak and make meaningful contributions to the music landscape. Her name remains associated with the emancipation of Nigerian women and individualistic empowerment. Today, Nigerian women musicians celebrate and conceptualize Joy as a role model, hero, warrior, and mentor. That is why it is not surprising that Joy had to pay a steep price for her sagacity and pioneering efforts—for having the effrontery to compete with men in the field they thought belonged solely to them.

## Career in the United States

After her retirement at the University of Lagos, Joy went to the United States, to Patterson, New Jersey, where, for two years, she taught vocal music in the public schools. Then, for eight years, she taught vocal music and directed three choral groups: Concert Choir, Festival Choir, and Gospel Choir, at Irvington High School. Joy entered her Festival Choir in various competitions, and the choir won trophies and accolades. She was especially proud of the award given by the American Choral Directors Association (ACDA). In the year 2000, she was the recipient of the NJPAC Master Teacher Award in New Jersey.

## Music Scholarship

In the area of music scholarship, Joy is one of the pioneers in music education in Nigeria. She and Lazarus Ekwueme jointly founded the now-defunct Depart-

ment of Music at the University of Lagos in the early 1970s. Joy presented papers at conferences in Nigeria and abroad. Her areas of interest in African ethnomusicology were wide. Joy researched and published numerous articles on such topics as tuning systems, classification of Nigerian musical instruments, music education, Nigerian art music, popular music, performance practice, and the recording industry. She was the editor of three highly-regarded journals: *Music in Nigeria*, a publication of the Commonwealth Music Association (Nigeria Chapter); *The Nigerian Music Directory*, a publication under the auspices of the Commonwealth Music Association (Nigeria Chapter); and *Journal of the Musicological Society of Nigeria*.

## Conclusion

Joy Nwosu Lo-Bamijoko's career shows the imprint of the three cultures she encountered during her musical training and professional experiences in Nigeria, Italy, and the United States. First, Joy's operatic singing was influenced by the European classical training she received in Italy; second, her popular music style, which she called contemporary folk songs, was influenced by the ethnomusicological training she received from the University of Michigan, African-American jazz, West African highlife music, and Igbo traditional music; and third, Joy's personal vocal repertoire and the music she taught her students at the University of Lagos drew upon all three cultures.

Joy was the most hardworking and most productive amongst her female peers in Nigeria; her interests covered the entire spectrum of the country's artistic milieu including teaching, epic performances, research, recordings, and broadcasting.

Her outstanding contributions to the music curriculum in Nigeria are unparalleled by any other female musician. In addition to her very active career, Joy found time to raise three wonderful children, and in her retirement, she enjoys spending time with her children and grandchildren as well as writing children's books and story books with special emphasis on Igbo mythology and cosmology.<sup>5</sup>

## NOTES

<sup>1</sup>Diploma in Voice, Conservatorio di Musica, Santa Cecilia, Rome, Italy (1965). Diploma, summa cum laude, in Mass Communication, Specialization in Cinematography: Università Internazionale per le Studi Sociali, Pro-Deo, Rome, Italy (1966-1968). Licentiate in Music Theory: Conservatorio di Musica, Luigi Perugini, Florence, Italy (1967). Diploma in Voice, Conservatorio di Musica, Gioacchino Perugini, Pesaro, Italy (1970).

<sup>2</sup>Godwin Sadoh, *Joy Nwosu Lo-Bamijoko: The Saga of a Nigerian Female Ethnomusicologist* (Bloomington, Indiana: iUniverse Publishing, 2012), 26.

<sup>3</sup>*Ibid.*, 27.

<sup>4</sup>Joy Nwosu Lo-Bamijoko, "A Preliminary Study of the Classification, Tuning and Educational Implications of the Standardization of Musical Instruments in Africa: The Nigerian Case" (Ph.D. diss., University of Michigan, Ann Arbor, 1981).

<sup>5</sup>Information in this article is from Godwin Sadoh's book, *Joy Nwosu Lo-Bamijoko*.

*Godwin Sadoh is a Nigerian ethnomusicologist, composer, church musician, pianist, organist, choral conductor, and prolific publishing scholar with over 100 publications to his credit, including twelve books. He has received commissions and awards for his compositions at the international level. Sadoh has taught at several higher education institutions including the Obafemi Awolowo University (Nigeria), the University of Pittsburgh (USA), and the University of Nebraska-Lincoln (USA).*

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# Writing 21st-Century Science Fiction Film Scores from Your Dining Room: A Composer's Story

SABRINA PEÑA YOUNG

Creating a film score in the 21st century has dramatically changed from the earliest days when pianists improvised during a silent picture screening. Digital technology now allows composers to create lush cinematic scores using sampled orchestras, synthetic choirs, computer code, and plugins from their home studios. Social media allows musicians to collaborate with like-minded artists without the barriers of cost, transportation, and time. Tracks from a violinist in Sydney can be combined with those from a singer in Chicago without ever holding a single live rehearsal. With the current coronavirus pandemic, musicians will have to rely even more on technology, virtual performance, and small home studios. In addition, the relatively low cost of a home studio has opened up doors to women, people of color, and low-income musicians who traditionally face discrimination and lack access to expensive studios.

Technology has allowed me to expand my work from just presentations at festivals and academia to clients that include film directors and international companies. Technology has helped women with children to continue their careers. When I became a mother a decade ago, I had to juggle being a composer with being a full-time parent. On that journey, time became a precious commodity. As a parent who had to pay bills and nurse an infant while teaching college classes, writing music *almost* became impossible. For years, the workspace was in the hub of my home. I had to try to focus while the family fluttered around my computer. The toddler steals the mouse. The spouse wonders if dinner is burned. The kitten claws at the Malletkat (a MIDI controller that can be directed to a sound module and to an amp or to a computer). Mayhem and creativity go hand-in-hand when composing at home. Today, however, for women raising a family, technology allows them to maintain a productive musical career while also managing family responsibilities.

For those of you who are starting a career in composing music for film or other media, consider this a short primer in the art of composing in the dining room.

## Step 1: Communication

When I work with film directors, I ask for samples of songs that they feel best represent the sounds, music, and feel that they want for their film. This helps break the barriers between collaborators that speak in different artistic languages—one visual and the other musical. Usually, a director emails a half dozen YouTube links. Think of this as the 21st-century “temp track.” I listen to the music and then create a new soundtrack that presents the same mood, dramatic movement, and instrumentation as the suggested tracks. Unless the director asks to follow the temp track exactly, I usually have the freedom to play with the melodies, harmonies, and rhythm, as long as the soundtrack supports the visuals.

## Step 2: Pencil, Paper, Piano

When composing, start simple: pencil, paper, and piano, as though returning to the very roots of classical music. The simplicity of plucking out a melody and harmony and sketching them frees me from the overwhelming number of digital options at my fingertips. Graphic notation simplifies the composition process. As a percussionist, I think horizontally and texturally when composing. Harmonies play a secondary role to timbre, rhythm, and melody. Serial techniques may play a part in deriving countless countermelodies, harmonies, and related motifs from a single musical gesture.

## Step 3: Piano Mock-Up in Logic Studio

When moving from pencil sketch to soundtrack, I create temporary piano tracks in Logic Studio. The piano sketch is a launching point for the rest of the orchestration. If writing to a specific scene, the composer should create a short outline of the timecodes and critical dramatic moments. The piano tracks indicate these moments and help with timing and streamlining the mixing process in several ways:

1. The main melody is readily available for reference and duplicating.
2. Determine the length and form of the piece easily.
3. Save time by recording the main melody, harmony, and bass accurately in a few takes one hand at a time.

4. Refer to the main melody in the Score Window when improvising additional instruments.

5. Copy the main melody, harmony, and bass into a new track for underscores and other tracks for the film.

Once happy with the piano tracks, I look at the overall form. Most soundtracks have a very predictable binary or ternary form, which naturally moves towards symmetry, unless the writing is directly related to the action in a scene. The symmetry allows the audience to feel at ease when hearing familiar material return.

## Step 4: Orchestration

When the form, timing, and musical components of the mock score are finalized, work on the orchestration starts. The scores typically have an ensemble of a dozen instruments based on the film's genre, dramatic action, and historical period. East-West Symphonic Choirs, a Malletkat, and several Logic synths make up the instrumentation. I recommend that the composer always writes virtual instrumental parts with acoustic instruments in mind.

The piano melody is a launching point for strings, flutes, clarinets, xylophone, and marimba. Bass notes, low brass, and drones often follow the simple bass line in the piano. Mid-range instruments fill in the ensemble. Logic has an intuitive Drummer track that adds variety.

## Step 5: Hiring Musicians Online

In some cases, I hire performers on websites like Fiverr. They record to a click track and email me the performance. Finding musicians online is an economical way to combine live performance with a virtual orchestra mix. Websites like Fiverr, Upwork, or Facebook have many musicians who have high-quality recording capabilities. When selecting performers, request a sample of their previous work or a short thirty-second audition.

The selected musicians receive a click track, sheet music, and instructions, and they record raw takes. The recording needs to be clean and high quality, with no background noise. The samples must match the provided click track. I mix the best takes into the final score. Often having that vi-

tal component, such as a solo violinist or soprano singer, makes the final soundtrack sound much more organic and full.

### Step 6: Mixing the Music in Post-Production and Export

After making several mixes for a film, I wait a few days to come back to the track and listen to each mix from beginning to end without stopping, picking out the glaring mistakes with fresh ears. I write down notes about the effects, melodies, musical problems, orchestration, volume issues, EQ, and more. My notes might look like this:

- 0:00 Fade in
- 2:10 Drum intro too loud
- 4:01 Check harmony...wrong note?
- 4:10 Too muddy
- 5:40 Distortion – fix
- 6:22 Need low cut
- 7:13 Check the bass

I take this laundry list of issues and move down the list objectively and do not second guess the notes. Overall, the composer should avoid adding any more instrumentation, harmonies, textures, or sound ef-

fects when addressing each problem. If the track is “muddy,” look for sections with too many tracks playing in the midrange or doubling. Changes to the EQ and low pass filter fix distortion and clipping. The listening and correction process is repeated several times, sometimes days apart. Have a third party listen to the track with fresh ears.

With the final master, I export the mix and audio stems. The stems have reduced orchestration, such as “strings only” or the “drum track.” These can be used as underscores and for moments under dialog. In the end, the film director has a library of original music for the film.

### Step 7: Mastering

Commercial-ready tracks often emphasize loud volume over everything else. Because these tracks will end up in a film, they have a much broader dynamic range. Most of the time, the soundtrack will take place under sound effects and dialog. The music, in this case, will not be center stage. In the end, the music must add to the film and guide the audience through the visuals. Keep this in mind when mastering.

### Last Thoughts

These steps mirror the steps of many independent composers in film, TV, webisodes, commercials, social media, and other audiovisual mediums today. We combine the tools at our disposal with training and creativity. Experience, practice, and skills are necessary for success. They allow anyone to write a soundtrack for a feature film within a tight deadline, even from their dining room.

*In 2018, Cintas Foundation awarded Sabrina Peña Young the Brandon Fradd Fellowship. Her animated film Spiritus premiered in 2019 at The Buffalo Fantastic Film Festival, where Young received the prestigious Lois Weber Filmmaker Award for notable women in film. Young is the author of Composer Boot Camp 101: 50 Exercises for Educators, Students, and Music Professionals. She recently released “The Space Force March” from Welcome to Space Force and the Spiritus soundtrack. Young is currently writing the score for Little Green People, an upcoming sci-fi comedy series. She is the Creative Director for Bandwidth Media & Film, a digital marketing and post-production studio located in Western New York.*

## Meet Five New and Returning Members

### Courtney Brown: Inventing New Musical Instruments

I stand on one foot, like a stork, on the New York subway, practicing balance for tango dancing. With music in my ears, I step in place to the rhythm of the tango: quick quick slow, quick quick slow. I had heard a dancer from a ballet documentary say she was not just a dancer during practice and performance. She was a dancer when she was waiting for the bus. She was a dancer when she cooked and cleaned. She did not stop being a dancer. In the same way, I do not stop being a musician. I am a musician on this subway. I am a musician when I dance. I am a musician when I code.

My parents recorded the first song I wrote when I was two-and-a-half, and since childhood I have wanted to be a musician. For a long time, I was a singer and guitarist in rock bands, and it was my goal to become a rock star. I started out as a music major at Loyola University in New Orleans. I added a computer science major so that I could support myself while developing a music career, and I continued with computer science in graduate school.

I loved the intellectual rigor of academia, but I had no time for music. I left graduate school and audited a computer music composition class at Duke University, where I was introduced to the music of Pauline Oliveros, whose ideas about awareness of music in everyday sound made an enormous impact. I began composing electroacoustic music and pursuing a career in that area.

My next step was attending Dartmouth College’s Electroacoustic Music program, where I began my work creating new musical interfaces. A musical interface is a technology that allows people to create or manipulate sound, such as the keyboard on a piano. New musical interfaces generally involve digital technology, such as the computer, as well as novel devices for musical control, such as joysticks or motion sensors.

At Dartmouth, I experimented with how musical interface may cause a musician to experience her body in different ways, with particular emphasis on loss of control and performer failure. I developed these musical interfaces in the context of a solo cabaret act, *Every Night I Lose Control*. For instance, in the song *balancing act*, the performer (myself) wears a mo-

tion sensor on her wrist, similar to those in a WiiMote (video game controller). Using this motion sensor, I must find a virtual moving target with only sounding feedback. The further away my wrist is from the moving target, the more rhythmic disruption and noise are introduced into the accompaniment of the song that I am also trying to sing.

The task becomes more difficult and more “dangerous” as the song progresses, and I am forced into strange, contorted positions, even occasionally stumbling and falling. At times, the actions cause mistakes in my singing, too. The tasks are not physically dangerous, but dangerous in the sense that failure and the unexpected are inevitable. One of the aims of this work is to expose the vulnerabilities that are inherent in a performance and that mirror the vulnerabilities and uncertainties of life.

I toured *Every Night I Lose Control* throughout the East Coast at experimental and noise music venues such as The Tank in New York City. One of the most rewarding responses I received from an audience member was when one approached me and said that she had been feeling as if she was losing control in her life and indicated that

she felt less alone in that feeling after experiencing my performance.

After developing new musical interfaces that I could use on the stage, I began contemplating the possibility of sharing the experience of playing a new musical interface. I could invite spectators to play the instrument themselves and create an interactive sound installation.

I decided to start graduate studies again and took a road trip from Virginia to Arizona State University. Along the way, I stopped at a dinosaur museum in Tucumcari, New Mexico, and that was where I heard the recreated call of a dinosaur with a hollow crest that scientists hypothesize was used for sound resonance. I was completely entranced with the idea of dinosaur voices, but I had to press a button to hear the sound. As a performer, I wanted to become the dinosaur somehow and get inside that sound. I wanted to be able to blow into the physical skull and hear the dinosaur roar. Thus, I began work on my interactive installation and musical instrument called *Rawr! A Study in Sonic Skulls*, which enables this action.

I dove into dinosaur research and mechanical larynx creation. I called paleontologists and located a computerized 3D model (i.e., a CT scan) of the dinosaur skull fossil that included the inside of its hollow crest. I then built a larynx using balloons, which mimicked vocal cords. The balloons could be stretched or bent to increase the pitch and change timbres. The sounds range from high screeches to deep dinosaur roars. While no traces of this dinosaur's larynx remain, scientists can guess the vocal range by using ear fossils because vocalizing creatures' ears tend to be tuned to their voices. This dinosaur's best range of hearing was around 267Hz (roughly C3), and the larynx could easily create pitches close to this frequency.

I had no experience with 3D modeling and printing, and for this part, I eventually realized I had to bring a collaborator onboard. One problem was that one side of the original fossil was crushed, and that had to be fixed in the musical replica. I worked with Carlo Sammarco and later with Sharif Razzaque to model and help 3D print the skull. The work was premiered at Arizona State University's eMerge Festival.

The work initially faced a lot of rejection when I submitted the project to various festivals and group exhibitions. I was dev-

asted, as the work had taken more than two years to complete. I continued to submit *Rawr!* since I had nothing else to submit. I had no time to compose or perform while working on this project. I persisted, and eventually *Rawr!* became extremely successful, garnering international awards, press from NPR's "Here and Now," and many more exhibitions including Ars Electronica (Austria), Telfair Museum (Georgia), and BEAM Festival (London). I also



Fig. 1 Courtney Brown and *Rawr!* at the Ars Electronica 2015 exhibit

created musical compositions using this dinosaur skull instrument and developed a performance practice and a graphic scoring method for the new instrument. For instance, I have written a duo for tuba, *Rawr!* and fixed media, collaborating with tuba player David Earll in a work called *How to Speak Dinosaur: Courtship*. The current focus of my research in this area is designing new musical skulls for potential creatures from the future rather than the past.

Parallel to my research on dinosaur sound, I had been thinking about developing another new musical interface project. My interest in tango music began when I heard a tape of Astor Piazzolla's music with the bandoneón, an accordion-like instrument. As an accordionist, I was immediately attracted, and I began playing all the tango music I could find and started composing my own tangos.

I initiated a new project, the interactive tango dance project that I call *Interactive Tango Milonga*. I attach motion sensors to the limbs of tango dancers so that when they move, they drive musical outcomes in real-time. The sensors wirelessly send motion data from the dancers (e.g., ankle velocity and acceleration) to the computer, where algorithms turn the movement into sound. For instance, if a dancer steps, then a note sounds. If the dancer is

moving smoothly, then that note is legato. If the dancer is moving abruptly or sharply, then that note is staccato. The characteristics of the dancer's movements are therefore reflected in the sound. Like most of my own dance experiences, *Interactive Tango Milonga* takes place in social dance context, not on the stage.

The aim of *Interactive Tango Milonga* is to enrich connection. Connection is the transcendent feeling of being at one with your partner, the music, and the rest of the dance floor. By giving dancers agency over musical outcomes, the interactive tango system provides a novel conduit for tango dancer connection: sound. By creating sounding ensembles of tango dancers who must listen and cooperate in new ways as well as giving more musical responsibilities to the follower role (traditionally female), this system subverts traditional tango hierarchies. This opening up of tango traditions facilitates a critique of larger societal structures as well, in which participants evolve through their ongoing tango practice.

My interactive tango project was supported by a Fulbright grant to Buenos Aires, Argentina, which has resulted in several publications as well as curated workshops with the public. For instance, user study results suggest that the use of this interactive tango system can help amateur dancers learn to listen and thus dance more musically. My research remains an ongoing, long-term project. I also have used software that I developed for *Interactive Tango Milonga* as a backbone for two interactive tango dance works for performance. My tango partner and I have performed these at several venues such as the International Computer Music Conference. I see my performance work as a natural outgrowth of the social system—Argentine tango performance also grows out of the social tradition. Tango dancers began performing to demonstrate their skills to an audience of fellow dancers during tango social events, and then they expanded their practice.

To summarize my work, I create musical interfaces designed to change how we experience the world and ourselves. By blowing into a skull, you can become a dinosaur. By wearing motion sensors, you can transform yourself from a social dancer to being part of a musical ensemble. Looking to the future, I have begun exploring ways to enrich and change how human

beings connect via sound in contexts other than the tango. Recent research and reports suggest that in the Western world in general, and the United States in particular, loneliness and social disconnection has risen to epidemic proportions, especially as we isolate ourselves during the current coronavirus pandemic. When I was intensely lonely, tango and music saved me. Looking towards the future, my aim is to develop new ways of creating connections and ending loneliness via music.

### I-Jen Fang: Percussionist and Educator

My musical journey had many twists and turns—from being “pushed” to play percussion but ending up loving it, and from actively pursuing a career as a soloist but ending up as a passionate educator. There were many ups and downs in this journey, but I would not trade it for the world.

I was born in Taipei, Taiwan and was fortunate to begin my musical training at the early age of three. I began learning music in a fun and playful way at a Yamaha Music School, owned by my uncle. By singing and playing musical games at the school, I was able to recognize pitches, play notes, and identify different rhythms on a piano. This way of learning really sparked my interest in music.

As a rising third grader, I was given the opportunity to audition for the talented music program at XiuShan Elementary School. This marked the beginning of the serious part of my musical journey. The curriculum included private lessons, theory, dictation, solfege, musicianship classes, chamber ensemble, and orchestra in addition to the traditional math, science, language, and history classes. The program was also offered in middle and high schools, and I spent many late nights practicing my instruments as well as trying to get my math homework done.

So, how did I become a percussionist? Every student who enrolled in the talented music program had to pick a secondary instrument, but the orchestra director assigned me to percussion, which was not on my list. His reason was that I had small hands, and it would be easier for me to hold the sticks than play the flute or the harp. I was furious, but I decided to try. My family was supportive and humored me by paying for private oboe, flute, harp, and even French horn lessons. Surprisingly, the more

I played percussion, the more I begrudgingly fell in love with the instruments.

When I was in the tenth grade, Prof. Hanna W. Li and Dr. Natalie Ozaes from Carnegie Mellon University visited the school to hold college admission auditions. They were very pleased with my performance and played my audition tape for the percussion faculty to evaluate. They decided that, at age fifteen, I was ready, and I headed to Pittsburgh to begin my college studies. After graduation, at age twenty, I continued my education (MM at Northwestern University and DMA at University of North Texas). During my undergraduate and master’s studies, I focused on a career as a marimba soloist as well as an orchestral percussionist. But while at the University of North Texas, I received a teaching fellowship, and teaching changed my life and shaped the performer and educator I am today.

As a professional percussionist, I traveled with orchestras to Malaysia, Singapore, Hong Kong, Austria, France, Hungary, Romania, and South Africa and was featured as marimba soloist in concerts in Taiwan, United States, Europe, and South Africa before the age of twenty-three. At age twenty-five, I was very fortunate to receive my first and only academic position at the University of Virginia (UVA) immediately after earning my doctorate. This is a unique position because half of my responsibilities involve performing and half teaching. As part of my performance duties, I am the principal timpanist and percussionist of the Charlottesville Symphony at UVA. The orchestra is a hybrid. It includes professional musicians—many of whom are also on the faculty—accomplished community members, and talented university students from diverse academic fields. Students and community members rehearse and perform



I-Jen Fang  
(photo by Rick Stillings)

alongside their mentors. I love this interaction with the students and community members in my section.

Collaboration has been the core of my performance career. Other than participating in various ensembles at school, I was a member of the Bain Percussion Group and iMallet (percussion keyboard duo). In addition to collaborating with other percussionists, I also enjoy playing chamber music with groups such as Cantata Profana, DaCapo Chamber Players, and EcoSono Ensemble. My repertoire ranges from the medieval period to newly commissioned pieces. Recent performances include the Staunton Music Festival, Wintergreen Festival, Charlottesville Chamber Music Festival, and the Faculty Chamber Music Series at UVA.

As an advocate of New Music, I am currently the director of the UVA New Music Ensemble. I have collaborated with composer/improviser George Lewis and worked with composers such as Philip Glass and Christian Wolff. I have also premiered or recorded works by IAWM members Leah Reid, Judith Shatin, and Kristina Warren as well as with Matthew Burtner, Ted Coffey, Christopher Deane, Erik DeLuca, Aurie Hsu, Ed Smith, D.J. Sparr, Max Tfirm, Zachary Wadsworth, and Michele Zaccagnini, to name a few. I have worked closely with Judith Shatin for many years in commissioning and recording projects as well as exploring extended techniques on various percussion instruments. Last year we collaborated on the UVA percussion CD: *Speed of Sound* (UVA Music @100, published by Innova records in August 2019) to celebrate the University of Virginia’s bicentennial and the Music Department’s 100th anniversary.

Teaching is my passion. In my fifteen years at the University of Virginia, I have had the honor of mentoring many talented students. However, the students have also helped shape the way I teach and have taught me how to be a better teacher. My students who participate in the percussion ensemble, the new music ensemble, the drumline, or the Charlottesville Symphony are passionate about music. None of them are required to participate; they perform because they want to.

When I was a student, I enjoyed and cherished my time because I had teachers who pushed, inspired, and cared for me along the way. My approach to teaching

and to curricular innovation as well as future plans for my classes are in no small part due to the contributions of my students. I also try to foster a sense of family among my students, many of whom I stay in touch with over the years. I believe that the college learning experience is more than just attending classes and taking tests; it also involves building bonds that help one grow as a person.

My hope for all my students, particularly my female students, is: Don't just do what someone tells you to do. Have the courage to explore different options and still be open to taking their recommendations. Life is not a straight line but rather a series of twists and turns that may take you to places you would never have imagined.

### Leanna Primiani: Shaping Music Through Time

I am a classically trained composer/conductor/electronic artist living and working in Los Angeles, and I currently split my time between California and New York. I am thrilled to be back as a member of IAWM after a brief hiatus and am honored to be profiled in the Journal. I first discovered IAWM about a decade ago, and in 2010, my *Sirens for Orchestra* was awarded the Search for New Music Theodore Front Prize. Since then, my work as a composer has expanded from purely concert music to film and television. In addition, I perform as a solo electronic artist, creating under the moniker ANASIA.

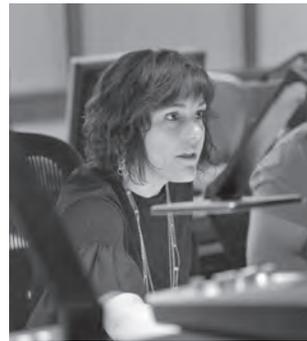
My initial success in music came not from composition or performance but from the conductor's podium. As a young girl, while seeing an opera with my aunt, I was most impressed by the conductor, and I aimed my life in that direction, earning degrees from the Peabody and San Francisco Conservatories. My conducting repertoire ranges from standard symphonic works to cutting-edge opera and ballet of the 20th and 21st centuries. I have conducted for the LA Opera, National Symphony, California Opera Association, Fort Worth Symphony, and Dallas Opera Orchestra, among others.

My conducting career, however, was stymied after the birth of my child. Frustrated by the stigma of being a mother, as well as the "glass podium," I began to explore composition upon the recommendation of composer/conductor Peter Eötvös. In all honesty, it was an activity I never thought I would, or could, ever do. When I

started to compose, it had a profound effect on my music-making. It was as if someone lifted a veil, and I now understood, for the first time, how music was created. To further develop my craft, I pursued an MA degree in composition from UCLA and later, in 2008, I earned a DMA degree from USC. I have studied with such noted composers and conductors as Leonard Slatkin, Peter Eötvös, Christopher Rouse, Steven Stucky, and Howard Shore.

My training as a conductor has had a profound influence on my voice as a composer. It has allowed me to create a relationship with sound that is physical, almost kinesthetic. This relationship translates into a fascination with structure, texture, and how the listener perceives music through time. In turn, this has led me to create musical "time form," an architectural methodology based on the Golden Ratio ( $\phi$ ) and the Fibonacci sequence—the symmetry found throughout nature.

To explain, I have always been frustrated with existing musical forms because, to me, they never seem to take advantage of the way the music unfolds *to the listener*. To solve this "problem," I have spent several



Leanna Primiani

years developing a different kind of form using elements of mathematics and applying them to various musical applications. While composers have applied mathematical principles to their compositions for years, few have applied them directly to *time*. With this technique, the overarching form of a given work, the duration of each movement, and subsequent sections of each movement are created according to the Golden Mean (1.68).

An example of "time form" can be heard in my recent work, *1001 for Orchestra and Pre-recorded Electronics*, a retelling of *Scheherazade* through the modern-day lens of an abused woman. With references to the Rimsky-Korsakov original, the work musically depicts her journey as it relates to time: Time as it concerns Scheherazade's storytelling in order to save her life. Time as to how the music unfolds in

the stories. Time as it relates the stories we tell ourselves now.

Using this idea of "time form," I balance each section, as well as the climax of the work, according to time itself rather than on the number of notes or measures. I then "recapitulate" the opening in reverse in a compressed retelling through the use of the palindrome. In this way, I offer listeners an experience of music as a transformed echo folded between memory and insight. The results are works with an unexpected symmetry and a dramatic delivery that satisfies.

My interest in story-telling extends into the medial world, pursuing projects in film and television. Career highlights include scoring the WIF/Fox Searchlight production of *Signal*, and the 2018 remake of the cult classic *The Bad Seed*, directed by and starring Rob Lowe. *Variety's* Jon Burlingame calls the music "one of the most remarkable...scores of the past season."

During my time at USC, as well as in my work in media, my interest in electronic music piqued. To that end, I expanded my sound palette further as a solo electronic artist performing under the moniker ANASIA. My latest album, *Blurred* (2019), has been described in the press as "[music that] unleash[ed] sheets of cold sounds that flow like a fog, creating a cavernous acoustic space." The music is a re-imagining of the soundtrack I wrote for the arthouse short horror film *Sulphur for Leviathan*.

I am pleased to announce that I was recently awarded the 2020 Toulmin Commission from the League of American Orchestras and The American Composers Orchestra, a program that supports the commissioning of women composers throughout the U.S. Past performances of my catalog include the Nashville Symphony, Cabrillo Festival, Seattle Collaborative Orchestra, American Composer's Orchestra, Aspen Music Festival, Hear/Now Festival, International Clarinet Association (Belgium), National Flute Association, Imani Wind Festival (NYC), June In Buffalo, Left Coast Chamber Ensemble, Harvard Women's Choral Festival, Vox Musica, Ensemble Mo (FR), Ensemble Aventure (GER) and the Cyprus Artist Series. Upcoming performances (if not cancelled) include the Hear/Now Festival, the International Clarinet Association (USA), and the River Oaks Chamber Orchestra in Houston.

## Elisabeth Stimpert: An Alarming Twisted Path to New Music

I am a clarinetist and have been performing with the new music ensemble Alarm Will Sound since its very beginning. Our repertoire ranges from the arch-modernist to the pop-influenced, and we frequently incorporate video, theater, and movement into our innovative productions. In every performance, we challenge familiar musical conventions to create new musical experiences.

We incorporated as a nonprofit in 2001, but here's a bit of the backstory. In the late 1990s, the Eastman School of Music, where I was a student, was just launching its ground-breaking Arts Leadership Program, which arose partly out of grassroots energy among the student population to take ownership of ensemble management and concert presenting. We were concerned about the increasing number of reports regarding job dissatisfaction among musicians, due, in large part, to an increasing distance between management and musicians that left many performers feeling little or no ownership of their musical lives. As a result, the student group OSSIA (a student-managed presenting organization) was formed. Anyone from the school or even the surrounding community could propose a concert event, and the managing group would then select the most promising options. Thanks to the generous support from Eastman, the team contracted the players, set up the rehearsals, ran the show, and staged the event.

I was involved with OSSIA primarily as a player, but several of its student managers became the management team of the newly organized ensemble Alarm Will Sound (the story of our name is available on the website), which presented *Music for 18 Musicians* and *Tehillim* as a part of a residency at Eastman celebrating the music of Steve Reich. We also recorded these two works as our first commercial album release. At the time, Reich, who is now on the ensemble's board, was concerned that the U.S. lacked outstanding new music ensembles like the great ones in Europe such as Ensemble Intercontemporain or Ensemble Modern. He discussed that concern with our conductor, Alan Pierson, and we decided to take on the challenge of making that happen.

One essential characteristic of Alarm Will Sound, from the beginning, has been

our commitment to the members. We decided that the sinfonietta of 20+ members would operate like a chamber group, with ALL the members taking ownership of the musical life of the ensemble. This differentiated us significantly from other startups at the time, and especially from the traditional musical institutions with which we had all grown up. And to this day, even though some of our original members have had to leave for various reasons, we have had a remarkably low turnover of personnel.

And now to some backstory about me. When I was in high school, I fell in love with orchestral music, mostly because of the chance to play side-by-side with the fantastic clarinet section of the Cincinnati Symphony once a year with my youth orchestra. I loved the sensation of experiencing the complex music from the inside, as well as the clearly-delineated social organization of the large ensemble. It was a way for a bookish, nerdy girl to interact easily with others who had a common interest. I wondered if it was possible that I could do this for a living?

When I was exploring various college music programs as a teenager, I found that it was rare to see women in positions of power in classical music. In addition, I was not aware of any orchestras with principal clarinet chairs occupied by women, but I did have a copy of Karin Pendle's *Women in Music* on my shelf and an article about Marin Alsop entitled "The Maestro is a Ms." from the *Cincinnati Enquirer* tacked to my wall. I attended Ohio State with the specific intent of becoming either the principal clarinetist or the conductor of a major symphony orchestra, hoping that I could blaze new trails for women in traditional music institutions.

What I didn't know then was the importance that creative collaboration would come to play in my musical life. I'm not sure my younger self would have even recognized the opportunities that led me to become a founding member of Alarm Will Sound and a co-director of the annual MOXsonic (Missouri Experimental Sonic Arts) Festival. The more I played in

orchestras and bands, the more I came to understand that it was the personal interactions on a chamber music level that I valued. This realization hit me hard after I had completed my master's degree and taken an orchestral position. I wasn't happy because I missed the collaborative environment, not to mention the artistic investment, of Alarm Will Sound. Also, I was coming to recognize that the traditional power roles I had been aiming for were too hierarchical for my taste.

So, when the opportunity came to join the members of Alarm Will Sound in a residency at Dickinson College in 2004, I quickly accepted. My family thought I was insane for leaving a stable orchestral job with a solid salary for only a place to stay (a 250-year-old rented farmhouse in rural Pennsylvania), with no guarantee of any income. But I chose to commit to my friends and colleagues in search of making the best music we could, and my decision resulted in my connection to a network that has sustained and challenged me ever since. It was the best decision I ever made.

In fact, it was my experience with Alarm Will Sound that allowed me to recognize the opportunities in my current position at the University of Central Missouri. When I met my new colleagues, Eric Honour and Jeff Kaiser, in 2016, I recognized a kindred collaborative spirit that reminded me of my Alarm Will Sound friends. Together, in the spring of 2018, we initiated the first annual MOXsonic Festival. It developed out of the strangely fabulous Venn diagram of our individual experiences. We ask applicants to "surprise us," and if the surprise piques our collective interest, we invite the person to join the eclectic and creative group of sound artists that converges upon Warrensburg, Missouri in March each year.

From performances in Hart Recital Hall with its gorgeous eight-channel surround sound system, to our state-of-the-art fixed media listening room, to the nightlife shows at our University Art Gallery, MOXsonic is a showcase for some of the most compelling musical work and scholarship that I've heard in recent years. It is also developing into an amazingly supportive and creative community of humans from all around the world. MOXsonic is particularly committed (as is Alarm Will Sound) to encouraging diversity in all its forms, and I very much look forward to seeing how



Elisabeth Stimpert

future collaborations develop from it. And I feel I should share a special teaser: next year's call for MOXsonic Festival submissions will also include an opportunity for site-specific works to be performed in a natural cave owned by a member of our UCM music community. Experimental music is alive and well in the middle of the Midwest!

Thank you for letting me share my story with the IAWM community. I am honored to join you and look forward to creating some collaborative work with you in the future. Feel free to reach out to me through [MOXsonic.org](http://MOXsonic.org) or [alarmwill-sound.com](http://alarmwill-sound.com).

### Margery Smith: Finding My Own Voice

When people ask me what I do, I reply: "I'm a musician!" So, what does a career as a musician mean for me? I believe it is a way of being that is continually evolving, a creative journey that never arrives at a final point. Music is my constant companion; it's the total package of the different roles it plays in my life: performing, composing, teaching, leadership, collaboration, and being part of a community. I count my ability to keep my fascination with all things in sound alive and growing as one of the major achievements of my life in music. Of course, living with music has also been a constant challenge. How can one balance the need to earn an income with the desire to develop creative projects to feed one's spirit?

I spent the first half of my career in Australia working as a busy musician performing on my clarinets and saxophones. I played with Australia's leading orchestras: the Sydney Symphony, the Australian Opera and Ballet Orchestra, and Orchestra Victoria as well as in chamber music ensembles. Coming from a background of classical training typical of my generation, I had never thought of myself as a creator, let alone a composer. When an unexpected opportunity arose, it was time to take a leap into the unknown. I traveled to London to study Performance and Communication Skills (PCS) at the Guildhall School of Music and Drama. The PCS course was designed for musicians from any background to gain experience leading creative music workshops in the broader community. The overarching philosophy of this course was to use music as a tool to strengthen social cohesion in the community.

Situated in East London, the Guildhall had established long-term links with the Bengali community in the Tower Hamlets area. As a collaborative team, we went into the local schools to create music together with our students. I enjoyed being part of this course. I felt as though I was in a position to realize the power of the arts to make a difference and create a real connection with those from a background different from my own. This was a precious chance to be part of something bigger than me as an individual. I enjoyed the challenge of being pushed beyond my comfort zone.

The PCS course also included sessions on improvisation and composition, and I discovered that I loved to compose. This experience initiated a new chapter in my life in music and completely changed the perspective that I had in every area of my music making.

When I returned to Australia, I was appointed Lecturer in Clarinet and Saxophone at the University of Newcastle. New opportunities emerged to use my newly acquired skills.



Margery Smith

My teaching at the university level now included developing a course entitled Composition Through Improvisation. I used a non-idiomatic approach to improvisation to accommodate the multicultural cohort that I worked with, encouraging students to bring their own musical traditions to share with the class. Students were challenged with the task of creating their own solo pieces and collaborating in small groups to create their own works. My role as facilitator was to quietly tease out the potential of the students' work with suggestions and approaches for further experimentation. This approach yielded a rich, holistic dialogue around all things music. I love this work; it is challenging and difficult sometimes, but it is alive with possibilities in the moment.

When I work with large community groups there are a variety of strategies that I can use. One effective icebreaker is a directed improvisation using conducting signals or verbally mixing layers for an instant composition. These first exercises establish the group's focus and the quality of

their listening and attention, and they set the musical tone of the session. If I have time, I may incorporate a structured approach, where we all work from a one-page (or backbone) score. It will perhaps have a "head" melody, some chords and chord scales, riffs, and possibly some text. Then it is "playtime." We break up into smaller groups to create mini-pieces, and the entire group determines how these ideas can be incorporated into the larger work. We call this procedure a "process loop"—the process of playing, listening, and reflection—choosing something to play or develop and then playing it again. Participants begin to find their own way of expressing their musical ideas and developing their creative processes through the process loop.

In my own work, improvisation has become the focal point of integrating all the different roles in my life in music. As a performer/composer, improvisation is the heart of my practice—an experiential way to explore the limits of my instrument and my immediate musical thinking. I use improvisation as a tool for developing insight into aspects of musical elements such as form, motif development, texture, dynamics, and articulation. My music invites the performer to participate in my creative process; often, I loosen the parameters so that performers interact and can add something of themselves to the score with controlled frameworks for improvisation. Sitting in on a rehearsal of *Everything I Touch*, my recent concerto for flute, I was delighted with how the performers added so much of themselves to my work. Once the work is written it's time to let it go and allow the work to be taken to another place.

Issues of social justice and ecology are themes that inspire my music. One of the unique strengths of music is its ability to embody emotional qualities such as loneliness, pain, strength, and freedom. One example is my piece for solo bass clarinet *Humanity Washed Ashore*, from 2015 when the first wave of Syrian refugees began to flood into Europe. The image of three-year-old Aylan Kurdi washed up on a beach in Turkey became a symbol of the unfolding human tragedy that is still continuing today. Artist Penelope Lee later serendipitously twinned *Humanity Washed Ashore* with a video created from an extraordinary paper sculpture by Nathalie Hartog Gautier and Penelope Lee titled *Paradise Lost*, a memorial to all those who lost their lives

fleeing war and oppression in the hope of reaching a safe haven in Australia.

Expanding on my theme of ecology, in 2019 I was invited to take part in the wonderful program called Composing in the Wilderness in Denali National Park, Alaska [see page 1]. In the company of eight other composers and our mentor, IAWM President Christina Rusnak, I spent unplugged time at a remote camp, each day guided through different aspects of Denali's history, culture, and environment by expert park staff. Following this, we had a few days to compose a short work for concerts in Denali's Visitor Center and the Fairbanks Summer Arts Festival.

After the unprecedented and tragic bushfire season we experienced in Australia earlier this year, I look back on my time in Alaska. How strangely prophetic

it was to arrive in Fairbanks to find everything shrouded in smoke from wildfires. With the majestic scenery surrounding us hidden from our view, our focus was on nature close-up, the tundra underfoot and the braided glacial streams of the park. It felt to me that the effects of climate change were supercharged in this place.

My trio for flute, violin, and cello titled *The Long Now* was my response to this immersive experience in Denali. Inspired by the distant patterns and the close-up sounds of braided streams, I contemplated the sense of a river flowing through landscape in time, culture, and ecology. I felt a river's nature to connect things physically as well as metaphorically; imagining that rivers are telling us that we are all connected to everything on the Earth in the present, past, and future.

## MUSIC AND ART

### *Artemisia*, an Opera Shaped Through the Painter's Eye

LAURA SCHWENDINGER

Over the last year and a half, I experienced one of the greatest joys any composer can have. I watched as three different productions of my opera *Artemisia* came to life before my eyes. In November 2019, the Center for Contemporary Opera, directed by Federica Santambrogio, performed a fifty-minute, lightly-staged, but impactfully-produced version of the opera about the great Baroque painter Artemisia Gentileschi. It featured the outstanding singer Augusta Caso as Artemisia, with Sara Tarana Jobin conducting with determination and artistry. The excellent pianist Jerome Tan served as the "orchestra."

Then, on March 1 and 3, *Artemisia* received its orchestral world premiere with a fabulous cast, headed by visionary director Christopher Alden and conducted by the gifted Lidiya Yankovskaya as part of the music program by Trinity Wall Street. With Julian Wachner, at the helm, along with Melissa Baker and Melissa Attebury, they have created a superb music series in New York.

The next production was on the West Coast. The Left Coast Chamber Ensemble, with Matilda Hofman conductor, premiered a special chamber version, created just for them. All the productions were extraordinary and beyond my wildest dreams, with dozens of talented artists, singers, production artists, lighting experts, and musicians

working together to make *Artemisia* a reality. I cannot stress enough how honored and moved I was by each of these artists and the hours they gave to bring my music and my librettist's words to life.

I became aware of Artemisia Gentileschi in my twenties when I saw a reproduction of her painting *Susanna and the Elders*. I instantly felt a deep connection to her work. As a young woman, I understood—as all young women understand—the look in Susanna's eyes. That look felt all too familiar. The unwanted gaze of men was always there, no matter where you went. Her work was so vibrant, so dramatic, that it drew you into the thoughts, fears, and extreme human emotions evoked in the faces of those portrayed in her paintings. Years later, as a professional composer, when the opportunity arose to write an opera about her and her amazing work, I was thrilled.

As a painter of oil canvasses, and earlier in life as a professional ceramicist who sculpted figures in clay, I have long felt a strong connection to the plastic arts. My parents instilled in me a great love of both art and music. My father, a writer and teacher, would wake us up on Sunday mornings with Beethoven or Shostakovich. I started writing little songs and soon thereafter I started studying the flute, for which I would write little pieces. I have continued, through the years, to love the

*The 10,000 Year Clock*, a project being built by The Long Now Foundation, was another inspiration as I considered the consequences of our actions in the future of deep time. This giant clock is designed so it will tick inside a mountain for 10,000 years. The clock will chime when someone winds it, or occasionally by itself. The clock will be programmed so that it will play a different melody each time; imagine how many different melodies will measure out those years, melodies that may never be heard. So, when I say to people: "I'm a musician," I also feel a deep sense of gratitude for all those who have been part of my creative journey. What a privilege it is to express myself in all these myriad ways as I imagine the sounds I heard when sitting in a hollow of moss on the tundra.

arts more than almost anything in my life. My husband and I never go anywhere in the world without visiting as many museums as we can. My music has reflected this love by sitting at the intersection of art and music. These are a few among the many works I have composed that are inspired by art: *High Wire Act* (inspired by the wire circus figures of the Cirque Calder), *Van Gogh Nocturnes*, *Brushstrokes* and *Artist's Muse* for sextet, and even my violin concerto *Chiaroscuro Azzurro*.

When I started working on the opera about Artemisia and researching her works, my love of art became a sort of obsession. I also learned about dozens of great female artists such as Elisabetta Sirani, Marie-Guillemine Benoist, and Elisabetta Vigee-Lebrun, to name just a few, whose work, in many ways, is as great as Artemisia's but they have nearly been forgotten.

I must admit, though I love art, I always felt a disconnect from the many early paintings on biblical and allegorical subjects, as they were often painted with little realism or humanity. In Artemisia's work, however, one feels empathy with the biblical and allegorical characters since her depictions are so realistic.

Artemisia's life itself was as dramatic as any of her subjects. She was raped by Augustino Tassi, the man her father had hired as her art tutor. The trial transcripts

still exist to tell the story. During the trial it was discovered that Tassi had conspired to have his wife murdered, and he planned, with the help of the Gentileschi's housekeeper, to rape Artemisia, still a girl in her teens. During the trial, Artemisia was tortured to verify her testimony, breaking her fingers with thumb screws. Tassi and his friend impugned Artemisia's virtue, but despite the torture, she upheld her account of the rape, and Tassi was convicted.

The opera project started in earnest in 2016, when my friend Ginger Strand (an exceptionally fine author) showed interest in writing the libretto. She based much of the text on the actual trial transcripts and on thirteen letters that Artemisia wrote much later to a client, Don Ruffo, that show Artemisia was a proudly self-reliant artist who was bold, ambitious, and confident. The letters gave the libretto authenticity but also offered a challenge. Letters about business, even 17th-century business, can be less than scintillating; however, they showed clearly how Artemisia, even as famous as she was, had to fight in her middle age to be paid for her work. In a time when women were often treated merely as property, she was able to make a career as an artist. She was the first woman to be accepted into the Accademia delle Arti del Disegno in Florence in 1615. She was one of the best-known painters of her time, and yet she found herself having to

flatter and argue with her patrons, princes, bishops, and others who wanted to underpay her for her work.

Ginger and I were lucky enough to receive an Opera America Discovery Grant later in 2016, which we used to support a concert performance of approximately half of the opera with the outstanding musicians and singers at Trinity Wall Street, directed by Julian Wachner. The workshop performance featured soprano Marnie Breckenridge, baritone Andrew Garland, and mezzo soprano Patricia Green as Artemisia. Ginger and I learned so much from that workshop. During the year that followed, I was honored to receive a MacDowell Fellowship for a long residency in the summer of 2017 to reimagine the music. I felt the need to revisit and rework some of the opera and the pacing.

On our path towards completion of our work in the summer of 2018, Ginger and I were given a great gift by director Christopher Alden. He was brought into the project by Julian Wachner to pair Handel's great oratorio *Susanna* with our work. Christopher gave us his time and expertise, first by meeting me in Madison, Wisconsin, where we worked together on the opera and later during a long, hot day at his beautiful loft in New York, where Ginger, Chris, and I read the libretto aloud, cutting as needed, adding more when desired, and making changes that would ul-

timately lead us to a more direct and dramatic whole.

Artemisia's paintings, of course, are of central importance. As Ginger wrote in the program notes for the orchestral premiere at Trinity Church's Times Arrow Festival: "Artemisia became one of the most brilliant followers of Caravaggio, unique in her attention to the lived experience of female subjects. In her paintings, Artemisia shows us how the women who were being objectified in the scenes felt. It's hard not to feel she was inserting a (hashtag) #metoo into these artworks, made for princes and bishops. But the paintings are more than that. Brilliantly composed, they offer dramatic staging, lighting, and psychological truth."

My main conceit for bringing these canvasses to life was to create *tableaux vivants* (living pictures, acted out by people in still silence) of several of her most famous paintings. These *tableaux vivants* would shape the arc of the opera and allow the singers to "emerge" from them to tell Artemisia's life story. But an opera needs some dramatic thrust through the narrative, so Ginger came up with the idea that Artemisia tells her story through the eyes of middle age, when she is losing her sight. By having figures emerge from projected paintings to meld their stories with Artemisia's, Ginger and I wanted to mirror the rich inner landscape of a brilliant artist. Artemisia painted biblical subjects, some of which depict women menaced by men, as in her *Susanna and the Elders*. Here and elsewhere it is clear that many of the women she painted resemble her own visage.

In order to help give the opera a connection to the period, I wanted to include music from the same era. I researched women composers from that time, and I discovered that the opera composer Barbara Strozzi was born only sixteen years after Artemisia. In her time, her operas were widely performed. One of her most haunting arias is "Che si puo fare" (What can be done). The subject perfectly embodied the main conflict within the opera. I also used the same text as a "choral" transition between scenes.

We framed the overall arc of the narrative by presenting four of Artemisia's most famous paintings. The subject of the first painting, *Susanna and the Elders* from 1610 (see Figure 1), returns near the end of the opera in her final version of the subject from 1649. The music in the 1610 ver-

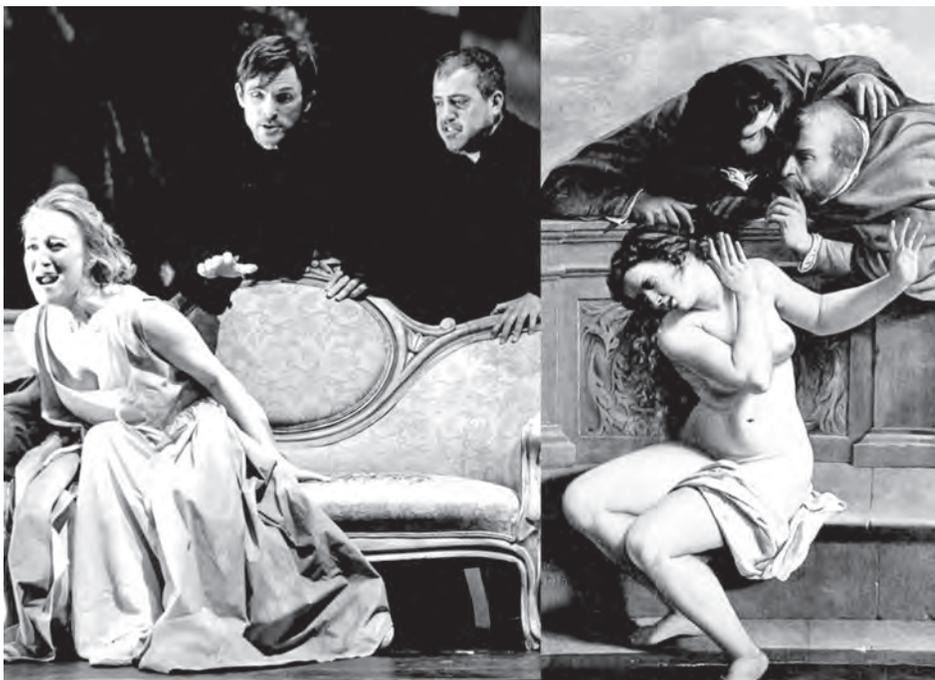


Fig. 1. Opera: Marnie Breckinridge as Susanna, Jonathan Smucker as Elder 1, and Igor Vieira as Elder 2. Painting: Artemisia Gentileschi, *Susanna and the Elders* (1610)

sion closely follows the text through word painting. In Susanna's garden, the buzzing bees are lithely depicted in the woodwinds and harps. Susanna sings as she bathes in the garden, trying to ignore the elderly men watching her behind the garden wall. The music becomes more and more agitated as "Tassi" and the second elder begin to verbally threaten her.

The garden then becomes a courtroom, brilliantly realized under Alden's direction, with Artemisia now holding a gavel (as the judge) and standing in the spotlight above the scene. Susanna from the painting has become the young Artemisia. As the judge, Artemisia questions Susanna and Tassi, using actual texts from the trial to explore the feelings of betrayal and pain she had endured for many years. She asks her younger self, as Susanna, about the day she was raped. She remembers back to the events that shaped her life—the traumas she experienced—and tries to work through them in her art. One can imagine that later in life she would have feverishly "relived" those moments, while questioning her memories as she faced old age. The scene ends as she awakens from her nightmare and sings "Enough."

The second painting (and tableau) is *Judith Slaying Holofernes* from 1620. Artemisia, perhaps vicariously, seeks her revenge through her depiction of Judith, the daughter who avenges her father's death after a battle. She seduces the killer, Holofernes, by getting him drunk, and then she and her servant Abra cut off his head. For the orchestral accompaniment, a Baroque style *furioso, replete*, with its fast-moving, rising scalar lines to depict the fierce character of both women, seemed appropriate. It was beautifully realized in the Left Coast Production (see Figure 2).

The second half of the opera contains gentler arias and more connectivity between them but inevitably pushes towards the conclusion. The third tableau is of the *Self Portrait as the Allegory of Painting* from 1638–39 (see Figure 3). Here we witness Artemisia as she reminisces about her life and art as well as her friendship with the famous astronomer Galileo Galilei. She is lost in her work, and the self-portrait is packed with power. Her creative muse is indeed present in this beautiful canvas. As she paints, Artemisia sings, "Gold, it needs more gold to make it bright." Her eyesight is blurred as she tries to focus. Her assis-

tant, Tommaso, tells her that she needs to see an oculist. The music reflects her blurred vision with a veil of flowing, shimmering lines in the woodwinds and a soaring string "hymn" that floats high above the veil of the accompanying figures.

The following scenes are the most poignant moments of the opera and the most dramatic. Tommaso sings a moving aria about his concern for Artemisia. "So it goes week after week...I fear for her eyes." Artemisia's last painted version of *Susanna and the Elders* returns as a tab-

leau. Once again Susanna must fight off the elders. In the trial scene, Artemisia, as the judge, promises Susanna (as the young Artemisia) that she will be vindicated. Susanna sings, "I could stand any pain if it proved that I told the truth." In the climax of the opera, Artemisia holds up her hand to show her broken fingers, with the double meaning of the promise that Tassi made to Artemisia's father that he would marry Artemisia. She sings, "This is the ring you gave me, this is the promise that you made." A shocking but sad truth dur-



Fig. 2. Painting: Artemisia Gentileschi, *Judith Slaying Holofernes* (1612-13)  
Opera: Betany Coffland as Judith and Nikki Einfeld as Abra. Left Coast Production



Fig. 3. Opera: Augusta Caro as Artemisia. Painting: Artemisia Gentileschi, *Self Portrait as the Allegory of Painting* (1638-39)

ing this period is that women were expected to marry their rapists in order to save the family's reputation, and that is what Tassi promised Orazio. Even that promise of Tassi's was a lie because Tassi already had a wife in Rome, and it came out in the trial testimony that he had paid someone to kill her.

Finally, Artemisia sings the words from the actual trial: "It is true! I have told the truth and always will, I am here to confirm what I said." The judge ends the scene by saying, "Let the cords be loosened—the woman has proved she is truthful. Tassi, the court finds you guilty." And with this, Artemisia regains her composure and awakens from reliving her nightmarish memory and sings: "I must rest my eyes."

Next, we meet the oculist who comes to examine Artemisia's eyes, and she learns that she must have a procedure or she will lose her eyesight and that the surgery is dangerous and expensive. This leaves her crestfallen, standing alone in the dark with only the moon to sing to. This is where Artemisia, at the heart of the opera, finally gets to sing an aria about her pain and fear.<sup>1</sup> The aria is replete with memories of her time in Florence and her friendship with Galileo Galilei: The aria concludes with: "My friend Galileo showed me the moon, through a glass that traversed the dark sky. The part of the moon obscured by the dark is what now catches my eye." The letters they

sent to one another show a close friendship, a shared interest in the stars and moon, as well as an interest in math and science. He is said to have explained to Artemisia his theory of the parabolic curve, and that affected the way Artemisia painted the drops of blood that seem to move in 3D space towards you in her paintings of Judith slaying Holofernes.

This is a moving evocation of Artemisia's understanding of what the loss of her vision may mean. Unfortunately, we know little about Artemisia's later years. We know of a commission for six works and the delivery of two, but unfortunately, we do not know how she died.

The court case overshadowed Artemisia's achievements for years, but we know her today as one of the most brave and naturalistic artists of her time and one of the most important followers of Caravaggio. Her women are real women, full-figured, and expressive. She never resisted showing her heroines in the most dramatic settings or allowing them to exact some sort of revenge upon their tormentors. In our opera, the acclaimed painter is facing old age and losing her sight. She fears her fate and remembers the past through the lens of her paintings. With the marriage of her paintings, the brilliant words of Ginger Strand, and my music, we hope a viewer might be moved and gain some insight into the creative world that Artemisia Gentileschi created in her paintings.

## NOTES

<sup>1</sup>Text of the aria: "Artemis at her bath in the woods, Actaeon hides by a tree; The goddess is singing only for herself. The moon holds a promise to us: a beacon in the dark, a beacon in the night. But part of the moon is obscured by the gloom; We only look at the light. Artemis bathes with her nymphs in the woods; Actaeon must pay a price. He goes too far; he asks too much. His own dogs will tear him apart. What was she making that day in her bath: A song a dance or a poem? Perhaps she was there for the hum of the bees. It is not given to know. A goddess need not expose herself. My friend Galileo showed me the moon, through a glass that traversed the dark sky. The part of the moon obscured by the dark is what now catches my eye."

*Laura Schwendinger is Professor of Music and Head of Music Composition at UW Madison, and she is the first winner of the Berlin Prize in Music. Her music has been championed and commissioned by Dawn Upshaw, the Arditti & JACK Quartets, Jenny Koh, Janine Jansen, Matt Haimovitz, ICE, Eighth Blackbird, Lincoln Trio, New Juilliard, Trinity Wall St., American Composers Orchestra, Liszt Chamber Orchestra, NEA, CMA, NewMusic USA, American League of Orchestras. Her honors include Fellowships from the Guggenheim, Fromm, Koussevitzky Foundations; Chamber Music America, Radcliffe Institute, Harvard Musical Assoc., Copland House, and the MacDowell, Yaddo, Bellagio, and Bogliasco fellowships. She was First Prize winner of ALEA III and a recipient of two awards from the American Academy of Arts and Letters, in recognition of her "exceptional talent."*

## MUSIC EDUCATION

### Responding to the COVID-19 Pandemic: Online Programming by the Young Women Composers Camp

ERIN BUSCH

Like many other organizations, the Young Women Composers Camp (YWCC) was recently faced with the question of how to proceed with our summer plans in the middle of a pandemic. Our program brings together high school students from across the nation for a two-week program at Temple University, and in the era of COVID-19, the risks of a program like ours are drastically amplified: requiring students to travel by plane or train, stay in close quarters together in dorm housing, eat in a large university dining hall, etc. For the past few weeks since the coronavirus brought our nation and the world to a virtual standstill, we have been thinking about how to ethically proceed with our planning for this summer. Should we remain optimistic and

continue to plan our festival, intended to take place from July 6 to 17, or should we cut our losses and either cancel the camp entirely or attempt to transition online?

After a lot of thought and discussion, we have decided that all in-person aspects of the Young Women Composers Camp are cancelled for 2020. Regardless of what ends up happening regarding the spread of COVID-19, we are not willing to risk the safety of our students and staff by forging ahead with plans for our camp as planned. Although it is not feasible to plan any physical activities in the current climate, we believe it is even more critical now than before to continue to serve and amplify the voices of young women, and we have spent countless hours over the month

of March rapidly developing plans for online programming. We are so pleased to announce the creation of three virtual opportunities under the Young Women Composers (YWC) umbrella: YWCC Online, the YWC Workshop Series, and the Virtual Choir Project. I am personally very excited to expand our general eligibility for all three activities, enabling members of various age groups, gender identities, and experience levels to participate in some or all of our new offerings!

First, a bit of background about YWCC. The Young Women Composers Camp (YWCC) is a two-week summer day camp for students who identify as female or non-binary between the ages of 14 and 19. The camp takes place on the Temple

University main campus in Philadelphia, and ran for the first time in July 2018. Our mission is to amplify the voices of young women, to allow them access to a high level of musical training, and to close the gender gap in the music composition field. During our program, YWCC students enroll in college-level coursework, participate in master classes with guest composers, engage with cultural centers in the city, sing works by female composers in choir, and receive private composition lessons.

Each student composes a new piece for our resident ensemble (which changes every year), and all student works are premiered at our final concert on the last day of camp. We have welcomed composers Missy Mazzoli, Jennifer Higdon, and Andrea Clearfield to lead presentations of their work and master classes, and our students have composed pieces for resident ensembles: the ATLYS Quartet and members of the Philadelphia Orchestra. We aim to provide the highest quality resources and mentorship to our students without also prescribing a specific compositional aesthetic or style, allowing our students to fully immerse themselves in the journey of musical self-discovery.

Our camp is unique for several reasons, the first being that we do not require our students to have prior composition training in order to be admitted. While other composition camps require their students to submit portfolios of their scores, we recognize that this requirement is unachievable for many students who do not have access to this type of training due to financial or regional limitations, and instead, we ask that our applicants submit any materials that support their abilities as a musician and/or a composer. Additionally, we actively work to remove financial access barriers by not charging an application fee, maintaining a low general tuition cost of \$700, and offering generous financial aid to qualifying students each summer. Lastly, YWCC is unique because we are the only composition summer program that focuses on the education of young female and non-binary composers ages 14 to 19. This age group is critical to the mission of YWCC, but we believe that it is also an important age group to keep in mind when considering the future of contemporary music. YWCC gives interested students a college-like experience, including private lessons, coursework, and a world premiere

performance, so that they might consider pursuing a composition degree or continue to compose with more guidance going forward.

Through YWCC Online, we plan to transition the core elements of our camp to a virtual platform:

- 1) Mentor-mentee relationship with a private composition teacher
- 2) Formation of a community with other like-minded young composers
- 3) The chance to have a new work rehearsed and premiered
- 4) Expand knowledge of composition and related topics through workshops and seminars

YWCC Online students will be paired with composition instructors Niloufar Nourbakhsh, Flannery Cunningham, or Melissa Dunphy for private lessons, and will compose a new work for solo instrument or voice to be premiered via livestream by a member of the International Contemporary Ensemble (ICE) or the vocal sextet Variant Six. Workshops will focus on compositional topics that are not traditionally covered in high school curricula, such as non-traditional notation, improvisation, preparing a composition portfolio, and more. Several workshops will also be intended for students to share their own work and get to know one another.

Our eligibility requirements have been expanded to include female and non-binary students who are enrolled in undergraduate programs in order to extend the possibility for inclusion to those who may have lost opportunities to attend other summer festivals due to COVID-19. We will also be able to ensure financial accessibility by not requiring an application fee and offering tuition on a sliding scale between \$0 and \$350 that will be determined based on financial need.

Application information will be made available through our website in early May, and participants will be informed of their admissions result later that month.

In addition to YWCC Online, we have curated a dual-streamed online workshop series, open to composers, performers, educators, administrators, and enthusiasts who are interested in learning about new music from a variety of perspectives. There is no restriction on the number of participants, nor is there a restriction on who can attend. We believe that our online workshop series

is a timely and necessary way to continue to amplify the voices of women, to connect musicians and artists in a time of crisis, and to extend our programming to encompass a wider range of communities outside of our general camp eligibility.

The YWC Workshop Series is divided into two categories:

#### Stream I: The Process

This stream features presentations by female-identifying composers about their compositional process, from sketches to final product. It is intended for composers (aspiring or otherwise), performers, and audience members who want to learn more about how the creative process can change over time. The composers will be Kate Soper, Angélica Negrón, Nina Young, Vivian Fung, and Pamela Z.

#### Stream II: Artistry in 2020

The second stream features presentations by female-identifying artists, entrepreneurs, and change-makers in the new music scene. It is intended for emerging or established professionals in the arts who are interested in discovering innovative practices in new music programming. The presentations will be by the following: Gabriela Lena Frank, founder of the Gabriela Lena Frank Creative Academy of Musicians; Aiden Feltkamp, Emerging Composers and Diversity Director at the American Composers Orchestra; Sarah Williams, New Works Director at Opera Philadelphia; and Claire Chase, founder of the International Contemporary Ensemble.

There is no fee to attend the workshops, enabling freelancers and others who

#### George London Awards

The George London Foundation for Singers announced its 49th annual awards in February, and the five award winners were women! The winners are Lindsay Kate Brown, Jessica Faselt, Anne Maguire, Katherine Beck, and Jana McIntyre. The Foundation also provided ten Encouragement Awards. George London was a great American bass-baritone (1920-1985) who devoted much of his time and energy in his later years to nurturing young singers. The Foundation was formed to support young artists in the formative stages of their careers.

may have lost their income to attend without cost. Each workshop will last approximately 90 minutes, including time for a Q&A at the end. Specific dates and registration information will be made available in June on our website and social channels.

The final opportunity we have created for this summer is a Virtual Choir Project. We were excited to premiere our first co-commissioned piece this summer for the YWCC Choir with composer Jungyoon Wie, and we have decided to move the performance to a virtual platform in order to move forward with the premiere. The Virtual Choir Project enables anyone who identifies as female/non-binary and has a soprano or alto singing voice to participate in the premiere, allowing us to extend the impact of our work to encompass female and non-binary voices from all generations and corners of the globe. The premiere is co-commissioned by YWCC and the Gabriela Lena Frank Creative Academy of

Music, specifically with their CREA Initiative (Composers for Racial Equity in the Arts). We believe that this project will help to unite a global community of female and non-binary singers, many of whom may have never before participated in the premiere of a new work. This virtual premiere will (literally) amplify the voices of women from across the world, helping to form a sense of community and togetherness in the era of social distancing.

Although we are disappointed to not meet the next generation of young composers in person this summer, we are looking forward to connecting with our mission in a new way, exploring new ways of creating a music community together, and embracing the unknown through our roster of online programs. I will let one of our alums have the final word: “I have never experienced such an empowering and uplifting environment such as this festival. I would have never known I’d meet some of my fa-

vorite composers of all time during these weeks! To know that there is a whole community of brilliant female composers who are standing with me fills me with gratitude.” – Audrey Wu, 2019 student

For additional information: Website: [www.youngwomencomposers.org](http://www.youngwomencomposers.org). Facebook: [www.facebook.com/youngwomencomposers](https://www.facebook.com/youngwomencomposers). Instagram: @youngwomencomposers.

*Erin Busch is a composer and cellist. She has been commissioned and performed by the Albany (NY) Symphony, Philadelphia Orchestra String Quartet, TAK Ensemble, Philadelphia Charter, Matthew Levy of the PRISM Quartet, and Network for New Music. Recent projects include a string quartet commission from cellist Yumi Kendall of the Philadelphia Orchestra, a new work for the 2020 Composers Conference as a Fromm Foundation Composer Fellow, and a percussion quartet for Sō Percussion.*

## REPORTS

### East Meets West at the Composition in Asia Symposium in Florida

MARGARET LUCIA

The Chinese New Year arrived early, as did the coronavirus, but conference organizers managed to slip in the annual Composition in Asia Symposium and Festival at the University of South Florida in Tampa just before all air travel restrictions to and from the Far East went into effect. Only a few scheduled presenters were unable to attend.

This third installment of the annual festival, which attracts an impressive contingent of musicologists, performers, and scholars from both East and West, was held from January 30 to February 2 on the Florida college campus. It included lectures on contemporary Asian composers currently residing in China, Hong Kong, South Korea, Japan, Sri Lanka, and the United States as well as performances. The conference also embraced the idea of Western composers influenced by Eastern traditions, and thus included works by musicians from Europe, the Middle East, and South America. In three concerts and three full days of lectures and lecture-recitals, attendees were treated to an almost dizzying variety of music—vocal, instrumental, and electronic!

The melting pot nature of the conference was immediately apparent in Thursday’s first lecture by Columbia native Erika Cardona Gonzalez; it was devoted to the music of six Chinese composer/teachers from various regions in China. The breadth and depth of her research at the Shanghai Conservatory in comparing Chinese and Latin American aesthetics was impressive.

Continuing the focus on China later that day, Michele Edwards (Professor Emeritus of Macalester College) brought home the stunning reality of Chen Yi’s history and amazing accomplishments in the face of the harsh climate of Mao’s Cultural Revolution. Edwards, a well-known standard-bearer for scholarship in the history of women and music, and her colleague, Leta Miller (UC-Santa Cruz), are the authors of a new, ground-breaking biography of Chen Yi, now in production. The composer’s *Variations on “Awariguli”* was presented by April Ryun Kim (St. Olaf College) on Saturday.

Taiwanese-American composer and conductor Chihchun Chi-sun Lee, a featured presenter at the festival, offered a fascinating glimpse into her unique combination of traditional Taiwanese and modern elements in her music—including aboriginal flutes (“Bunan” polyphonic music), two-stringed fiddle and lute, and *Hakka*

native songs—along with piano and other Western instruments. Her composition, *Zusammenflusses*, was performed by Robert McCormick, percussion, and Eunmi Ko, piano, on Thursday night’s concert. Also performing on that concert, and on the Friday evening concert as well, was one of the few presenters from Japan, Dr. Colleen Schmuckal (Rikkyo, Tokyo Gakugei Universities and Tokyo University of the Arts), who presented her own works for solo shamisen (a three-stringed instrument).

South Korea was particularly well-represented at the festival by composers living in the U.S.: Jean Ahn (UC Berkeley) incorporated Korean folksongs in her music for voice and piano and solo piano; HyeKyung Lee (Denison University, Ohio) gave a brilliant performance of her solo piano piece *Opposed Directions*; and Hane Park (Florida) presented *Of Spirit* for dance, cello and piano. Other presentations were by Serin Oh (University of Cincinnati): works for two pianos; and Heo Wan (Tallahassee, Florida State University): a demonstration of her appreciation of nature and the traditional gardens of Korea. One of the highlight concert performances was by soprano Jumi Kim (San Francisco) and pianist E. J. Coe (University of Indianapolis) who performed songs by Young Jo Lee that combine both Western and traditional Korean elements.

The cross-cultural component of the conference was a bit of a head-spinner. In her lecture about Korean Aesthetics in New Music, Jocelyn Clark, Professor of Ethnomusicology at Pai Chai University in South Korea, focused on the German-Korean connection, and even included a fascinating story of Korean political espionage. Nirmali Fenn (Sri Lankan-born Australian composer and currently a professor at Stony Brook University) presented her music referencing the Hindustani tradition of *Dhrupad* and *gamak* techniques in her vocal music.

On Thursday, I presented solo piano music by Spanish composer Mercedes Zavala and Russian-born Israeli composer Dina Smorganskaya. Both were inspired by traditional Japanese Haiku. (Colleen Schmuckal read the poems in both English and Japanese for the lecture and on the Friday night concert, her husband, a native of Japan, joined her to read the Haiku in Japanese—a wonderful last-minute collaboration.)

Additional lectures and performances on Arab art music (Ken Habib, CalTech), Indian elements in the music of Alan Hovhaness (Craig Parker, Kansas State University), and the integration of Chinese and American popular music in compositions for piano (Michael Timpson, Ewha Woman's University) accentuated the amazing juxtaposition of styles at the conference.

Informal discussions at the end of individual sessions were lively. In particular, a vigorous debate centered around the ways in which traditional Asian elements were incorporated into contemporary compositions. Other topics permeating the after-hours meetings over drinks, dinner, or coffee, were the stories of women's experiences as aspiring composers and scholars in South Korea and China, and comparisons of the status of women musicians there and in the U. S. These casual meetings engendered a wonderful sense of camaraderie among those in attendance. As a first-time attendee and presenter, I felt a strong sense of community from everyone—and a perception that this kind of interaction between women and men in contemporary music was exactly what it should be.

Many thanks to the organizers—John Robison, University of South Florida; Craig Parker, Kansas State University; Wendy Wan Ki Lee, Chinese University of

Hong Kong; Michael Timpson; and Chih-chun Chi-sun Lee—for their collaboration and vision in making this happen.

*Pianist Margaret Lucia is a professor at Shippensburg University of Pennsylvania. She performed solo piano works by women composers throughout Spain as a Fulbright Senior Scholar in 2017 and again on sabbatical in 2019. Her article on Spanish women composers appeared in the Journal of the IAWM 24/2 (2018).*

#### Fourth Annual International Music by Women Festival

Mississippi University for Women, Columbus, Mississippi, March 5–7, 2020

MATTHEW HOCH

During the first weekend in March for the past four years, composers, performers, and scholars from across the country and the world descend upon a beautiful small

campus in Columbus, Mississippi, for three days of nearly nonstop concerts and presentations devoted to music by women composers. The Music by Women Festival at Mississippi University for Women, under the superb artistic and administrative direction of Julia Mortyakova, has rapidly developed into one of North America's most popular annual events devoted to women composers.

This year's festival offered fifteen concerts—five per day, each approximately ninety minutes in length—and thirty-four academic presentations, each just short of thirty minutes in length. That adds up to roughly twenty-two-and-a-half hours of performances, with seventeen additional hours of academic presentations and lecture recitals. All events were held in Poin-dexter Hall, a beautiful albeit unusually-

#### IAWM Board Resource List

Below is a list of resources that may be of assistance for many of us who work as freelancers as teachers, performers, conductors, composers, sound engineers, and more.

##### Freelance Artist Resource

This list is specifically designed to serve freelance artists (including musicians) and those interested in supporting the independent artist community. The aggregated list contains a massive amount of free resources, opportunities, and financial relief options at the national, state, local, and private levels.

##### New Music USA

New Music USA lists their current actions and critical resources. They will be monitoring the situation and updating the information regularly.

##### Grants & Aid Foundation for Contemporary Arts

Emergency Grants is the only active, multidisciplinary program that offers immediate assistance of this kind to artists living and working anywhere in the United States, for projects occurring in the U.S. and abroad.

##### SUPPORTACT

Provides assistance for musicians in Australia impacted by Covid-19.

##### CERF+ Emergency Assistance

CERF+ includes grants and/or brokered assistance, such as discounts or donations on supplies and equipment.

##### Rauschenberg Emergency Grants

The New York Foundation for the Arts and the Robert Rauschenberg Foundation administer this new emergency grant program. (U.S. only)

##### Craft Emergency Release Fund

Relief grants for artists who have experienced a recent, career threatening emergency, such as an illness, accident, fire or natural disaster. (US only)

##### Jazz Foundation

The Jazz Foundation of America provides housing and emergency assistance, pro bono medical treatment, disaster relief, and employment opportunities.

##### Musicians Foundation

Musicians Foundation is the country's oldest independent nonprofit organization dedicated to providing financial assistance to musicians and their families in times of need, crisis or transition. (US only)

constructed building (there are three floors in the front of the building and four in the back). The 1905 building is on the National Register of Historic Places. At the center of the building is Kossen Auditorium, one of the most acoustically rewarding rooms in which I have ever sung. In fact, the opportunity to sing in Kossen is one of several primary reasons I enjoy coming back to this festival each year.

One of the most notable changes since the festival began is its rapid evolution and 250 percent growth rate in only three years. Perhaps ironically, acceptance to the festival has gotten more competitive in spite of this expansion. Mortyakova says that she is “receiving more and more submissions each year, all of high quality, and as a result has had to make difficult selection decisions, which has made acceptance to the festival more competitive.” She does not, however, intend to expand the length of the festival at the present time. She wants it “to evolve organically” in response to the number and types of submissions she receives. She commented that one aspect of the festival she hopes to retain is “a balance in diversity of programming. The concerts offer a mix of both historic and contemporary compositions” as well as “many different kinds of ensembles and instrumental combinations.” She mentioned that for the first time, the festival featured a youth component: the Bak Middle School of the Arts from Palm Beach, Florida whose piano students performed duets by Chamnade and Beach.

I also asked Mortyakova about the geographic expansion of the festival, noticing that the word “international” was now a part of the event’s title. She said that the festival has been international since 2018 with participants from Canada and Mexico. The 2019 festival included Canada, Russia, and South Korea, and in 2020, even more countries were represented. She remarked: “I believe that social media and various forms of reviews in publications, including the *IAWM Journal*, have helped advertise the festival to different parts of the world.”

One of the core priorities of the festival is the fostered collaboration of performers with composers. Several dozen composers are always in attendance, and their works are paired with musicians who are also attending the festival; therefore, the composers have the opportunity to coach

their pieces with the singers and instrumentalists before the performance. Most of these compositions receive their Mississippi premiere at the festival, and some are even world premiere performances. This year, pianist Ben Harris and I were given the great privilege of performing Martha Schmidt’s song cycle *Ship of Death*, which was the first-ever performance of her complete song cycle. Schmidt, like every composer I have worked with at the festival, was such an appreciative, generous soul and a joy to collaborate with.

Mortyakova believes strongly in supporting composers and prioritizes this encouragement as a core value of the festival. She told me about one performer at age eleven who was discouraged from composing because her teacher said that “women did not compose.” Mortyakova hopes the festival will help to correct this type of injustice and “will provide role models (from the past and present) for young students so that no young woman composer will ever be told something like that ever again.” She noted: “The young students who participated in the festival are already more aware of women composers throughout history than I was at their age.”

The campus of Mississippi University for Women is nothing short of ideal for this event. The intimacy of small campuses offers a certain charm, and Southern hospitality is on full display at the festival. The fifty-dollar registration fee is quite low for conferences and festivals, and yet three meals are provided for the attendees: a welcome dinner at the hotel on Wednesday evening, the eve of the festival, and two catered events on Thursday and Friday evenings, between the concerts. These structured events provide formal venues for the festival attendees to mingle and get to know one another. I always seem to leave the festival with a dozen new Facebook friends as well as offers to collaborate with new musicians and composers.

In sum, the Music by Women Festival is a gem, and—thanks to its excellent leadership and the extremely positive experiences that participants are having—is no longer a hidden one. Upon asking Mortyakova what her future goals are for the festival, she stated that her ultimate goal is that one day the festival will no longer be needed. She believes “that in the near future we will get to a point when women composers will be featured on concert programs with

a similar frequency as their male counterparts...For now, the festival will offer a platform for everyone to engage and inspire one another and to serve as a catalyst to bring about a change in the classical music performance canon.”

*Matthew Hoch is Associate Professor of Voice at Auburn University, president of NYSTA, editor of the NATS So You Want to Sing series, and author of numerous articles. He has presented his research at many national and international conferences, and he currently serves on the IAWM Board.*

## Boston New Music Initiative, Inc: An Update

BETH RATAY

The Boston New Music Initiative, Inc (BNMI) 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. In its first eleven concert seasons, BNMI has performed the works of over 200 living composers, including 67 women, 48 world premieres, and six commissioned works.

In the past year, BNMI hosted two concerts with music by four women composers. In April 2019, “The Beauty of the Line,” a concert featuring pairings of existing and newly created music and artwork, took place at the Community Church of Boston. This concert presented works by Vera Ivanov, Dani Howard, and Beth Ratay. This past November, the “Resounding Bodies and Spirits” concert paid hom-

### *Women and Music: A Journal of Gender and Culture*

*Women and Music* is an annual journal of scholarship about women, music, and culture. It is published for the International Alliance for Women in Music by the University of Nebraska Press. Drawing on a wide range of disciplines and approaches, the refereed journal seeks to further the understanding of the relationships among gender, music, and culture, with special attention being given to the concerns of women. The publication is not included as part of IAWM membership. For information, see the journal’s website.

age to people, places, and experiences that have left their mark. To see the videos from these and other past concerts, please visit our YouTube channel by searching for “Boston New Music Initiative.” BNMI also hopes to host at least one livestream concert of solos, duets and trios in the upcoming months as we continue to socially distance ourselves.

What had been scheduled to be the final concert of our eleventh season, “Fresh Sounds,” a collaboration with the Cambridge Chamber Singers, has been postponed to spring 2021 due to the current public health crisis. This concert will be presenting works by three notable female composers: Kate Soper, Missy Mazzoli, and Libby Larsen, as well as featuring the winner of BNMI’s first ever guest artist competition, soprano Stephanie Lamprea. Some changes may be made to the concert lineup due to the postponement, but BNMI plans to present all these composers and artists during its twelfth (2020-2021) season. BNMI also intends to present two concerts in addition to the rescheduled “Fresh Sounds.” The first concert, “Bon Appétit,” will feature *Quimbombó* by Puerto Rican composer Angelica Negrón, and the second concert, “Zaka,” will feature a work of the same name by Jennifer Higdon.

BNMI is continuing to host four calls for scores each year. The 6th Annual Young Composers competition will be open from April 1 to June 15, 2020. This fall, we will be hosting the 9th Annual Commissioning Competition, and following that, we will open our regular calls for scores for our thirteenth season. Visit [bostonnewmusic.org](http://bostonnewmusic.org) for information

#### ReDi-Musix: Call for Mixed Music Compositions

ReDi-Musix has announced a call for mixed music compositions that include a solo acoustic instrument and electronics (sound files and/or live-electronics). The project is supported by the French Ministry of Culture so that access to the repertoire will be easier through a database that will be distributed to conservatories in France and Portugal. See [http://musinfo.fr/en/research/redimusix#Call\\_Mixed-Music](http://musinfo.fr/en/research/redimusix#Call_Mixed-Music) for additional information and how to submit your music.

on membership, current calls for scores, and upcoming concerts.

Additionally, in order to help support our community during this difficult time, BNMI is posting resources for musicians who have been affected by the COVID-19 outbreak at [bostonnewmusic.org/Resources-for-Artists-Affected-by-COVID-19](http://bostonnewmusic.org/Resources-for-Artists-Affected-by-COVID-19).

### Association of Canadian Women Composers/ Association des Femmes Compositeurs Canadiennes

DIANE BERRY

In November of 2019, the ACWC/AFCC awarded Gayle Young with an honorary membership. Gayle has been a member since the beginning of the organization and served on the board for many years. An innovative and well-respected composer, she has also been active as a writer, editor, instrument creator, administrator, feminist, and advocate for women’s music. For a number of years, she has been the editor of *Musicworks*, Canada’s leading publication on new and unusual music, and she has been reviewing books and articles for the ACWC/AFCC journal. As a composer, her electro-acoustic works are soundscape oriented, combining natural sounds with Western tones and harmonies. The association was happy to be able to honour her in this way.

This spring, ACWC/AFCC was pleased to be able to continue with the Initiatives Fund that was begun in 2019. There will be just one award this year and the application is open to all members. The goal of the initiative is to make funds available for creating new compositions, for creating CDs, for compositional networking, or for creating opportunities such as conferences, workshops, or other events where new music by women would be featured and encouraged.

The ACWC also continues to administer the Roberta Stephen Award, which is for women composers over the age of 35. The funds are to be used for professional development such as further studies, conferences, workshops, or composers’ festivals.

The future looks busy for the organization as it looks to 2021 and the celebration of forty years since its beginning. The organizing committee hopes to hold a number of events throughout the year and

to have the chance to connect many of its more than 100 members. Ideas are being gathered for ways to celebrate and to engage both the musical community and music lovers across the country.

For more information about the ACWC, please visit our website at: <http://acwc.ca/> or the very active Facebook page: Association of Canadian Women Composers (ACWC/AFCC), or follow on Twitter @ACWCComposers 2.

### Report from Japan

#### Clara Schumann’s 200th Anniversary Events and a Salon Concert for Peace

TAEKO NISHIZAKA

Clara Schumann’s 200th Anniversary Geidai (Tokyo University of Arts) Celebration Project was held on October 10th and 20th at Sogakudo Hall, organized by Kazuko Ozawa and Matthias Wendt. On the 10th, Kei Ito was soloist in Clara Schumann’s Piano Concerto with the Tokyo Geidai Symphony Orchestra, a student orchestra. The program also included the *Hamlet Overture* by Joseph Joachim and Symphony No. 1 by Brahms; both composers were Clara’s life-long friends.

The concert on the 20th consisted mainly of organ music, plus a recitation of letters by Clara and others. The only work by Clara on the program was her Three Preludes and Fugues for Organ, op.16. Organ works and songs by Robert Schumann, Brahms, and Theodor Kirchner were featured. It was disappointing that the emphasis in this concert was on Clara’s romantic relationships rather than her music. Another concert with two choral pieces by Clara, scheduled for October 12th, had to be cancelled owing to a typhoon.

A concert entitled “Welcome to the World of Clara Schumann” was held on November 26th at Toppan Hall in Tokyo. It was organized by Takako Miyazaki and was the second in her “Women Composers’ Concert Series.” She spoke about Clara’s life, based on program notes by musicologist Yuko Tamagawa, which illustrated the relationship between Clara’s activity as a concert pianist and her compositions as well as her private life. To illustrate whether Clara wrote the music before or after her marriage, the program specified that three works were written by “Clara Wieck” and just one was by “Clara Schumann.”

Another concert that featured music by women composers was “Salon Concert for Peace: Harmony Weaved by Women Composers,” held on November 23rd at Kaori, a small venue in Tokyo. It was supported by the Japanese Scientists’ Association. The organizer was Midori Kobayashi, a musicologist who is active in promoting not only women musicians but women in general, especially those who have been discriminated against and have suffered because of our male-centered society.

The program featured music for flute and piano by Leopoldine Blahetka (1809-87) played by Jun Kubo (flute) and Emy Todoroki-Schwartz (piano). Blahetka was a noted 19th-century pianist. She started as a child prodigy, and she toured Europe for

many years. She was also a prolific composer whose music has faded into obscurity. According to Kobayashi, the remarkable musical talent of Blahetka attracted Chopin, and she has received attention today only in connection with her relationship to him. She joins the list of talented women who were unjustly overshadowed by a famous male; her music is indeed worthy of performance.

### The Kapralova Society: 2019, The Year in Review

KARLA HARTL

The year 2019 saw one of the busiest concert seasons featuring Kapralova’s music and certainly one that was the most international so far. Performances took place in fourteen countries, including Austria, Belgium, Canada, Czech Republic, Finland, France, Germany, Ireland, the Netherlands, Singapore, Spain, Switzerland, United Kingdom, and the United States. The year was also notable for two new CD releases of Kapralova’s music by Delos Music and Ars Production, which increased the composer’s discography to 35 releases to date. Thirteen radio broadcasts and two webcasts featured Kapralova’s music. In addition, previews and reviews of performances and recordings of the composer’s music appeared in a number of periodicals and online blogs.

#### Recordings:

There were two new commercial releases of Kapralova’s music last year. Ars Production (Germany) released in July the *Pianistische Miniaturen von Komponistinnen*, a recording of piano miniatures by women composers, which included Kapralova’s *April Preludes*, performed by Swiss pianist Viviane Goergen. Delos Music’s *Perspectives*, released in November, is the brainchild of violinist Dawn Wohn, of the Ohio University College of Fine Arts. Together with pianist Esther Park, they have chosen a unique repertoire that promotes some of the best works for violin and piano by both historical and contemporary women composers. Kapralova is represented on the disc by her *Legend*, op. 3, no. 1.

#### Performances:

This past year offered a number of premieres in several countries of Kapralova’s piano, vocal, and chamber music: her *Leden* (January) for voice and quin-

tet was performed for the first time in the Netherlands and Switzerland, *Elegie* (Elegy) for violin and piano in Austria, the *For Ever* songs in Finland and Spain, and *April Preludes* in Ireland and Spain. The most eagerly awaited performance of the year, however, was the composer’s Partita for Piano and Strings, presented as part of the Venus Unwrapped Concert Series at Kings Place, London, and performed by Noriko Ogawa and the English Symphony Orchestra conducted by Kenneth Woods. The work and the performance garnered some highly favourable reviews. Kapralova’s music was also performed at six festivals last year, and it was part of four series (Prague Symphony Orchestra’s Chamber Music Series, Richmond Chamber Players’ Interlude Series, the Venus Unwrapped Concert Series, and the Dublin Chamber Music Female Composer Series). Furthermore, the composer’s songs were performed by several young singers at the biannual American International Czech and Slovak Voice Competition, produced by the University of Wisconsin at Green Bay. Amy Moode from Toronto won the competition prize for the best interpretation of a Kapralova song. Finally, Divadlo Viola, which was founded in Prague in 1963 as a premiere theatre specializing in poetry and music, presented “Z listů Vítězslavy Kaprálové” (From the Correspondence of Vítězslava Kaprálová), featuring Tatjana Medvecká (reading from the composer’s correspondence published by the Kapralova Society) and the Kapralova Quartet (performing the composer’s String Quartet, op. 8). The program was offered as part of the Prague Symphony Orchestra’s Chamber Music Series (dramaturgy Martin Rudovský).

#### Women in Music

In 2019 we published the seventeenth volume of the *Kapralova Society Journal*. Karla Hartl’s article “Kaprállová as a Composer of the Week: The BBC Interview” appeared in the spring issue, while Ludwig Semerjian’s research “Clara Schumann: New Cadenzas for Mozart’s Piano Concerto in D Minor. Romantic Visions of a Classical Masterpiece” was published in the fall issue, a timely contribution to the world-wide celebration of Clara Schumann’s bicentenary.

Our *women in music* online resources continued to attract visitors to the society’s website in 2019. Among them, the data-

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Deborah Saidel  
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base of women composers has remained the most popular, but all the other resources received increased traffic last year. Most importantly, the number of college libraries that link to our *Woman Composer*

*Question* bibliography and the *Kapralova Society Journal* has been growing steadily over the years, attesting to their increased relevance, particularly to young musicians and musicologists. In 2019, our resources

on women in music were also mentioned by Matthew Hoch and Linda Lister in their guide *So You Want to Sing Music by Women*, a project of the National Association of Teachers of Singing.

## Recent Releases

*And the Snow Did Lie* by Hilary Tann

The work is based on a series of ten lithographs by the artist André Bergeron to illustrate Germaine Guèvremont's French-Canadian classic novel *Le Survenant*. The images are included with the disc. The music for string quartet by Hilary Tann is in three movements that depict the Northern landscape: the wasteland of late autumn, the winter snow, and the springtime floods. For a video, see <https://youtu.be/hc43NP-Dfgfo>. The performance is by the Sirius Quartet. Navona NV6280 (2020)

*The Cabaret Songs of Madeleine Dring*

The collection presents music and arrangements by the British composer Madeleine Dring (1923-77). These light-hearted cabaret songs resound with humor and demonstrate her skill at vocal writing. Also included are arrangements of three Cole Porter songs. (For additional information on Dring, see "Wanda Brister, Singer, Scholar, and Teacher," *IAWM Journal* 25/2, 2019.) The performers are Wanda Brister (mezzo-soprano), Courtney Kenny (piano and voice), and Nuala Willis (contralto). Cambria (2019)

*Concertos for String Instruments* by Chen Yi

The disc features four works by Chen Yi: *Spring in Dresden* for Violin and Orchestra, Suite for Cello and Chamber Winds, Fiddle Suite for Huqin and String Orchestra, and *Xian Shi* for Viola and Orchestra. The soloists are Mira Wang (violin), David Russell (cello), Wang Guowei

(huqin, a Chinese spike fiddle), and Lizhou Liu (viola). Gil Rose, conductor, Boston Modern Orchestra Project (2019)

*Dancing on Glass: String Chamber Music by Women Composers*

The disc includes works by Adrienne Albert (*Elegy*), Victoria Bond (*Dancing on Glass* in nine movements), Julie Mandel (*Moods* in three movements), and Rain Worthington (*A Dance of Two, Relays* and *Then Again*). The performers are Anna Cromwell, violin; Lisa Nelson, violin/viola; Mara Frisch, cello. The CD is also available digitally. Albany Records, TROY1797 (2020)

*Emergence: Emily Dickinson*

*Emergence* presents a recital by Nadine Benjamin (soprano) and Nicole Panizza (piano) on a broad spectrum of settings of poetry by Emily Dickinson on themes of love, death, nature, prayer, and eternity. The CD opens with Copland's well known *Twelve Poems*. The disc includes nine songs by Juliana Hall, seven by Luigi Zaninelli, and one by Ella Jarman-Pinto, as well as Dickinson's delightful recipe for "Black Cake" by Sylvia Glickman (the first editor of the *IAWM Journal*). Stone Records (2019)

*First voyage* by Arcoiris Sandoval

The album, performed by the Sonic Asylum Trio, features music composed by the contemporary New York jazz pianist Arcoiris Sandoval, who promotes environmental awareness throughout her music. MEII Enterprises (2018)

*Lines Spun* by Jennifer Fowler

The album contains a postmodern, sophisticated collection of contemporary art songs by British composer Jennifer Fowler, accompanied by the renowned ensemble Lotano, directed by Odaline de la Martinez. All of the works are receiving their premiere recordings. The vocalists are Raphaela Papadakis (soprano) and Lauren Easton (mezzo-soprano). Metier MSV 28588 (2019)

*Luminescence* by Esther Flückiger and Friends

Works for chamber groups and piano are presented on thirty tracks on two CDs. The music eliminates the divide between classical and contemporary music as well as ethnic, electronic, and jazz. The performers include Esther Flückiger, Tomas Dratva, and Ludovic Van Hellefont (piano); Jiří Němeček (violin); Massimo Mazzoni (saxophone); Trio Flair (piano trio); and Rose-Marie Soncini (flute). Pianoversal (2019)

*Moto Quarto*

The recent recording by the Trio Casals (piano trio) features new compositions by four women composers. Clare Shore's *Day Tripping* recalls her kayaking adventures on Florida's Peace River and the treacherous Juniper Run. Joanne D. Carey's Piano Trio No. 2 is marked by sudden changes in mood. In contrast, Allyson B. Wells' *Since Then* is a wistful meditation, and Emma-Ruth Richards' *Dark Radiance* is a somber piece for solo cello. Other works on the al-

### 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.

bum are by David Nisbet Stewart, L. Peter Deutsch, Christopher Brakel, Keith Kramer, and Matthew Fuerst. Navona (2019)

*Octava Aurea: Music for Clarinet and Viola* by Violeta Dinescu

Nine solos and duets by Violeta Dinescu for clarinet and viola, performed by Aurelian Octav Popa (clarinet) and Sanda Crăciun Popa (viola), are on the disc. The music features Dinescu's non-developmental compositional technique, which includes a highly dense texture created by the multiple overdubbing of additional tracks. Each performer acts autonomously, with improvisational recitative monologues and dialogues. Dinescu's compositional language consists of dissonant friction, percussive impulses, and elements of Eastern European folk music. Podium (2019/2020)

*New York Tapestries*

The CD features works specifically written or arranged for Laura Falzon and Pamela Sklar (flute, alto flute, bass flute, and Native American flute) by members of New York Women Composers. Victoria Bond's *Woven* draws inspiration from textile design, whether it is smooth or prickly, coarse or fine, transparent or opaque. Native American music provides inspiration for Marilyn Bliss's *It Was the Wind*, an arrangement of a setting of a Navaho text, and Pamela Sklar's *Flashes of Inspiration and Joy*, a tribute to artist Joy Harjo, a member of the Muscogee Creek Nation. The opening of Rain Worthington's *Duets for a Duo* resembles a Japanese folk song, and Alyssa Reit's *When the Clouds Clear* provides contrasts between the outer en-

ergetic movements and the more leisurely central movement. 2Flutes (2019)

*Perspectives*

Dawn Wohn (violin) and Esther Park (piano) offer a collection of compositions by some of the best known women composers, both past and present, such as Lili Boulanger, Vítězslava Kaprálová, Florence Price, Amy Beach, Ellen Taaffe Zwilich, Chihchun Chi-sun Lee, Reena Esmail, and Vivian Fine. Delos Records (2019)

*Quadrants*, vol. 3

The Altius Quartet's *Quadrants* series aims to balance tradition with innovation in a series that presents string music ranging from atonality, dissonance, and brisk, almost violent, bowings, to longer, more expressive and tender moments of tonality and rich harmonies. Volume 3 presents the diverse compositions of eight composers, including three women. Nora Morrow's *Rose Moon* portrays the image of a rose blooming. Janice Macaulay's *Three Pieces for String Quartet* varies in style from dynamic to lyrical to playful, and Beth Mehoczic's *Picasso's Flight* dramatically describes her parrot's failed attempts to fly. Navona NV 6239 (2019)

*A Quiet Piece, Music for Saxophone by Living Women Composers*

The disc presents ten works for saxophone by Amy Quate, Nancy Van de Vate, Hilary Tann, Lori Ardovino, and Catherine McMichael performed by Lori Ardovino. Seven of the works express self-reflective poems that are included in the liner notes. 21st Century Music (2019)

*Somewhere*

Andrea Cheeseman presents a recital of new music for clarinet and electronics. Judith Shatin's *Penelope's Song* uses recordings of a weaving loom to depict Penelope, the lonely wife in Homer's *Odyssey*. Kirsten Volness's *Ultraviolet* begins with a thump in the bass drum and continues in an assertive manner. The disc also includes music by Benjamin Broening, Matthew McCabe, Mark Snyder, Joseph Harchanko, and Mark Phillips. Ravello (2019)

*Song Lied Càn*

The album contrasts the romantic settings of Clara Schumann's *Lieder* against the dramatic and angular songs of Rhian Samuel, performed by Katharine Dain (soprano), Paul Carey Jones (bass-baritone),

and Jocelyn Freeman (piano). The disc includes "Yr Alarch" (The Swan), which Matthew Hoch discusses in the *IAWM Journal* 25/1 (2019). Ty Cerdd (2019)

*speed of sound*

The University of Virginia's Percussion Ensemble, directed by I-Jen Fang, performs the propulsive and richly textured music of Judith Shatin, Sophia Shen, Kristina Warren, Mark Panetti, Kevin Davis, Jon Bellona, Maxwell Tfirm, and Matthew Burtner. Many of the selections are guided improvisations. (For additional information, see "I-Jen Fang: Percussionist and Educator" in this issue.) Innova (2019)

*Suites & Roses* by J. S. Bach and Violeta Dinescu

Katharina Deserno offers a fascinating juxtaposition of the Bach Suites Nos 1 and 2 for unaccompanied cello and three alternating works for unaccompanied cello by Violeta Dinescu: *Seven Roses*, *Small Suite*, and *Evening Service*. The two disparate tonal languages complement each other. "Roses" refer to a poem by Brecht and to nature, especially the flowers that inspire Dinescu. Editions Kaleidos 6344-2 (2019)

*Women of Note: A Century of Australian Music*, Vol. 2

The disc opens with works by four 20th-century music pioneers: Dulcie Holland, Miriam Hyde, Linda Phillips, and Margaret Sutherland, and then moves into contemporary music with works by Mary Finsterer, Moya Henderson, Katy Abbott, Elena Kats-Chernin, Katia Tiutiunnik, Deborah Cheetham, Amanda Cole, Miriam Young, Rachel Bruerville, Natalie Nicholas, Ella Macens and Nardi Simpson. The recording includes both vocal and instrumental works. ABC Classic (2020)

*The above recordings will be reviewed in future issues.*

IAWM Listserv

To subscribe to the IAWM Listserv online, visit <http://lists.unt.edu/mailman/listinfo/iawmlist>. If you have a problem, send an email to [iawmli-request@lists.unt.edu](mailto: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](mailto: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.

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](mailto:webmaster@iawm.org) (Sarah Westwood is Webmaster). If you have a membership problem, contact [membership@iawm.org](mailto:membership@iawm.org) (Kelly Vaneman is Membership Chair).

## Recent Publications

Bonny Miller: *Augusta Browne: Composer and Woman of Letters in Nineteenth-Century America* Eastman Studies in Music. Boydell & Brewer, University of Rochester Press (2020)

Bonny Miller's biography documents the life, musical compositions, and literary contributions of Augusta Browne Garrett (ca. 1820-1882). Browne composed and published music from her teenage years until her death. She produced some 200 compositions and was acclaimed "one of the most prolific women composers in the USA before 1870." Browne energetically pursued the publication of both music and prose despite strict codes of conduct and gendered roles for women. She published her compositions for people to perform and enjoy at home. Her spirited piano music and lyrical songs provide us with a sense of the musical life in the United States during the antebellum era, the Civil War, and Reconstruction. She was also a dedicated music educator, music journalist, and writer who authored short stories, poems, essays, and two books.

Miller says that what originally drew her to Browne were the modern aspects of her work: "entrepreneurship, networking, and use of social media," and she "pursued the same avenues of teaching, performing, writing, and music publishing as many of today's musicians...but she was doing these things 150 years ago." Her life and career demonstrate how a determined woman negotiated the prevailing codes for female conduct by pushing from within by using newspapers and magazines as conduits for her work rather than confronting societal conventions.

Suzanne Robinson: *Peggy Glanville-Hicks, Composer and Critic* University of Illinois Press. Hardcover, paperback, and e-book (2019)

In this definitive biography of the Australian-American composer and critic Peggy Glanville-Hicks (1912-1990), the Melbourne musicologist Suzanne Robinson draws upon interviews, archival research, and over fifty years of detailed appointment diaries to chronicle the life of P.G.-H. (as her name was abbreviated). She shows how the composer looked

beyond the horizons of her time. Robinson's earlier reports of particular phases of her research, as in "Unmasking Peggy Glanville-Hicks" in the 1995 *Journal of the IAWM* 2/2, have offered a preview of the richness of the long-awaited book. P.G.-H's forceful voice as a writer and commentator helped shape professional and public opinion on the state of American composing. She was a musical maverick and feminist pioneer, and she was receptive to experimental music as well as ancient folk idioms. The seventy musical works she composed ranged from celebrated operas like *Nausicaa* to intimate, jewel-like compositions created for friends. Unfortunately, her impeccably cultivated public image concealed a private life marked by unhappy love affairs, stubborn poverty, and the painstaking creation of her artistic works.

*Schoenberg's Correspondence With Alma Mahler* Edited and translated by Elizabeth Keathley and Marilyn McCoy, with commentary by Keathley. Oxford University Press (2019)

This volume offers a fresh perspective on two well-known personalities and documents their friendship that began at the *fin-de-siècle* in Vienna and ended in the 1950s in Los Angeles. This is the first English-language edition of the complete extant correspondence in new English translations from the original German, many from new transcriptions of handwritten originals. These often quite candid letters afford readers a fascinating glimpse into the personalities, ideologies, institutions, protocols, and aesthetics of early twentieth-century European music culture. For Schoenberg, Alma was a sympathetic confidante, a comrade in their shared battle against musical conservatism, yet also a canny negotiator of Vienna's social circles, a skill that brought Schoenberg into contact with important patrons. Not only did he invite Alma to his premieres, lectures, and art exhibitions, but Schoenberg also sent her scores of his music and drafts of his writings. He revealed to her his plans for his innovative new music society, the Society for Private Music Performances, and his development of a new method of composition with twelve tones. The letters remind

us of how crucial the social and personal dimensions of music culture were to early twentieth-century composers and musicians. Gender, ethnicity, and social class conditioned their opportunities in music, and they shared the experience of fleeing fascism to a new country with a different culture and language.

Sonja Lynn Downing: *Gamelan Girls: Gender, Childhood, and Politics in Balinese Music Ensembles* New Perspectives on Gender in Music. Illinois University Press (2019)

In recent years, female and mixed-gender ensembles have challenged the tradition of male-dominated gamelan performance. Sonja Lynn Downing draws on over a decade of immersive ethnographic work to analyze the ways Balinese musical practices have influenced the dramatic change in how the Balinese think about gender roles and how gender behavior is taught in children's music education. As Downing shows, girls and young women now assert their rights as part of the gamelan learning process, and they are changing entrenched notions of performance and gender.

Stephanie Vander Wel: *Hillbilly Maidens, Okies, and Cowgirls: Women's Country Music, 1930-1960* Music in American Life. Illinois University Press (2020)

From the 1930s to the 1960s, the booming popularity of country music threw a spotlight on a new generation of innovative women artists. Performers such as Patsy Montana, Rose Maddox, and Kitty Wells blazed new trails as singers and musicians, even as the music industry hemmed in their potential popularity with labels like "woman hillbilly," "singing cowgirl," and "honky-tonk angel." Women had always been on the country music scene, and they crooned sentimental cowboy airs, but their roles changed during World War II, when women were assuming new roles. Their independence can be heard in the strains of uppity songs from "wild women." This study combines sociology and demographics in its examination of the melodies and lyrics, which appear on almost every page.

## IAWM News

Special thanks to Carrie Leigh Page, who has served as IAWM President since 2017. Carrie is a composer, theorist, and educator, and she creates music for chamber ensembles, orchestra, and electronic media, with a special emphasis on vocal writing. She has collaborated with dramatic artists, vocalists, and other educators to create chamber operas for both young artists and young audiences, and she is an avid researcher in the areas of opera and music education.

Her music most recently appeared on recordings released by pianist Denine LeBlanc (*Saints Rising*



Carrie Leigh Page

on the CD *For Michelle*). Current compositional projects include collaborative efforts to create new original works and arrangements for intermediate choirs and a book of etudes to introduce extended techniques to young pianists. Page manages her own publishing through Dux Femina Facti Music. Her research has focused on the works of Dominick Argento and the representation of female composers in music theory textbooks. Page has

taught at colleges and schools throughout the United States. She currently teaches K-12 music at the South Carolina School for the Deaf and the Blind. She lives in Spartanburg, SC with her husband and daughter.

### IAWM Annual Concert

The IAWM Annual Concert will be held on November 12, 2020 at Howard University in Washington, D.C. The competition deadline is May 31, 2020.

Music: vocal and instrumental chamber pieces with piano, strings, and voice in any configuration. The ensemble can be a duo, trio or quartet.

Duration: less than ten minutes.

Requirements: Only one (1) entry per composer. Current membership in IAWM is required for submission. If your membership is not current at time of submission, the work will be disqualified.

Attendance of composers selected for the concert is preferred for the dress rehearsal on November 11 and the performance on November 12. Unfortunately, the IAWM is not able to provide travel stipends.

Composers submitting to this competition must certify that the texts contained in the works are in public domain or are used with the express permission of the copyright holder(s).

By submitting to this competition, composers selected agree to have their works presented in the concert and archived for streaming on the IAWM website. This does NOT affect the composer/author ownership of copyright.

### How to submit

All composers must submit their works electronically through New Music Engine: <https://www.newmusicengine.org/categories/IAWM-Annual-Concert-Call-2020/index.html>

If you do not already have a New Music Engine account, you will be required to create one. You MUST submit a .pdf file of the score and an .mp3 sound file of the work. If a recording of a performance/reading is not available, .mp3 files of MIDI realizations are acceptable.

The selection process is anonymous. The score may not contain any identifying information (no name, publisher, or dates). Please make sure no identifying data or metadata is attached to the sound files, other than the title of the piece. The name and information of the composer (author) submitted in the registration process will be shielded from judges and revealed only after final selections have been made.

Submit program notes of 100 words or less to the "Abstract" section. Please use

## Awards

### Wanda Brister: Album of the Year

Wanda Brister's *Cabaret Songs of Madeleine Dring* (Cambria Records, 2019) was selected as Album of the Year in the Soloist/Chamber Music category by the British Light Music Society. The album includes songs written for West End Revues by the British composer Madeleine Dring (1923-1977); nearly all are premiere recordings of songs that have not been heard since the close of the original productions. Brister discovered Dring's music and helped to have the unpublished vocal works printed. (For additional information, see Recent Releases.)

### Chen-Yi Receives Life-time Achievement Award

Chen Yi was honored with the Life-time Achievement Award by the Chen Dance Center in celebration of its 40th Anniversary in New York City in 2019. She was the recipient of her third Muriel McBrien Kauffman Award for Excellence in Research and Creativity (2018-19) from the UMKC Conservatory, where she teaches as the Lorena Searcy Cravens/Millsap/Missouri Distinguished Endowed Professor in Music Composition.

### Jennifer Higdon Wins Her Third Grammy!

Jennifer Higdon received the Best Contemporary Classical Composition award for her Harp Concerto, performed by Yolanda Kondonassis, with Ward Stare conducting the Rochester Philharmonic Orchestra. The work was commissioned by a consortium of orchestras, and it received its world premiere by the above performers at the Eastman Theatre in Rochester, New York in 2018. In the four-movement tonal concerto, Higdon explores the lyrical, harmonic, and rhythmic possibilities of the harp. In his review of the recording, Tal Agam in *The Classic Review* (May 20, 2019) described the concerto as "an exciting and truly original new piece, that can certainly enjoy success with the public." The album is titled *American Rapture*, and it also features Samuel Barber's Symphony No. 1 and the world premiere of Patrick Harlin's *Rapture*. It is available on [azika.com](http://azika.com) and [amazon.com](http://amazon.com).

the Abstract section to provide an English translation of any works not in English.

The deadline for receipt of materials is May 31, 2020. Results will be announced no later than July 31, 2020.

#### Other news:

IAWM Board of Directors changes: Christina Rusnak, President; Dana Reason, Vice President; Deborah Saidel, Treasurer; and Sarah Westwood, Webmaster.

## In Memoriam: Nancy Bloomer Deussen (1931-2019)

It is with great sadness that we inform you that Nancy Bloomer Deussen, an active and long-time member of IAWM, died suddenly and unexpectedly on November 16, 2019 in Mountain View, CA. Nancy was a prolific composer as well as a pianist and teacher. She was educated at the Juilliard School, The Manhattan School of Music, USC School of Music, and San Jose State University, and she studied composition with Vittorio Giannini, Lukas Foss, Ingolf Dahl, and Wilson Coker.

Nancy was in the forefront in championing accessible, tonal music—a viewpoint that is amply demonstrated in all of her works. A reviewer for the *Peninsula Times Tribune* wrote: “You can’t help but like Nancy Bloomer Deussen’s music. With its shifting tonal centers, effectively used dissonances and occasional jazz rhythms, it has enough modern flavor to be of today, yet her music is meant to please the ear, rather than shock it.”

She composed for band, chorus, and orchestra (full, string and chamber) as well as chamber groups, solo instruments, and voice. She received many commissions,

IAWM will be initiating an Educator Grant Award in the fall of 2020.

Winners of the previous Pauline Alderman Awards will be announced by August 2020, and the Call for the 2021 Pauline Alderman Awards will go out in the fall of 2020. Scholars will be invited to submit their best work in the categories of Book, Article, and Reference work. Past winners include some of the most distin-

and her music was widely performed, not only in the U.S. but also in Canada, Europe, UK, Australia, Iran, and Indonesia. Nancy was the recipient of numerous grants, commissions, and awards, both national and local, such as the Bay Area Composer’s Symposium Performance Award for her orchestral piece *Reflections on the Hudson* and First Prize for her Woodwind Quintet (Mu Phi Epsilon), and she was named Hon-



Nancy Bloomer Deussen

ored Artist of The American Prize for her “unique voice, substantial catalog, multiple performances, and serious intent.”

She was known for using the natural world as a source of inspiration, both more generally in works such as *Cascades* (piano), *One of Nature’s Majesties* (clarinet, bassoon, and piano) and *Loveliest of Trees* (soprano with piano), and in works with a specific sense of place, such as *Afternoon in Asbury Park* (trumpet and piano), *Pari-*

guished scholars writing about women and music.

IAWM is creating a three-year strategic plan and anticipates initiating it by the end of this year.

The 2020 Search for New Music Competition offers ten prizes ranging from \$300 to \$1,000. The winners will be announced by August 30.

*sian Caper* (alto sax, clarinet, and piano), *Yellowstone Suite* (soprano and alto recorders, harpsichord, viola da gamba) and the popular *Peninsula Suite* (string orchestra and string quartet).

In addition to composing and teaching music privately, Nancy was an arts organizer, nightclub pianist, piano tuner, and piano accompanist for quite a few years. She considered herself a “vintage pianist” and was known for her smooth piano arrangements of popular tunes by Gershwin, Cole Porter, Rodgers and Hart, Irving Berlin and others. She was also a leader in the community, heading up the first Bay Area chapter of NACUSA, and she was an active member of the Fortnightly Music Club and the National League of American Pen Women, which awarded her several prizes, such as the 2010 Memorial Composition Competition, and the 2018 Music Composition Prize.

Nancy is survived by her husband of 37 years, Gary Deussen, her two daughters, and her four grandchildren. Nancy will be missed, and we hope her musical legacy will have a long life.

## 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](mailto:evemeyer45@gmail.com).

The deadline for the next issue is September 30, 2020. Please send news about your activities to Members’ News Editor Anita Hanawalt at [anita@hanawalthaus.net](mailto:anita@hanawalthaus.net). Anita does not monitor announce-

ments sent to the IAWM listserv; be sure to send the information directly to her.

In honor of the 100th anniversary of Women’s Suffrage, Cutting Edge Concerts was scheduled to present a concert performance in April of **Victoria Bond**’s opera *Mrs. President* (librettist Hilary Bell) about the first woman to run for president. Unfortunately, that, along with all other New York performances, was cancelled.

Performances in 2019 of **Chen Yi**’s works include the following. Her orchestral work *Introduction, Andante, and Allegro*

was premiered by the Seattle Symphony, conducted by Ludovic Morlot in Seattle in February. Her large ensemble work *Fire* for 12 players was commissioned by the Chicago Center for Contemporary Music (founded and directed by Augusta Read Thomas) and premiered by Grossman Ensemble at the University of Chicago in March. *Plum Blossom* for piano solo was commissioned by the Chopin Society of Hong Kong Ltd. for the Fifth Hong Kong International Piano Competition for 15 semi-finalists to perform as the compulsory piece in October. In addition, six commercially-released CDs with Chen Yi's compositions, including *Ba Yin* for Prism Sax Quartet and UMKC Conservatory Wind Ensemble, was released on SAX Records in January. Chen Yi was elected to the American Academy of Arts and Letters.

**Emma Lou Diemer's** *Agnus Dei* from the Mass was performed by St. Louis Chamber Chorus, conducted by Philip Barnes, at Washington University in February 2018. *Remembering* (American Guild of Organists commission) was performed by organist Chelsea Chen at the 2018 AGO Regional Convention held in Kansas City, Missouri in July. The *Emily Dickinson Suite* was performed by the Peninsula Women's Chorus, Martin Benvenuto, artistic director, in November 2018. Brianna Matzke presented a lecture recital on Diemer's piano works at the Kentucky

## 25 Years Ago

In 1995, three organizations merged to found the IAWM and publish volume one of the *Journal of the IAWM*. With 40 pages, it was primarily introductory with messages from President Stefania de Kenessey and editor Sylvia Glickman. It featured information about the three previous organizations; an announcement of the IAWM's first concert at the National Museum of Women in the Arts with works by Victoria Bond, Judith Shatin, Judith Zaimont and others; an article about Virgil Thomson as a music critic; reviews; reports; opportunities; and members' news. As the membership increased to almost 1,000 over the years, the journal's size gradually increased to 80 or more pages.

Music Teachers Association in 2018 and elsewhere in 2019.

The following performances took place in 2019. *Symphonie Antique* was performed by the Dundas Valley Orchestra of Hamilton, Ontario, Canada, Laura Thomas, conductor, in January at St. Paul's United Church in Dundas, Ontario. *Shall I Compare Thee to a Summer's Day* (Shakespeare text) was sung by tenor Eric Schmidt with pianist Cheryl Lindquist in January in San Antonio, Texas for the Art Song Center for Poets and Musicians. The song was included in Ruth Friedberg's series, *Art Songs by American Women Composers*. Amanda Setlik Wilson performed *Psalms for Piano* at Catholic Basilica of the Immaculate Conception in Denver. The Voices Rising Community Chorus, Ruth Lewis, conductor, performed *Three Poems by Emily Dickinson* at First United Methodist Church, Gainesville, Florida in April. The Taylor University Chorale, conducted by JoAnn Rediger, premiered *It's All I Have to Bring Today* (text by Emily Dickinson) in April at Taylor University in Upland, Indiana with violinist Hasun Yoo and pianist Sheila Todd. The work was written in honor of JoAnn Rediger's retirement from Taylor University, where she was a distinguished director of choral ensembles for many years.

The Whitehall Choir at St. Peter's Eaton Square, London, conducted by Joanna Tomlinson, performed *Three Madrigals* in June. *O Burning Mountain* (text by Mechthild of Magdeburg) for children's or women's chorus, flute, piano, and percussion was commissioned for the American Guild of Organists Southwest Regional Convention in July and was performed at the convention in Denver, Colorado at Trinity United Methodist Church. Wesley Arai, University of California Santa Barbara carillonist, premiered *Golden Sounds* in October. The piece was written for the fiftieth anniversary of UCSB's carillon in Storke Tower and for former carillonist Margo Halsted as well as Wesley Arai. *Psalms 121* (chorus, guitar, cello, and piano), commissioned by Cantabile Chamber Chorale, Rebecca Scott, conductor, was performed in December at Christ United Methodist Church in Piscataway, New Jersey.

Darlene Kuperus' lecture/recital at the University of Michigan in July 2019, and scheduled to be presented at the AGO National Convention in Atlanta in July

2020, included a discussion of composers/performers Emma Lou Diemer, Alice Parker, and Marilyn Mason. *Indian Flute* (text by Dorothy Diemer Hendry) for narrator and flute was recorded by flutist Ivane Beatrice Bellocq and Anja Thomas on the Dux label. Dorea Cook performed *I'm Nobody! Who are You?* (text by Emily Dickinson) during her March 2020 lecture/recital at the Music by Women Festival in Columbus, Mississippi and at the Southeastern Regional National Association of Teachers of Singing Conference. If not cancelled before June, Frank Meredith and Chuck Powers will perform *Halcyon Days* (written for Meredith) for euphonium and piano at Calvary Presbyterian in Schenectady, New York. Tachell Gerbert and Bradley Gregory will perform a work written for them this year, *By the Sea* for piano four hands, at the Faulkner Library in Santa Barbara.

A functioning chocolate seven-inch record with **Viktoria Kaunzner's** *New Silk Road* has been produced in a fair-trade chocolate store in Berlin, Germany (see <https://www.youtube.com/watch?v=LYIVZwM5XZs>). *Lasagna of insects* (organic music) for violin, haegeum, piri, saenghwang, taepyeongso, cello, harp, piano, live electronics, light, and dance was performed with her colleagues from New York City; Seoul, Korea; Zurich, Switzerland; and Berlin, Germany; they are members of the Universal Korean Organic Ensemble (UKOREV)—Viktoria & Virtuosi. (<https://www.youtube.com/watch?v=o6S5leWzkC0>) The group was founded last year, and concert tours are planned around the world. UKOREV combines Western classical instruments with traditional Korean instruments such as the two stringed violin (haegeum), double reed oboe (piri) or Chinese mouth organ (saenghwang). A performance of *Golden Sponge* for violin, haegeum, piri, saenghwang, electronics and light is available at: <https://www.youtube.com/watch?v=vpzCbTS9OjE&feature=youtu.be>. Composer Violeta Dinescu dedicated her concerto *Roman fleuve* for violin and strings to Kaunzner in late 2019. A 2020 premiere is planned along with Kaunzner's *Jasmine Rice* for improvising violin, Eurasian ensemble, and light (2012-18).

In March 2019, **María Eugenia León** enjoyed the long-awaited world premiere of

*Oleaje* (Symphonic Band) performed by the Gran Canaria Women's Band with director/conductor Pilar Rodríguez, at the Alfredo Kraus Auditorium, a sold-out event. This auditorium is the headquarters of the Gran Canaria Philharmonic Orchestra, where the annual Gran Canaria International Film Festival and the Canary Islands Music Festival are held. Also in 2019, the Elemental Choir gave the world premiere of *Helios* at the First Presbyterian Church of Santa Monica (California), conducted by the composer.

Last November, another world premiere performance took place at the winners' concert of the Canary Island Choral Composition Contest. *Lejos, cerca. Islas Canarias* was performed by the Chamber Choir Comcanto, with conductor Laura González, at the emblematic Pérez Galdós Theater, the headquarters of the Gran Canaria Opera Festival. Also in 2019, the book *Ellas en el cine, el caso de Canarias* ("They in the film industry, the case of the Canary Islands") was published, written by journalist Sofia Ramos González, an in-depth investigation into the gender gap that exists in Canary Islands film productions. Included are the voices of director of photography Rut Angielina, composer María Eugenia León, director Alba González de Molina, producer Marta De Santa Ana Pulido, screenwriter María Sanz Esteve, production director Marta Miró González, 3D modeler Aurea Casas Martín, the director of the Canary Islands Film Institute, Sebastián Alvarado Villegas, and the essayist Pilar Aguilar, researcher and feminist film critic.

**Janice Macaulay's** *Mirrors in the House That Jack Built* for woodwind quintet (2019) received its premiere by the Patagonia Winds at the Baltimore Composers Forum "Whirling Winds" concert on November 24, 2019.

**Bonny Miller** announces a May 2020 book publication date for *Augusta Browne: Composer and Woman of Letters in Nineteenth-Century America* for Eastman Studies in Music (Boydell & Brewer, University of Rochester Press, [boydellandbrewer.com](http://boydellandbrewer.com)). See Recent Publications for details.

**Janice Misurell-Mitchell** presented *Profaning the Sacred*, for voice/flutes and clarinet/bass clarinet, on a Chicago Soundings concert in December 2019

at the Queen of Angels Catholic Church with clarinetist Eric Mandat. She also performed in the improvisation ensemble of dancers and musicians, "Freedom From and Freedom To," at the Elastic Arts Foundation in Chicago. On January 19, she performed her spoken word piece, *Scat/Rap Counterpoint*, on New Music at the Green Mill, with percussionist Ernie Adams. The performance is available on YouTube. On January 20, John Corkill performed *Mamiwata*, for solo marimba, and Misurell-Mitchell performed her work for solo flute, *Una voce perduta*, on the 6Degrees Composers concert, "Embracing the Spirit," at Grace Place in Chicago. On January 25, the Chicago Composers Orchestra premiered *Aurisons* in a concert of premieres by local composers in which each orchestral work was accompanied by a newly created work of art, in this case, by artist Selina Trepp. In February, Misurell-Mitchell performed *Karawane*, for voice/alto flute and electronics, at the Splice 3 Festival at Miami University in Oxford, Ohio. For the month of March, she had a composition residency at the Ragdale Foundation in Lake Forest, Illinois.

**Jane O'Leary's** clarinet trio, *Winter Reflections*, was premiered in Galway, Ireland on January 26, 2020. A quintet for flute, bass clarinet, violin, cello, piano (commissioned by Hard Rain Soloist Ensemble), *Beneath the Dark Blue Waves* (which shared the stage with projections of paintings by Dublin artist Gwen O'Dowd), was premiered in Belfast, Ireland on January 31. A string quartet, *Forever begin (Fanfare for a New Year)*, written for ConTempo Quartet, received its premiere performance in Galway on February 4. *Triptych* for string quartet and symphony orchestra was premiered at the New Music Dublin Festival on February 29 with conductor Ryan McAdams, Ligeti Quartet and the National Symphony Orchestra (see <https://www.youtube.com/watch?v=dVOPea9X8vg&t=2747s>). On March 24 and 25, *Some Call it Home*, a music drama, was to receive its premiere performance at the Theatre Royal in Plymouth England as part of the Mayflower 400 commemorations in collaboration with Jonathan Dawe and Robert Taub, director. O'Leary's duo for flute and piano, *feather-headed, frail, summoning* (inspired by Syrinx), is a finalist in the

Kwidzyn Classical Music Award, and was scheduled to be performed in Kwidzyn, Poland on April 24 by Iwona Glinka and Vicky Stylianou.

On November 18, **Natalia Rojcovscaia's** work was presented at the Scientific and Practical Conference of the forum dedicated to the 80th Anniversary of the Rostov Organization of the Composers Union of the Russian Federation. A collection of articles based on the results of the conference is being prepared for release. In December 2019, she created the soundtrack for the competitive Short Film *I Am Me*, which was awarded the Second Prize at the International Grolsch Mobile Film Festival in Moscow, Russia. On December 18, Rojcovscaia joined the American Composers Forum. Her work is presented on the website of New Music USA.

She was twice selected as the Composer of the Day and Composer of the Week (January 18 to 24, 2020) by Donne: Women in Music and Drama Musica; her work is now on the website's "Big List," and it is included in the Donne: Women in Music Project of the most famous women composers "IWD2020: Every Day is Women's Day!" On March 11, in commemoration of International Women's Day, a gala concert with Rojcovscaia's music was scheduled for inclusion in *Salón de Actos del Cem Pep Ventura de Alcalá la Real*, Spain, with soloists Juan Aguilera Cerezo (cello) and Antonio Á. Ascalera (piano). Preparations are now underway for concert performances of her compositions in Moldova and Switzerland.

**Vivian Adelberg Rudow's** *Cuban Lawyer; Juan Blanco*, was performed on March 12, 2020 in Havana, Cuba, part of an electroacoustic music installation at the 14th International Electroacoustic Music Festival dedicated to the late Cuban composer Juan Blanco. Though she did not at-

## 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 website at [iawm.org](http://iawm.org).

tend this time, Rudow has attended five previous electroacoustic music festivals in Cuba, where her works have been performed. She had been invited to attend by Emmanuel Blanco, chair of the festival and son of the festival's founder, Juan Blanco.

**Judith Shatin's** *Penelope's Song*, for solo instrument and electronics from weaving sounds, has received multiple performances recently in multiple versions. Flutist Lindsey Goodman performed the piece at the Mid-Atlantic Flute Convention in Hernon, Virginia on February 15, 2020, while clarinetist Andrea Goodman performed it on February 18 at Signal Flow, Vol. 2 at Columbus State University and on February 25 at the University of Alabama. Saxophonist Kevin Norton performed the soprano sax version at the North American Saxophone Alliance Biennial Conference at Arizona State University. Organist Gail Archer continues to tour *Dust and Shadow*, the piece she commissioned in 2017. Most recently she performed it on February 23 at the University of Delaware's Bayard Sharp Hall and on March 8 at St. Mary Cathedral in San Francisco. Other performances include *Zipper Music* (part of the Quotidian series), for two amplified zipper players and interactive electronics on February 22 on TechnoSonic XX at the University of Virginia, and the premiere of *Respecting the First (Amendment)* for string orchestra and electronics (fashioned from readings of/about the First Amendment of the United States Constitution) that had been scheduled for March 29. The latter was commissioned by the San Jose Chamber Orchestra and its adventuresome conductor, Barbara Day Turner. Shatin is currently working on commissions from the YIVO Institute for Jewish Research in New York and from the Kassia Ensemble in Pittsburgh. For the former, she is composing a song for mezzo/piano based on the folksong *untere soreles vigele* (Under Sarah's Cradle). For the latter, she is composing a piece inspired by the ensemble's namesake, Kassia, the 9th century Abbess, poet, and hymnodist, who may be the first woman composer from whom some music still exists!

**Faye-Ellen Silverman** was included in the 74th edition of *Who's Who in America*. Experimental Belgian filmmaker Luc Gobyn

created a film using Silverman's music, *Protected Sleep* (horn and marimba). It was screened on September 18, 2019 at Toamna la Voronet, a film festival in Romania, and is scheduled to be broadcast on Apollonia TV (Romania). It was shown inter-screening on a program surrounding *Bialar Apantalla*, a festival in Guadalajara, Mexico from October 23 through October 27, 2019. The film was also screened on November 9, 2019 at the 6th Festival *Mundial de Cine Veracruz* (Mexico).

On January 26, 2020, DuoSKS (violinist Sara Marie Albert Salomon and cellist Sun Kyoung Min) performed *Translations* at The New School's Glass Box Theater in New York City. Upcoming performances that have been postponed include the April 3rd world premiere of *Intertwining Clarinets* (clarinet duet) given by the Licorice Clarinet Quartet, sponsored by the Composers Concordance with Project 142, as part of a Clarinet Motion concert featuring new music accompanied by dance, at The DiMenna Center in NYC. "The Mysterious Stranger" from *Fleeting Moments* was scheduled to be performed by pianist Roberta Swedien in a "12 WOMEN ONE PIANO" concert at the Historic Thomas Center in Gainesville, Florida on April 10. The program was to have been repeated on April 26 at Christ and St. Stephens Church in NYC. *Musicians of the Air* (solo violin) was to have been performed by violinist Lynn Bechtold at a May 3rd Music Under Construction concert held at Greenwich Music House in NYC.

The Euroamerican Newartmusic Sinfonietta under, conducted by Christian Wenzel, gave the European premiere of **Evelyn Stroobach's** three-movement composition for chamber orchestra, *Nonet*, on November 2, 2019. As the title implies, *Nonet* is composed for nine instruments: flute, oboe, B-flat clarinet, bassoon, 2 violins, viola, cello and contrabass. The piece was performed as part of a Euroamerican Fest concert dedicated to women composers and honoring the bicentennial anniversary of Clara Schumann's birth. Stroobach was the Canadian representative at the concert. Concert organizer Sylvia Constantinidis wrote: "Concert went great. Everyone likes your piece. Congrats!!!!"

**Elizabeth Start** reports mostly cancellations and hopeful postponements due to

the global health crisis surrounding the coronavirus. Eight performances of *Celestial Swim*, written especially for the Elgin Symphony Concerts for Youth, were to have occurred March 17-20 (cancelled). *Echoes in Life*, recently recorded by cellist Thomas Mesa, was scheduled to be performed by Mesa on March 19 at the DiMenna Center for Classical Music in NYC (postponed). Spektral Quartet was to have premiered *Conclusions* on April 19 in Chicago (postponed). Activities during stay-at-home orders in March included completing the parts for *Traces: Inspired by Strong Women*, commissioned by the Kalamazoo Symphony Orchestra with a planned premiere date of September 12 during the opening gala concert of their 100th anniversary season.

**Rain Worthington's** *Still Motion—a cycle for orchestra* was performed in New York City at Carnegie Hall/Stern Auditorium by the Distinguished Concerts International Orchestra, conducted by Michael Adelson, February 16, 2020 on the DCINY "Perpetual Light" concert. *Yet Still Night—a nocturne for orchestra* was selected for performance March 5 at the 2020 TUTTI Festival at Denison University, Granville, Ohio, by the TUTTI Festival Orchestra, conducted by Philip Rudd. A March 8 performance of *Only to Ask* for trumpet, flugelhorn and horn was given by eGALitarian Brass at the New York Women Composers 2020 Gala at the National Opera Center in NYC. *Always Almost* (solo piano) was included on pianist Max Lifchitz's webcast concert at the National Opera Center in NYC on March 16.

A solo cello work, *Then Again*, and two violin duets, *Relays* and *A Dance of Two*, were recorded on *Dancing on Glass: String Chamber Music by Women Composers* (see Recent Releases for details). Photographer/journalist Bob Krasner wrote an article for New York City's *The Villager*, an AM-NY paper, about Worthington's journey as a composer: "From the 8BC to Carnegie Hall: The improbable journey of composer Rain Worthington." Musicologist and journalist Ona Jarmalavičiūtė published a feature profile, "Universality of Emotion: Ona Jarmalavičiūtė talks to American composer Rain Worthington," in *Classical Music Daily*, United Kingdom.