
Journal

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Deadline

The deadline for the receipt of articles, reviews, reports, and news for the spring 2012 issue is March 15, 2012.

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Compassion, Construction and Color—The Music of Marta Ptaszyńska

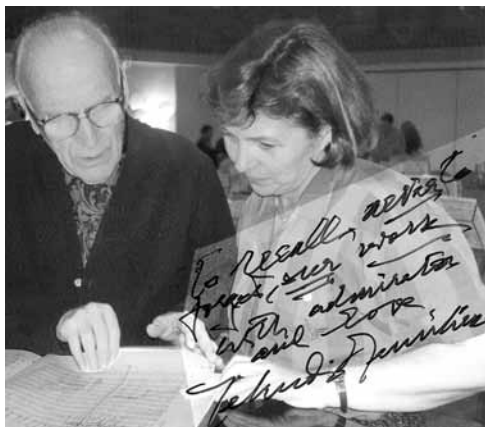
MAJA TROCHIMCZYK

I think that it is very important for composers to express their own ideas....It is not the novelty that counts. The composer should express his/her own soul and own personality in the music—then the language will always be understandable. (Marta Ptaszyńska, 1999)¹

“Understandable” universal humanistic inspirations are among the main themes that recur throughout Marta Ptaszyńska’s career and permeate her music.² In 1992, she celebrated the feminist cause with an *Ode to Praise All Famous Women* for orchestra; in 2008 she extolled the mystic unity of the universe permeated by the Spirit in *Hymn of the Universe* for choir and organ, to a text by Jesuit priest, paleontologist, and mystic of cosmic visions, Pierre Teilhard de Chardin. She used the *Chant for all the People on Earth* by Leslie Woolf Hedley twice, first in a choral piece written prior to commencing her studies with Nadia Boulanger in Paris (1969) and again as the core text of the monumental *Holocaust Memorial Cantata* (1991-93).³ This masterly work concludes with a postscript by the late Sir Yehudi Menuhin (1916-99), who conducted the German performance of the cantata in August 1993 and took the work on a tour of music festivals around the world.⁴ Menuhin extended Hedley’s plea for remembrance of Jewish victims of the Holocaust to all victims of genocide—organized, ethnic-hatred-based murder, which “could happen to you, could happen to me...unless we all learn to resist the temptation of power and respect...the lives of the weaker.” The dramatic text becomes even more expressive in Ptaszyńska’s rich musical setting, which draws elements from her vocabulary of modernist and sonoristic gestures, connected with stylizations of cantorial chanting and expressions of suffering and grief.

The Polish composer’s public, monumental works include a series of compositions on Polish themes: a didactic and inspired *Conductus—A Ceremonial for Winds* (1982); the multi-movement cantata *Polish Letters* (1988); the orchestral

Fanfare for Peace, commissioned by the Cincinnati Symphony Orchestra (1993); *Distant Voices* for soprano and string quartet, commissioned by The Kosciuszko Foundation for its seventieth anniversary; the *Fanfare in Memoriam Frederic Chopin* (1999) composed for the 150th anniversary of Chopin’s death; *Of Time and Space* (2009-10), a concerto for percussion, electronic tape, and orchestra, commissioned by the F. Chopin National Institute in Warsaw for the Chopin Bicentennial Year in 2010; and *The Lovers of the Valldemosa Cloister* (2008-09), a recent 110-minute opera, critically acclaimed and officially recognized as the most important creative contribution to the Chopin Year. The last three of these “Polish” works focus on Chopin; the three earlier ones are linked by their use of the most ancient and revered Polish hymn,



Sir Yehudi Menuhin with Marta Ptaszyńska. The inscription reads: “To recall, never to forget our work, with admiration and love, Yehudi Menuhin”

Bogurodzica (The Mother of God) dating back to the thirteenth century and providing Ptaszyńska with a handy, and instantly recognizable, shorthand for the nation.⁵

The cantata *Polish Letters*, with a full title of *Polish Letters to Poles Dispersed Throughout the Whole World*, is set for soprano, mezzo-soprano, baritone, mixed choir, and nine instruments (flute, clarinet, French horn, percussion, piano, and string quartet). The work, dedicated to Polonia (Polish émigré communities abroad), celebrates the seventieth anniversary of Poland’s independence and the

fiftieth anniversary of World War II, begun when Germany attacked Poland. The hymn *Bogurodzica*, considered by the composer to be the “document of the ancient history of the nation,” appears among symbols relating to Poland’s statehood such as the national anthem, *Dąbrowski Mazurka*, and a song from the 1831 insurrection. Cited in the first movement, “Intrada,” *Bogurodzica* serves as a reminder of the national history and a source of pitch material. The text is a panoply of excerpts selected by Ptaszyńska from poets as different as Samuel Coleridge, Henri Auguste Barbier, Jan Nepomucen Kamiński, Rajnold Suchodolski, József Bajza, Ferenc Kerenyi, Jan Kasproicz, Count Carl Snoilsky, Artur Oppman, Juliusz Ptaszyński (the composer’s father), Stanisław Wyspiański, and Maria Konopnicka. Each of the fifteen movements of the cantata consists of a different instrumental setting, reflecting the diversity of Polish, French, English, Hungarian, and Swedish poetry (all used in Polish). The music is often solemn, permeated with bell-like sonorities and a tutti-apotheosis at the end—a final blessing for the homeland.

Starting an overview of Ptaszyńska’s oeuvre from these public and patriotic works could create an entirely false image of her interests and focus, as the majority of her compositions belong to an entirely different world—a world of sensuous and expressive, though often dark, poetry, and of colorful sound vistas based on mathematical and spatial constructions and filled with a kaleidoscopic beauty of percussive sonorities. Ptaszyńska feels that the best poetry for musical settings is that which is not too structured in its own right, leaving room for the composer to transform the words into music; for this reason, perhaps, she often cuts and pastes textual fragments to fit her musical imagination.

In addition to the multitude of poets mentioned already, her choice of texts includes poems by Reiner Maria Rilke, Paul Verlaine, William Shakespeare, Leopold Staff, and Federico García Lorca in *Songs of Despair and Loneliness* for mezzo-soprano and piano (1988-89). Five poets, five languages (German, French,

Polish, English, and Spanish) and five sound-worlds—the diversity of poetic material is reflected in the richness of the musical settings, unified by emotional and harmonic means. In *Distant Voices* (1995) for mezzo-soprano and string quartet, the poetry of Leslie Woolf Hedley, Donald Bogen, Krzysztof Koehler, Stanisław Wyspiański, and Lord Tennyson appears in English. Ptaszyńska frequently selects “poetic” titles relating to space, dreams, light, imagination, and the domain of decorative arabesques and the living beauty of nature.

Un grand sommeil noir (1977) presents a classic French poem by Paul Verlaine (1844-96) in a chamber setting for the soprano, flute, and harp (see Example 1). The same poem was earlier set to music by some of the greatest composers of the twentieth century, including Maurice Ravel (1895), Igor Stravinsky (1910), Edgard Varèse (1906), and Arthur Honegger (1944). The majority of them used low voices accompanied by the piano (Varèse and Stravinsky also set the poem for voice and orchestra), emphasizing the dark, somber themes of

the poem: “A long, black sleep / Descends on my life / Sleep, all hope / Sleep, all desire!” In contrast, taking her cue from the last line (“Silence, silence”), Ptaszyńska’s version is ethereal, with sparse, carefully selected sonorities of flute and harp, using a range of special effects, methodically described in the introduction to the score. The musicians are asked to start the performance while standing “motionless, with an attitude of concentration, and eyes fixed on one point.” The poem is sung in French and recited in English, using *Sprechstimme*, and declamation with marked intonation patterns (glissando, undulating motion, etc.). The singer has two small crotales at her stand; the flute occasionally creates percussive sounds when the musician plays and strikes the keys at the same time; and the harp plays “xylophone” sounds and clusters, along with other sonorities, enhancing the dream-like quality of the piece. A whole page of notational symbols precedes the score—a constant in Ptaszyńska’s oeuvre, made necessary by her inventiveness in envisioning new sonorities. A good ex-

ample of her graphic notation may be found in *Wzory notacji* for piano (see Example 2).

The sonorities of flute and harp, two instruments immortalized by Debussy, are a recurring element of Ptaszyńska’s oeuvre, appearing together in the scintillating Concerto for Flute, Harp and Orchestra (2008) and individually in Variations for flute (1967), *Arabesque* for harp (1972), *Bagatelles* for harp (1979), *Jeu-Parti* for harp and vibraphone (1970), *Ajikan—Unfolding Light* (1989) and *Cadenza* (1971-72) and for flute and percussion (see Example 3), and *Sogno d’Euridice* for two harps (2001). The latter work belongs to another extended thematic thread, that of Orpheus, a musician who entered Hades to save his beloved Euridice and failed. This topic appears in the early *Die Sonette an Orpheus* (1981), a setting of Rainer Maria Rilke’s sonnet cycle. (The work is dedicated to the composer’s father.) *Die Sonette* sets the mezzo-soprano amidst the delicate and expressive sonorities of a chamber orchestra treated like an ensemble of soloists. The score sparkles with an array of

The image displays a musical score for 'Un grand sommeil noir' by Ptaszyńska. It consists of two systems of staves. The first system includes a soprano (s), flute (fl), and harp (ar) part. The lyrics are: 'gO - O - di! bad A - nd good of O, la'. The second system includes the same three parts. The lyrics are: 'tris - te histoi - re all wAnts, slEE - p, all hOpe, slEEp'. The score is heavily annotated with performance instructions such as 'gliss.', 'cresc.', 'mf', 'f', 'p', 'dim.', 'mp', 'p', 'sussur.', 'fl prep', and 'i. v.'. It also features various notational symbols and dynamic markings throughout the piece.

Ex. 1. *Un grand sommeil noir*

Ex. 2. Wzory notacji for piano

instrumental colors, textures, and gestures. Rilke’s sonnets are among the classics of Western poetry; Ptaszyńska’s enchanting, modernist setting highlights the refined beauty of this text. The recurring theme of Orpheus makes a re-appearance in the *Drum of Orfeo—Concerto for Percussion and Orchestra* (1999-2002), written for and dedicated to the Scottish virtuoso percussionist, Dame Evelyn Glennie, who has been deaf since the age of twelve and has performed barefoot, “hearing” music through vibrations around her.

Ptaszyńska’s own relationship to percussion instruments is as personal and idiosyncratic as Glennie’s, but before exploring her unique world, let me review some basic facts of her career. Born in 1943 during World War II in the beleaguered Warsaw, Poland, Ptaszyńska studied at the State Highest School of Music in Warsaw (now “Fryderyk Chopin University of Music”) and, in 1962-68, earned three degrees: in composition (with Tadeusz Paciorkiewicz), percussion (with Jerzy Zgodziński), and music theory (with Stefan Śledziński and Andrzej Dobrowolski). From 1965 to 1970 she served as president of the Youth Circle of the Polish Composers’ Union. In 1969-70, she studied with Nadia Boulanger in Paris on a scholarship from the French government, and between 1970 and 1972 Ptaszyńska taught music theory and percussion in Warsaw.

In 1972 she came to the United States on the invitation of the Cleveland Institute of Music, where she received an Artist

Diploma Degree in percussion. In 1974-77 she was an instructor of composition and percussion at Bennington College. In 1977-78 she served as a guest professor at the University of California, Berkeley; in 1979-80 she was a composer in residence at the University of California, Santa Barbara. In the 1980s she taught composition and percussion performance simul-

taneously at Northwestern University at Evanston and the University of Chicago. In 1997 Ptaszyńska became a tenured professor of composition at Indiana University, Bloomington, but since 1998 she has been a tenured full professor of composition at the University of Chicago, where she now holds an endowed chair of Helen B. and Frank L. Sulzberger Professor of Composition.

The composer’s stellar academic credentials are coupled with an impressive track record of awards: prizes from the Percussive Arts Society (1974, 1976, 1987), medal from the Polish Composers’ Union (1988), prize at the UNESCO International Rostrum of Composers (Paris, 1986, for *Winter’s Tale*), Lifetime Achievement Award from the Jurzykowski Foundation (1996), an “Officer Cross of Merit” of the Republic of Poland (1995), and a Special Award from the Union of Polish Composers (2011). A string of major awards in America includes those bestowed by the American Academy of Arts and Letters (Benjamin H. Danks Award of 2006), the Fromm Music Foundation, and the John Simon Guggenheim Foundation (2010). Her music is published by PWM Edition in Poland and Theodore Presser

Ex. 3. Cadenza

in the U.S. and a host of smaller publishers; recordings have been issued by Polskie Nagrania, Pro Viva, Dux, Accord, Olympia, and other companies.

Marta Ptaszyńska was in Poland this past summer, and on September 21, 2011, she received three significant honors at a major awards ceremony there: The 2011 Award of the Union of Polish Composers for “Outstanding Creative Accomplishments in Composition,” previously awarded to such luminaries as Penderecki, Stravinsky, and Messiaen. A Special Award bestowed by the Polish Minister of Culture and National Heritage, Bohdan Zdrojewski, for “invaluable achievements in Polish music and culture.” A separate award for her opera on Chopin, *The Lovers of the Valldemosa Cloister*, which was commissioned for the Chopin Bicentennial, and premiered in December 2010 by the Grand Opera Theatre in Łódź, Poland. The opera also received an Award of the Minister for “outstanding realization and fascinating performance during the Chopin Year.”

Ptaszyńska’s compositions have been featured at many international festivals around the world and at special monographic concerts, where her works were either the sole focus of attention or presented with “timeless classics.” She has received commissions from the Chicago Symphony Orchestra, the Wrocław Philharmonic, Cleveland Chamber Orchestra, the National Fryderyk Chopin Institute, the National Opera of Warsaw, the Grand Opera Theater in Łódź, and a number of festivals. As a virtuoso solo percussionist, she was also widely involved in the performances of her chamber music. (A photo of her is on the front cover.) She taught percussion before concentrating exclusively on composition, and she continues to be an active member of the Percussive Arts Society. Her chamber music sparkles with a kaleidoscopic array of colors and subtle sound effects often supported by traditional formal models of sonata-allegro form, concerto, rondo, or variations.

This clarity of form and purpose extends to pedagogy: since 1965 she has composed ten collections of various children’s pieces and co-authored a percussion textbook in five volumes, *Colorful World of Percussion*, with Barbara Niewiadomska (1993). Her works for children, joining the ranks of the classics such as Ravel’s *L’enfant et les sortilèges*, include two

children’s operas, *Mister Marimba* (1993-96), which played to sold-out houses for several years after its Warsaw premiere, and the *Magic Doremik* (2006-07), with a title derived from “do-re-mi,” which indicates a slight pedagogical bend. These charming, light-hearted operas highlight Ptaszyńska’s fascination with the Far East and the richness of musical traditions around the world. She earlier used an international array of music in *Tunes from Many Countries of the World* for percussion (1977). With an inspired libretto by Agnieszka Osiecka, Poland’s beloved lyricist and lyrical poet, and colorful staging, *Mister Marimba* became a children’s classic.⁶ Here, the composer transformed her favorite percussion instrument into the title character of the story, taking the children on a world tour of song and music. She previously featured the marimba in *Scintilla* for two marimbas (1984); Concerto for Marimba and Orchestra (1985); *Graffito* for marimba solo (1988); and many other chamber works with percussion.⁷

The two children’s operas have few precedents in Ptaszyńska’s output of dramatic works, which includes the critically-acclaimed Chopin opera, *Lovers of the Valldemosa Cloister* (2009-10) to a libretto by the composer after Janusz Krasny Krasinski’s play under the same title, and a television opera, *Oscar of Alva* (based on a ballad by Lord Byron, composed in 1971-72, and produced in 1988). The composer’s forays into musical theater started with a comedic *Soiree snobe chez la princesse* (1979), instrumental theater for two keyboard instruments, prerecorded tape, mimes, and lighting, commissioned by the Theatre European de Musique Vivante, Brussels, Belgium.

Ptaszyńska’s strength and life-time focus remains instrumental music. Her affinity for percussion timbres is apparent in her choice of such instruments as soloists in concerti, for example, Concerto for Percussion Quartet and Orchestra (1974), Concerto for Marimba and Orchestra, and *The Drum of Orfeo*. Some of her works are for percussion soloists such as *Siderals* for two percussion quintets and light projection (1974), *Mobile* for two percussionists (1975), *Spider Walk* for percussion solo (1993), and *Linear Constructions in Space* for six percussionists (1998). She has also composed chamber works with percussion as an ensemble instrument as in *Dream*

Lands, Magic Spaces for violin, piano, and percussion (1979); *Ajikan—Unfolding Light* for flute and percussion (1989); and *Letter to the Sun* for frame drum, narrator, and percussion quartet (1998-2000).

The largest percussion extravaganza is her 2008 *Street Music* for a percussion orchestra of seventy players, written for the Poznan Festival “In Celebration of Percussion.” Examples of unusual percussion instruments include sea shells and conchs in *Liquid Light* (1995, a song cycle to colorful poetry by Modene Duffy associated with the Caribbean Sea and the paintings of Paul Gauguin),⁸ and a frame drum borrowed from native Inuit traditions in *Letter to the Sun* (1998-2000), celebrating the life-bringing beauty of the sun-disc with unusual sonorities resembling those of shamanistic rituals.

While percussion is often seen as a source of rhythmic drive, in Ptaszyńska’s music the timbral variety of percussive instruments takes a priority. She has the ability to hear “in color” not only pitches and chords, but also percussive timbres; indeed, her music is often inspired by painting and colorful images from poetry. The composer’s vast experience as a performer and affinity for percussion sounds and colors informs her musical imagination in unexpected ways. She belongs to a rare group of composers endowed with the phenomenon of “color hearing” or “synaesthesia.” However, while others heard chords and scales in color, Ptaszyńska also hears percussion instruments that way. Her unusual ability of hearing harmonic elements of the music (e.g., perfect fifths are “blue-green”) and percussive timbres (e.g., the triangle sounds “sky-blue”) differs from her predecessors described in the literature on the subject (Skryabin, Rimsky-Korsakov, Messiaen). In her 2005 Paderewski Lecture, “Color and Order in My Music,” given in Los Angeles, Ptaszyńska thus explained her particular brand of color hearing:

Some sounds and harmonic structures seem to convey to my mind some characteristic colors. This means quite literally that while hearing a particular sound structure, I mentally “see” specific colors and shapes. It is more an intuition and almost spiritual feeling on my own part as a composer. Color in my music is conveyed mainly by harmonic means. For

me, a very strong sense of color corresponds to chord structures and their harmonic configurations. Looking e.g. at a painting of Wassily Kandinsky, Yves Tanguy, Max Ernst or Paul Klee, I am able to hear music which I feel already exists in a painting in its ‘frozen state’ or as an immobile form. I associate such painting with harmonic colors, with specific arrangements of sounds, structures, rhythmic designs, and overall musical form. Obviously, my compositions are not literal descriptions of the paintings, but rather, purely musical reactions inspired from viewing these paintings.⁹

The paintings that she mentions made a prominent appearance in her classic work, *Concerto for Marimba and Orchestra* (1985), where every movement is a musical exploration of a different painting by Yves Tanguy, Max Ernst, and Graham Sutherland. This “ekphrastic” principle of poetry based on art is frequent in the literary world, but rare in music. The vivid visual inspirations, coupled with kaleidoscopic colors and timbres, based on individual “synaesthetic” hearing is one of the most original characteristics of Ptaszyńska’s music.

Let us review an example from *Liquid Light*, a song cycle to poetry by Modene Duffy, set for soprano and an array of percussion instruments. The cycle consists of four visions, each in a different color palette, from the dark blue-greens of the sea with scattered golden splashes of the setting sun in song no. 1, “The View from a Tender Off the Cays,” (see Example 4) through “The Pale Lavender Glow” of the moonlight (no. 2), and the pink smoothness of a conch shell on the beach (no. 3, “Inside Out”), to an outburst of redness of flowers depicted at the beginning of the last poem, entitled “Exponential Red,” and a gradual return to the cool tranquility of the green in the cycle’s closure. The colors mentioned in the poems are reflected in the timbral and harmonic hues selected by the composer.

Her experiences influence the translation of the poetic inspiration into the music, but the connections are not always straightforward. The first song’s colors include the blue and turquoise of the sea, appearing in the chords of superimposed fourths and fifths as well as the blue-green timbres of

the metallic glockenspiel and mark tree (a set of cylindrical chimes hanging from a bar and played by sweeping a finger or stick through their length) (see Example 4). Splashes of yellow, reflections of the sun playing at the sea surface are captured by the warm yellow tones of the woodblocks. The mixture of a “timbral” color (marimba - pink) and a “harmonic” color (blue-green of chords built from fourths and fifths) leads to the creation of the “pale lavender” of the second song. The third movement evokes visual/tactile stimuli by articulation, dynamics, texture, and timbre (with a prominent marimba ending which illustrates the pink coloration of the shell). The final song is, according to the composer, “in dark green and red.” The “Red Sea” of flowers is reflected by a saturated, tertian harmony and rich percussive colors; the following greenness of the “wildwood pool” is evoked by the fourths and fifths in the piano part. The color structure of the song cycle—from cold shades, through gradually warmer hues leading to a climax of redness and a return to colder green—stems from poetic imagery and results in the creation of a masterly work that enchants the lis-

teners even without the knowledge of its “synaesthetic” inspirations and structure.

Ptaszyńska’s music may be described as an individual brand of “sonorism,” and she names Witold Lutosławski (1913-1994), the grand master of the Polish school of sonorism, as her main mentor and inspiration. (Since Lutosławski refused to hold a teaching position, he did not have official students, but he included Ptaszyńska among his favorite “mentees” along with younger composers, Pawel Szymański, b. 1953; and Hanna Kulenty, b. 1961). While featuring an array of unique sonorities, Ptaszyńska’s music benefits from strict construction based on numbers, geometric patterns, and calculations. The combination of sonic allure and structural strength is a principal trait that Ptaszyńska shares with Lutosławski and that endowes her music with its lasting value. In her 2005 Paderewski Lecture, she thus explained her affinity for numbers:

Since my early childhood I have been fascinated by the logic of the digital universe, by the elegance of mathematical progressions, and, above all, by the beauty of

Ex. 4. *Liquid Light*, “The View from a Tender Off the Cays,”

geometric symmetries. Over time, I developed a deep passion for playing with numbers, and this interest can now be clearly seen in my music, which is often structured according to numerical and geometric ideas. For me the secret of order and organization in music lies in mathematics of all sorts: mathematical successions, progressions, calculations, numerical constructions and transformations. Geometric symmetries and structures like the famous Pythagorean theorem also play decisive roles in the organization of my musical material.”¹⁰

The composer quotes her work *Linear Constructions in Space* for six percussionists as a typical example. In this 1998 piece each movement is an embodiment of a different geometrical shape: “the first movement represents a circle, the second movement represents a multitude of lines in spaces, and the third movement is constructed in the shape of a pyramid.” Similar large-scale images captured the composer’s imagination in such works as *Inverted Mountain* for orchestra (2000), *Of Time and Space* for percussion, tape, and orchestra (2009-10), and the earlier *Mobile* for two percussionists (1976), reflecting in music the movable structure of Alexander Calder’s eponymous sculptures. In addition, like many of her colleagues, starting from Bèla Bartok and including Lutoslawski himself, Ptaszyńska used the “golden mean” articulated by the Fibonacci series to structure large-scale proportions of major works, as well as minute details.

In *Spider Walk* for percussion solo, the composer uses the same mathematical principle—the sequence of numbers from one to six—to structure various aspects of the piece: the rhythmic motives consist of one to six notes each, and there are between one and six instruments of a given type, starting from one cow-bell and ending with six tom-toms. Other “mathematical” gestures appear at the micro-scale and involve rotations and transformations of pitch sets that permeate both melodic and harmonic aspects of her compositions. In Ptaszyńska’s words:

Whether writing a children’s song, a percussion piece, or a symphonic work, the organization of pitch and harmonic language has al-

ways been a priority to me. For each work, I compose a separate set of pitches from which I may build a constellation of sounds using self transposing or rotating motivic cells. These constellations of sounds are generated in the course of the piece through various pitch rotations, transpositions or symmetrical pairings. In more descriptive visual language, they may be compared to moving galaxies with their own internal gravities, centrifugal forces, points of rest, and so forth.¹¹

The presence of geometrical structures and images in Ptaszyńska’s works is an enduring characteristic of her music, as important as that of humanistic themes, or ancient myths, like the story of Orpheus. Despite the focus of her large-scale “public” pieces on issues of current patriotic and political relevance, Ptaszyńska’s lasting contribution to twentieth-century music consists in the imaginative development of means of expression associated with percussive instruments, and the perfect marriage of structural and sonoristic aspects of her compositions resulting from the subtle and sophisticated use of instrumentation as a vital element of musical structure.

NOTES:

1. Cited in Maria Anna Harley, “Percussion, Poetry, and Colour: The Music of Marta Ptaszyńska,” *Musicworks* 74 (1999): 34-47. (Maria Anna Harley is Maja Trochimczyk’s Canadian name.) A book of interviews with Ptaszyńska appeared in Poland: Leszek Polony, Ewa Cichoń, *Music—the Most Perfect Language, Conversations with Marta Ptaszyńska* (Kraków: Polish Music Publications, PWM, 2001). Overviews of Ptaszyńska’s music include: Dorota Szwarzman, “The Colorful World of Marta Ptaszyńska,” in *Polish Music*, vol. 2-3 (Warszawa, Poland, 1988), 25-30; Jane Weiner LePage, *Women Composers, Conductors, and Musicians of the XX Century*, vol. 2 (Scarecrow Press, 1983), 221-239; Robert Zierolf, “Composers of Modern Europe,” in Karin Pendle, ed. *Women & Music* (Bloomington: Indiana University Press, 1991), 199-201 (2001): 291-294; and James Briscoe, *Contemporary Anthology of Music by Women* (Bloomington: Indiana University Press, 1997), 241-259.

2. As a major contemporary composer, Ptaszyńska is the subject of entries in the most important reference works, such as Nicolas Slonimsky, *Baker’s Biographical Dictionary of Musicians*, 6th ed. (New York: Schirmer Books, 1978); J. A. Sadie, ed., *The Norton/*

Grove Dictionary of Women Composers (New York, London: Norton, 1995), 377-378; Don Michael Randel, ed., *The Harvard Biographical Dictionary of Music* (Cambridge & London: Harvard University Press, 1996); *The New Grove Dictionary of Music and Musicians*, 2nd edition (Grove/Macmillan, 2001, vol. 20, entry by Michael Meckna). Current information plus a catalogue of works and a bibliography may be found on the composer’s website, www.martaPtaszyńska.com.

3. Philip Hong Chan, “Marta Ptaszyńska’s Holocaust Memorial Cantata” (DMA dissertation, College-Conservatory of Music, University of Cincinnati, 1996).

4. Ptaszyńska’s personal friendship with Menuhin was strengthened by his involvement in the creation and promotion of *The Holocaust Memorial Cantata*. For his 80th birthday, she dedicated *Concerto Grosso* for two violins and chamber orchestra (1996) to him; Menuhin conducted the world premiere in Poland.

5. These works are discussed in their context in Maria Anna Harley (Maja Trochimczyk), “*Bogurodzica* Reborn: A Medieval Anthem in Contemporary Polish Music,” chapter in *Mittelalter-Sehnsucht?* Dorothea Redepening and Annette Kreutziger-Herr, eds. (Kiel, Germany: Wissenschaftsverlag VAuk Kiel KG, 2000), 131-152.

6. Magdalena Kotarska, “Marta Ptaszyńska’s Children Opera, Mister Marimba” (M.A. dissertation, Warsaw Academy of Music, Warszawa, 2000).

7. Barbara Smolenska-Zielinska, “Concerto for Marimba and Orchestra.” *Percussive Notes* 29/4 (1991): 78-82.

8. Maja Trochimczyk, “Composing in Color: Marta Ptaszyńska’s *Liquid Light*” in Martina Homma, ed., *Frau Musica (nova). Komponieren heute / Composing Today*. German transl. by Martina Homma. (Sinzig: Studio Verlag, 2000), 307-330.

9. Excerpts from Ptaszyńska’s Paderewski Lecture of October 14, 2005 are on her website: <http://www.martaPtaszyńska.com/home.html> (accessed on August 30, 2011). Established in 2002, the Paderewski Lectures at the Polish Music Center at USC Thornton School of Music in Los Angeles commemorate Ignacy Jan Paderewski (1860-1941), a pianist, composer, and statesman. Before Ptaszyńska, the lectures featured Zygmunt Krauze, Joanna Bruzdowicz, and Stanisław Skrowaczewski.

10. Ibid.

11. Ibid.

Maja Trochimczyk is a Polish-American music historian and poet (Ph.D., McGill University, Montreal). She published four books on music, three of poetry, and hundreds of articles on music and culture, including three on Marta Ptaszyńska. For details, please see www.trochimczyk.net.

A New “Chopin Opera” by Marta Ptaszyńska

LITA GRIER

I had been aware for some time that Marta Ptaszyńska was composing a new opera about George Sand and Chopin. From the very beginning I had thought: “What a great subject for an opera. I really have to see that!” So I wasn’t all that surprised to find myself en route to Poland last December for the premiere. I have been a longtime fan of Marta’s music, had previously travelled to Warsaw ten years ago to see her enchanting children’s opera, *Mr. Marimba*, and when Marta welcomed my idea to join her in Poland for the first performances of *The Lovers of the Valldemosa Cloister*, I was as good as on my way!

As luck would have it, there was more in store during my week in Poland than “merely” two glorious performances of the opera. Thrown in, for good measure, was also a performance by the Warsaw Philharmonic of Marta’s orchestral work, *Lumen*, conducted by guest conductor Eije Oue, former music director of the Minnesota Orchestra. Taking its inspiration from “a beam of light in a crystal prism...full of twinkling colors,” it was commissioned by the Cleveland Orchestra in 2006. At intermission, Marta was engulfed by well-wishers, and immediately following the concert, had to rush off to an interview for tomorrow’s newspaper about the upcoming opera premiere in Łódź.

The next day we met at the train station, en route to Łódź, for the long-awaited premiere of Marta’s “Chopin Opera”! I couldn’t wait! Łódź, third largest city in Poland, is less than two hours from Warsaw by train. The weather, cold as Warsaw’s, with tall snowdrifts everywhere, offered clear evidence of the same unrelenting recent snowfalls as Warsaw’s, which made it difficult to navigate by foot. From our hotel we were able to walk the few blocks to the opera only in single file. As we neared our destination, the stately neo-classic architecture of the Grand Opera House came into view. Even through the winter fog it was impossible to miss the immense banner hanging down the entire length of the imposing structure, with huge lettering, bearing the title VALLDEMOSA. It was a thrilling sight and I stopped to take a photo.

The extraordinary opera company of Łódź, which mounts fully twenty-two productions yearly (!), nearly as many as New York’s Metropolitan, not only displayed its pride in commissioning this work to honor the Chopin Bicentennial, but it simply pulled out all the stops in presenting it. Their production spared no effort or expense. Every aspect reached for perfection:

The gorgeous costumes by Zofia de Ines and spectacular staging by Tomasz Konina, who served as both stage director and designer, offered a sumptuous feast of visual imagery for the eyes. Where the libretto called for rain—real water rained down from above. But it was the feast for the ears that was still more impressive: all under the splendid musical direction of conductor Wojciech Michniewski. All of the major characters, but particularly the protagonists, Chopin and George Sand, magnificently sung by Adam Zdunikowski and Agnieszka Gardias (second performance), brought to their respective roles every ounce of commitment they could draw, both vocally and dramatically. Never singing together—thus underscoring the increasing estrangement of the couple, but also of all of the other characters, none of whom ever sing together—each projects his separateness, along with each character’s individual qualities, so subtly drawn and sensitively set by the composer, as the music seamlessly flows, uniting the disparate elements: Flamenco, reappearing intermittently as a unifying leitmotif, Chopinesque music gestures, and Marta’s own inimitable musical voice.

The musical essence of Chopin is captured in a way that needs to be heard to be fully appreciated; it is a compositional tour de force in so unmistakably evoking familiar works of Chopin through a modern lens. The one literal quotation in the opera is not from Chopin but Bach—a magical moment in which Chopin, in a gesture of grateful thanksgiving for the arrival of a beautiful Pleyel grand piano to his vacation home, sits down to play Bach’s Ricercar from *Das Musikalische Opfer*. The sight of this huge instrument,

appearing from above and being gently lowered to the stage by thick hemp cable ropes, is one not soon forgotten!

Adapted from the play, *The Lovers of the Valldemosa Monastery* by Janusz Krasny-Krasiński, based on writings of both Chopin and Sand, the libretto, by Marta, herself, is a model of clarity and simplicity in its two acts and ten scenes. What begins as an idyllic holiday for the lovers and their household entourage, disintegrates inexorably, as each scene brings new misfortunes, including the declining health of Chopin, and chronicles the increasing estrangement of the group first from the island population, who view them as decadent heathens, but then, ultimately, from each other. The final scene records the final denouement of their sad misadventure, as they head for home on the only ship available to them at that time of year, and which they must share with livestock.

Lightly but colorfully scored for a chamber orchestra that sounds different at every moment, in response to the ever-changing drama, a masterful percussion battery, which is treated as an equal section to the other instrumental groups, offers impressive evidence of the composer’s earlier career as a percussionist, providing rhythmic interest throughout, often lacking in more atonal works.

Standing ovations greeted each of the two performances that I heard. An exhilarating end to an unforgettable weeklong stay in Poland. Brava, Marta!

A composer and former radio producer, Lita Grier has defied the odds of returning to composition after a thirty-year varied musical career, culminating in her role as producer of US radio broadcasts of both the Salzburg Festival and Vienna Philharmonic. Named a Chicagoan of the Year in 2005 by the Chicago Tribune for her dual roles in composition and broadcasting, she has in recent years received commissions from some of Chicago’s premier music organizations, including four commissions in five years from the Ravinia Festival. Her works are featured on several labels, most notably Cedille Records, which has issued five discs of her music, including the first-ever album completely devoted to her works, recently reviewed by the Journal of the IAWM (Vol. 16, No. 1, 2010).

The Sacred Concert Hall: Meira Warshauer's Orchestral Works

CHRISTINA L. REITZ

Meira Warshauer's symphonic output features a unique mixture of her Jewish faith and environmental concerns. Raised in Wilmington, North Carolina, she pursued a spiritual journey through Eastern mysticism and meditation before returning to Judaism and a conservative egalitarian tradition. Her continuing ecological activism is nearly as significant to her identity. Although seemingly distinct, these two interests, as viewed by Warshauer, are connected, and both have inspired and energized her orchestral compositions.

Warshauer does not have a codified philosophy of composition, but she offers the following advice: "Write from the heart, imagine it first, hear as much as you can in your mind before you get too specific. Let the music and your imagination lead you."¹ She credits her teacher at the University of South Carolina, composer Gordon Goodwin, with recommending the technique of improvising in her imagination. Although her practice varies, her general routine is to "imagine the whole piece, listening internally." She does this with a stopwatch in hand and takes notes on elements such as orchestration and pitch-rhythmic relationships. She explained: "Then I have a blueprint. When I start composing, it may change and go in different directions, but at least I have a concept of where I am headed."²

Since completing her doctoral dissertation at the University of South Carolina in 1989, Warshauer has written a number of works for orchestra, which she likens to "those big boxes of 64 crayons, with all the colors. There's no limit."³ She describes her orchestral style as Neo-Romantic and says that the orchestral works of Debussy, Bernstein, and Copland as well as the early ballets of Stravinsky were influential. Many of her peers, also budding composers, found writing for a symphonic ensemble to be too risky because of limited performance opportunities. She was inspired by one of her teachers, Thomas McKinley, who stressed the importance of writing new symphonic music, a principle that has remained with Warshauer through the years. She was fortunate that in South Carolina she was able to establish a relationship with large ensembles that were receptive to contemporary music, particular-

ly the South Carolina Philharmonic and the University of South Carolina Symphony.

One such work was *As the Waters Cover the Sea*, written in 1991 from a commission by the South Carolina Philharmonic to commemorate the bicentennial of Mozart's death. The work references the well-known opening motive from Mozart's Symphony No. 40. The title, however, is taken from a verse in Isaiah: "The earth shall be full of the knowledge of G-d as the waters cover the sea."⁴ The opening section explores the descending minor-second motive, from Mozart, while the second section, in a calmer mood, transforms the motive into "agents of inner awakening and strength" before returning to the origi-



Meira Warshauer

nal idea. In the coda, the composer incorporates a brief quotation from the second movement of Mozart's symphony, and amidst this cascade of sound, the trumpet presents its own distinct melody "filling the hall 'as the waters cover the sea.'"⁵

Revelation followed in 1994 and served as Warshauer's musical answer to a question posed by her spiritual teacher, Rabbi Schlomo Carlebach: "How real is G-d to you?" She wanted to communicate her personal religious awakening (or revelation) while enabling audiences to have their own unique experience. The work is in two contrasting sections, the first presents the "overwhelming power of that which is beyond perception," while the second section moves to the inner soul and closes with a melody that recalls "the vanishing culture of East European Jewry."⁶ William Zagorski reviewed the

work in *Fanfare*: "I found it striking in its orchestration, harmonic structure, rhetorical power and haunting eloquence. Having revisited it in preparation for this review some 17 years later, I find its profound religiosity more moving than before."⁷

The compositional history behind *Ahavah* (Love) illuminates perfectly the spiritual and secular concerns of the composer. Warshauer was teaching at a Jewish Renewal retreat at Bryn Mawr College in July 1991, and after meditating and praying under a silver maple tree, she felt impelled to connect with the tree. She explained:

Embracing her wide trunk, I gazed up into her branches and asked if she had a song for humanity. In the listening silence, I heard a three-note chant on the word *ahavah*, Hebrew for "love." When I brought the tree's song to my class, we immediately realized the spiritual power in its simple beauty. Jewish tradition teaches that an all-pervasive love flows from the Creator, sustaining life on earth. The silver maple's *ahavah* chant reminds us that love is the path for healing and returning us to wholeness with our Creator and with the Earth. This chant, along with texts from Deuteronomy, which are part of the daily prayers, became the theme and inspiration.⁸

To interpret the religious texts, she referred to the teachings of Rabbis Arthur Waskow and Zalman Schachter-Shalomi.⁹ The eleventh chapter of Deuteronomy, on which this work is based, instructs the Israelites to obey the religious laws to receive the reward of great abundance from the land and G-d, followed by a warning that if the law is ignored, the goodness will be eradicated. Rabbi Waskow had been lecturing specifically on this passage and interpreted the context in contemporary terms as a warning to care for the Earth, which Warshauer took immediately to heart.

The three movements follow the chronology of the Scripture, the first, *Sh'ma v'ahavtah* (Hear and love), opens with a *Sh'ma* (hear/listen). This dramatic introduction serves as a warning followed by

a promise of love and fulfillment that explores the *ahavah* chant the composer received at Bryn Mawr. The second movement, *Hishamru* (Beware), was the most challenging to write because Warshauer had to face the troubling text of “You shall die.” Before the work was recorded, she revised that passage to include initially omitted texts that been too frightening.¹⁰ To paint the dismal prophecy, this movement contains many chromatic, dissonant, and jarring harmonies. The third movement, *V’samtem* (Place these words), brings the work full circle and returns the order and G-d’s promise to the Jews referenced by the reappearance of the *ahavah* chant.¹¹ The work was funded with support from the South Carolina Arts Commission and was premiered by the Columbia Choral Society and the South Carolina Philharmonic in 1994 under the baton of Nicholas Smith with Jena Eison, mezzo-soprano.

One of Warshauer’s first multi-movement orchestral compositions, *Jerusalem, Open Your Gates* (1997), was premiered in 1998 by the Hillel Festival Orchestra in celebration of Israel’s fiftieth anniversary. Although it is a three-movement symphonic work, Warshauer did not call it a symphony—she did not write her first true symphony until the following decade. According to the composer’s program notes, *Jerusalem, Open Your Gates* “interprets ancient teachings to create a musical vessel for peace.” The work connects the three Abrahamic faiths (Judaism, Christianity, and Islam) to the city of Jerusalem. Warshauer explained that “according to Jewish mystical tradition, it [Jerusalem] is the point where Divine energy flows into the world, and this concept is reflected in all three faiths. Jews ascend to Jerusalem, the place where G-d’s presence was revealed in the Holy Temple; Jesus was resurrected from the Holy Sepulcher in Jerusalem; and Mohammed rose from Jerusalem’s Al-Haram Al-Sharif to heaven in his nocturnal vision.”¹²

Each movement contains its own title related to three priestly blessings of the ancient Temple. Warshauer described the opening movement, “Enter the Sacred Space,” as a preparation for the first blessing: “G-d will bless you and keep you”; the listener enters the “sacred space, the temple in our hearts, our own luminous holiness.” “Arise into Radiant Grace,” the second movement, continues the bless-

ings: “G-d will shine G-d’s countenance upon you and be gracious unto you,” and “G-d will lift up G-d’s countenance upon you and grant you peace.” In this movement, Warshauer utilizes three melodies from each religious tradition: *David melech yisrael* (Judaism), the Gregorian chant *Judaea et Jerusalem* (Christianity), and an *adhan*, or call to prayer (Islam). The final movement, “Open Your Gates and Receive G-d’s Glory,” is based on Psalm 24. The three melodies introduced previously return to make the work cyclical, combined with a shofar-like call presented by the trumpets. Warshauer’s program notes conclude, “May Jerusalem’s destiny as a city of peace and source of radiant holiness in the world be fulfilled quickly, in our lifetime.”

Like Streams in the Desert (1998) was commissioned by the Dayton Philharmonic Orchestra, with support from the Jewish Federation of Greater Dayton, and was premiered to honor Israel’s fiftieth anniversary. The title originates from the second half of Psalm 126, “Return us from our exile, Oh G-d, like streams in the desert.” This short, six-versed Psalm asks for restored fortunes for the Jews and is traditionally sung to introduce the blessing following the meal on the Sabbath. Because the Jewish people have migrated internationally, the melodies sung to this Psalm vary considerably based on location. Warshauer includes three distinct tunes to accommodate this diversity: a Salonikan Greek melody presented by the oboe and trumpet, a Yemenite version heard at the percussion’s entrance, and finally, a Moroccan tune in the strings. As the work progresses, motives from Gregorian chant and Persian music are incorporated as an invitation to the entire Earth to join in the celebration.

Warshauer compiled the source melodies from the Psalms housed in the National Sound Archives at the Hebrew University in Jerusalem, where the composer was conducting research for this commission. Captivated by the diversity of the Israelis, she recalled:

One day, riding a bus in Jerusalem, I sat next to an elderly man...I asked him how long he had lived in Jerusalem, and he responded, “all my life.” I asked what it was like to see so many changes over the course of his life. He answered, it was “like a

dream” or in Hebrew, “c’cholam.” I recognized that phrase, “Hayinu c’cholmim” or “we were (or will be) like dreamers” because it appears in Psalm 126. I wondered if it had been sung all over the world, and if so, what were the melodies used. I found my answers in the Phonoteca (from the National Sound Archives). Of the 20 or more melodies, I selected three which I thought would work well together musically, and which represented the variety of communities then living in Israel.¹³

Although the work has not yet had a live performance in Israel, it has been aired twice on Israeli radio. Jerry Dubins’ *Fanfare* review of the CD describes the work “as a nine-minute orchestral tone poem of exquisite delicacy.”¹⁴

Warshauer’s first symphony, a twenty-five-minute work entitled *Symphony No. 1: Living, Breathing Earth* (2007), was commissioned by the Western Piedmont Symphony (Hickory, NC), the South Carolina Philharmonic, and the Dayton Philharmonic Orchestra (see Example 1). She said: “I felt I had matured enough in my orchestra writing to attempt writing ‘a symphony.’” It has four movements, but she did not “consider that as defining a symphony.” She commented: “In calling it Symphony No. 1, I may be implying there are others to follow. I hope so!”¹⁵

The title originated in Warshauer’s recollection of an elementary school lesson when she was taught to view the rainforests as “the lungs of the world.” As an adult practicing yoga and breathing, this phrase returned to her, particularly in the context of global warming and the continuing threat of increased carbon dioxide in the atmosphere. The relationship to Judaism would be the concept of *tikkun olam*, or “world healing,” and the responsibility of people to be the “stewards of creation.” Warshauer explains in her program notes:

We know life on earth is in danger, with many species sick and dying from our pollution, and the atmosphere losing its protective qualities. The very breath of the earth, the relationship between carbon dioxide and oxygen, is out of balance. Sometimes it takes a threat of loss for us to realize the blessings we have, and to act to

Symphony Number 1: Living, Breathing Earth

I. Call of the Cicadas

Meira Warshauer

* Bassoons bend pitch with lip as much as possible to approximate glissando to the next pitch.
 Try to take up full rhythmic value of note for glissando. ** approximate pitch

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preserve them. Just as when praying for the healing of a loved one we picture the person in perfect health, so in this symphony, I celebrate the earth in her radiant fullness.¹⁶

The natural environment played a pivotal role in the compositional process, particularly the sounds of cicadas, the shapes and movement of birds, changing colors on a Georgia mountain, the view of the stars from the Amazon, and lastly the image of Earth as seen from the moon.¹⁷ Composing the first movement of the symphony was a joy for Warshauer. She experimented on her violin playing tremolo passages behind the bridge to discover that she could produce a sound similar to the “white noise and rhythms of the cicadas.” She scored this effect for the violins and violas and combined the sizzle cymbal with fast, repeated notes in the upper woodwinds to resemble a cicada chorus. She said: “When I realized I could treat the whole orchestra like it was a giant cicada, lots of possibilities opened up for translating this energy to the exciting forces available with a large orchestra.”¹⁸ The composer recalled the strong influence the Amazon had on this work: “In 2005, when I knew I would be writing this symphony, I went to Peru with my family to visit the rainforest. I felt, if I was to be evoking the Living Breathing Earth, I would need to visit the rainforest, the ‘lungs of the earth,’ to see what it had to teach me. We flew to Iquitos, and took a magical evening boat ride down the Tahuayo River...the inspiration for the 2nd movement of the symphony.”¹⁹

While composing the initial movement, Warshauer viewed the orchestration

Ex. 1. Symphony No. 1, page 1

and textures as protagonists, which motivated her to write the movement in full score from its inception. She found it immensely satisfying to imagine the colors despite the lengthy process. “I remember feeling ecstatic, effort rewarded with almost every phrase in that movement.”²⁰ She composed the last movement after the first movement to avoid rushing the ending: “That was a good decision because I kept thinking I had written the end of the movement, but each day, when I would return to look at the score, I realized there was more needed. That went on for about a week! Now that’s one of my favorite parts of the symphony—how the ending keeps getting bigger and bigger.”²¹

In 2009, Warshauer completed *Tekeeyah* (a call), a concerto for shofar (a horn, traditionally from a ram) and trombone, an unusual instrumentation inspired by her previous contact with Haim Avitsur, for whom the piece was composed (see Example 2). Warshauer met Avitsur in 2007 when both were featured guests with the Western Piedmont Symphony. Although the shofar is generally sounded by brass instrumentalists accustomed to smaller mouthpieces, Avitsur’s enthusiasm and prior experience with the shofar quickly convinced the composer that he was capable of the formidable challenge. The shofar has neither mouthpiece nor finger holes to produce varying pitches; rather, the different tones are created solely by the player’s embouchure. Because of these severe limitations, Warshauer alternated between the shofar and the trombone, Avitsur’s primary instrument.

411 **Slightly faster** ♩ = 152

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

411

Hn. 1

Hn. 2

Hn. 3

Hn. 4

1

2

Tpt. 1

Tpt. 2

1

2

Tbn. 1

Tbn. 2

Tuba

411

Timp.

Perc. 1

Perc. 2

Harp

Shof.

411 **Slightly faster** ♩ = 152

Vin. I

Vin. II

Vla.

Vcl.

D.B.

Ex. 2. *Tekeeyah*, page 75

The shofar has an extensive history, perhaps longer than any other instrument (figure 1). It is mentioned numerous times in both the Old Testament and the Talmud. The shofar is symbolically used to refer to the ram that, according to Scripture, appeared to Abraham to replace his son, Isaac, as a sacrifice.²² Over time and migration of the Jewish Diaspora, the instrument has been relegated to use primarily during Rosh Hashanah and Yom Kippur.



Fig. 1. Shofar

Warshauer's initial exposure to the shofar came through the Temple of Israel's High Holiday services she attended as a child. She experienced its power again in Columbia, South Carolina at a Holocaust Remembrance Ceremony. She recalled, "There were six quiet sounds for the 6 million. They were mournful, like a sigh. So I knew the shofar had a range of emotional capability, from the piercingly intense sound we know well, to a full and embracing sound when played quietly."²³ In her studies with Rabbi Hesh Epstein, she also examined the *Shulchan Aruch*, a traditional Jewish source that explains the proper way to sound the shofar on Rosh Hashanah.

Warshauer met with Avitsur several times at the Mannes School of Music to explore sound possibilities. The composer recorded these meetings for use during the compositional process. Avitsur and Warshauer remained in contact frequently through phone calls, e-mails, and even a Skype session for her to hear the solo part. She recalled, "Haim approached the piece like an athlete, training the muscles

of the face for endurance and predictability. I wrote several *ossia* parts for other instruments...to relieve him, if necessary. It turned out, though, that he really didn't need most of the *ossias*."²⁴

She sketched the opening of the concerto during a 2008 residency at the MacDowell Colony. As Warshauer continued to work on the piece, she experienced the beginning of life through the birth of her daughter's second child. The final inspiration for the work came through her volunteer work as a "citizen intervener" at the Public Service Commission of South Carolina, where a debate was raging about building a nuclear power plant. During this time, Warshauer was composing the middle section, which she calls "Breaking Walls" (although not formally notated in the score as such). It recounts the Biblical story of Joshua and the Battle of Jericho. The composer wanted to communicate to her audience: "Break down the walls we create inside—walls which insulate us from our true feelings."²⁵ The third section of the concerto, "Dance of Truth," derives its primary rhythmic material from the traditional shofar usages in the synagogue: *Teruah*, a minimum of nine detached notes; *Shevarim*, three short notes; and *Tekeeyah g'dolah*, a sustained *tekeeyah* that is used during the Rosh Hashanah service and the end of Yom Kippur. The 9/8 meter is particularly conducive to the imitation of the *Teruah* and the *Shevarim* (notated as three dotted-quarter notes). The title of the concerto derives from the sustained *tekeeyah*. Warshauer described the use of the shofar:

I use all the forms for blowing the shofar, because the process of recognizing where we are broken, and shattering the walls which keep us from the experi-

ence of unity are what leads us to wholeness. I also drew on an additional one that is used in my community for *Yom HaShoah* (Holocaust Remembrance Day), which may include glissandi and soft playing in the low register. For *Yom HaShoah*, it signifies mournfulness and remembrance. But in the concerto, I place those sounds toward the beginning, and to me, they signify the soul before it is born, before it is embodied. Those opening glissandi finally resolve...and I mark in the score "Alive, ensouled."²⁶

The composer provided the following program notes for the Western Piedmont Symphony:

I believe our time calls for an awakening to our true essence as human beings. Our planet needs us, and we need each other, to care for and heal our suffering world. The shofar (ram's horn) with its natural power and centuries of service in calling Jews to awaken, can be an important instrument in this collective awakening and renewal of purpose. The shofar calls us. It calls us before we are born. It calls us to enter the world. It is our touchstone as we move through life's challenges. It helps break through walls we construct around our essence. Those protective walls may be the very ones that keep us from our true knowing. The shofar calls us to return.²⁷

Avitsur's shofar was made from the horn of an African antelope on loan from the Lemberger family. On the composer's blog, she provides an amusing anecdote about the difficulty he had traveling with such an obscure instrument: "One unforeseen issue was getting the shofar through customs! He had to go through customs in Brussels because of changing terminals between flights, and they thought his shofar...might have been poached from a protected species! (That shofar is over 40 years old and is older than Haim.)"²⁸

In his review of the recently recorded *Tekeeyah*, Daniel Coombs describes the work as an "exciting piece with moments of great tranquility" and he recommends it as "compelling new orchestral

Women Composers Festival of Hartford

Held annually in March, the Women Composers Festival of Hartford is an exciting celebration of the diverse music created by women past and present. This twelfth festival will feature music by our Guest Composer, Judith Shatin, as well as composers selected through various calls for scores. Events include concerts focusing on choral music, electro-acoustic music, chamber orchestra music, and more. Seminars and presentations will also be given at The Hart School, Capital Community College, and Central Connecticut State University. All events will be held in the Greater Hartford area on March 4-11, 2012. Please visit us online at www.womencomposersfestivalhartford.com, on Facebook at <http://www.facebook.com/HartfordWCF>, or on Twitter at @HartfordWCF for more details. We hope you will come celebrate this valuable repertoire with us!

music.” He also reviewed Symphony No. 1, on the same disc. He describes it as “a beautiful piece” with an “attractive score with delicate colors and lovely melodies and [it] serves as a kind of neo-Romantic soundtrack to nature.” He was previously unfamiliar with Warshauer’s music, and he enthusiastically praised her music as “refreshing and revealing.”²⁹

The sacred influences and environmental concerns in Meira Warshauer’s music are connected to the past as well as the present, not only in philosophy but also in instrumentation and use of extended techniques. Her music asks her audience to transcend religious and social ideological boundaries, and her orchestral works offer a vibrant voice in the concert hall.

Discography of Meira Warshauer’s Orchestral Works:

Living Breathing Earth, Moravian Philharmonic Orchestra, Petr Vansky, conductor. Navona Records NV5842. Includes *Symphony No. 1: Living, Breathing Earth* and *Tekeeyah*

Musicscapes, USC Symphony, Neal Casey, conductor. MMC Recordings/IODA. Includes *Jerusalem, Open Your Gates* (last movement, “Open Your Gates and Receive God’s Glory”)

Streams in the Desert, Slovak Philharmonic Chorus and the Slovak Radio Symphony Orchestra, Kirk Trevor, conductor. Albany Records TROY973. Includes *Shacharit, Like Streams in the Desert*, and *Ahavah*

Robert Black Conducts, Silesian Philharmonic, Robert Black, conductor. MMC 2008. Includes *Revelation*

NOTES

1. Meira Warshauer, e-mail message to author, July 1, 2011.

2. Ibid.

3. Carol Simmons, “Early lessons recalled in ‘Living, Breathing’ music; Dayton Philharmonic to perform regional premiere of composer Meira Warshauer’s first symphony.” *Dayton Daily News* (April 22, 2007). <http://www.lexisnexis.com>

4. Many religious Jews write “G-d” out of respect and reverence, although there is no prohibition in Jewish law against writing out the word in English.

5. Warshauer, *As the Waters Cover the Sea*. http://meirawarshauer.com/NEW/pages/Program_notes/Waters_notes.htm

6. Warshauer, *Revelation*. http://meirawarshauer.com/NEW/pages/Program_notes/Revelation_notes.html

7. William Zagorski, “Feature Review.” *Fanfare* (Sept/Oct 2011).

8. Warshauer, *Ahavah* (Love).

9. Ibid.

10. Jerry Dubins, “Sounding the Shofar—An Interview with Composer Meira Warshauer.” *Fanfare* (Sept/Oct 2011). <http://www.fanfaremag.com/content/view/44666/10245>

11. Warshauer, *Ahavah* (Love).

12. Warshauer, *Jerusalem, Open Your Gates*.

13. Warshauer, e-mail, July 1, 2011.

14. Dubins, *Fanfare*.

15. Carson Cooman, “Three Questions before the First Night.” *Music and Vision* (January 25, 2007). <http://www.mvdaily.com/articles/2007/01/meira-warshauer.htm>

16. Warshauer, e-mail, July 22, 2011.

17. Simmons, *Dayton Daily News*.

18. Dubins, *Fanfare*.

19. Warshauer, e-mail, July 1, 2011.

20. Ibid.

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22. Dubins, *Fanfare*.

23. Rahel Musleah, “A Concerto for Ancient Hebrew Ram’s Horn.” *The Jewish Daily Forward* (November 20, 2009). <http://www.forward.com/articles/118648/>

24. Warshauer, e-mail, July 1, 2011.

25. Warshauer, “A Composer’s Journey.” *Signature* 3/2 (Spring/Summer 2011). <http://www.maudpowell.org/signature/Portals/0/pdfs/signature/SignatureSpringSummer2011.pdf>

26. Warshauer, e-mail, July 1, 2011.

27. Warshauer, *Tekeeyah* (a call). http://meirawarshauer.com/NEW/pages/Program_notes/tekeeyah_notes.html

28. Warshauer, “Getting shofar through Customs,” *Meira Warshauer: Notes*. <http://meirawarshauer.com/blog/?paged=2>

29. Daniel Coombs, “Meira Warshauer: ‘Living Breathing Earth.’” *Audiophile Audition* (September 2011).

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Tracking the Herstory Cycles of Elizabeth Vercoe

JENNIFER CAPALDO

A few months ago, on April 23, 2011, Elizabeth Vercoe turned seventy. I invite the reader to receive this article as a celebration of the life, influence, and work of this talented, award-winning composer, who has been described as “one of the most



Elizabeth Vercoe (photo by Jack Campbell)

inventive composers working in America today” (*Washington Post*, June 20, 1995). My research reflects a journey that began one spring weekend in 2006, when we first met in the seaside town of Rockport, Massachusetts, continued in depth over the following summer in Chamberlain, Maine, and remains fresh through regular correspondence.

A Cry from the Heart

Elizabeth Vercoe recognizes that her music is often autobiographical, and certainly most of her vocal works fit this description. When asked to explain her approach to composition, she usually responds by saying, “I write for a variety of media” in a style that could be called “contemporary classical music...not too

experimental and not too conservative, but somewhere in the middle...If you ask what I think my music sounds like—that becomes a very difficult question. Some of it is a cry from the heart.”²¹

Vercoe’s compositional process centers on two common themes: intuition and evolution. She says, “I do often circle around back to the same theme. I like that sort of arch shape. I’m likely to come back with the same material and maybe the same home note.”²² She is ever dissatisfied with her work and frets over each completed product. Colleague and singer Sharon Mabry says that Vercoe is “one of those composers who agonizes over her music a lot, and like Duparc, she won’t write reams of music, but what is there is there intentionally.”²³

Her scores verify her own assessment that her music is classical yet contemporary. They are classical in that she utilizes traditional structural forms such as the song cycle, monodrama, concerto, and sonata. The recurrence of leading tones, ninths, or tritones, is also readily evident; therefore, it is easy to hear a tonal center being set-up despite the lack of other hierarchical harmonic motion.

Writing for voice is one of Vercoe's great passions, and she explains the main reasons: "First, the voice is so wonderfully expressive and flexible. A singer can not only sing in various ways—shatteringly high, ominously low, adamantly loud, stirringly soft—but can also whisper, screech, yell, scream, cluck, use Sprechstimme, glissandi, trills and all kinds of speech. Second, to write for voice, one usually (but not always) needs words, and that offers an opportunity to read lots of poetry."⁴

The Reluctant Feminist

After years of graduate study in Michigan and teaching in Ohio and New Jersey, Vercoe returned to Massachusetts. Before beginning her doctoral studies at Boston University, she became involved in various women's consciousness-raising groups. This was the late 1960s and feminism as an ideological thought or movement was fairly new to Vercoe. Keep in mind that at this time in feminist history, she was living in the midst of one of the most influential geographical areas in the U.S.—Boston—during the advent of a more political rendering of what was then referred to as Radical Feminism, a reaction against the male machismo radical style of treating women as less-than. Women were determined to establish freedom from the stronghold of such oppression in all walks of life. Also referred to as Difference Feminism, this is the form of feminism with which Vercoe was most familiar. She has always identified with the difference philosophies and has no interest in claiming that either gender is more important; instead, she believes that it is better to shine light on the various perspectives of women through her music. The group gatherings of the late 1960s had a lasting impact on her.

Vercoe joined the International League of Women Composers (founded in the 1970s) and served as a board member and associate editor of the *ILWC Journal*. After the merger that created the IAWM, she con-

tributed several reviews to the new *Journal of the IAWM* and heard her *Fantavia*, a duo for flute and percussion, performed at the 1996 IAWM concert at the National Museum of Women in the Arts in Washington, D.C. She also co-chaired the Women's Music Festival/85 hosted by Boston University, where her piano trio, *Despite our differences #1*, was premiered by Alea III. The festival was front-page news in the *Christian Science Monitor* and received extensive coverage in the *Boston Globe* and a plug in *MS Magazine*.

During our very candid discussions on the significance of her music as "feminist," she revealed that her "primary interest was writing from a woman's point of view." She remains reluctant to label herself as a feminist, yet she recognizes the obvious feminist themes in most of her vocal works.⁵ "I suspect that women who are composers find their gender an issue and their lives even more inextricably intertwined with their music than do men who are composers... So I suspect that my story is in many ways HERstory, that is, the story of many another woman composer."⁶ Vercoe's most significant "feminist" works are the four (going on five) *Herstory* cycles.

Herstory I

Herstory I (1975), for soprano, vibraphone, and piano, sets eight texts by the "confessional" poets Anne Sexton, Adrienne Rich, Sylvia Plath, and Pam White. Vercoe says of the chosen texts that "the songs relate a woman's life experiences: finding freedom only in madness, coming to her child in the midst of a nightmare, growing older with her partner, expressing bitterness about aging, and dreaming at eighty of her youth." In this work, the first of her feminist endeavors, she had an opportunity to say something through her music that only a woman could say, thereby speaking on behalf of Every Woman. To clarify, Vercoe explained, "This is not intended as a kind of political activism couched in musical terms. Rather it is a way to celebrate four wonderful women poets and focus on uniquely female views of the world."⁷

The first song, "Noon Walk," relates to the sense of shifting temperament or mood, and the extreme feelings are apparent in the melodic line with its wide leaps and disjunct motion (see Example 1). Along with the unaccompanied song, "For A Child," the most personally meaningful song in the *Herstory I* cycle is "Old," in-

The image shows a musical score for the piece "Noon Walk" from the cycle Herstory I, measures 9-16. The score is written for three instruments: Voice, Vibraphone, and Piano. The time signature is 3/4. The voice part has lyrics: "It sucks the air and looks a-round for me." The vibraphone part has dynamics markings of mp, p, mf, p, and f. The piano part has dynamics markings of mf, f, and mp. There are various musical notations including slurs, accents, and dynamic markings.

Ex. 1. "Noon Walk" from *Herstory I*, mm. 9-16

tended as a tribute to her godmother and aunt. This same aunt spent a great deal of time with Vercoe in the summers when they vacationed near Damariscotta, Maine, and the poem references this exact place with the text, “We are young and we are walking and picking wild blueberries all the way to Damariscotta.”

While Sprechstimme is used, exclusively in the case of “Mirror,” it is the only extended technique presented. Nonetheless, the vocal part is demanding with wide leaps and a nearly impossible range. It is hard for Vercoe to appreciate the difficulty of the vocal parts she writes because she is always singing while composing. If she is able to squeak out a sound, she assumes that professional singers should be able to handle it, too.⁸ And so they do.

Herstory II: 13 Japanese Lyrics

After completing a violin concerto as her final doctoral composition, Vercoe was eager to write chamber music again, but had no idea what she was going to write. She purchased a book of medieval Japanese poetry translated by Kenneth Rexroth and began typing out poems to add to her text file. Selecting a number of them to set, she suddenly realized that all thirteen of the poems selected were by women. She did not set out to write another *Herstory* cycle, “It was just meant to be.”⁹

Herstory II is scored for soprano, piano, and a variety of percussion instruments. This is the first vocal work in which Vercoe began experimenting with extended piano techniques such as string plucking and striking the strings with percussion mallets. For this score, published in 1979 by Arsis Press, Vercoe includes an extensive notation key for percussion and piano.

These short poems express a variety of emotions and perspectives on life and love, ranging from humorous to deeply tragic. The brevity of the poems is reflected in the settings. Primarily syllabic, the melodies are again quite disjunct, though not as much as in the songs of *Herstory I*. Hints at tonal centers are evidenced through a variety of techniques as in the first song, “Lady Murasaki Shikibu,” where Vercoe uses the minor ninth interval to create a sense of hierarchy centering around the pitch D (see Example 2). She often selects intervals that challenge the listener’s sense of a tonal center, setting up an expectation and immediately moving elsewhere.

The image shows a musical score for three parts: Voice, Percussion, and Piano. The Voice part is in treble clef with lyrics: "pas-ses, And while - and while I won-der And". It includes dynamic markings like *p*, *mp. espr.*, and *mp*. The Percussion part includes a staff for "Finger Cymbals". The Piano part is in G major with a key signature of one sharp (F#) and includes dynamic markings like *mp* and *mf*. It features complex textures with "finger gliss. on strings" and "Finger Cymbals".

Ex. 2. “Lady Murasaki Shikibu” from *Herstory II*, mm. 7-9

She expresses the emotional content of the text not only through the use of a wide range and dramatic leaps, but also through Sprechstimme in nearly every song; in fact, “The Mother of the Commander Michitsuna” consists entirely of notated Sprechstimme. The piano is especially important in elaborating upon the drama, as in “Lady Horikawa,” where a rhythmically improvisational piano introduction illustrates increasing confusion and agitation prior to the singer’s entrance, and the piano’s final measures depict the woman’s frenzied state after the poem has ended. Since the majority of songs are emotionally intense, Vercoe provides contrast in the final one, “Lady Shikibu.” The song is gentle with an ethereal piano accompaniment and a vocal line that very calmly rises and falls three times to depict “whatever may come [after death].”¹⁰

Herstory III: Jehanne de Lorraine

Of Vercoe’s four *Herstory* cycles, *Herstory III: Jehanne de Lorraine* arguably stands out from the rest in that it is a monodrama and thereby has a different structural identity. In many ways it is the most complex and theatrical of the four cycles and therefore is described in greater detail.

In 1985 Vercoe received a commission from Austin Peay State University to write a piece for mezzo-soprano Sharon Mabry. The work came with restrictions, inherent in a commission. It was to be fifteen minutes in duration and for two performers, a mezzo-soprano and a pianist. During a trip to France, Vercoe visited the chateau country in the Loire valley, home of the historically famous Joan of Arc. A chance visit brought her to the Chateau du Chinon, where Joan urged the Dauphin to

provide troops to help free France from the English. As a result of this visit, Vercoe’s interest in Joan as the focus for the commissioned work was solidified.

Her research on the literature about Joan of Arc yielded a wide variety of sources. Included in the list of texts Vercoe used in this work are a poem by François Villon; a novel on Joan of Arc by Mark Twain; an anonymous medieval English poem; Shakespeare’s *Henry VI*, Part 1; a patriotic eighteenth-century French poem; a translation of the trial records; Shaw’s *St. Joan*; a gem of a poem by Joan’s contemporary, Christine de Pisan; and a prayer from the English Sarum rite. Of greatest importance to Vercoe was the poem by Pisan, who broke her self-imposed vow of silence of more than a decade (originally begun to protest the English occupation of France) after learning of Joan’s triumph at Orléans. What flowed from her pen was an epic poem containing the seminal line included in *Herstory III*, “Hee! quel honneur au femenin sexe!” which translates as “Oh what an honor to the female sex!” [that God has chosen a woman to free France]. This line is remarkably delivered by the singer as a battle cry. Of the more modern documents, the only historical inclusions are the trial records from *Joan of Arc* by Regine Pernoud. This is also the only text that Vercoe chose to manipulate. A bold and creative move on Vercoe’s part, she has given voice to Joan by restructuring these documents into a narrative for the penultimate movement, “The Inquisition.”

The question to ask in choosing Joan of Arc as the subject of a work is, “Why? Why now another work about Joan of Arc when so many earlier composers have

written compositions based on her life?" Vercoe began to see that she could offer a new view of Joan. The theme of woman-centeredness found in her other cycles is very obvious in this work. However, there are two main differences between *Herstory III* and the other cycles. First, as a monodrama, this work was intended from inception to be a theatrical piece complete with dramatic lighting and minimal staging. Second, the texts on the popular subject of Joan of Arc are taken from many centuries and are penned by both genders. Nonetheless, Vercoe produced a riveting dramatic work that was easily in keeping with the female-centered nature of the other cycles.

Structurally, *Herstory III* is in twelve movements divided into seven dramatic scenes. The labels and discussion of each scene come from a presentation given by the composer at Tufts University and are not reflected in the score itself. Vercoe labels each scene as follows:¹¹

1. "Joan speaks as from the grave" (movements 1 and 2)
2. "Flashback: Joan as a young girl" (movements 3 and 4)
3. "Joan the Soldier" (movements 5 and 6)
4. "Sharp-witted Joan" (movements 7 and 8)
5. "Battle Scene" (movements 9 and 10)
6. "Inquisition" (movement 11)
7. "Prayer" (movement 12)

In essence, this dramatic work begins from the grave, followed by chronological flashbacks that end with Joan's death.

By setting it as a monodrama the composer is able to explore the range of the human voice using dramatic techniques that include singing, Sprechstimme, approximated pitched speaking, intoning, whispering, glissandi, shouting, hysterical speaking on pitches, and speaking with an ordinary voice. The singer is often required to utilize a combination of at least two of these techniques in each movement. Shifting from one technique to another between and within movements is vocally demanding. It is important that a singer, in the early stages of studying the work, learn several movements at a time in order to determine how to vocally navigate through the piece.

The score calls for two performers, a pianist and a singer, who also play three percussion instruments and an array of percussion mallets. The singer has the relatively easy task of playing finger cymbals

in the last movement. The real challenge comes for the pianist. The two percussion instruments played by the pianist are a gong and a wood block set inside the piano. Most movements call for no more than a simple mallet strike on the lowest strings. As usual, Vercoe provides a notation key at the front of the score. Movement 9, the scene leading into battle, is a true work of choreography for the pianist. Within this short movement, the pianist is asked to use two types of mallets on the bass strings of the piano, bounce a triangle beater across the strings, use a woodblock, and also rub a rubber mallet across the highest strings. In other movements, the pianist is asked to manipulate the color of the sound by dampening the strings with her hand, brushing her hand along the strings, and plucking a specific pitch on the string. This is the only movement that so challenges the pianist with choreographic planning.

To illustrate the drama, Vercoe uses a variety of expressive devices and extended techniques for both the voice and the piano, and they share in depicting the character of Joan of Arc. They represent two different aspects of Joan at the same time, and the only place where this is not the case is in Movement 6, "I am a soldier," where the piano takes on the role of a galloping horse.

Each movement of *Herstory III* makes significant use of the tritone, and Vercoe has stated that it is her favorite interval. Maybe so, but before this work, tritones were not as prominent in her vocal compositions. *Herstory III* is harmonically defined by the tritone. In addition, Vercoe favors both major- and minor-seventh and minor-ninth leaps. These intervals appear consistently throughout each vocal movement, as in the previous two *Herstory* cycles.

The feminist musicologists Renée Cox Lorraine, Catherine Clément, Susan McClary, and Caroline Abbate all discuss how chromaticism is frequently used in music to define a female character as sensual or going against the norm of society. Resolution to a more diatonic or tonal framework usually comes either in death or social reconciliation, or both.¹² A look at the character of Joan, unfolding through Vercoe's music, illustrates how such chromatic language defines Joan in life as she goes against the norms of fifteenth-century France. She is consistently defined through the use of the tritone, which I argue is representative of her place of discomfort in between the realm of Man and the realm of God. Joan's particular harmonic resolution will be discussed in connection with final movement.

In history Joan was known as a sharp-tongued young woman who freely spoke

The image shows a musical score for the piece "N'appercevez-vous" from *Herstory III*, measures 7-9. It is written for Voice and Piano. The Voice part is in French with English translations below. The Piano part includes various dynamic markings and performance instructions. There are also notes about "8th on lowest strings" and "continue shouting over din".

Voice:
 vous fait jus a - battre?
 Ne force n'a - vez qui souf - fise!
 (♩ = 200)
 Vous lez - vous con - tre dieu com - battre?
 (continue shouting over din)
 Sound, sound the alarm! we will rush on them.
 Now for the honour of the forlorn French.
 Hee! quel honneur au femenin sexe!

Piano:
 mf
 p
 cresc.
 8th on lowest strings
 ff very forceful and unbending
 gliss. with rubber mallet on highest wound strings
 RH not too loud
 continue
 8th

Ex. 3. "N'appercevez-vous" from *Herstory III*, mm. 7-9

Steady and slow (♩ = 72)

Finger Cymbals

Ex. 4. “God be in my head” from *Herstory III*, mm. 1-8

her mind. That she was so open about consulting with her voices led to the interrogations experienced in this work through a monologue and the dry-witted, sarcastic “Holy Cat Blues.” In this song, Joan’s point of contention is that the clerics, or rats, are wasting their time questioning this servant of God, the cat, while France is being lost to the English. Her character becomes apparent in the sultry blues style of the piano accompaniment and the wide, sarcastic leaps and Sprechstimme in the vocal part. The song ends with a lengthy, wild improvisational piano solo, which betrays her true feelings—she is irate.

It is in the “Battle Scene,” where the text, intoned over extended piano techniques, informs us that Joan is being forced into battle because no one is paying heed to the warnings she gives from the saints who communicate with her. The first number of this scene ends in the wild screaming of a battle cry ending with the powerful line, “Hee! quel honneur au femenin sexe!” The piano then takes over to aurally create the image of battle. (See Example 3, “N’appercevez-vous.”)

Scene six shows us a very different Joan. She has been captured and imprisoned and is obviously frightened. Not only does she confess, she does so in a very calculated, methodical manner forswearing all of the ways she has “erred from the faith.” This is evidenced by her vocal line centering around the pitch of C-sharp

and the piano doubling the vocal line in several places during her confession—the first time this has occurred in the work. Remember that Vercoe sees the piano and voice as two different yet complementary aspects of Joan. There is little difference between them, indicating a wearing down of her spirit and a willingness to conform. Suddenly, Joan bursts into hysterics as her voices reproach her for confessing. She is near madness when she revokes all of her confessions. The word “revoke” comes on the highest pitch of the entire work, marking the Inquisition, the dramatic peak of *Herstory III*. Joan prepares for the inexorable—being burned at the stake.

Of all the music Vercoe has composed, the final scene is the one piece that pleases her the most. She has arranged and published it as a piano solo and as an accompanied choral work. The purity and dignity of this movement, “God be in my head,” is unlike any before it (see Example 4). The simplicity of the text dictates the vocal and piano lines. Both hands of the piano play open fifths throughout, and these are not tonally related fifths—the clash harkens back to the chromatic sounds we have come to identify with Joan’s character. This movement is the most vocally challenging for the singer. Its tessitura is high and demands an immediate calmness and centeredness following the hysteria of the Inquisition. The mixed meters and sustained phrases create a sense of seamlessness in the vocal line. This is a meditation that begins with the chiming of prayer bells. The clashing open fifths come to a tonal resolution in unison with each other in the very last bar, after Joan stops singing.

I believe that she dies at this point, which brings us back to the feminist musicologists’ argument presented above by Lorraine et al. Following their collective theory, this resolution to a more tonal framework comes in death, where Joan, a strong female character going against cultural norms, is socially reconciled.¹³ It is with this sense of serenity that the monodrama concludes.

Herstory IV

By the time Vercoe composed *Herstory IV*, the use of the title was “beginning to have a heavily freighted meaning” for her.¹⁴ She wrote *Herstory IV* on a

Quickly (♩ = 96)

Ex. 5. *Herstory IV*, mm. 1-6

Much Slower ($\text{♩} = 96$)

Ex. 6. *Herstory IV*, mm. 29-34

suggestion by mandolinist Neil Gladd that she compose something for voice and mandolin. This work differs from the preceding *Herstories* in that it is through-composed, whereas the others are in multiple movements. Vercoe does not believe that the length of the work, twelve minutes in all, has any bearing on its meaning. In fact, in spite of its brevity, *Herstory IV* felt like a large composition to her.

Written in 1997, *Herstory IV* was the work in which she made peace with her divorce some years earlier. She selected poems by May Swenson—"The Key to Everything" and "All That Time"—and they triggered her journey to personal understanding.¹⁵ The two poems are interwoven in alternating sections, and each has its own mood. The first is in a quick tempo with great rhythmic drive and rapid sixteenth notes in the mandolin part, whereas in the second poem, the tempo is halved, thereby creating a plaintive contrast. (See Example 5, mm. 1-6, and Example 6, mm. 29-34.) By the last stanza of the first poem, it is musically evident that the character has come to a realization and understanding of what is "the key to everything" and that it has been there "all that time." The musical elements from the previous stanzas are now combined.

Herstory V

I am pleased to share with the readers the news that Elizabeth Vercoe is working on her fifth *Herstory* cycle! The subject matter of the new cycle, initially titled *Herstory V: Intimations of Mortality*, begins with thoughts of "last things" but concludes with a focus on living mindfully. Seen from a woman's perspective, the texts include several translations by Kenneth

Rexroth of poetry by Japanese women and translations of Sappho by Mary Barnard as well as poetry by Vercoe's daughter, Andrea Vercoe. Several other poems, both serious and humorous, are by a fifth-century Greek woman—Praxilla of Sicyon, a nineteenth-century epitaph, and an anonymous ninth-century Irish woman. Vercoe is scoring this *Herstory* for a "Pierrot ensemble"—voice and six players. This combination provides rich possibilities for variety and sound exploration in the setting of each text.

Herstory Connections

The *Herstory* cycles—intensely dramatic works for voice and a variety of instruments—are fascinating additions to the

solo vocal repertoire. Of an obviously feminist nature is the shared title: *Herstory*. After the 1991 release of *Herstory III* on CD, one reviewer verbally attacked Vercoe for the use of this made-up word. Vercoe recalls, "He hated the piece and spent a great deal of time saying how ridiculous it was to put together those two words and make a pseudo-word out of it... to imply that the word history is his story; but of course that is the point—that so much history was only the story of male enterprises."¹⁶

For each cycle, Vercoe selected texts that reflect a woman's point of view. *Herstory I, II, and IV* are cycles setting texts by woman poets. *Herstory III* contains many texts by men, but centers on one character, Joan of Arc. Text is the most cohesive element among the four cycles. Of primary importance to Vercoe is the fact that each cycle strives to express some view on life from a woman's perspective. She publicly and powerfully draws attention to the distinctive experiences and values of women, expressing their unique contribution through music.

Vercoe offers these four significant vocal works as musical embodiment of Difference Feminism by focusing on concerns and expressions that characterize women. Rather than explicitly expressing her feminist ideals, Vercoe chose for her music to implicitly embody these principles.

I Resound Press

We are pleased to announce the launch of I Resound Press, a digital press/archive for works by contemporary women composers. Edited by Linda Dusman, I Resound Press provides digital access to scores and performance materials by women composers selected for their imagination, innovation, and craft. By providing scholars, performers, and the general public fast and affordable access, the digital archive facilitates the study and programming of music reflecting the varied experiences constituting women's lives.

The press provides digital access to hand-copied scores, as well as computer-copied scores, electroacoustic compositions, mixed media works, and audio CDs for purchase. Initial offerings include over 100 works by Annea Lockwood, Ruth Lomon, Anna Rubin, Jane Rigler, Sofia Kamayianni, and Linda Dusman.

The press provides on-line perusal of public domain scores from the Women's Philharmonic Orchestra Collection as the result of a recent grant from the Patsy Lu Fund for Women in Music under the aegis of the Open Meadows Foundation. Performing editions of these works are available for loan from the Fleisher Collection of the Philadelphia Free Library (<http://www.freelibrary.org/libserv/fleisher.htm>).

Dr. Linda Dusman established I Resound Press in 2011 with research support from the University of Maryland, Baltimore County (UMBC). Visit I Resound Press on-line at <http://iresound.umbc.edu> and on Facebook at <http://www.facebook.com/#!/pages/I-Resound-Press/181392048597781>

NOTES

1. Elizabeth Vercoe, interview by author, June 24, 2006, Chamberlain, ME, digital audio recording and transcription.
2. Vercoe, interview by author, April 1, 2006, Rockport, MA, digital audio recording and transcription.
3. Sharon Mabry, interview by author, April 11, 2006, Cincinnati, OH, audio recording.
4. Vercoe, "Herstory Unfolding," paper presented at Wellesley College, MA, 1996.
5. Vercoe, interview by author, April 1, 2006.
6. Vercoe, "Herstory III: Jehanne de Lorraine," panel presentation on Women in Music, n.d., Tufts University, Boston, MA.
7. Vercoe, "Herstory Unfolding."
8. Vercoe, interview by author, June 23, 2006, Chamberlain, ME, digital audio recording and transcription.
9. Vercoe, interview by author, March 31, 2006, Rockport, MA, digital audio recording and transcription.
10. Vercoe, interview by author, June 24, 2006.
11. Elizabeth Vercoe, "Herstory III: Jehanne de Lorraine."

12. Renée Cox Lorraine. "Recovering Jouisance: Feminist Aesthetics and Music." In *Women & Music: A History*, ed. Karin Pendle, 3-20, 2d ed. Bloomington: Indiana University Press, 2001, 6-7.
13. Ibid.
14. Vercoe, interview by author, June 24, 2006.
15. Ibid.
16. Ibid.

Elizabeth Vercoe: Selected Works and Discography

God Be in My Head (for women's or mixed chorus & keyboard). Arsis Press, 1995.
Herstory I (for soprano, piano and vibraphone). Composer Facsimile Edition, 1975.
Herstory II: 13 Japanese Lyrics (for soprano, piano and percussion). Arsis Press, 1979.
"Herstory II: 13 Japanese Lyrics (for soprano, piano and percussion)." *America Sings!* Performed by Elsa Charleston, soprano, Randall Hodgkinson, piano, Boston Musica Viva, and Richard Pittman, conductor. Capstone: CPS-8613, 1995.

Herstory III: Jehanne de Lorraine (for mezzo or soprano and piano). Arsis Press, 1986.
Herstory III: Jehanne de Lorraine. Performed by Sharon Mabry and Rosemary Platt. Owl Records: OWL-35, 1991.
Herstory IV (for mezzo or soprano and mandolin or marimba). Composer Facsimile Edition, 1997.

Vercoe's music is available from Arsis Press, Certosa Verlag, Plucked String Editions, and Noteworthy Sheet Music and on compact disc on the Owl, Capstone, Leonarda, and Centaur labels.

Jennifer Capaldo, DMA, is a mezzo-soprano and Assistant Professor of Voice at Longwood University in Virginia. At the fall 2011 National Convention of the College Music Society, she performed a recital of "The Dramatic Vocal Works of Elizabeth Vercoe" and co-presented a lecture-recital, "Angel of the Amazon: Social Consciousness and Activism in Modern American Opera." She also has a CD currently in production of all-Spanish art song, "Corazón de Mujer," due for summer 2012 release.

From Concert Pianist to Public School Computer Music Technology Teacher

CAROLYN HORN

To explain how this came about, I would like to begin by quoting from a newspaper article by Susan Palmer, "Teacher to plug youths into music," in the Eugene, Oregon *Register-Guard*, October 4, 2002.

GRANT: *Carolyn Horn, an accomplished pianist, will use electronics in an innovative program at Amazon Community Arts Center.*

An electronic keyboard knocked out a jazzy blues riff, complete with drums and a saxophone lead in Carolyn Horn's office, and the music teacher cranked the volume up a notch. There were no musicians playing in the room, just electronic equipment creating the toe-tapping improvised sound. This isn't exactly what you'd expect from a concert pianist who once toured Europe and the United States and who specializes in the technically challenging realm of 20th century classical music.

This is a woman with a Bösendorfer concert grand piano in her music studio....Why is she messing

around with software? "Electronic musical instruments and software expand the infinite possibilities of composing, recording, notating music. It allows the imagination to take precedence. The student is no longer tied to the expertise of a teacher, allowing them greater creative freedom," she said. More important still, it makes teaching music a whole lot of fun. Horn, who teaches K-12 music in the Eugene School District and who offers private piano lessons at home as well, is adding a new cadre of students to her life.

I knew very little about computers until I started taking classes on the subject at Lane Community College in the mid 1990s. I was so enthusiastic that I took every course the college offered. I was the only female student in the program, and I was old enough to be the other students' grandmother. But the young men eventually came around when they saw how determined I was to learn the difficult domain of computer music technology. When I took a year of audio engineering a decade later,

in 2006, at least a fourth of the class were young women, as was the instructor. Times are changing.

In 2002, I applied for a city-wide grant, part of the Partnerships for Youth Fund, a voter-backed levy of \$3.5 million providing after-school, evening, and weekend activities for youths. I proposed an electronic



Carolyn Horn

music lab because I was certain that students would be attracted to it. Such a lab would be costly to initiate and maintain, but I believed it would be worthwhile, not just because it would be of interest to students but also because it would prepare them for careers in broadcasting and the music industry.

My proposal was accepted and I started teaching middle school students in a five digital/audio workstation electronic music lab, which I designed myself and installed at the Amazon Community Arts Center. I taught my students how to use electronic

McIntire Department of Music, University of Virginia PhD, Composition and Computer Technologies

The image shows two examples of musical notation. The left example is a standard musical score with two staves. The top staff has time markers at 5:39, 5:47, and 5:53. It includes notes, rests, and dynamic markings like *p* and *mp*. A note at 5:53 is marked with a plus sign and the text "Add F key for timbral shifts". The bottom staff shows a series of rectangular pulses. The right example is a graphic notation piece. It features a 3/4 time signature, a dynamic marking *p*, and a series of rhythmic patterns represented by vertical lines and a large, flowing, abstract shape.

The program in Composition and Computer Technologies (CCT) is committed to the exploration and development of innovative compositional practices, especially those involving interactions between acoustic and digital media. Students take seminars on such topics as interactive media, parsing compositional approaches, and open form. They compose intensively and undertake analysis and research projects relevant to their practice with the guidance and support of faculty. There are opportunities to compose music for ensembles-in-residence, as well as for self-directed performances within the CCT community and in the field at large. Ensembles visiting recently include the Da Capo Chamber Players, the Cassatt and Voxare Quartets, Talujon Percussion Quartet, and the Relâche and Verge Ensembles. Students are also encouraged to take graduate courses outside the Department of Music and to take advantage of the broad resources of the University of Virginia, one of America's top institutions. Recent and current dissertation topics engage topics such as physical modeling synthesis, audience interaction, interactive dance, musical networks, and robotics.

CCT faculty include Matthew Burtner (chamber music, ecoacoustics, human-computer interaction, new media opera); Ted Coffey (acoustic, electronic and mixed composition, experimental aesthetics, popular music, art and activism); and Judith Shatin (acoustic, digital and mixed media, analytic approaches, community-based art, psychology of music). Other faculty and research staff include Critical and Comparative Studies faculty Scott DeVeaux, Bonnie Gordon, Michelle Kisliuk, Fred Maus, Michael Puri, Joel Rubin, Heather Wiebe, and Richard Will; VCCM Technical Director David Topper; librarian Erin Mayhood; conductors Andrew Koch, William Pease, Michael Slon, and Kate Tamarkin; and a variety of instrumental performance faculty.

This image shows a complex musical score consisting of four staves. Each staff contains dense, rhythmic notation with many notes and stems, suggesting a highly textured or complex piece of music. The notation is arranged in a way that suggests a multi-layered or polyphonic texture.

This image shows a musical score with a single staff and dynamic markings: *ff*, *mp*, *p*, *mp*, *ff*, *mp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *pp*. Below the staff is a series of graphic notations. These include circles, some with dots inside, and some with lines or patterns. Some of these graphics are shaded in grey, corresponding to specific dynamic markings in the score above. The graphics appear to be a form of visual representation of sound or timbre.

For detailed information about the program, including application procedures and contact information, go to www.virginia.edu/music and select the link for graduate programs.

keyboards to compose, arrange, notate, and perform music, and then how to burn their compositions onto their own CDs. I am pleased to report that many girls enrolled in my music tech classes. They were confident and unafraid of the challenges, and I was very proud of them! The program has been successful with students at various levels, including those with severe emotional problems or physical disabilities.

Two underprivileged students were bused to a public school where I was the music specialist. They both had unenviable backgrounds and came with poverty issues, such as not bathing or having clean clothes. I showed them how to take care of these issues on their own, and then I enrolled them into my after-school computer music tech classes. During their regular music classes with me I would ask them to demonstrate what they were learning in the tech classes. Knowing such a “cool subject” as finding one’s way around electronic music instruments changed their status among their peers and gave them a source of pride.

A young girl walked into the lab with a cane and an attending adult who guided her to the new computer. I wasn’t sure how a blind, autistic girl was going to maneuver through computer music applications, but, with the help of her adult guide, they both managed. At the last class all the original compositions were played. Her composition stood out above the others, and the class was quick to acknowledge that. She responded with repetitive rocking and an exuberant smile on her face. Her imaginative recording of her own poetry into a computer music application allowed everyone to witness how tremendously gifted she was.

He was a seventeen-year-old former piano student of mine. He had recently been released from rehab for a serious mental health crisis brought about when he disappeared into the world of psychedelic drugs and mushrooms. His parents thought they were going to lose him. When he stabilized, I suggested they send him to my class. As soon as he arrived, he immediately immersed himself in a computer. He worked by himself, ignoring my lesson given to the rest of the class. When he emerged, he presented some of the most exciting rap music set to his own poetry we had ever heard. Music is the ultimate high.

Younger students can also profit from learning the technology. This past summer

a father called to say his eight-year-old son and daughter wanted to learn how to use a microphone to record themselves. I expanded their request and developed a two-hour lesson plan introducing them to MIDI, Pro Tools sequencing software, sine waves, Shure dynamic vs. AKG condenser mics, shockmounts, connecting midi and mic cables, Digi interface hardware, analog vs. digital wave forms, what midi and audio tracks look like, connecting a keyboard to the computer and interface, and ending with how to power up and down so as not to pop the monitors. The twins had a lot of fun recording their singing and piano playing, and the music technology seed was firmly planted.

While working as a general music specialist in the public schools, I found that a significant part of the lesson time was taken up with class management issues. Today’s classes are a cross section of students whose parents can afford food, clothing, and after school activities as contrasted with the students who are shuffled around shelters or live in cars. I had to develop management skills to deal with the myriad issues. On the other hand, few class management skills are necessary in teaching computer music classes. Students of all backgrounds are empowered by exploring the programs by themselves. They learn from each other and do not always need adult supervision. Computers are their personal domain. In fact, the children often teach their parents and assist their teachers.

Music technology has also been very helpful in my career as a pianist, and I would like to encourage other performers to learn how useful the technology can be. This past summer, for example, I was working with my partner in performing works for two pianos for a flurry of twentieth-century music concerts that would continue into the fall season. Rehearsals are a bit tricky given the fact that we do not live in the same town. Fortunately, we have the benefit of being able to work with an electronic piano that has a recordable disc drive. While preparing the two-piano version of *Rhapsody on a Theme of Paganini* by Witold Lutoslawski and the beautifully arranged folk songs of our newly-discovered American composer, Julia Smith, I recorded my partner’s score onto my Yamaha Clavinova’s removable disc.

I can record the second piano part at a very slow tempo, and then play it back at

whatever tempo I want, without altering the pitches. This allows me to slowly practice my part while always hearing the second piano part at any volume level, with or without the built-in metronome. Furthermore, it has been an invaluable tool for preparing challenging ensemble works with other musicians. Before the first rehearsal I am already familiar with how all the other parts interact with mine. Years ago, when the composer Ernst Krenek asked me to perform his concerto for violin and piano, I used the Yamaha’s midi format to record all the different instrumental parts into a Sibelius Notation score on my computer. I could then practice with all of the individual parts sounding the correct timbres. This preparation allowed me to be thoroughly familiar with the entire piece during rehearsals.

My studio is blessed with a nine-foot Bösendorfer Concert Grand. However, having a high quality digital piano in my studio is also a blessing. It aids in my preparing ensemble music as well as providing wonderful backup discs for student piano works. I cannot imagine teaching without it. Several years ago I took an online composition class with a film composer in Los Angeles. Without fluency in the language of midi and Sibelius, this class would not have been possible.

I am convinced that basic computer music technology skills should be a requirement for music students as well as faculty. Recently, a member of the Eugene Symphony, who was also my colleague in the public schools, asked if I could transpose some of his orchestral parts for his students and extract their individual parts. Since I knew how to use the Sibelius Notation program, it was not a problem. If you have never been exposed to the world of digital music applications, a good place to begin is the sequencing program GarageBand that comes bundled with the Mac computer’s iLife applications. I recommend the book *GarageBand, The Missing Manual* by David Pogue (computer columnist for the *New York Times*). His writing style is easy to understand, and he provides some excellent step-by-step lesson plans to follow. Pogue writes:

First, GarageBand is much more demanding of your Mac than its little i-cousins (iPhoto, iTunes, and so on). Its underlying technology was spun out from a \$1000 professional recording program

called Logic, which Apple acquired in 2002 when it bought a company called Emagic. As one result, GarageBand contains some of the world's most sophisticated

musical-instrument and studio-effect simulators.

I would add that what GarageBand also contains, in addition to being a powerful sequencing program, are LOOPS—the reason

young students want their parents to buy them a Mac! You don't know what a loop is? Well, get your geekness on and dig right into the exciting world of music technology.

Meet Five New IAWM Members

Creating an Interactive Sonic Environment

XIMENA ALARCÓN-DÍAZ

Born in 1972 in Bogotá, Colombia, I am currently a UK-based new media artist who focuses on listening as it relates to social context, connecting it to individual and collective memories. My musical and sonic influences are wide: from the rich urban and rural Colombian sonic environment that I heard when growing up within a large family that loved music and media to the various traditional and classical music that I performed as a member of vocal ensembles, choirs, and string groups, to which I belonged most of my life.

Thus, my interest in new music creation derives from these listening experiences and also from the aesthetic possibilities of mixing media elements. In the early 90s, while studying social communication and media for an undergraduate degree, I was especially fascinated with the process of mixing sound from different sources when making audiovisual productions. I was doing plunderphonics without realizing it! Later in my professional career, I worked with community media within a political education context in the Colombian conflict. My work in community radio allowed me to experiment with the beauty and expressiveness of amateur voices in workshops with community leaders and students in rural areas of the Tolima region.

After this experience, I worked in professional video and television, learning general production and editing techniques. Although attracted by sound, I still pursued my aim of working with community television, where media becomes a mirror of people's real voices and where they have the power to influence what is being said and shown about their context. I was so enthusiastic about this project that in 1996 I traveled to Barcelona, Spain to earn a master's degree in Communication and Education. The prevailing traditional views about how to produce media within an educational context discouraged me from

expanding the creative possibilities within academia. In Barcelona, I joined media art workshops run by QUAM (Quinzena d'Art de Montesquiu) and had the good fortune to meet artists such as Dee Dee Halleck, Rick Prellinger, and Toni Serra, who were working with local television, video archeology, and interactive media, reflecting on the political and cultural experience of media and society. I then recognized that my way of creating with media was an art form.



Ximena Alarcón-Díaz

Seeing the technical possibilities of editing and creating without the need of a technically demanding studio and an editor, I embraced the teachings of Toni Serra and created my first interactive piece, "Metro Interactivo," with Software Director in 1998. My multimedia piece was highly driven by multiple borrowed sounds that interplayed rhythmically with short videos taken from Prellinger's archives and from the Barcelona metro,¹ which were running at different speeds in loops. I used musical metaphors to describe my piece: "when a foreigner arrives in the city, s/he joins the same rhythm; or s/he merges; or s/he creates a 'noise' in the harmony." I wanted then to be able to listen to traces left by people in different areas of a city, as played back on a common interface in a virtual metro. I did research on network systems and talked about this project with experts, but it was difficult to get my idea across.

Meanwhile, I continued attending QUAM workshops, including those on the Internet and Sound Art. In the lat-

ter, I learned about R. Murray Schafer's concept of soundscape, the philosophy of John Cage, sound poetry, text scores, and sound installations. The workshop was led by composers and sound artists such as Carlos Gómez, Clara Garí, Josep Manuel Berenguer, and Oscar Abril. Invited tutors were Christina Kubisch and Hans Peter Kuhn. I learned a great deal from all of them. I felt that sound art was my territory, and I created my first sound installation called "A to Z," evoking memories of literacy through the sound of chalk on a blackboard.

I returned to Colombia and worked as a multimedia teacher and developer, and I continued to work with sound. I incorporated high quality sound recordings within multimedia productions and self-trained in editing and programming for multimedia. At the same time, I participated in community workshops, stimulating young people to express their feelings using experimental media.

Three years later I left Colombia to see what England could offer me as a life change. Resolute about learning how to work with sound, I met composers and sound artists in London and joined a COMA (Contemporary Music for Amateurs) workshop in Electroacoustic Voice and Composition. I searched for further training in higher education and earned a PhD in Music, Technology and Innovation at De Montfort University. I intuitively incorporated all my ideas from the past: my desire to work with sound, the cultural and political meaning of it in a city (or soundscape context), people reflecting on their context (through ethnography), the multimedia platform, the Internet, and the oldest underground in the world, the London Underground.

I thus created an Interactive Sonic Environment derived from commuters' memories of soundscape in the London Underground. Being awarded The Leverhulme Trust Early Career Fellowship (2007-2009), I expanded this artwork to include the experience of the Paris and Mexico metros. Working at the Institute of

Creative Technologies (IOCT), I created “Sounding Underground,” which links the listening experiences of soundscape in the underground transportation of commuters from London, Paris, and Mexico City. Interested also in telematic improvised performance, I created an off-line, networked musical improvisation for four commuters (non-performers) as part of the ethnographic research.

“Sounding Underground” received an Honorable Mention award for the New Genre Prize (“innovation in form or style, including improvisation, multimedia, and use of non-traditional notation”) in the IAWM’s 2011 Search for New Music Competition.² This is an especially significant honor. Although I did doctoral research within music, my project was usually regarded as being outside the field, and found its position as “sonic art” or “new media artwork,” but never as music. The award has created a strong reaffirmation of my intention and ability to make music.

The small number of women working in the music technology field was striking for me during my studies in England. Coming from other disciplines, I had not been aware of such a gap in the field of music. The first person who convinced me that what I was doing was notation was Pauline Oliveros.

I am currently training for a Deep Listening Certificate with Oliveros, IONE and Heloise Gold, incorporating listening and sounding meditation, dream work, and deep listening body work, in a project called “Networking Migrations.” I am exploring listening in deeper dimensions, and expanding the urban underground commuting experience towards the wider migratory experience, which transcends geography (space) and time. For this, I have created the Migratory Band, which incorporates Deep Listening practice, and for which I write text scores to improvise with sound that focuses on the migratory experience. With this work I seek to enable the sonic interconnection between old and new roots for migrants through listening, sounding, and performing. I suggest that being aware of, and expressing creatively, the feelings left in-between local and distant places, and allowing to manifest both the vibration of sound and our ability to listen deeply, can heal through this improvisation practice what are perceived as broken ties, and create new spaces of belonging.

Within the band I am exploring the expression of the nomadic voice (inner environment), the integration of soundscape (outer environment), musical improvisation, and the exploration of telematic and networked musical performance as a transformative artistic practice in migratory experiences.

NOTES

1. This work and the ethnographic and creative process can be seen in detail on Ximena Alarcón, “Sounding Underground: listening, performing and transforming the commuting experience.” *Sensate Journal, A Journal for Experiments in Critical Media Practice* (Spring 2011) [on-line publication]. <http://www.sensatejournal.com/2011/03/ximena-alarcon-sounding-underground/>

2. For additional information, please see <http://soundingunderground.org>.

Creative Disruption

LYNN BOOK

I am a transmedia artist who makes original works within a postmodern framework, driven by questions of embodiment and radical imagination as transformative propositions for self and society. As a disciplinary immigrant and creative disruptor, I experience the delicious freedom and meddlesome constraints of an interloper, a guest and a disruptor. I seek to innovate forms by means of invented processes and converged practices through which I write, compose, organize, direct, design and perform these hybrid works. The projects emerge in collaboration with musicians, opera directors, architects, and video artists and have been seen in concert halls, contemporary art museums, in clubs, and on city streets.

I have an insatiable appetite for the “in between” spaces of creative production, where confoundment and inspiration collide to produce the unexpected. My educational background includes studies in modern dance, a BFA in sculpture, and an MFA in performance and new media from the School of the Art Institute of Chicago. This institutional learning couples with all manner of extended learning from voice studies, among them Hindustani, Bulgarian, Western classical singing, and my own extended practice of the “voicing body,” as well as contemporary and historical theater and movement practices. For over twenty-five years I have explored what it means to create along the borders as a way of communicating with the world. In

small and large scale works, in iterations of the one and the many, in solo and collaboration, with care and demand, I am ultimately staging conditions to potentiate change.

In most instances, I am either performing and/or eliciting performance as a strategy for transformation. My concept of the voicing body as an assemblage of desire and conflict offers a rich site for exploration and provocation. Voice does indeed have a body, making it an unruly instrument of power in the service of conventional singing or rationalizing speech. To give voice to that which has not been heard, to sound the fierce beauty of going beyond—this is a right, a necessity, and a joy that informs both my creative work and my teaching (which I’ll summarize later). First, some project landmarks in a landscape of unconventional creative activities.

In my most recent project, a collaborative new music media performance called *HOLE – in search of opera without Opera*, I am seeking the expansiveness of opera’s bodies, without its crusty narrative and consumptive spectacle. *HOLE* was commissioned by and previewed this summer at ArtStays International Festival of Contemporary Art in Ptuj, Slovenia, with longtime collaborator Katharina Klement, an extended pianist and composer who lives



Lynn Book

in Vienna, and video from Robin Starbuck (US) and Doris Schmid (Switzerland). *HOLE* evolved out of a 2009 invitation to collaborate with Underworld Productions Opera Ensemble in New York for a 2010 preview at Symphony Space in a work called “FROTH” (please see <http://www.lynnbook.com/FROTH.html>).

In one grand experimental sweep, Rameau’s opera, *Hippolyte et Aricie*, became the platform upon which the Baroque could be unpacked and a leading charac-

ter in the work, Phaedra, aired out. Due to funding cuts, however, we were not able to proceed with the full-scale collaboration envisioned (that included an early music orchestra and layers of digital and interactive media). Instead, the opera per se existed—leaving the proverbial hole out of which a skeleton crew of artists translated excess into intimacy around themes of absence and presence. Thus *HOLE* arrived and is seeking further support to continue its quest. With four artists living in three different cities on two different continents, it is a challenge to find the ideal circumstances for development. In the meantime, I am working on *The Phaedra Escapes* as a solo song cycle performance for voice, electronics, and projected image to be performed in the summer of 2012, with a workshop slated for the International Society for Improvised Music conference in February in New Jersey.

The summer of 2011 was especially full with several projects being realized. In residence at the ArtStays festival, I was also the curator of the U.S. exhibition, which included ten media artists, their invited collaborators (from Berlin to Barcelona), and curator-invited Slovenian counterparts who developed interactive projects in what I called “responent networks.” “IN / EX / CHANGE” inhabited four buildings in the medieval town core of Ptuj, transforming them into exhibition spaces for the video and sound installation works, culminating in a live performance event in the castle tower overlooking the Drava River. I was excited to contribute my own sound installation, “Organomics.” At the end of the residency, I also performed a duo concert with Chicago sound artist and composer Shawn Decker, the first of a series of projects along theme-lines we are developing. More about these and other projects can be found at <http://www.lynnbook.com>.

I do not often produce CDs, but last spring, Katharina Klement and I released *t(w)o wanderers*, a CD recording of a live concert in Vienna from a 2008 performance of structured improvisation and composed works for voice, extended piano, and electronics. In 2009, I released a CD compilation of works from 2003-08 called *Voicing Bodies* that includes several live recordings from performance projects and concerts with drummer and composer Kevin Norton, Klement, and violinist Jacqui Carrasco. Other CDs in-

clude the *dice project*, featuring contemporary women composers, with *dice 2 – she says* being co-produced with Elise Kermani at Harvestworks. Launch performances and media events occurred at Thundergulch and the Kitchen in New York in 1997. In 1993, I contributed to *Dice*, the first release in the series. I have also recorded with bassist Tatsu Aoki, founder of the Chicago Asian American Improv Festival, as well as Theo Bleckmann, vocalist and former Meredith Monk ensemble member.

My work has received fellowships, awards, and support from, among others, the National Endowment for the Arts, Franklin Furnace Fund, New York Foundation for the Arts, Illinois Arts Council, and the Mary Duke Biddle Foundation. Residencies include Southeastern Center for Contemporary Art (2007) for “RE:garding Next,” a collaborative culture project on utopian desire, the MacDowell Colony (1996), and a MacArthur funded recording project residency for “Gorgeous Fever: the radio drama” at the Experimental Sound Studio in Chicago (1995). I have performed and/or shown at venues throughout New York City, including Roulette, The Kitchen, Knitting Factory, HERE, Judson Church, Bowery Poetry Club, BAM Café, Makor 92nd St. Y, and Dixon Place, and at other venues in the US and Europe including the Museum of Contemporary Art in Chicago, the Cleveland International Performance Art Festival, Emmetrop Festival in Bourges, France as well as in Berlin, Vienna, Amsterdam and Marseilles.

In keeping with the diverse repertoire of creative activities, my work has been cited in a range of publications that include *New Music Theater: Seeing the Voice Hearing the Body*, Eric Salzman, Oxford (2008), and *Yodel-Ay-Ee-Oooo: The Secret History of Yodeling Around the World*, Bart Plantenga, Routledge (2003), and *Art in Chicago 1945-95*, ed. Lynne Warren, Thames and Hudson (1995).

Teaching has developed in tandem with my creative practice, each feeding and challenging the other since 1985. I played a leadership role in the development of a groundbreaking program that fostered innovations in performance and new media at The School of the Art Institute of Chicago (1985-95) and later in New York with The Sidney Kahn Kitchen Summer Institute (2000-05), a program residency

for international artists exploring across disciplinary boundaries. From 1999 to 2005, I founded and directed Voicelab, an educational and cultural center in New York dedicated to teaching, producing, and event making for people wanting to transform their art practice or life experience through new approaches to voice and performance.

I taught at Barnard and Sarah Lawrence College and advised at NYU before relocating to North Carolina in 2005 to take a position at Wake Forest University, where I currently teach courses in creativity to students across the curriculum, as well as performance-based courses. Through this curricular and program development work, I have also developed a research stream on creativity studies in higher education and will be publishing a book entitled *Creativity and Entrepreneurship: Changing Currents in Education and Public Life* that focuses on critical innovations in teaching and learning and socially purposed ventures and other initiatives from the academy to the world community (Elgar, 2012). Since 2004, I have also been a faculty member and graduate advisor with Transart Institute, Berlin / New York, an international advanced degree program in new media.

At this stage of my career, I am enthusiastic about once again joining IAWM and contributing my sketch of a rather unorthodox life, comparatively speaking. I look forward to fruitful communications (and disruptions) with other members in the coming year.

Documentary Film Maker

JULIA D’AMICO

Julia D’Amico, a New York-based documentary filmmaker, is from a family of musicians. Listening to music daily and discussing all aspects of music making were a constant part of her life when she was young. Inspired by her upbringing, she produced and directed a documentary entitled *La Maestra in the House* (2007) about one of her cousins, Marylouise Nanna. While making the documentary, D’Amico learned more about some of the issues that women face in classical music, and this eventually led her to join the IAWM.

La Maestra explores the role of women as conductors in classical music through the life of violinist/conductor Marylouise Nanna. A violinist with the

Buffalo Philharmonic Orchestra (BPO) and conductor of the Ars Nova Musicians' Chamber Orchestra, Nanna studied conducting and the violin from an early age. But her career began in the 1950s, a time when women orchestra conductors were almost unheard of. In 1978, unable to secure a conducting or assistant conducting position with an orchestra, Nanna founded her own orchestra to create her own opportunity to conduct. Ars Nova has been successfully performing to sold-out crowds throughout Buffalo, New York for more than thirty years.

Nanna was born and raised in Buffalo and still lives in the home where her Italian-immigrant grandparents (the film-maker's great-grandparents) raised six children, and where Nanna was raised as well. For Italian immigrants of the early 1900s, opera and classical music were, in effect, forms of popular music. The profound influence



Marylouise Nanna

that her family's strong musical traditions have had on her career is discussed in the documentary. Unfortunately, today classical music has largely become a somewhat elite art form struggling to maintain its audience, let alone attract a larger audience. Nanna's great accomplishment with Ars Nova has been to attract a wide audience that includes many who normally do not listen to classical music. By sharing her family's musical tradition with the people of Buffalo, she has made what had seemed intimidating accessible.

When Nanna joined the BPO in 1963, Lukas Foss was the Music Director. The documentary discusses the now obscure fact that the BPO was at the center of the modernist revolution in classical music during the 1960s and 1970s. In the film, Nanna describes her experience as a violinist playing under Foss. In 1998, the BPO appointed a woman—JoAnn Falletta—as its

Music Director, becoming the first major symphony orchestra in the United States to do so. In interviews with Falletta, Nanna, and the Buffalo-born flutist Carol Wincenc, among others, the film identifies what were and continue to be the challenges for women in classical music as well as the progress that women have made, even as orchestra conductors.

The Deluxe version of the DVD of *La Maestra* (planned release in early December 2011) will include additional interview footage from D'Amico's conversations with Falletta and Wincenc on their careers in classical music. D'Amico also interviewed Lukas Foss in 2004, while making this documentary, and an edited version of the Foss interview will be part of the Deluxe DVD.

Julia D'Amico's documentaries are influenced by her studies in sociology, specifically urban sociology and ethnography, at the University of Chicago. It is D'Amico's fascination with written ethnographic work that has had a significant effect on her non-fiction films.

D'Amico's award-winning first feature entitled *The Highwaymen* (2000) is about a group of self-taught African-American artists from Southern Florida. The Highwaymen got their name from their practice, in the 1960s, of driving the highways of segregation-era Florida selling their paintings of Florida's landscapes from their cars. Both documentaries have been screened at festivals throughout the United States and abroad. *The Highwaymen* was broadcast on PBS stations throughout the country. D'Amico is currently in production on her third feature film, which is about urban renewal in American cities.

D'Amico's professional film production experience includes working in Broadcast Production at the advertising agency Ogilvy & Mather. She has conducted workshops on her films and has also taught a documentary film class at Haverford College. In addition to her work as a documentary filmmaker, D'Amico has a decade of work experience designing and implementing welfare-to-work programs in the United States and the United Kingdom. She earned a bachelor's degree with honors in sociology and a master's in the social sciences from the University of Chicago, as well as a master's degree in cinema studies from New York University.

Evolution of a Dual-Career Cellist

SUZANNE MUELLER

I am a cellist living on Long Island, in New York. I consider myself a dual-career musician: Since college, I have made my living as a manager in the non-profit sector, but I have never stopped being a professional performer. My path has been a somewhat convoluted one, but, overall, it has yielded a satisfying balance of music and other elements that seems to be right for me.

I first fell in love with the cello when a friend of my mother played Bach for me when I was in a body cast at age two, recovering from the first of many hip surgeries. I didn't know exactly what I was hearing and watching, but I knew it was for me. I had to wait two years to be able to sit up well enough to be able to play, but once I started, there was no turning back! I studied privately and attended the preparatory divisions of the Mannes College of Music and then the Manhattan School of Music before graduating from The Juilliard School's Preparatory Division and, ultimately, earning a Bachelor of Music degree at Juilliard.

In my junior year at Juilliard, my path diverged from the traditional one. It was then that I created and ran a program that presented student performances in hospitals and nursing homes, and for homebound patients served by the Visiting Nurse Service. I auditioned student performers, raised funds for stipends, developed administrative systems and relationships with host sites, booked performances, did PR—including a radio interview/performance, and served as liaison to Juilliard's Placement Director. This work led to an internship at Hospital Audiences, Inc. and the realization that I wanted to build a career outside of music—one that would provide the kind of health benefits and stability that would be difficult to find as a cellist. But I could never give up performing!

My first position was as Placement Director at Juilliard—I was invited to interview after my former liaison left—where I greatly expanded that department's scope of services, while earning a Master of Public Administration degree at NYU. Since then, none of my positions has been in music—a conscious decision to keep my "two lives" separate. I have always sought and helped to shape interest-

ing and rewarding positions that allow me enough time off to continue my performing. I have been coordinator of the nation's largest annual conference for arts professionals; a human resources manager at one of New York City's largest mental health services agencies; and administrative director of the research department of one of the world's top criminal justice nonprofits. Currently, I am Compliance Manager in the Development Office of New York-Presbyterian Hospital.

Throughout my management career, I have had a parallel one as a professional cellist, performing and recording in (and even, rarely, writing and arranging for) duos (with piano, guitar, and clarinet), trios (primarily, clarinet/cello/piano), rock bands, as side-cellist to a folk duo, and in various other projects. Having a stable source of income and set schedule with ample vacation time has actually been a great help—allowing me to participate in some great musical experiences (such as Vox Novus's Composer's Voice concerts) that I might otherwise have had to pass up.

For the past eight years, I have been Beech Tree Concerts Artist-in-Residence at Old Westbury Gardens on Long Island, presenting a varied series of concerts each summer with a growing following. And, for the past four years, I have been a member of CROSS ISLAND, an ensemble built around my duo with pianist Elinor Abrams Zayas, most often performing as a trio with clarinetist Joseph Rutkowski, Jr. Our programming is eclectic—spanning centuries, styles, and genres—and our central goal is to find music we love, and share it with our

audiences. You can read all about us, hear audio tracks, and see videos and our calendar at <http://crossisland.net>. While you're there, please leave a message in our Guest Book.

One of my greatest pleasures over the past few years has been discovering new composers—men and women—through various social media and other sites. Several of them have either written or arranged music especially for my ensembles or me. Sharing new discoveries with my audiences is something I really enjoy, including introducing Long Island audiences to some great homegrown talents, such as composers Patricia W. King, Jane Leslie, and Lisa Fink. This season, eighty percent of each of our programs has been music written within the last five years.

In 2010, CROSS ISLAND was invited to perform in a Women's History Month service at The Church of the Village in Manhattan. While planning that program, I posted an inquiry on the now-defunct Classical Lounge website. Through this, I "met" U.K. saxophonist/composer Keri Degg, whose beautiful milonga, *Fuerza Tranquila* (Quiet Strength), is the title track of our upcoming CD. We have performed Keri's works widely, including my trio arrangement her fiery *Czardas*. Her music resonates deeply with us, and our audiences share our love of it. This experience led us to create two programs that have become integral to CROSS ISLAND's offerings: one of music by women composers from the nineteenth century to the present; the other, a "dialogue in music" between men and women composers.

During this time, I also encountered the music of Meira Warshauer through a recording of her *Bracha* by my former college roommate, violinist Laura Kobayashi, and her duo partner, pianist Susan Keith Gray, on their *Feminissimo!* album. After hearing Meira's music, I contacted her to request the sheet music for her evocative, haunting solo cello work, *In Memoriam, September 11, 2001*. *In Memoriam*—in a clarinet/cello version adapted by Meira from her violin/cello arrangement—as well as a collaborative transcription of *Bracha* are now part of CROSS ISLAND's repertoire, and *In Memoriam* is featured on our new CD, *Quiet Strength*, which was released at a concert given on November 1, 2010 at the renowned Saint Peter's Church in Manhattan. I am honored to have this

bio appear in a journal featuring a profile of Meira. Finally, I would also like to say that I look forward to interacting with other members of the IAWM—performers and composers—and to any fruitful collaborations that might arise, as we get to know each other's work.

Adventures in Listening

GAYLE YOUNG

Although I write music for standard orchestral instruments in standard tunings, I also work with unusual tuning systems, and I have designed and built two acoustic microtonal instruments. Some of my recent compositions have been for microtonal equal-tempered tunings: the Bohlen-Pierce tuning, and a 96-tone piano where the entire eight "octaves" of the keyboard are tuned between two Cs an octave apart. But I'll begin with the two instruments I designed and built.

My first instrument, built in 1978, is a percussion instrument with a fixed tuning using sixty-one lengths of metal tubing within a range of almost three octaves. The tuning has twenty-three pitches per octave with three interval sizes: approximately 20 cents, 40 cents, and 70 cents. I established a thirteen-tone scale in five-limit just intonation, and transposed it up by a just major third, and down by the same interval, so the twenty-three-pitch octave comes from the combination of the three transpositions. I devised a notation system using colored and shaped note-heads that allows me to notate using a traditional five-line staff, and at the same time to distinguish among the several pitches around, say, a "D." The instrument is named the columbine after a North American native plant that has five petals.

The columbine was followed in 1980 by a twenty-four-stringed wooden zither. I call this instrument the amaranth, after another native plant. It is tuned with movable bridges, a method of tuning used in Asian stringed instruments such as the koto and the guzheng. Each string can be tuned to any pitch by moving the bridge, which changes the string length. It has a curved top to facilitate bowing, and uses the three highest double-bass strings plus twenty-one steel strings, their tension controlled by guitar tuning pegs. Each string is exactly one meter long (1000 millimeters) to facilitate the arithmetic when I work with the fractions of string length that form the basis of just tunings. The instrument



Suzanne Mueller

offers a wide range of timbral possibilities and playing techniques. I seldom pluck the strings, but prefer to bow them and use percussion mallets.

At the time I built these instruments, the sampling rates of computers were not fast enough to generate accurate pitch, and computers were expensive, so I describe my instruments as accidents of technological history. A few years later I may have relied entirely on electronics. As it turned out, playing music and experiencing the physicality of sound through the instruments helped me to develop an open way of listening and may have taught me something about the nature of play. We describe ourselves as playing music, rather than working it, and when I sometimes stood listening to a simple repeated gesture, with no goal in mind, I developed a playful, sometimes contemplative way of listening that I may not have experienced with a computer.

My thinking about play was also influenced by my role as a parent. Having a child in the home led me to observe the crucial importance of play, and to notice that play is neglected, even devalued, in contemporary Western culture. This took me in two new directions. I developed interactive public sound installations, often in collaboration with visual artist Reinhard Reitzenstein. The installations invite visitors to directly experience sound generation and listening, something that is usually left to the experts. I have worked with room-length Y-shaped string structures, listening tubes resonating over noise-based soundscapes, beaver-chewed wooden percussion, hollow logs, and suspended stones. Even when some tuning is involved there is a high degree of randomness at play: the Y-shaped string matrices, for example, bring out plenty of inharmonic pitch content.

Another direction I took as a result of my interest in play was to compose a series of “recipe pieces,” for which I used texts about food preparation as a structural device. I wanted to integrate the experience of the practical world with the sometimes-abstract world of music in these pieces. (Gardening and cooking have long been among my primary interests.) My main purpose, however, was to provide a greater degree of freedom to performers without reducing the complexity of the music, and these pieces can be played at varying levels of expertise. The text, or rather the per-

former’s imagining of the text, determines rhythm and phrasing as well as timbre and dynamics. The text also acts as a compositional algorithm to control transitions—into different pitch organizations, for example. The performer chooses the tempo, and can change it at any point, and might therefore experience a more exploratory attitude with less concern for possible errors.

In a 1995 installation piece I placed lengths of tuned tubing where “viewers” could listen through them, at sites such as waterfalls or highways where noise was present. The tubes pick up distant sounds, acting as aural magnifiers by bringing the sounds closer to the ear. They also pick up background noise and resonate according to their lengths, creating deep humming



Gayle Young (photo by Karen Young)

sounds and shimmering layers of overtones. In my 2002 piece *Fissure* I first employed what I now call microtonal soundscape by combing my instruments with audio recordings made through lengths of tuned tubing.

I continued to play solo and ensemble concerts with my instruments, and I often spoke to the audience, explaining why I built the instruments and describing the elements of each piece. My explanations were well received, and, encouraged by this, I began to write about other artists involved in innovative forms of music. I intended the writing as an extension of the talks I was giving in my concerts, as a form of audience development, believing that people would find new music more inviting if they knew more about its context, and its lineage from one generation to another.

My biography of Hugh Le Caine, a Canadian inventor of electronic music instruments between the 1940s and the 1970s, was intended to accomplish a similar purpose. After Le Caine’s death in 1977 there was concern that his instruments

might be lost, and I worked with two other composers to prevent this by cataloguing his inventions. During interviews done as part of this research we were told many fascinating stories, and it became clear that a biography should be written. As a composer I wanted to provide a meaningful explanation of the musical intentions behind Le Caine’s inventions, and so I continued the interviews and expanded the research. *The Sackbut Blues* was published by the National Museum of Science and Technology in Ottawa in 1989: A few years later I produced a CD of Le Caine’s recordings, *Hugh Le Caine: Compositions and Demonstrations 1946 to 1974*.

After the biography came out, I was asked to assist at *Musicworks* magazine, and soon became the editor and main administrator, a role I maintained for almost twenty years. (I am now the part-time publisher.) We describe the magazine’s mandate as sound exploration for curious ears. It features innovative artists who work with sound, whether in concert music, installation, broadcast, or in other arts disciplines such as film and theater. *Musicworks* maintains a dual role as a means to develop community within the music field, and as an ambassador for innovative sound arts to the adventurous (non-expert) listener.

Each issue of *Musicworks* since 1983 has included a full-length recording of music directly related to that issue’s feature articles. It was the first magazine to include a regular recording, and as we approach issue number 111 we have assembled a huge archive of international activity. It is, of course, a mere sampling of the music that took place over that period, but it is impressive, nonetheless, and describes over thirty years of an exciting and intensely vibrant art form.

I have not written here about the many influences on my music and my thinking—of friends, colleagues, and teachers, and the many writers and composers I have never met in person, who have all combined to provide a network and a sense of community. In a culture of decreasing funding for the arts, and increasing need for experiment and play within a global context, I am immensely appreciative of this community and its shared vision: to discover intriguing new worlds of sound and render them perceptible to adventurous listeners.

BOOK AND SCORE REVIEWS

Michael K. Slayton, ed.: *Women of Influence in Contemporary Music: Nine American Composers* Lanham, MD; Toronto, ONT; Plymouth, UK: Scarecrow, 494 pages, cloth, paper, eBook, \$75.00 (2011). Musical examples, lists of works, discographies, bibliographies, index. ISBN 9780810877429, 9780810877481

SUSAN H. BORWICK

In *Women of Influence in Contemporary Music: Nine American Composers*, Michael K. Slayton (associate professor and chair of music composition and theory at Vanderbilt University's Blair School of Music) has collected essays on nine "prominent, living" American women composers aged 39 to 85. Karin Pendle's insightful foreword points to their broad range of backgrounds: composers who began writing in childhood or later in life, products of music schools or public universities, those who have had to deal with sexism and those who have not, daughters from musical or non-musical families, composers of both traditional European idioms and those "from the worlds of jazz or

pop." All enjoy commissions and performances of their works. None "was denied advanced professional training because of her gender" (Pendle, ix).

The collection sprang from discussions between Slayton and one of the nine composers, Elizabeth Austin, whose essay he authored. Both Slayton and Austin wondered how the stories of women composers today compare to those of women composers of the mid-twentieth century, and where America stands currently in its cultivation and nourishment of these composers. Although Slayton never reveals how he, or perhaps he and Austin, arrived at the list of nine influential names in the collection, he does make clear that he and each composer determined the author of each essay. The nine essays actually reveal little about each composer's influence, a curiosity given the title of the volume; perhaps *significance* would have been a more appropriate word than *influence*. Slayton's collection doubtless will enhance the future influence of these nine composers.

The nine significant composers [and their essayists] are: Elizabeth Austin

[Slayton], Susan Botti [organist and composer Carson Cooman of Boston], Gabriela Lena Frank [Deborah Hayes, scholar on eighteenth-century music and emerita professor of music at the University of Colorado, Boulder], Jennifer Higdon [Donald McKinney, coordinator of the band program for Interlochen Arts Camp], Libby Larsen [Tina Milhorn Stallard, assistant professor of voice at the University of South Carolina], Tania León [James Spinazzola, whose dissertation subject (2006) from Louisiana State University focused on León and her *Indígena* for large chamber ensemble], Cindy McTee [Slayton], Marga Richter [Sharon Mirchandani, associate professor of music history and theory at Westminster Choir College of Rider University], and Judith Shatin [Judith Lochhead, theorist and musicologist at SUNY-Stony Brook].

Each essayist provides a narrative about the composer in this sequence: a biography with musical examples and scholarly notes, an interview with the composer that often discloses her personal charm and always enlightens, an analysis of one work with examples and sometimes

Recently Published Books

Violeta Dinescu, ed., *Begegnungen mit Musik unserer Zeit: Komponisten-Colloquium der Carl von Ossietzky Universität Oldenburg 1996-2011* (Encounters with Music of Our Time: Composers-Colloquium at the Carl von Ossietzky University of Oldenburg 1996-2001) Pfau Verlag, Saarbrücken, Germany (2011). ISBN: 978-3-89727-462-4

The book was published to mark the fifteenth anniversary of the Composers-Colloquium at the Carl von Ossietzky University of Oldenburg. The Colloquium was initiated and directed by the noted Romanian composer, Professor Violeta Dinescu, who edited the 499-page volume. The book presents information about the lives and music of close to 100 composers who participated in the colloquia plus an interview with Dinescu and a foreword by Wolfgang Martin Stroh. A substantial number of women are included in the volume. During the school semester, a colloquium is held each week and students are not only invited to attend but they can receive course credit.

This semester the Composers-Colloquium is devoted entirely to women composers.

The book was reviewed in NWZ Online by Volker Timmermann (September 5, 2011). He praised Dinescu and the Colloquium for the "enormous richness of the series," which featured "visits by the leading minds of the international avant-garde." He commented that the book mirrors "the diverse styles and approaches in the new music of today."

Karla Hartl and Erik Entwistle, eds., *The Kapralova Companion* Lexington Books (2011). ISBN 978-0-7391-6723-6 (cloth)—ISBN 978-0-7391-6724-3 (electronic)

The Kapralova Companion, edited by Karla Hartl and Erik Entwistle, is a collection of biographical and analytical essays on the Czech composer, Vitezslava Kapralova (1915–1940). Accompanied by an annotated catalog of works, annotated chronology of life events, bibliography, discography, and a list of published works, *The Kapralova Companion* is an essential,

comprehensive guide to the composer's life and music. It is also the first book published on Kapralova in English.

As readers will discover, the work of Vitezslava Kapralova represents a progressive and distinctive voice in inter-war Czech musical culture. Despite her untimely death at the age of twenty-five, Kapralova created an impressive body of work that has earned her the distinction of being considered the most important woman composer in the history of Czech music.

Editors Hartl and Entwistle have gathered a roster of scholars from the United States, Canada, and the Czech Republic, whose contributions to *The Kapralova Companion* cover a variety of topics relevant to Kapralova and her times. Not only is this book a welcome starting point for scholars and music lovers, but its critical essays will also advance thought-provoking assessments of her music, engender further inquiries into aspects of her life and work, and inspire a new generation of performers.

graphs, a coda that is a final assessment of the composer and her works, and a list of works, discography, and source list current to around 2007. The essays vary in page-length from 31 (Botti) to 59 (Larsen), with an average length of 50 pages.

The writing style of the collection is personal, warm, and actively supportive of the music and its creators. Not an advocacy-piece, the collection both objectively critiques the subject matter and subjectively peels away its meanings and interpretations. What might be improved upon? Some of the musical examples (e.g., pp. 34, 92, 143, 151, 409) are so tiny as to be illegible without magnification. Some of the editor's prose seems abstruse—e.g., “The comprehensive utilization of quoted materials in this movement certainly provides insight into the composer's impetuses for its composition, as well as her spiritual affect concerning the lighthouse as life metaphor” (39). One quotation splits a word between two lines: “[D] / ealing” (101).

And who was left out? Many, many, living, significant, influential composers. Ellen Taaffe Zwilich and Shulamit Ran (if we consider her American, which I do) were the first two women to win the Pulitzer Prize for composition. Joan Tower, Ruth Lomon—the list is long. And one of the nine, Gabriela Lena Frank, is only thirty-nine years old; I tend to think of influences *on* her rather her influence on others.

The minor deficiencies of the volume are more than counterbalanced by the very positive to create a fascinating, important source of information for historians and theorists, students and teachers, general audiences and specialists. All of us will want to know about Austin's windowpanes, Botti's composer-performer perspective, Frank's scissors, Higdon's determination and willpower, Larsen's exuberance, the spirits of the poor and multi-ethnic in the distance for León, McTee's dynamic between self and sound, Richter's vast musical range, and Shatin's musical membrane.

You have been duly teased to read this collection, cover-to-cover.

Susan Borwick, a professor of music at Wake Forest University, former chair of the music department, and former director the women's studies program, is a composer, theorist, and musicologist. Her specialties include music since 1900, theory pedagogy, and choral and chamber music composition. She is the incoming vice president of the LAWM Board and its former secretary.

Julie C. Dunbar: *Women, Music, Culture: An Introduction*

New York and Abingdon: Routledge, 380 pages (2011). Appendices, bibliography, index. ISBN 978-0-415-87563-9

CHRISTINA REITZ

Julie C. Dunbar's primary motivation for writing *Women, Music, Culture* was the lack of a single-volume source geared specifically for undergraduate use. Extant material, Dunbar felt, often utilized language that was too scholarly and specialized for the average college student. The result is an accessible text that suits this purpose well. Spanning the medieval through contemporary eras in Western art, it also provides coverage of women in world music, jazz, gospel, blues, ragtime, reggaeton (a form of Latin urban music), rock, punk, country, and music production.

The text includes a CD with eleven timed and guided tracks; Dunbar's suggested iTunes playlist is available for separate purchase by readers. The author chose the complementary digital option in order to lower the textbook's price, as well as to allow flexibility for the instructor. A companion Website includes links to interactive Websites and music video clips, flashcards, PowerPoint slides to introduce and review content, supplementary guided listening charts, practice quizzes, and a test bank with multiple choice and essay questions.

Dunbar attempts to demonstrate that women have always been active in music but were omitted from recorded history for a variety of reasons. She explains, for example, that early male ethnomusicologists were at times denied access to private female ceremonies, and thus primarily studied the role of men in the field. Later textbooks continued to utilize these same examples, omitting the role of women and their contributions. The “Great Composer” philosophy that emerged in the nineteenth century was unapologetically male, further hindering the acceptance of women in the discipline.

Problematic is the omission or extremely brief mention of women's contribution in arenas other than performance or composition. Film music is nearly completely omitted, with the exception of British composer Elisabeth Lutyens' contributions to *Dr. Terror's House of Horrors* (1965) and *The Skull* (1965), dispatched in a single sentence. Coverage of women arrangers is also limited and includes only the West Coast jazz arranger Toshiko

Akihoshi. Prominent teachers are treated similarly: Nadia Boulanger is the only mention; the music of her talented sister, Lili, is conspicuously absent. A small section is dedicated to all-women ensembles in the twenty-first century, but Dunbar deals only with Sherrie Maricle's work with DIVA; all-female ensembles in the previous century receive a similar lack of coverage with the single example being the Cleveland Women's Orchestra. Other than to state that female “concert bands, drum corps, percussion groups and rock bands have been common in the United States,” there is no further discussion of the subject.

Dunbar primarily covers Western art and jazz composers and performers. (Oddly, the classical period is omitted.) The world music chapter is perhaps included only to appease the diversity quota that so many textbooks and universities are demanding, and the coverage that is provided seems haphazardly integrated. Chapter Three, “Women in World Music,” for instance, is placed between the Medieval and Renaissance chapters. Three of the eleven musical examples on the accompanying CD are devoted to world music but none are included on the iTunes playlist.

In the final chapters on the twentieth century, Dunbar spends a great deal of time examining women in technology and sound engineering, including a detailed look at Leslie Ann Jones, who has worked with such performers as Joan Baez, Rosemary Clooney, and the Kronos Quartet. This is invaluable territory frequently omitted in music textbooks. Relevant to contemporary students is a section within the popular music section that is devoted to the feminist messages of artists such as Janis Joplin, Queen Latifah, and Dolly Parton.

Coverage of conductors of the twentieth and twenty-first centuries feature pioneers in the field such as Antonia Brico, the first woman to conduct the Berlin Philharmonic. Dunbar discusses the discrimination these women faced: male soloists refusing to work with Brico and the more recent public spectacle created by Baltimore Symphony Orchestra members upon the hiring of Marin Alsop.

Included throughout the text are meaningful quotations from women composers, musicians, and industry experts. At the close of each chapter, Dunbar appends questions for critical thinking and discussion as well as suggestions for additional

individual or group research projects. Appendices contain the requisite glossary of musical terms, a detailed bibliography that is likely to be useful for students pursuing additional research, and an index.

The images in this book are clearly geared to the non-major who cannot read music and are primarily pictures of the women included in the text. Several of the choices are puzzling, though. For instance, the title page of Amy Beach's *Gaelic Symphony* takes up an entire page. While the work is one of the few included on the accompanying CD and the text covers Beach's career admirably, it remains unclear what specifically we are supposed to be contemplating in this image. Is it the fact that her name appears as Mrs. H.H.A. Beach? Is it the size of the font of her name which is second only to the title? Is it because it is in German?

While this textbook is clearly geared for a women in music course, it could easily be used as a supplemental text for a history of Western art music or a women's studies course, or, for that matter, any interdisciplinary humanities course. Dunbar's research fulfills her thesis' promise: the book fills a gaping need for a comprehensive study of women in music at the undergraduate level.

Christina L. Reitz is an Assistant Professor of Music at Western Carolina University where she teaches undergraduate and graduate courses in music history, world music, and musicology. A frequent contributor to the Journal of the IAWM, she will also be published in the forthcoming editions of the New Grove Dictionary of Music and Musicians and the Grove Dictionary of American Music. She is currently on the Board of Directors of the Nineteenth Century Studies Association.

Charlotte Greenspan: *Pick Yourself Up: Dorothy Fields and the American Musical*

Oxford University Press, 298 pages
(2010). ISBN: 978-0195111101

LINDA RIMEL

The work of Dorothy Fields (1904-74) so permeates contemporary culture that President Obama alluded to it in his Inaugural Address, exhorting Americans to "pick ourselves up, dust ourselves off, and begin again the work of remaking America." "Pick Yourself Up" was the opening number of the 1936 movie *Swing Time* and is title of Charlotte Greenspan's

biography of Fields, who wrote the lyrics. Fields wrote so many lyrics that the history of musical theater could not be told without her contributions. She is credited with 411 song lyrics and nine libretti; she wrote in some capacity for nineteen Broadway shows and thirty films in a career stretching from the 1920s into the 1970s.

Fields was the youngest child of producer and comedian Lew Fields. Two of her future collaborators were her brothers, who went to summer camp with Oscar Hammerstein and Lorenz Hart. When Fields sang in her high school musicals, Hart and Richard Rodgers wrote some of the songs. Fields's upbringing was ideally suited for her future profession, notwithstanding her father's determination to keep her out of show business.

The topic of the book, the second in Oxford University Press's *Broadway Legacy* series, poses serious challenges to a biographer. The writer of "On the Sunny Side of the Street," "The Way You Look Tonight," "I Can't Give You Anything but Love," "I'm in the Mood for Love," "A Fine Romance," "If My Friends Could See Me Now," "He Had Refinement," "Big Spender," and the book for *Annie Get Your Gun* left a small and sometimes inconsistent historical record. Greenspan is hobbled by contradictory accounts regarding not only who wrote what for which early shows, but also regarding pivotal events in Fields's life: why she terminated a successful, nearly ten-year collaboration with composer Jimmy McHugh, and why she wed her first husband despite misgivings and lived apart from but remained married to him for a decade.

The book includes sixteen pages of endnotes, a list of songs, theater works, and movies; an index of songs, shows, and movies; and a general index. What the book lacks is Fields's lyrics. Explaining that she was unable to strike a deal for the right to reprint them, Greenspan refers readers to print and audio sources and unnamed

Websites. There is no substitute, however, for seeing lyrics on the same or the facing page when reading analyses of feminine rhymes, strophes, and colloquialisms. (A rhyme is feminine when it matches two or more syllables, the last of which is unstressed; for example, "painted/acquainted"). "A tennis game between George Gershwin and Arnold Schoenberg," Greenspan writes about Hollywood in the 1930s, "was not a genre-jarring fantasy but rather a regular occurrence." Too few of her sentences use this breezy, authoritative tone and read, instead, like an annotated list of references as Greenspan balances conflicting testimony.

Fields, Greenspan writes, aspired to the wit of Hart but also aptly used slang. She was not the only, or even the first, woman to write musicals, and she said little about obstacles caused by being female. In the case of *Annie Get Your Gun* (1950), being a woman may actually have worked to her advantage. The concept of the show—Ethel Merman as Annie Oakley—was her idea. Ultimately, Irving Berlin would write both lyrics and music, but, originally, Fields was set to write the lyrics and collaborate with her brother Herbert on the book. They had interested Rodgers and Hammerstein in producing the show, but nobody had consulted Merman, who was recovering from a Caesarean section. Fields was able to pitch the role to Merman in the maternity ward partly because, having been a patient there herself, Fields knew the nurses.

Merman is quoted as finding Fields generous, emotionally as well as materially, yet it is not until *Sweet Charity* (1966) that readers get much sense of Fields other than that she was hard-working, a little overbearing, and so professional that she turned out cheerful lyrics in the days following the death of her bachelor brother who had also been her collaborator and close friend. *Sweet Charity's* director and choreographer, Bob Fosse, who was a night owl, says that Fields would telephone him

Jennifer Higdon's *Cold Mountain*

Pulitzer-Prize-winning composer Jennifer Higdon has been commissioned by the Santa Fe Opera and the Opera Company of Philadelphia to write her first opera, *Cold Mountain*. It will be based on Charles Frazier's well-known novel, which was made into a film in 2003. The libretto will be written by Gene Scheer. *Cold Mountain* tells the story of a Confederate soldier who deserts the army near the end of the Civil War. The work's premiere is scheduled for 2015 in Santa Fe. It will be performed in Philadelphia in February 2016.

early in the morning, and, in an “imperious” voice, demand, “You’re still in bed?”

What this biography lacks in personality insights it makes up for in details chronicling American musical theater—from revues to integrated book musicals (in which dance numbers and songs are fully integrated into the drama) to film and back to Broadway.

Linda Rimel is a lyricist, librettist, and playwright. As a member of the IAWM Advocacy Committee, she recruits “friendly” broadcasters and posts weekly radio requests, updates, and broadcasts of music by women.

Alexandra Pierce: Deepening Musical Performance through Movement: The Theory and Practice of Embodied Interpretation

Bloomington: Indiana University Press, 248 pages (2007) ISBN: 978-0-253-34933-0

JEAN WALD

Alexandra Pierce, Professor of Music and Movement and Emerita Research Professor at the University of Redlands, has plumbed the depths of Schenkerian music theory, musical performance, and body movement during a long academic career. She retired from Redlands in 2001 and in 2004 was awarded its “Creativity in Retirement Award” for her continuing composition and ongoing work in the relationship between music and movement. While she mentions the work of Stanislavski in acting, Laban in dance notation, and body movement pioneers, including Ida Rolf, Jacques-Dalcroze, Feldenkrais, and T.M. Alexander, her synthesis of Schenkerian analysis with body awareness and movement techniques is truly her own creation. In the introduction, she addresses five potential readers: performers, music theorists, composers, movement professionals, and music therapists. The book is arranged by elements of music theory, ending with chapters on characterizing, tone of voice, and the spirit of play.

Schenkerian analysis as the launching point for discussing the elements of music comes from her long career as a theorist, beginning with her dissertation in 1968. Because she also writes from the viewpoint of pianist and composer, the reader will easily grasp a way of listening that incorporates theoretical analysis with movement of the body to more deeply understand the music to be analyzed or performed.

Using diagrams and detailed explanations of body movement, she gives numerous examples of playing with movement to encourage a deeper way of hearing (“Schenkerian hearing”) to draw out the musician’s best musical performance and the composer’s intentions. The core of her method is comprised of five principles of movement: balance and grounding, spinal flexibility, core support, weight throwing into action, reabsorption and completion of action; and three processes: sitting/standing balance, swaying, and the gracious curve. Techniques include stepping, tapping, arcing the arms, standing, sitting, walk-dancing, and swaying. While focused movement is the primary *material* of the book, the author states that a primary *goal* is to make one’s normal rehearsal mode “inspired work” or “a pleasurable immersed concentration that approaches the dedicated absorption of the spirit of play.”

She compares juncture to the negative space in drawing, painting, and photography: “In music, parts are made distinct by their junctures, the spaces between notes or phrases. In the body, parts are made distinct by their joints, the spaces between bones.” Almost whimsically, she describes taking a “joint awareness walk” with a partner, each alternately calling out the names of joints and becoming aware of the movement of each while the body is in motion. Throughout the book, she suggests exercises and games designed to develop a playful state of awareness and heightened listening.

Pierce demonstrates specific techniques through illustrative stories gleaned from her experiences working with students in theory classes and studio teaching. Although most are composite events using fictional names, they clearly illustrate a method that may send the reader to the piano (most notated examples are for piano, although she worked with voices and other instruments in her “Movement for musicians” theory classes) to understand viscerally the movement’s relationship to developing “Schenkerian hearing” and performing music more expressively. These stories give the reader a vicarious sense of having been there.

While Pierce advises in the introduction that it is not necessary to read the book straight through from beginning to end, a reader relatively new to the topic of body movement and its relationship to performing may well choose to read it

thus. However, in the text she links ideas back and forth, so the reader will need to read ahead or refer back no matter the order in which the chapters are experienced. Although a glossary would have been helpful and access to videos of Pierce and her students in action enlightening, the recommended DVDs of professional musicians are useful. The book is expressively written and brimming with imaginative ideas. It is not a book to read while sitting still!

Jean Wald joined the faculty as Music Librarian at Stetson in 1999. After graduating from West Virginia University with a degree in music education, she taught K-8 vocal music in Indianapolis, earned a master’s degree in Music History and Literature from Butler University, traveled to Korea where she taught English and did volunteer library work, took doctoral coursework in Historical Musicology at Indiana University, and earned a Master of Library Science degree, also from Indiana University.

Furore Verlag: Two Anniversary Editions

ELLEN GROLMAN

This year, Furore Verlag celebrates its twenty-five-year anniversary by doing what it has done so well for the past quarter-century: publishing music by women (and books by and about these women). When Renate Matthei established the publishing house in 1986, she unquestionably created a “furore” (a sensation), as Furore was and remains the only music publisher of its kind. To celebrate having published over 1,200 compositions by 150 women across the ages and the globe, Furore has released two anniversary editions, one for soprano and piano, the other for piano alone.

Women Composers through the Centuries: Arias from Opera and Oratorio, for soprano and piano.

Furore-Edition 15025 (2011). ISMN: 979-0-50182-825-8

The handsome volume for voice contains arias from operas and oratorios by eight composers of varying degrees of renown and prolificness, including Elizabeth-Claude Jacquet de la Guerre, Anna Amalia von Sachsen-Weimar-Eisenach, Marianna Martines, Fanny Hensel, Ingeborg von Bronsart, Tsippi Fleischer, Vivienne Olive, and Camille van Lunen. A helpful preface in both German and English distinguishes between the early arias without a dramatic context and those “with scenic reference”

[notes]; only the latter are included in this volume.

Valuable biographies and notes on the work are supplied for each composition; their lengths and depths vary. It is unclear if there is a common editor for the compositions and writer for the program notes; neither are identified. The arias are arranged chronologically by style period: one Baroque, two Classical, two Romantic, and three Contemporary. The volume is able to serve both the intermediate and advanced singer, as there are works as straightforward as the *Jacquet de la Guerre* with its largely step-wise motion, and as technically and expressively challenging as the Hensel and the Fleischer arias. I see this volume as being indispensable not only to performers but to university-level voice teachers.

Women Composers through the Centuries: Music for Piano.

Furore-Edition 11025 (2011). ISMN: 979-0-50182-325-3

This collection honors the pianoforte's 250 year history by selecting pieces that capitalize on its ability to produce contrasting dynamics and having "opened up an immeasurably wide scope for inter-

pretive variation and individual touch." It was also the editor's (editors'?) intent to place before the performer pieces enjoyable to play, pieces easy to enjoy, and pieces not terribly difficult to execute. Ordered chronologically, like its anniversary companion above, the works are suitable for the intermediate pianist, with a bit of wiggle-room on either side: some are a little easier than intermediate level, some are a little harder. All of the compositions are thoughtfully edited; only the two short Hensel works are completely devoid of any editorial marks, including dynamics. (Oddly, Hensel's aria in the vocal collection does appear to have been edited.)

In general, the program notes pertaining to specific works seem lamentably brief, especially in contrast with the notes in the vocal collection. What the collection lacks in diversity of technical level (all intermediate), it more than makes up for by the compositions' wide range of atmosphere and required touch. There are dances (*Contre-danse* by Szymanowska, *Polonaise* by Zumsteeg, *Marche Russe* by Chaminade, and *Bush Gin Rag* by Olive); mood pieces (*Nocturne* by Farrenc and *Klavierstück* by Hensel); and even one

that includes improvisatory passages and a Turkish air. The piano and vocal volumes are equally compelling purchases.

Furore's twenty-five-year celebration did not end with these two publications. "25 Years Furore – 25 Women Composers" is a series of twenty-five concerts which take place around the world during the anniversary year, featuring composers such as Maddalena Sirmen, Hope Lee, Fanny Hensel, Marianna Martines, Ethel Smythe, Tsippi Fleischer, Elizabeth-Claude Jacquet de la Guerre, Ruth Schonthal, and others. More information about the two anniversary volumes, the concerts, and other Furore anniversary events may be found at <http://furore-verlag.de/en/furore25>.

Ellen Grolman is Review Editor for the Journal of the IAWM and Professor of Music at Frostburg State University in Maryland. She is the editor of a two-volume set of six string trios by Maddalena Lombardini-Sirmen and author of a 2001 bio-bibliography of Emma Lou Diemer (Greenwood Press) and the 2008 Joan Tower: The Complete Bio-Bibliography (Scarecrow Press). She is also a contributor to the Grove Encyclopedia of Music and Musicians and the Encyclopedia of American Women Musicians.

COMPACT DISC AND DVD REVIEWS

Becky Billock: *Muses Nine/Eight American Composers Plus One Pianist*

Becky Billock, pianist. ASIN: B0050BOGRW (2011)

NANETTE KAPLAN SOLOMON

About twenty years ago, when I first began my exploration of music composed by women, I mentioned to my then eight-year-old daughter, no stranger to all sorts of music, that I was going to be performing at a festival featuring music written by women. She looked at me incredulously and said, "You mean there are women who are composers?" I knew then how important my subsequent performances and CDs were going to be for future generations. Similarly, in the preface to her new CD, Becky Billock expresses her own wish to preserve the artistic achievements of women, not only for her two young daughters, but for her students and new generations of pianists. She recounts that she recently revisited the beloved LPs of her childhood, and realized that the anthology title was "The Great Men of Music" (ouch!). The aural feast of

treasures that comprises *Muses Nine/Eight American Composers Plus One Pianist* is Dr. Billock's refreshing and convincing attempt to redress this situation.

The title of the opening work on the CD—Diane Thome's *Spiral Journey*—could easily have served as a title for the entire CD, providing as it does a beautifully woven tapestry of the music by American women of the last century. The selection of composers ranges from the well-known Romantic "matriarch," Amy Beach (born in 1867), to the precocious nineteen-year-old Molly Joyce (born in 1992). Works by Marion Bauer and Margaret Bonds represent the mid-twentieth century generation, rounded out with living composers Diane Thome, Emma Lou Diemer, Ellen Taaffe Zwilich, and Libby Larsen. All of the music is first-rate, enhanced by Dr. Billock's masterful (mistressful?) renditions.

I was particularly taken with *Spiral Journey* (1995) by Diane Thome. In this hauntingly beautiful work, repeated patterns occur in different contexts, with gradually widening intervals. Inner melodies pop out of the texture, creating an

atmospheric and hypnotic effect. The pianist captured the coloristic harmonies with finely nuanced sensitivity.

Medium Piano (2010) by Molly Joyce is the first of three preludes based on different speeds (the others are *Fast Piano* and *Slow Piano*) and the pianistic possibilities inherent in each. A little jazzy, it is reminiscent of Copland's *Four Piano Blues*; its delicate filigree and sparse texture evoke Satie. It is a remarkably well-crafted piece, especially for one written by an eighteen-year-old. I look forward to hearing more works by this up and coming composer (a Pittsburgh native now studying at Juilliard with Christopher Rouse).

Emma Lou Diemer's *Toccata for Piano* (1979) is a staple of the contemporary literature. It is a perpetual motion tour de force with Bartók-like ostinati and a combination of "on the strings" and "on the keys" playing. The non-traditional techniques include damping the strings while playing, strumming the upper register strings in glissandi, and patting the bass strings, turning the piano into a versatile percussion band. The pianist executed

these techniques expertly and seamlessly, although at times, I felt there could have been more dynamic contrast. All in all, however, an effective performance.

The centerpieces of the CD are Marion Bauer's *Six Preludes*, op. 15 (1922). Rich and luscious, with exotic scales, impressionistic sonorities, and satisfying climaxes, these pieces would make a welcome addition to any recital program. The first one, for left hand alone, is very Scriabinesque in its harmonies and irregular phrase structure, while no. 4 is jazz-influenced, with a cakewalk-like bass line and quartal harmonies. The most exciting—no. 6 (titled "Exuberantly, Passionately")—has the texture and sound of a Rachmaninoff *Etude Tableau*. Although I felt the performance of this particular prelude could have used more passion and abandon, Dr. Billock exhibits terrific tonal and rhythmic control in her commanding performance of the work as a whole.

Lament (1999) is one of Pulitzer Prize-winning composer Ellen Taaffe Zwilich's few works for piano. Written as a contribution to the Carnegie Hall Millennium Piano Book Project (spearheaded by Zwilich herself), it is a memorial tribute to Judith Arron, former executive director of Carnegie Hall. Angular and spatial, the piece has well-shaped phrases that, although abstract in conception, convey poignant lyricism. Again, the performer portrays the mood very effectively.

The more familiar Romanticism of the Amy Beach pieces holds up well against the later, more contemporary works on the disc. The four selections display the diverse sources of her inspiration: Lisztian sonorities in *Dreaming*, the fleeting vivacity of a Chopin étude in *Honeysuckle*, Scottish snaps and Celtic melodic outline in *Scottish Legend*, and native American folklore in *From Blackbird Hills* (An Omaha Tribal Dance). Dr. Billock brings an understated elegance to her reading of these lovely works.

Libby Larsen's *Mephisto Rag* (2000) is one of my favorite works of the post-modern piano repertory. Subtitled *A Ragtime Fantasy on Mephisto Waltz*, it takes themes and motives from Liszt's work and juxtaposes them with gestures from ragtime: stride bass, jagged rhythms, chromatic slides. It is as if Scott Joplin met Franz Liszt, and this was the rather bizarre offspring! The actual Liszt allusions are rather

oblique, except for the famous open-fifth chords of the introduction and references to the melodic outline of the second theme. The middle section, which Larsen calls a "game," fragments the theme and rag elements into a fiendishly difficult chase with mocking gestures of both genres. The dazzling climax is a send-up of Liszt's bombastic final flourishes. While Dr. Billock's performance is technically and rhythmically excellent, I would have preferred to hear more flexibility and lyricism in the phrasing, and I missed the sardonic wit that I believe the composer had in mind. To this listener (perhaps because I perform this piece), this performance was not as satisfying as others on the CD.

The final work on the CD is a beautiful (and apparently live, as per the included applause) rendition of Margaret Bond's *Troubled Water* (1967), a fantasy on the spiritual *Wade in the Water*. The pianist negotiated the various contexts of the melody effortlessly, blending lyricism and virtuosity with expert pacing to the triumphant finale. A magnificent closing to a wonderful hour of listening pleasure!

Lest we think that the accomplishments of the past twenty years have rendered another all-women-composers recording unnecessary, let me close by sharing a few personal examples. Several years ago, as one of my students completed her performance of Amy Beach's *Scottish Legend* at her end-of-semester piano jury, my (male) colleague slipped me a piece of paper that said "Beach is no Brahms." More recently, one of my former students had a pre-audition interview for a master's program to discuss audition repertoire with a piano professor (female). In the interview, my alumna mentioned that she would be playing, in addition to works by Bach and Haydn, a rag by prominent contemporary composer, Judith Lang Zaimont.

Of the latter, the professor stated, "That's not real literature; do you have anything by Rachmaninoff or Debussy?"

Apparently, there is still much advocacy work to be done. Kudos to Becky Billock and *Muses Nine* for taking a giant step forward for womankind. For additional information, please see www.beckybillock.org.

Dr. Nanette Kaplan Solomon is Professor of Music at Slippery Rock University in Pennsylvania, where she teaches piano, music history, and women in music. She is Immediate Past-President of the Pennsylvania Music Teachers Association and a former board member of the IAWM. An active performer, her CD's of contemporary American women composers "Character Sketches" (Leonarda 334) and "Sunbursts" (Leonarda 345) have received critical acclaim.

Art Songs of Judith Cloud: Letting Escape A Song

Performers: Rita Borden, Judith Cloud, Kenneth Meyer, Robert Mills, Deborah Raymond, Jeremy Reynolds, Ricardo Pereira, Eileen Stempel, Tod Fitzpatrick.
Summit Records DCD 562 (2011)

WILLIAM KOEHLER

"I will slit your lips with my fingers/letting escape a song." This arrestingly vivid image from the final selection on the compact disc, *Art Songs of Judith Cloud: Letting Escape A Song*, provides a sample of the poetry set by composer Judith Cloud, who owes her "inspiration to the poet's 'music'" (liner notes). A wide variety of poets, writing in English, French, Spanish, and Portuguese, have inspired the seven song cycles on the CD. They range from the sixteenth-century French poet Ronsard to poets of today, who struggle with issues of politics, gender, sexuality, and cultural heritage. The theme in each case is "need and desire" (a reference to the last song cycle of the album). Carol Kimball, well known

Women Composers on Indonesian Radio

Radio Arts Indonesia presented a series of ten programs devoted to the music of the late twentieth and early twenty-first centuries. The final three programs in the series featured music by women composers as part of the celebration of the Centennial of International Women's Day; earlier programs also included works by women. The music that was played was from the library of Vienna Modern Masters. The radio series was made possible by donations from Nancy Van de Vate, President of VMM, and the WCLV Foundation of Cleveland, Ohio. Among the women whose music was performed were Nancy Van de Vate, Sonja Grossner, Barbara Jazwinski, Marcela Rodriguez, Emma Lou Diemer, Betty Beath, Caroline Szeto, Tsippi Fleischer, Margaret Shelton Meier, Violeta Dinescu, Elizabeth Bell, and Margaret Lucy Wilkins.

in the world of art song for her book, *Song: A Guide to Art Song Style and Literature*, provides the liner notes, which include a wealth of interesting material on the composer, the poets, and the song cycles.

As a singer and voice teacher, I am always seeking new songs, and those that most often capture my attention contain a melodic line that serves the text. When poetry is spoken, it has its own rhythms and melody; when a song strays too far from this melodic, rhythmic nature, the text cannot be communicated as effectively. Judith Cloud is also a singer and voice teacher, and, much to my pleasure, she uses a variety of compositional devices, while at all times maintaining a sense of melody and lyricism informed by the poetic line. Although she does not often utilize pre-twentieth-century tonality, an implied tonality or sense of resting place is present in most of the songs.

In the first song cycle, *Quatre mélodies de Ronsard*, each of the songs is given its own rhythmic character, and the vocal lines are well-supported by the piano throughout. “Quand je te vois, seule” begins with the piano’s achingly gorgeous dissonance. This is followed in “Bonjour, mon coeur” by a galloping rhythmic figure, providing an energy that contrasts with the first song. “A sa guitare” features an unceasing “tah-dum” figure, which alludes to the guitar mentioned in the text. The rhythmic character reinforces and supports the vocal line in “Je suis homme, né pour mourir” (I am a man, born in order to die). Many effective compositional techniques are employed in this cycle. The use of chromatic third relationships and complementary pitch set classes provide a sense of structure but not always a particular tonality. Often the accompaniment is abruptly changed, creating exciting sonic variations in color as the singer completes a phrase. Baritone soloist Tod Fitzpatrick has a beautiful, resonant instrument. His diction and presentation are very clear but a bit wordy and open in places, lacking the suave, rounded quality characteristic of French *mélodie*.

In *Four Songs of the Heart*, performed by the composer, the first song, “Lament,” is a lovely, introspective piece with soaring lines. The piano provides support with continuous arpeggios. The melody seems to leap from the rich accompaniment in the second song, “Nocturn.” Cloud takes

some liberties with the poetry—repeating a word here and there to emphasize it or to make the meaning of a phrase clearer to the listener. In the third song, “Purify,” the vocal phrases of the touching call are interrupted by the piano. At times, the interruption gives the phrase great power—a power borne by silence—but at other times it alters the meaning of the poetry. The final song in the cycle, “Healing Spring,” contains some of the most straightforward, simple writing. Honest and plaintive, this is my favorite song of group.

In “me diste una canasta de manzanas” (you gave me a basket of apples), the first song of *De amor oscuro*, the piano opens with a long melody evocative of chant, and the vocal line evolves from and expands upon the introduction. The music is elegant with spare chords that emphasize D minor/modal tonality, thereby lending the song an ancient character. The second song, “desde que te conocí en el camino” (since I met you on the road), contrasts with the first, but a melodic hint—well disguised by tempo and rhythmic pattern—binds the two together. A riveting compound rhythm, played percussively by the piano, leads into the declaimed first line, and syncopated chords support the singer. Because the union of poetry and music is so strong in these two songs, the meaning is communicated superbly. Tenor Ricardo Pereira gives a powerful performance in both songs, with only a few lines where a bit more suavity of tone and less *fortissimo* would serve the songs better.

Three Songs from “Gleanings” is scored for soprano (Deborah Raymond), piano, and clarinet, and in the first and last songs, the clarinet is an active participant. Unfortunately, in parts of this cycle, the words are almost incomprehensible. This is especially problematic because the text is humorous and needs to be heard. The Portuguese cycle, *Três Canções*, a lovely grouping, begins with a very lyric, romantic repeating rhythmic motive in the piano, followed by a more declaimed, less lyrical section with folk song elements. According to the liner notes, the final song, “Soneto De Separação,” is “based on a song of a Brazilian bird, the Uirapuru, who only sings once a year, when it builds its nest.”

Four Sonnets by Pablo Neruda (Set 2) suffers at times from a lack of structural unity: the songs occasionally seem to meander, as if they were improvised. This may

have been intentional, but they seemed too chaotic to me. The second song, “Your hand flew from my eyes into the day,” with its semitone intervals, was effective as was the third, “Maybe—though I do not bleed—I am wounded,” because the natural spoken inflections of the poetry influenced the contours of the melody and made the text easier to comprehend. The final set of three songs, *Songs of Need and Desire*, is the only set composed for soprano and guitar. The guitar, played by Kenneth Meyer, shines in those moments when it is asked to step into the spotlight. At other times its energetic arpeggios urge the song’s melodic line onward.

In many of the songs on the CD, the English text is difficult to manage. Some of the poetry contains unusual or obscure language, and the composer occasionally places unaccented syllables on rising leaps in such a way that making the text clear becomes challenging for the singer. The performers’ diction is also somewhat swallowed, exacerbating the problem. In *Four Songs of the Heart*, for example, the word “hidden” is repeatedly mispronounced, and on the word “despair,” the first syllable receives too strong an accent. The diction problems do not arise in the foreign language songs. At times, a line of text is interrupted in the middle with a brief instrumental interlude, thus robbing the song’s lyrics of meaning and energy.

This disc has a number of songs that would make excellent additions to a voice recital, as they contain powerful poetry made more so by the music they have inspired. The songs are at their most sublime when Cloud chooses to employ less motivic material. The piano accompaniments, without exception, support the voice without being subservient—establishing the mood yet never competing with the voice—a characteristic of the best art song compositions. Pianists Robert Mills and Rita Borden both clearly understand this and alternately expand into the tonal picture and recede from it appropriately. Guitarist Kenneth Meyer also succeeds in this regard. The balance, in general, is excellent, with the exception of the clarinet, which should have had a greater presence. I look forward to hearing what comes next from the pen (or notation software) of Judith Cloud.

William Koehler, a lyric bass, teaches voice, diction for singers, and pedagogy at Frostburg

State University in Frostburg, Maryland. An accomplished performer in many genres including opera and the concert stage, he also teaches workshops on the healthy use of the speaking voice for professionals such as teachers, lawyers, announcers, and clergy. He can be heard as part of the ensemble on two CDs by the American Spiritual Ensemble: *The Spirit of the Holidays*, released in 2009, and *Swing Low, Sweet Chariot*, released in 2011.

Violeta Dinescu: *Towards the Regions of the Soul: Tabu*

Trio Contraste: Ion Bogdan Stefanescu, flute; Doru Toman, percussion; Sorin Petrescu, piano. Gutingi no. 243 (2010)

NICOLE J. MCPHERSON

Romanian composer Violeta Dinescu's works draw from a wide variety of sources: her experiences living through Ceausescu's authoritarian regime, Romanian folklore, and mathematical structures, to name a few. (She now lives in Germany and is professor of composition at the Carl von Ossietzky University in Oldenburg.) Her recent compact disc, *Tabu*, offers excellent snapshots of her chamber music oeuvre through Trio Contraste's fine performances. The award-winning ensemble presents more than forty concerts a year, and the trio's mission is to make Romanian contemporary music better known.

The disc's opening track, *Auf der Suche nach Mozart* (In Search of Mozart), is a cerebral "sound journey" for flute, percussion, and piano. Dinescu's allusions to and subtle integration of Mozart's *Requiem*, *Piano Sonata in A minor, K. 310*, and *Die Zauberflöte* create labyrinthine structures that arrive in an ephemeral, almost subconscious, sonic center. The composer explains that the combination of sounds "calls up waves of memory causing one to travel into one's own inner core." Trio Contraste navigates Dinescu's mazes with virtuosic energy and flair.

Kata is based on Georg Heym's poem of the same name. Dinescu's meditation on the poem evokes a social landscape of contrasts, existing "between happiness and unhappiness, being alone and being one of a couple, varied colours and monotony, light and darkness" (liner notes). Dialogues between flute and piano take the listener through intense cycles of tension and release. The composer's use of modern flute techniques adds depth to the layers of expression.

The title track of the CD, *Tabu*, began as a film score to accompany Friedrich

Wilhelm Murnau's 1929/39 film, *Taboo*. Dinescu took music from the score, condensed and concentrated the musical content, and reduced the instrumental forces required for performance. The resultant work maintains the essential elements of the original, reflecting the sensuous atmosphere of the South Seas, the tension between love and taboo, and the sense of impending tragedy. The veritable arsenal of percussion instruments (multiple drums, mallet instruments, tambourine) suggests primal dance images. It seems amazing that one person can produce this quantity of sound. The vividly colorful flute writing includes a great deal of timbral fluctuations, pitch bending, and singing and playing at the same time. These tones transport the listener to the primitive islands. Stefanescu's mastery of these techniques is such that when he plays with a more "traditional" tone, it sounds like an entirely different instrument.

Dinescu transcribed *Lun-Ju* for Trio Contraste in 2003 from the original 1997 version for violin and accordion. The title references the Chinese philosopher Kung-fu-tse (Confucius) and his writings known as the *Analects*, a collection of adages used by the philosopher to make his abstract ideas more understandable. This work stands out on the disc for its use of synthesizer, its organ-like tones creating a religious solemnity. The sustained "organ" is in direct opposition to the capricious (and virtuosic!) percussion writing, suggesting internal philosophical conflict.

Arabesques is a *tour-de-force* three-movement work showcasing both flute and percussion. The first movement's (recitativo rubato) rhapsodic melody gives way to a dreamy and lucid second movement (andante). An improvisatory and virtuosic romp for the flute (allegro con delicatezza) concludes the work. Percussionist Doru Toman creates an effective sonic landscape for flutist Stefanescu to sing and dance.

Et pourtant c'est mieux qu'en hiver (Yet it is better than winter...) was written in 1998 in memory of Dinescu's teacher and dear friend, Myriam Marbe. Marbe refused to join the Communist Party in Romania, and as a result, was never promoted to full professor at the Bucharest Conservatory. *Et pourtant* uses many of the timbres and effects present in other works on the disc, and Dinescu's organization takes the listener through the story of

Marbe's personal and political struggles. Trio Contraste offers an aural narrative that channels the composer's memories of and love for her friend. The wide variety of timbres from both percussion and flute add myriad colors to the musical tribute.

This collection of Violeta Dinescu's chamber works presents both the composer and the musicians as masters of their respective crafts. The music is modern and abstract, yet conveys an emotional content that is powerful and arresting. The recording itself is excellent, allowing the performers to communicate and express themselves (singularly and as an ensemble) with admirable fidelity. The CD is recommended to lovers of new music or those looking to expand their performing repertoire.

Nicole J. McPherson enjoys a multi-faceted career as a flutist, composer, teacher, and promoter of music by women. She is the principal flutist of the Orchard Park Symphony Orchestra and performs with the Chautauqua Symphony Orchestra, the Erie Philharmonic, and the Buffalo Philharmonic Orchestra. McPherson freelances in the Western New York area and performs with the Silverwind Duo and the Fluriano Trio. This past summer, she performed at the National Flute Association's Convention celebrating Cynthia Folio's music. She currently teaches at The State University of New York at Fredonia.

Ann Millikan: *Ballad Nocturne*
Bulgarian National Radio Symphony Orchestra; Grigor Palikarov, conductor; Emanuele Arciuli, piano. Innova Recordings 713 (2010)

KIMBERLY GREENE

Prolific composer and master orchestrator Ann Millikan rallies the forces of the Bulgarian National Radio Symphony and Italian virtuoso pianist Emanuele Arciuli for a captivating journey that bewitches the mind and liberates the spirit in her new release, *Ballad Nocturne* (2010). While the composer's musical style defies a facile description, it is exemplified in her command of the richly diverse sonorities gained through the incorporation of contemporary compositional methods, her expert and vivid orchestration, and the infusion of jazz melodic and harmonic material.

Funded by the Argosy Foundation Contemporary Music Fund in 2007, *Ballad Nocturne* consists of three stylistically-diverse chamber and orchestral works: *Ballad Nocturne* (2009); *Trilhas de Sombra* (2009); and *Landing Inside the Inside of an Animal* (2008). The title composition

for piano and chamber orchestra was commissioned by the Orchestra Filharmonica di Torino as a showcase for the meticulous yet impassioned pianist, Emanuele Arciuli. Widely esteemed by American composers and an acknowledged champion of twentieth and twenty-first century American music, Arciuli has inspired compositions by Babbitt, Bolcom, Crumb, Daugherty, Harbison, Rzewski, Torke, as well as Millikan. In this respect, *Ballad Nocturne* represents the perfect vehicle for the talents of the artist.

Outwardly conforming to the rounded binary form of the Romantic lyrical nocturne and the intimate narrative style of a jazz ballad, *Ballad Nocturne* remains an ingenious postmodernist hybrid, in which the orchestra engages in a flirtatious dialogue with the piano. The striking modal language coupled with the vacillating jazz and atonal material is enhanced by string harmonics and bowed crotales. In the recapitulation, the haunting melody reappears accompanied by a disruptive walking bass line and then retreats into the night. The effect evokes mysterious images of twilight as the piano softly wanders into nothingness.

The evocative and striking three-movement orchestral composition, *Trilhas de Sombra* (Shadow Trails), exhibits the exceptional ability of the composer to combine disparate musical styles, orchestral effects, and varied compositional methods in a spatial arrangement. Based upon Millikan's original fanciful narrative, which was written for her Brazilian niece, *Trilhas de Sombra* portrays a young girl of the Amazon and her journey through the Shadow Trails into the Snow World. As she travels through the deepest layers of this world, she arrives at the location where all sound originates and plunges her sword into the mountain. Magically, all sound is transformed and exists in abundance. For the musical depiction of the tale, the composer employs a distinctly expressionist approach, while using melodic material in conjunction with atonal methods. The most breathtaking moment of the composition occurs in the last few minutes of the third movement, "Battling Oligam Batrone." After the terrifying climax, the exquisite melodic material returns in the orchestra accompanied by an imitative and impressionistic flute solo, brilliantly executed by the Bulgarian National Radio Symphony Orchestra and Yavor Jeleu, respectively.

The concluding composition, *Landing Inside the Inside of an Animal*, offers the listener an entertaining adventure into a labyrinth of diverse compositional styles. The static yet energetic atonal first section anticipates a virtual explosion into a musical celebration of Afro-Cuban dance rhythms and finishes with a samba, other dances, and a lively fanfare. This restless piece features a relentless bass clarinet and bassoon interplay, which serves to increase the interest and tension, just before the fiery concluding festivities.

The Bulgarian National Radio Symphony Orchestra, directed by Grigor Palikarov, delivers a nuanced performance through its skillful and dynamic articulation of the distinct musical styles embedded in the array of musical material. The compact disc, *Ballad Nocturne*, stands, not only as a significant addition to the repertoire, but also as a testimony to the innovation and craftsmanship of the composer.

Kimberly Greene is a PhD candidate in musicology at Claremont Graduate University, CA. Currently, she serves as an instructor of Music History at California State University, Fullerton, is a recipient of the Walker Parker Memorial Endowment Fellowship (CGU, 2008) and the Albert A. Friedman Research Grant (CGU, 2009). She holds a master's degree in Music History & Literature from CSUF, with additional degrees in German Studies, French, and Business Administration.

Maria A. Niederberger: *Sântis Thoughts*

René Kubelík, violin; Patrizio Mazzola, piano. World Premiere Recording by Magnonrec, Switzerland (2010)

SUSAN ERICKSON

The CD recording of Maria A. Niederberger's *Sântis Thoughts* for violin and piano marks a collaboration between the eminent Swiss-Italian pianist Patrizio Mazzola and the distinguished German violinist René Kubelík, the latter a member of the famous family of musicians whose roots go back well over a century and include violinist Jan Kubelík (1880-1940) and conductor Raphael Kubelík (1914-1996). Pianist Mazzola has performed Niederberger's works in the past; listeners may recall his CD *Live at Wigmore Hall – A Musical Journey Around Lake Lucerne*, which featured the composer's *Vernissage – Musical Thoughts and Sketches* (1998). The present world premiere recording brings together the talents and expertise of

these two world-class performers in a compelling work marked by assured craftsmanship and remarkable evocativeness.

The inspiration for this work, according to the composer's liner notes, was a weekend visit to the Sântis, which is the tallest peak in northeastern Switzerland, Niederberger's home country. Currently a professor of music theory and composition at East Tennessee State University, she had the opportunity to re-visit her country of origin during a sabbatical in 2008. In the liner notes, Niederberger declares that "while writing programmatic music is not my objective, nature continues to inform, renew, and inspire me nonetheless." Although all three movements are descriptive to a large extent, only the second movement (in this reviewer's opinion), based on a poem, could be said to be programmatic in the true sense of the word. All the movements are marvelously descriptive, however.

The first movement, "Shapes" (*Gestalten*) is the longest of the three and this is appropriate, given that this movement establishes the imaginings of the remaining two. As Niederberger declares on her Website, "I find the chronological course of a composition to be crucial. The flow should be carefully structured by contrasts and accents, and supported by modulations of various kinds. To put it this way: I construct and deconstruct sounds." "Shapes" lives up to this premise. Even on first listening, one senses continuation, expansion, some kind of connection to what came before. In delineating the mountain peaks, there is jaggedness as well as lyricism. The instruments' wide ranges give expression to the peaks and valleys, with their light and shadows. This is by far the most expansive and complex of the movements. Like most of Niederberger's music, *Sântis Thoughts* is very demanding, and directions in the score leave nothing to chance. The composer herself is a trained and experienced violinist, and this is evident in the very explicit directions to the instrumentalists.

The second movement, "Premonitions" (*Tiefe Ahnung*), is inspired by a "life-embracing" poem by Annette Droste-Hülshoff, *In the Meadows (Im Grase)*, which hints, in later stanzas, at the inevitable end of life, causing the composer (and listener?) to reflect on one's mortality. This appears to be an almost tonally-oriented movement with colorful chromati-

cism. The very song-like initial theme is presented by the violin as if in G major, moving then to B-flat. While the opening is lyrical, the middle section is more agitated, with the violin and piano both playing very Bartókian rhythms. In a return to a more serene recapitulation of sorts, the violin again states the opening theme, now in D-flat major, and the movement concludes in this key, embellished by added tones, which serve to enrich the expansive statement of this movement.

The final movement, "Flight of Alpine Birds" (*Bergvögel im Flug*), is perhaps the most explicitly descriptive of all the movements. The composer notes that birds "often assume spiritual roles in literary works." They do in music as well; there is a long and honored history going as far back as the Middle Ages and continuing throughout music history (recall the cuckoo theme in J. S. Bach's *Art of Fugue* and more recently, Respighi's arrangement of birds after Rameau and Pasquini). While Niederberger's writing here may not be programmatic as such, it is definitely evocative and well suited to the instruments. The piano begins in the lower register with a nervous, fluttering, four-octave bird-like ascending figure (reminiscent of the opening of the first movement, thus providing a cyclical element), answered in the violin by a more soaring, graceful arabesque. This exchange continues, marked by the occasional violin solo and moments of agitation in both instruments. A remarkable violin solo near the end of the movement is followed by a fluttering reply in the piano, with a joyous collaboration at the end.

This is a very substantial work of music (total length is just under nineteen minutes), and the choice to issue its performance on a single CD, standing alone, is most appropriate. The performance itself is not only flawless, but inspired. The CD is enhanced by the composer's informative liner notes and beautiful cover art by Petra Micova. Anyone wishing to obtain a free copy of this CD should contact the composer at niederbe@ETSU.edu.

Dr. Susan Erickson is a musicologist who specializes in seventeenth- and eighteenth-century keyboard music. A harpsichordist as well, she has recorded the Violin and Harpsichord Sonatas of Elizabeth-Claude Jacquet de la Guerre with Robert Samson Bloch and Steven Lehning (Demeter Recordings 1827) and is a contributor to the Historical Anthology of Music by Women (Indiana University Press,

1987, 2004). She was formerly a tenured member of the musicology faculty at the Sydney Conservatorium in Australia and taught the first courses in women composers there and at the University of California, Davis.

Faye-Ellen Silverman: *Transatlantic Tales*

Performers: Volkmar Zimmermann, Mikkel Anderson, Kristian Gantriis, Per Dybro Sørensen (guitarists); Malene Bichel and Sara Fiil (sopranos); Maria Sook Garmark (clarinetist); Ninnie Isaksson (violinist); Jan Lund (tenor). Troy 1250, Albany Records (2011). Bonus video (playable on QuickTime)

JULIE CROSS

Faye-Ellen Silverman's new CD is a celebration of her decades-long relationship with the guitar. The disc includes two pieces commissioned by guitarist Volkmar Zimmermann and the Corona Guitar Quartet plus other works featuring the guitar as a solo or accompanying instrument. Silverman lists Zimmermann as her main collaborator, and this recording had its beginnings when the two dined together and discussed future compositions for the guitar. The title of disc, *Transatlantic Tales*, is symbolic of their transatlantic musical friendship.

The CD begins with Zimmermann performing *Processional* (1996), a solo work that uses characteristic guitar techniques and is structured so that chordal sections alternate with non-chordal or contrapuntal sections. Some sections feature rhythmic patterns such as repeated-notes, triplets, and dotted rhythms. The work creates a vision of a parade, which, as it comes into view, seems to get faster and then recedes at the end as the procession moves away to music that is related to the opening. This is a beautiful piece that incorporates a full spectrum of dynamics.

In Shadow, a cycle consisting of three songs and two interludes, was composed in 1972 after, and in response to, the death of Silverman's boyfriend. It is scored for clarinet, guitar, and soprano—the same instrumentation as in Webern's *Three Songs*, op. 18—and the texts are by Emily Dickinson. "Elysium," the first song, is a duet that contrasts the soprano and the clarinet parts and expresses the pathos one feels while waiting for the medical diagnosis of someone dear. "Out of the Morning" is based on Dickinson's poem "Will there really be a morning?" and depicts the difficulty of

moving on with life after finding out that a beloved has received a terminal diagnosis. The well-known children's song, "Skip to my Lou," is incorporated to show that while one is suffering, life for others goes on and children continue to play. "In Shadow," the third song, is a soprano-guitar duet that accurately matches music and text through the stages of grief, from anger to acceptance, with tempi and dynamics that mirror the emotions. This work is balanced, poignantly set, and deeply heartfelt. The performers are flawless and delicate in their approach. Malene Bichel's fine soprano voice is full of subtle nuance, as are the instrumental performances of her partners: clarinetist Maria Sook Garmark and guitarist Mikkel Andersen.

Wilde's World (2000) for tenor, viola, and guitar, commemorates the 100th anniversary of Oscar Wilde's death, and is a setting of Wilde's poem "Roses and Rue." Silverman uses melismas and ornaments to depict the cultural ambience of late nineteenth-century art and music. The frequent use of melismas in the tenor part remind one of Britten's operatic arias. The work is beautifully performed by Jan Lund, violinist Ninnie Isaksson, and guitarist Kristian Gantriis. The trio features three very distinct and independent but supportive lines, yet with tone and color they appear to perform as one entity. The piece is generally through-composed with musical repetition mirroring Wilde's word repetition. Both the text and music touchingly depict a failed relationship and its accompanying sadness.

Silverman composed *Danish Delights* in 2009 for Zimmerman and his duo partner, soprano Sara Fiil. This exquisite cycle ties together the poetry of Sara Teasdale, ancient Greek poet Corinna, and Renaissance poet Thomas Campion. Teasdale's "Pierrot in his Garden" is the text for the first song. Zimmerman is represented by Pierrot, and the beautiful guitar part weaves around the vocal line. The second movement is an interlude in which the soprano gently sings (calls) Pierrot's name. "Corinna's Tale" begins with a soprano narration "...here is my story in song." This is followed by a four-line poem in which Corinna declares Terpsichore to be her muse. When she sings the poem she is unaccompanied, and when she sings without words, in an entrancing step-wise melodic line, the guitar shadows her exactly. "Terpsichore Dances," for solo guitar, captures the flavor of a Renaissance

dance. The final movement, Campion's "Corinna and her Lute," begins in an unusual manner with a tuning of the guitar assisted by the voice. The song introduces thematic material from the previous movements and ends gently. The entire set is imaginative and engaging to both the ear and the heart from start to finish!

Silverman was inspired by the sound of crickets, and their chirping serves as the basis of her *3 Guitars* (1980). She uses chords built from seconds and sevenths, harmonics, and bowing the guitar strings to create special sonic effects. The work is carefully structured in an arch form that becomes louder and higher in the introduction and lower and softer at the end. The piece is imaginative as well as experimental.

This recording concludes with the energetic *Pregnant Pauses* (2005). Silverman wrote this piece to explore the possibility of allowing her music to "breathe" more, and she explores the concept of incorporating pauses filled with anticipation and expectancy. She also wished to highlight the talents of the Corona Guitar Kwartet, for whom she wrote the piece. The first movement opens with an energetic, flamenco-style repeated chord. Following this, a melody on the notes E-F-A-F-E is introduced, and it serves as a theme for all the movements. The second movement focuses on individual guitar melodies, with alternating independence of line and polyphony. In the final movement, the theme is altered and transposed, and melodic material and tempi from previous movements return.

The QuickTime bonus video features images of mundane life in the morning such as a man reading his newspaper. The accompaniment is *Processional*, the first piece on the CD. This stop-motion animation sequence shows micro-processions: those of coffee in a cup or saucer, sugar cubes in and out of the coffee, fruit moving around a table as if heading toward a destination, etc. The film was produced in Berlin in 2010 by Nike Arnold and Clara Bausch.

Silverman's liner notes are wonderfully detailed, with an explanation of her approach in addition to the back-stories behind each piece. Complete song texts are included, along with a brief biography of each performer. Silverman organizes her notes chronologically according to order of composition, while the performance order itself is based more on optimum sound sequence. Each work is elegantly

performed, and each piece on the disc is a compositional gem.

Julie Cross is IAWM Treasurer and Associate Professor of Music at University of Wisconsin-Whitewater. A frequent performer of the works of women composers, she recently sang the music of Giulia Recli at the IAWM Congress in Flagstaff.

Sounding Out!

Music and video by Madelyn Byrne, Renée T. Coulombe, Linda Dusman, Kristin Norderval, Anna Rubin. Everglade Records DVD EVG10-01 27000

ELIZABETH HINKLE-TURNER

With its overarching theme of "self-awareness or emergence," *Sounding Out!* (a collection of electroacoustic music and electroacoustic music videos) provides a variety of mature works from women who have been composing in these genres for several decades. Witnessing this maturation is the most interesting aspect of the DVD for me (more on that later) and is what makes the collection a valuable addition to personal and academic libraries. *Sounding Out!*, with 5:1 surround sound (multichannel playback of five discreet channels of full bandwidth and one low frequency channel), features works by women who are quite successful in the world of academia (no mean feat these days) but, intriguingly, seem to be taking conscious steps to break away creatively and conceptually from the bounds that can restrict artistic exploration in the culture of the university. I have known many of these women for decades due to my research and am familiar with many of their stories.

The first track is a collaborative work by Madelyn Byrne, composer, and Lily Glass, video artist. *Arrival* (2008) is described by Byrne as "a metaphor for self-discovery, or its opposite—distraction" and uses sound sources "of travel and introspection" such as traffic, trains, and voice. The music of *Arrival* is quite "vast"—big, gorgeous sound and big ideas. In fact, that is what struck me the most—the awesome quality of the music that gave the impression of an organ with more and more wind expanding through larger and lower pipes. I was less impressed with the video—not because of its quality, which was excellent—but because I thought it did not really "do" anything. The video served more as a moving piece of art to watch while the music was playing; it seemed unnecessary

because the music stood well on its own. This often happens with electroacoustic music video pieces—you get terrific music with "eye candy" video. This is fine but I am of the—admittedly curmudgeonly—school of thought that one should have a reason for using a particular artistic tool. I did not see the reason for the video and unfortunately, Glass was not able to answer my queries about her contribution prior to my deadline, so I am still in the dark. This is not meant to detract from the strength of the piece; personally, I found Byrne's music to be the strongest offering on the DVD.

Linda Dusman's *magnificat 4: Ida Ida* (2009) is the final part of her *magnificat* series, begun around the time of the 9/11 attacks in 2001. This fourth piece was completed on the eve of the Obama inauguration. It uses passages from two Gertrude Stein novels as well as quotes from one of the composer's flute works for a significant part of its sound sources. Dusman states that the entire series is a reflection upon a dark time in American history, but it offers hope for the future. In the context of the theme of the DVD, however, the quote repeated often in the work, "Its mother held it with her hands to keep Ida from being born but when the time came Ida came," seems a particularly appropriate declaration of the meta-idea of self-discovery running throughout all the pieces on this compilation. Of the DVD works, Dusman's has the most well-crafted formal and developmental structure. I find this refreshing, when one is often simply awash in a large amorphous sea of soundscapes at electroacoustic music concerts. I love well-done soundscapes (especially like Byrne's, discussed above), but I also appreciate focusing on smaller, discreet sounds that playfully and artfully utilize the 5:1 surround space in ways not typically heard currently.

Anna Rubin's *Shards of Sappho* (2009—multichannel audio only) also utilizes discreet sources and quotations in the multichannel sonic space and uses quotes from the great female writer, Sappho, a poet who flourished around the time of Socrates. Only scraps of Sappho's poetry remain, and the listener senses what a tragic loss this is when hearing the beauty of the fragments presented. Additional materials were inspired by Sappho's reputation as the inventor of the lyre and the Mixolydian mode. Rubin uses invented

scales and digital plucked instruments for sonic materials to reference to this, which makes for a clever pastiche that evokes the memory and accomplishments of Sappho. I would have preferred a greater sense of her personality and creative development, but that is unlikely, given the dearth of sources available. Rubin ably expresses the sense of loss and frustration, so that may explain the wistfulness and incompleteness I felt each time I listened to the piece.

Although Mara Helmuth does not indicate that her audio/video work, *Lifting the Mask* (2008), is autobiographical, it seems so in its inspiration, especially given the overall theme of the DVD. When I heard and watched it, I was reminded of her 1994 *Chimeplay* (a celebration of her wedding), and it struck me immediately that *Lifting the Mask* was a celebration, too, of an entirely different kind. The similarity was that both commemorate events that are fraught with hidden perils (to women). Helmuth does not indicate that this is the intent of her piece, it is simply the meaning I take from it. Assisting me in this interpretation is a note by participating composer Renée T. Coulombe (whose work is discussed below) for the DVD's program booklet. Coulombe refers to the soul-searching needed when it is decided to "actively align" oneself "with the outsider." Indeed, coming out remains a process not to be trivialized, and the repercussions, both good and ill, are life-changing (one hopes, life-affirming as well). The *Chimeplay* of Helmuth's "youth" gave no hint of an awareness of this at the time, however, but strikingly, *Lifting the Mask* does, and does it quite effectively. The audio portion of *Lifting the Mask* evoked unsettling darkness and discomfort for me. The final clasped hands of the women in the video seemed not so much a joining as an "alliance" against external forces (of judgment?). This piece illustrated most vividly the personal transformations that the composers here are seeking to reveal.

Coulombe's *12th Consciousness* (2009) has the most effective integration of visual and aural material of all the video works featured on this DVD. The video, which was created by the composer, enhances the listening experience. The music uses as its sound sources piano playing and voices as well as purely electronic sounds. This is the only video presented here in which the musical component does not stand well on its

own without the visual—they are truly integrated. I would have liked better engineering quality on the sound, however. This contemplative work threatens to become tiresome (more dynamic development of the sonic material could have prevented this), and it takes quite some time for sonic and visual elements to be developed over the course of the piece, but overall, the result is worth the journey. The composer emphasizes in her notes that the piece is a sonic image of evolving awareness and the work succeeds on this level.

The final track, *my much desired one* (2009) by Kristin Norderval, features poetry by Monique Wittig and camera and video work by Kaia Means and Katherine Liberovskaya. The poem is presented in a fairly straightforward manner with the music serving as a "commentary" on the writing. Video footage is in black and white with winter-bare trees in the background and human silhouettes fading in and out in the foreground. This is another work (like the Byrne) where I felt that the video was not completely necessary; I had a better audience experience when I simply listened and did not look. Like the Coulombe piece, I found *my much desired one* to be a bit static, and I think more could have been done with the material. However, inasmuch as the overall theme of the DVD focuses on self-awareness, and as this can only occur with much introspection and thought, I do understand that I was probably witnessing Norderval's contemplative process and appreciate her sharing this with me musically.

With one exception, I was completely unaware that the women on this compilation identify as lesbians. Because of the introductory notes by Oliveros and Coulombe and the title of this compilation, lesbian identification appears to be the "meta-theme," but this could also be open to other interpretations and broader issues. And now that I do know...does it make a difference to me as a listener? No, not really, unless the composer specifically "speaks" to its significance, as several do through their music and notes. Which brings me to the theme of the DVD and the commentaries by Oliveros and Coulombe on its contents: In her DVD notes Oliveros speaks of music bringing opportunity to change and grow. She is speaking of the growth of the listener but in this case, it is the growth of the *composers* that is most

compelling. These women at their various ages and stages are "coming into their own," and this is such an exciting time in the creative life of an artist. One can write to express oneself and let the chips fall where they may. In academia, this can often come only after achieving the rank of full professor or after maintaining such a high level of critical success that one becomes "untouchable" in relationship to employment and opportunity. The women here, however, had even more of a hurdle than the mundane practical academic one—they had to come face to face with the knowledge that they are a part of an "outsider group" and consciously invite that peril and uncertainty into their lives and work. Their music is the stronger for it.

The sound and video quality on this DVD is excellent and the listener is presented with a comprehensive booklet of composer biographies and program notes. Those interested in obtaining the DVD can do so via Amazon.com.

Elizabeth Hinkle-Turner is the composer of numerous works of electroacoustic music, music for laptop ensemble, and video pieces. She is the author of the book Crossing the Line: Women Composers and Music Technology in the United States (Ashgate, 2006). Currently, she is Director of Academic Computing and Technical Services at the University of North Texas and the mother of two young boys. She recently earned her black belt in American Karate after four years of intensive study and is now a karate instructor and competitor at the national level.

To Music – Canadian Song Cycles

Performers: Wanda Procyshyn, soprano,
Elaine Keillor, piano. Carleton Sound,
Ottawa, Canada (2010)

JULIE CROSS

This intriguing album consists of thirty-five songs in nine cycles by various twentieth-century Canadian composers, both male and female. The review will focus on the female composers—Gena Branscombe (1881-1977), Jeanne Landry (b. 1922), Euphrosyne Keefer (1919-2003), and Dierdre Jane (née David John) Piper (b. 1943).

Ontario composer Gena Branscombe's song cycle *Love in a Life* dates from 1911, with texts from Elizabeth Barrett Browning's *Sonnets from the Portuguese*; numbers 1, 2, 43, 6, 7, and 27 are set. She employs recitative segments in addition to lyrical, lush passages to ponder death and love's role in life. The musical style is a late romantic one that aptly fits the

nineteenth-century poetry. The first song, “I thought once how Theocritus had sung,” is rich, filled with many block chords that frequently punctuate the vocal line. “But only three in all God’s universe” features a highly singable melody with supportive accompaniment and the same lushness. “How do I love thee?” is one of Barrett Browning’s most popular poems, and its prayerful tone is exemplified again with full block chords, chromaticism, and a careful, subdued ending. “...The widest land” has a slower-moving vocal line, with eighth-note rhythms in the accompaniment to give more movement to the song. The energy level rises at the entrance of “The face of all the world is changed,” with ascending motifs that both introduce and complete the song. The final song, “My own beloved,” includes motives from the first song, bringing a sense of completion to the cycle.

Jeanne Landry, an Ottawa native and student of Nadia Boulanger, is represented with her 1999 eight-movement French song cycle, *Amour comme un oiseau captif* (Love is like a captive bird). Landry, who has written seventy compositions and over 300 poems, used her own poetry for this piece, which is expansive and expresses feelings of deep love. “Dan tes yeux” (In your eyes) is declamatory, with triplets in the piano contrasting with eighth notes in the voice line. In this respect, the one-minute song is characteristic of a traditional French *mélodie*. “En songe je t’ai vu” (Dreaming I saw you) has a punctuated piano part to depict falling rain with a soaring, stepwise, dreamy melody. “Cette petite joie” is an adorable twenty-second song in 12/8 meter that describes “this small joy” of being in love. “Veux-tu que je te dise” (Shall I tell you) is a beautiful song with passionate countermelodies in the piano part, making for a strong duo. The fifth song, “Jeux de l’amour” (Love play), uses high tessitura and a creeping, ascending melody to express the raptures of physical love. “Le lourd manteau de la solitude” (The overcoat of solitude) opens with a funereal piano prelude. The tempo is faster than a typical funeral march, with eighth notes in the accompaniment and a moving melody, yet the chords echo the sad tone that the text imparts. The soprano attempts to express the “obscure force” that parted their love. “Ce grand bruit de fond” (This great tumult) more intensely highlights the funereal sense with poetry

that describes a quickly beating heart—the internal tumultuousness. The piece itself is slow, yet the poetry describes a great build-up of energy that is quite exquisite in this context. “Mort quand tu me viendras prendre” (Death when you come to take me) has an air of resignation and a style that resembles the second song. The voice line soars with a supportive and simple chordal accompaniment. All in all, it is a cycle of great beauty and nuance.

Euphrosyne Keefer used her own texts for the cycle *Divertimenti*. Keefer, an English native, wrote these endearing, simple poems for her grandchildren. “Le chat” opens with nasal “meows” and progresses to dotted-triplet rhythmic motifs to describe the poor old grey cat chasing the old grey rat until he himself is chased away by the dog. “L’elephant” begins with references to South Indian flute music in the accompaniment, contrasting with quarter-note block chords. The melody is declamatory and small in range, and the text asks what an elephant must do when he gets a cold, and what he uses for a tissue! Finally, “L’Ours” (The Bear) humorously discusses the difficulty one might have if a bear trampled the garden. One must just fearfully run away! Minor seconds are paired in an occasionally dissonant melody and accompaniment. Overall—a very cute short song cycle.

Deidre Piper, professor emerita from Carleton University, chose sensual poems by Dharmakirti and Kalidasa (translated into English from Sanscrit) for her *Three Poems from the Sanscrit* (1999). She freely uses melismatic, Indian-type motives in the piano and vocal parts to depict the sensuousness of the work. The first song, “When the East gave birth to the Moon,” uses free dissonance and repeated parallel fourths and fifths to support a floating, free-form vocal line. “I’ve gazed upon the river’s waves” utilizes arpeggiated and parallel chords with a similar floating vocal line for great effect. Tremolos punctuate the opening accompaniment to “Spring’s Loveliness,” the last song. Gestures from the first two songs are employed in this piece, which is dreamier in mood and makes greater use of dissonance. The rhythm is generally rubato, and the vocal line borders on *Sprechstimme* at times. An intense and exquisite cycle!

Wanda Procyshyn’s soprano voice is warm yet buoyant, and she sings each song with care. Her vocal tone is consistent and

her musical partnership with the talented pianist Elaine Keillor is solid and synchronous. The intonation is flawless in these difficult pieces, and each one is performed with great sensitivity.

This CD also includes Healey Willan’s *To Music*, with words by Robert Herrick, Edward B. Manning’s own *Limericks*; Robert Fleming’s *Secrets*, with words by William Henry Davies; John Weinzweig’s *Of Time and the World*; and Patrick Cardy’s *Autumn*. Each song cycle is worthy of inclusion on this album, and the texts are well selected.

Julie Cross is IAWM Treasurer and Associate Professor of Music at University of Wisconsin-Whitewater. A frequent performer of the works of women composers, she recently sang the music of Giulia Recli at the IAWM Congress in Flagstaff.

Love is Everywhere: Selected Songs of Margaret Ruthven Lang, Vol. 1

Donald George, tenor; Lucy Mauro, piano. Delos: DE 3407 (2011)

NADINE SINE

Margaret Ruthven Lang (1867-1972), whose name was new to me, was one of a number of women composers who became established at the turn of the twentieth century in Boston, largely through the publishing house of Arthur P. Schmidt. Indeed, Schmidt published the great bulk of her works throughout the quarter century of her compositional career. Lang, frequently cited as the first woman to have an orchestral work performed by a professional American orchestra, wrote the vast majority of her compositions for solo voice or piano, along with a number of choral pieces.

The release of *Love is Everywhere* offers us twenty-five of Lang’s songs in very fine performances by Donald George and Lucy Mauro. In a bold move, the CD’s producer has supplied a data disc containing PDFs of all the scores and the texts for these songs as well as those for the projected Volume 2. One can easily imagine hearing some of the songs on recitals as a result.

First hearings are important. Lang’s music has an immediate appeal and quickly imprints itself on the listener’s memory. While there is nothing groundbreaking in her treatment of harmony, there is such a wide range of moods and styles that each song sounds fresh. As early as 1900, Rupert Hughes remarked on “the appearance of

spontaneous ease, and the elaborateness never obtrudes itself upon the coherence of the work.” And “Miss Lang has a harmonic individuality, too, and finds out new effects that are strange without strain” (Hughes, *Contemporary American Composers*, 160).

Several of the songs—*Love is Everywhere* and *Betrayed*, for instance—are quite dramatic and demanding of both singer and pianist. By contrast, some are spare, particularly those based on translations of Chinese poems (*A Poet Gazes on the Moon* and *The Jade Flute*), in which pedal tones are prominent. The *Irish Love Song* of 1895, styled as a strophic folk song, was popular in its day and was the only piece recorded during Lang’s lifetime, with Ernestine Schumann-Heinke singing an orchestral arrangement. (See Judith Cline’s entry on Lang in the *Women Composers* series, vol. 7, pp. 529-37.) While some songs are sentimental and sweet, Lang’s settings of limericks by Edward Lear (there are seven on this recording) are injected with real wit and humor.

After the death of her father, the prominent Boston musician, B. J. Lang, in 1909, Margaret Ruthven Lang published relatively little and stopped completely after 1919, despite living another fifty-three years. Three of her late songs appear on the CD, revealing a more experimental approach to harmony. In *Snowflakes* of 1912, the piano part gently cascades downward through arpeggios that delay the tonic. By contrast, *Chimes* (1915) builds a dense texture by adding to a four-chord ostinato pattern of rising parallel triads: after four measures a low “E” pedal, which sounds until the end, first appears; the second stanza adds dissonant notes to the triads, accumulating ever thicker sonorities, mixing dissonant notes with the final tonic chord.

Each of the seven songs based on limericks is distinctive, ranging from the mock drama of *The Old Man with a Beard* and the bombast of the *Old Man with a Gong* to the gentle minuet of the *Old Lady of France*, “who taught little ducklings to dance.” In the *Old Man in a Tree*, Lang surrounds the limerick with opening and closing verses consisting solely of the singer buzzing the melody of the bee, which so annoys the man in a tree. Lang wrote to her publisher, Arthur P. Schmidt, to say that the Lear songs were “distinctly musical jokes for grown people, not children” (Cline, p. 532).

Aside from Lear’s limericks and one song based on George Eliot’s *The Spanish Gypsy*, Lang chose poetry by both men and women who were very well-regarded in her lifetime but whose names are largely unknown today. Among her favorites were John Vance Cheney, Harriet Fairchild Blodgett, Richard Kendall Munkittrick, and Lizette Woodworth Reese.

Tenor Donald George and pianist Lucy Mauro capture beautifully the many moods of these wonderful songs. The balance between them is excellent throughout in both the quiet, darker songs, and the more dramatic and virtuosic pieces. There are a few minor divergences from the printed scores. In *The Sky Ship* George misreads the word “yon,” changing it to “you.” The most significant difference appears twice in the first song, in which the score has a high “F” on a long half note (m. 12), but the singer substitutes an “E.” It makes a distinct difference in the line, and since it is repeated later, there must be an explanation, but it is not offered anywhere.

The value of providing the scores and texts on the companion disc, along with several facsimiles of Lang’s manuscripts, cannot be overstated. It is all the more to be regretted that care was not taken in proof-reading the texts, which contain a number of typographical errors—including the spelling of George Eliot’s name—and one of the poems is printed out of order. Still, this recording is a fine addition to the available repertoire of music composed by women. These are songs and performances that deserve to be heard.

Nadine Sine chairs the music department at Lehigh University, where she teaches the music history sequence. Her special interests include Mahler and fin-de-siècle culture, as well as women composers of the past two centuries.

In Eleanor’s Words: Music of Stacy Garrop

Cedille Records CDR 90000 122 (2011)

ANDREW ADAMS

The piece from which this disc takes its title, *In Eleanor’s Words*, is an expansive set of six songs based on Eleanor Roosevelt’s syndicated newspaper column entitled “My Day” that was published continuously from 1935 to 1962. Covering a broad range of societal, historical, political, and personal topics, Roosevelt’s column is a fascinating record of the American experience told by one of its most beloved figures.

Quoted in the program notes, the former First Lady’s texts seem at first reading to pose considerable compositional challenges: her subjects range widely from observations on day-to-day events (“The Newspaper Column” and “An Anonymous Letter”), a reflection on social injustice (“Are You Free?”), the recollection of a humorous incident (“The Supreme Power”), ruminations on the threat of war (“The Dove of Peace”), and philosophical inquiries on the foundations of democracy (“What Can One Woman Do?”). And unlike the typical strophic verses of art song, these extended excerpts of unmetred prose do not imply clear formal structures.

Garrop’s score responds to the challenges and opportunities of the text with an extraordinarily wide range of highly nuanced writing for both the voice and piano. Throughout the half-hour long cycle, spoken dialogue intertwines seamlessly with recitative, driving rhythmic sections lead to passages of lyric intensity, and tonal writing evocative of 1930s parlor music gives way to passages of extended tonality that tellingly conjure Roosevelt’s darker, more impassioned musings. Mezzo-soprano Buffy Baggott is an artist with the widest possible palate of vocal and dramatic colors who tellingly communicates the work’s endless kaleidoscope of moods. Pianist Kuang-Hao Huang is a collaborative artist who negotiates the most difficult passages with ease, realizes poetic sections with luminous sound, and conveys the spirit of the text with the utmost fidelity and intensity.

As its title suggests, String Quartet No. 3: “Gaia” is a programmatic work based on the mythological goddess of the earth. The first movement (“Gaia”) is a brief introduction of approximately two minutes that introduces the thematic material upon which the entire work is based and establishes the atmosphere of transcendent serenity to which the piece will ultimately return. The second movement (“Creation of Mother Earth”) first evokes “the planet’s beginnings from chaos,” followed by the earth’s emergence, and, finally, the creation of the stars. Formless and largely atonal to begin, jagged outbursts gradually give way to a gentle dance in duple meter that quietly evokes a vision of the earth as seen amid the starry vastness of space.

“Dance of the Earth,” the third movement, is a “celebration of life” in which Garrop utilizes exotic mixed meters, col-

orful modal writing, and pitch bending that suggest the vast age of the planet and the bustling activity of the life it holds. In loose rondo form, the opening lilting section serves to offset two gentler, reflective episodes, ending with a final orgiastic outburst that, with its frenetic activity, must be truly exciting in live performance. The writing throughout this mystical movement is uniquely colorful and thoroughly individual.

Garrop perfectly illustrates the fourth movement (“Lamentation”) in her notes for the disc: “...Gaia cries out against humanity’s use and abuse of the planet. This movement combines wailing sirens, S.O.S. distress calls, and the cry of the earth itself, represented by a solo viola.” Throughout the first half of the movement, the four instruments wander alone as if lost, crying in individual sorrow and sometimes rising out of the texture with short outbursts. Only at the end do the voices unite in expressions of violent anguish in which the subdued lamentation turns to searing anger, even rage. Repeated fortissimo discord wrenchingly sounds the Morse code pattern for “S.O.S.”—three short, three long, then three short chords—that slash at the ear like daggers to bring the movement to a cataclysmic end.

The longest section of the thirty-four minute quartet is its searching conclusion: “...et in terra pax” (and on earth, peace). Not offering an immediate respite from the turmoil of the previous movement, the ensemble seems to search its way toward a peaceful resolution of the work’s conflicts through restless harmonies, textures, and rhythms. The ascending motive on the notes A-B-C-D, on which the work is based, is now heard in descending patterns that calm the atmosphere and lead, after an agitated and dissonant central section, to the return of the pristine tranquility of the work’s opening.

The Biava Quartet, winner of such prizes as the Naumburg Chamber Music Award and other major honors, provides a remarkable reading of this extended, thoroughly engaging score. According to the program notes, this performance marks the last collaboration for the ensemble. Chamber music fans around the world are fortunate to have this lasting testament to their extraordinary artistry.

The shortest work on the disc is on its first track: *Silver Dagger* for violin, cello,

and piano. This mini-drama is based on an Appalachian folk song that recounts a Romeo and Juliet scenario in which two doomed young lovers end their lives with a dagger. In the piano, ominous tolling bells in the form of hammered clusters begin the narrative. The violin and cello, respectively representing the voices of the young woman and man, remain true to the folk origins of the text and sing a plaintive duet with fiddle-like pitch-bending and open harmonies. The drama reaches its tragic dénouement with stabbing, fortissimo chords in the lowest bass of the piano. Harmonics in the strings then float away like the departed souls of the dead couple. In just over five minutes, Garrop evokes as much drama as that in a classic Western movie. Violinist Desirée Ruhstrat, cellist David Cunliffe, and pianist Marta Aznavoorian give a chilling reading of this all-too-brief, deeply felt piece.

Stacy Garrop’s résumé boasts an impressive list of performances and awards, and her compositions for a wide range of instrumental and vocal ensembles can be heard on twelve recordings to date. With their maturity, assurance, and craftsmanship, the works on this disc belie the youth of their composer. Without question, Stacy Garrop is poised to make significant and lasting contributions to a world of classical music.

Andrew Adams is assistant professor of piano at Western Carolina University in North Carolina. He serves on the editorial board of The Journal of Singing, the official journal of the National Association of Teachers of Singing, and has also published articles in The Journal of Singing, The American Music Teacher, and The North Carolina Music Educator. His first book, Hanon Restored: Charles-Louis Hanon’s Exercises Restored to His Original Design, was published in March 2011 by Stipes Publishing in Illinois.

Jerry Casey: *Yet, I Will Rejoice*

Choral and Vocal Chamber Music of Jerry Casey. Otterbein University Concert Choir and Chamber Orchestra, Gayle Walker, director. The Columbus Cello Quartet. Sonic Lounge Studios (2011)

MICHELLE LATOUR

Jerry Casey’s CD *Yet, I Will Rejoice* is a compilation of choral and vocal works by this award-winning composer, piano and voice teacher, church musician, and soprano. The first two selections feature the Otterbein University Concert Choir and Women’s Ensemble, under the direction of

Gayle Walker. The disc opens with *What Shall We Bring?*—an a cappella setting based on the scripture passage Micah 6:6-8. The opening antiphonal exchange between the upper and lower voices is followed by an ostinato pattern that is heard first in the male voices, then the female, and finally the entire ensemble performs the ostinato with soprano soloist Caitlin Mulkie soaring above the choir. A fugal section leads to a homophonic, hymn-like conclusion. Through the use of constantly evolving sonorities and vocal pairings, the piece effectively balances consonant and dissonant harmonies. Although there is often a lack of clarity in the diction, the choir is to be commended for its ability to successfully execute solid harmonies. The second work, *Come, Light Serene*, features the Otterbein University Women’s Ensemble with Jennifer Bell, piano. This spare and short selection is set to the poetry of Robert II, King of France from 972 to 1031.

The cycle *Three Love Songs*, with soprano Rebecca Keck and pianist Eileen Huston, is set to poetry by Elizabeth Barrett Browning (1806-61). The first and third songs relate to the courtship and marriage of Elizabeth and Robert Browning; the second sets three stanzas of the poem “A Woman’s Shortcomings.” Although the cycle is interesting, the poor diction and often too-loud piano accompaniment detract from the enjoyment of the music. I had to follow the poetry in the liner notes in order to comprehend the words.

Two Christmas Songs feature soprano soloist Cynthia Mahaney, Kimberlee Goodman, flute, and Jeanne Norton, harp. This engaging combination is appropriately festive for Christmas songs. Although the problem of unclear diction and ensemble imbalance persisted, it did not entirely diminish the impact of the lovely melding of the three distinct timbres in the song *O See This Miracle of God*, which adapts the biblical verses Luke 1:46-55. The Otterbein Choir, with the addition of Tom McKeon on trumpet, returned in *The Lord God Almighty Is His Name*. Most notable in this composition were the effective trumpet fanfare and musical singing from the tenor and bass sections, which consistently offered a pleasing vocal timbre, beautiful blending of voices, and firm harmonies.

November, on poetry of William Cullen Bryant (1794-1878), provides a musical depiction of the impending cold

and dark winter months. The piece opens with a lengthy, dissonant instrumental introduction, and snippets of this material return when the voice enters. The texture slowly lightens as the work progresses and the poet muses on a “Few sunny days.” This piece is not easy to perform well, and it is especially demanding for the singer, who is faced with long melismatic passages, wide intervallic leaps, dissonant harmonies and lack of melodic material in the quartet accompaniment. Mahaney executed this vocally challenging work with ease, and the drama and power of her voice matched the dark sonorities of the Columbus Cello Quartet.

Report from China: Two-Piano Festival

DEON PRICE

The Chinese Woman Composer’s Association (CWCA) sponsored a two-piano festival in Beijing, September 25, 2011 at Renmin (People’s) University Shaw Hall and September 26 at the China National Center for the Performing Arts. I was invited to be a guest composer/performer and was grateful to receive a World Music/Multi-Cultural Grant from the Mu Phi Epsilon International Foundation for travel.

What an enriching multi-cultural experience it was! One challenge was having just one day to rehearse. Another was rehearsing with two Chinese performers who do not speak English. Fortunately, a piano student, Hu Pengfei (new IAWM member), served as translator during the rehearsals. The recording I had sent of my composition, *Interruptions*, for two pianos and violin, was very helpful in their understanding the expressive continuous variation of a

The final tract, *Yet, I Will Rejoice* features the Otterbein Choir and Chamber Orchestra. The text comes from the Old Testament book of Habakkuk in which the prophet ponders the grim tragedy of failed crops, and yet affirms, “I will rejoice in the Lord.” The musical setting graphically depicts the transformative text with dark fugal-style writing in the beginning, a dramatic long pause, and then an exuberant bursting forth into ecstatic music.

The recording is wide in scope, and includes both a cappella and accompanied choral works as well as the solo compositions for soprano with a variety of accompanying instruments. The liner notes pro-

vide composer and artist biographies and comprehensive program notes. The music on the disc is enjoyable but would benefit from clearer diction and more careful audio balancing.

Dr. Michelle Latour, soprano, is active as a performer, teacher, author, and adjudicator, in addition to being a member of the full-time voice faculty at the University of Las Vegas, Nevada. She is a regular contributor to Classical Singer magazine, and frequently performs the music of women composers, especially those of Vítězslava Kapralova. In 2009, she had the honor of presenting the world premiere of On the Green Trail, a song cycle composed by Lori Laitman for Latour.

Reports

falling second motif. So, happily, I was able to add a fourth word to my meager Chinese vocabulary: Hao! (Good! Great!)

The concerts included stylistically wide-ranging music of twelve composers from China, Taiwan, Hong Kong, France, and the USA, all of whom except me have Chinese names. The performers included many of the composers playing their own work, as well as other excellent pianists ranging in age from nine to eighty-two years, but most were college students, along with two violinists. Nine IAWM members participated. Here are my notes about them:

Wang Qiang’s sophisticated contemporary classical style is famous in Hong Kong and China with fifty performances of her works thus far in 2011. The young pianists were clearly delighted to be performing her piano duo. Li Yiding’s lively new composition was remarkable for its fast, crisp Tibetan duixie dance rhythms. It was performed by Wang Haibo (new IAWM member), who also played my piece, and Zhu Yafen, the eighty-two-

year-old former piano teacher of the famous pianist, Lang Lang.

Tao Yu’s work, guided by colorful graphic scores placed on music stands at the side of the pianists, explored the percussive possibilities of both pianos on the keyboard and on the strings. Tao and her partner gave the pianos an intense physical workout. Hongying Li and her partner complemented each other in her lovely, well-crafted piece that featured gracious interplay between the two pianos in a light Romantic style. Lam Shun performed with her nine-year-old son, Arthur, who had composed one of the three themes that were developed with varied textures and intriguing, often dissonant, harmonies.

The works by Shi Fuhong (new IAWM member) and Zhang Ning were placed immediately before and after my own so I did not have an opportunity to hear them. The outstanding professional duo, David and Helen Sim, captivated the audience for the finale of the lengthy program with their joint composition about the great river based on a Chinese folk song.

The audiences filled the approximately 250-seat halls and were intently focused on the performances. (I saw only one person texting.) The pianists were comfortable with the two-piano medium and not at all phased by the ensemble challenges of not being able to see each other’s hands. I was impressed with the popularity of Western classical music everywhere, even piped over the loudspeakers at the international airport. My student host said that nearly every child learns either piano or violin. The streets and buildings were beautifully decorated with flower gardens. Roads



L-R: Lam Shun, Wang Qiang, Tao Yu, Deon Price, Li Yiding, Hongying Li

full of shiny new automobiles suggested a booming economy. The meals were excellent, and the whole experience was thrilling.

IAWM Commends Wang Qiang, President of the CWCA, and Li Yiding, Vice-President

With a letter of authorization from IAWM President Hsiao-Lan Wang, it was my pleasure as a former president of IAWM to present letters of commendation to two outstanding leaders of the Chinese women-in-music movement. It was especially opportune to honor Li Yiding, who is suffering from a serious illness. I was also authorized to invite CWCA to be an affiliate of IAWM and to bring back to the USA individual new or renewal membership dues in US dollars.

Inspired partly by the IAWM London 1999 Congress, the CWCA was established as a non-profit organization by Wang Qiang (Hong Kong) and Li Yiding (Beijing) in 2002. Now there are forty-some members in China, Taiwan, Hong Kong, and France. The very active Board of Directors has produced many concerts of music by woman composers. Music by IAWM composers—Tao Yu, Li Yiding, Wang Qiang—and nine other Asian women composers were performed on May 13, 2011, at Shanghai Concert Hall as part of the 28th Shanghai Spring International Music Festival. CWCA is now preparing to celebrate its tenth anniversary in Hong Kong in 2012.

Report from Japan

TAEKO NISHIZAKA

The music of the nineteenth-century French composer and pianist, Louise Farrenc (1804-75), is barely known in Japan, thus I am pleased to report that one of her great works, Piano Quintet no. 1 in A minor, op. 30, was performed at the Affinis Music Festival in Hiroshima at Aster Plaza Hall on August 27. Midori Kobayashi, a scholar who has specialized in the music of women composers for many years, traveled from Tokyo (more than 400 miles) to attend this significant event. Below are some excerpts from her report.

The Farrenc Quintet, scheduled between a Haydn string quartet and a Schubert octet, was played by a mixed group that included members from various orchestras in Japan and

from the music faculties of German universities. The performers were excellent, especially Yumiko Urabe from Munich who played the demanding piano part superbly; she also led the ensemble with expertise. Violinist Namio Nagasawa of the Tokyo Philharmonic Orchestra played with great beauty and revealed her understanding of the music. The Farrenc work was new to most of the performers, who found it to be an attractive work despite its technical difficulties. (The other performers were Yukio Endo, viola; Mari Suenaga, cello; Jörg Linowitzki, double bass.) The audience seemed to be dumbfounded, hardly believing that such wonderful music had been written by a woman.

Regrettably, the program notes by a female critic gave the wrong pronunciation of the composer's surname, and much worse, she wrote, "this lady composer's work is sentimental." The Quintet is well-structured and spirited, and this type of comment resurrects the old prejudice against women composers. The fact that the comment was made by a woman is an additional disappointment. This is probably only the second time the Quintet has been performed in Japan. The first was in a concert given by the Women and Music Study Forum in Tokyo in 2004 to mark the 200th anniversary of Farrenc's birth.

I would like to thank Kobayashi for offering her comments. As she suggests, gender bias seems to be deep-rooted, but if more opportunities to listen to music by women become available, then that should eventually make a difference.

Report from London: BBC Proms Survey 2011

JENNIFER FOWLER

For some years Women in Music (UK) has been conducting a survey of the number of women represented in the BBC Proms season. The Proms is the largest music festival in the world, with up to seventy-six evening concerts, nearly all for full orchestra, as well as chamber music concerts and other related events. Audiences in the Royal Albert Hall are large, with thousands of

people attending each concert. All of the concerts are broadcast on radio and quite a few are televised. The number and percentage of women in the 2011 Proms season (July 15 to September 10) are as follows:

Composers:	7/112 (6.2%)
Living composers:	5/33 (15.1%)
Conductors:	1/54 (1.8%)
Instrumental soloists:	15/60 (25%)

The seven women composers are Sally Beamish (BBC commission), Judith Bingham, Sofia Gubaidulina, Hildegard von Bingham, Elizabeth Maconchy, Judith Weir (BBC commission), and Stevie Wishart (BBC commission). The one conductor is Stevie Wishart, who directed her own folk/chamber group. Although seven women composers represent the high end of any previous total, a closer look shows that only one of the works by a woman is featured in an evening concert in the Royal Albert Hall (RAH). And that one work is just a four-minute fanfare!

In recent years the BBC has been extending the series of main evening concerts in the RAH by scheduling daytime chamber music concerts in Cadogan Hall or afternoon concerts in the RAH. The audiences at the Cadogan are very much smaller than in the RAH, which holds about 6,000. It is disappointing to note that all the works by women composers (except for the short fanfare) were performed in the daytime concerts: in Cadogan and one in an afternoon organ recital in the RAH. This partly reflects the perception of a smaller audience for contemporary pieces, so let us look at the living male composers who ARE being performed at the evening concerts in the RAH: There are nineteen! Therefore, the score for women/men in evening concerts in RAH: one by a woman (at four minutes) and nineteen by men (mostly substantial orchestral pieces of twenty to thirty-five minutes). At this rate, women do not stand a chance of catching up to the men.

To put the figures in context, I analyzed the September to December season of concerts at the Southbank Centre in London (which has three major concert halls). The figures for women are similar to those for the BBC Proms:

Composers:	4/114 (3.5%)
Living composers:	4/29 (14%)
Conductors;	2/48 (4.1%)

IAWM Congress 2011

In Beauty We Walk: Changing Women & the New Musical Landscape

Flagstaff, Arizona; Northern Arizona University, September 15-18, 2011

Introduction

JUDITH CLOUD, Host

When I attend any convention I hope to receive an experience that is rewarding in several ways. I want to be engaged and stimulated intellectually. I also want to share these experiences with people who are reacting to stimuli in the same excited



Judith Cloud, host

way that I am. For an IAWM Congress I want to be introduced to new sounds/creations by emerging women composers. I want to celebrate the accomplishments of our senior composers, such as Ruth Loman and Elizabeth Bell, and to witness the emergence of a young talent, such as nineteen-year-old Molly Joyce. I want to bring home mementos like the Congress booklet, a documentation of the experience I can go back to time and again to remind myself of the many concerts, lecture-recitals, papers, and panels that filled those three days. These desires were what I focused on while working on preparations for the 2011 Congress.

Some of my friends and colleagues have asked why I undertook the endeavor

Concert Reviews and Reports

CHARLES SPINING, JULIE CROSS, SALLY REED, SUZANNE KNOSP

Concert No. 1, September 15, 2011

The opening concert of the IAWM Congress on Thursday morning, September 15 was a preview of the many musical events to come during the next three days, and offered a wide variety of styles and creative musical concepts performed by Northern Arizona University faculty, students, and Congress guests.

of organizing the Congress. I am a tenured professor (Coordinator of Voice, Northern Arizona University) without need of further advancement in rank. I can tell you quite simply that when my music was chosen for a performance at the IAWM Congress 2006 in Miami, a world of possibilities opened up to me. I hadn't even known about the organization! My friend Stela Brandão sent me the announcement for the call for participation. (How had I missed this? And I wonder who else in our growing community is missing IAWM experiences simply because she/he does not know about the organization?)

The exhilaration and validation I experienced at the Miami Congress was life changing. For two years following the Congress I composed daily and produced vocal, choral, and instrumental works for my friends and colleagues. I entered the Sorel Organization's choral competition and won third place. The next year I was the first place winner. In March of 2011 my first CD, *Letting Escape A Song*, was released by Summit Records (reviewed in this issue). My dedication to this IAWM Congress 2011 was born out of a desire to give back to the Alliance so that others might be as inspired as I was at the Miami Congress. To witness the power, strength, determination, creativity, and sensitivity of people devoted to women's music is such a blessing. For me, witnessing this in my own "back yard" was even more joyful. I am still receiving comments from Flagstaff music lovers at the high quality of music and performances they were exposed to during the Congress. I must admit that I was most moved by IAWM members

Joan Tower's *Fanfare for the Common Woman* was a brilliant opener for the program with its spatial characteristics and virtuosic interplay of cascading passages cleanly executed by the four trumpeters arrayed across the front of the Ashurst Auditorium stage. Next, the four members of the Aeolus Saxophone Quartet equaled the proficiency of the preceding trumpet ensemble in a movement from Karen Thomas'

who shared how inspired they were by the sheer beauty of this magical landscape in Northern Arizona. I believe that for three days we all "walked in beauty" as we explored our own interior musical landscapes with the palpable support of new friends and acquaintances. That really is the greatest reward of all.

Message from President Hsiao-Lan Wang

It was wonderful to meet and greet so many of you at the IAWM Congress. We are making beautiful music and doing great things for our field. The schedule was completely full, and it seemed almost impossible to catch every concert, paper session, lecture

recital, panel discussion, and those wonderful, friendly visits at the refreshments. All the performers and faculty at Northern Arizona University showed us hospitality and made sure we had

good performances there. The overall quality of the presentations at the Congress was superb. This is definitely not an exaggeration! I was very proud to have been there. I would especially like to express my thanks to Judith Cloud for her tireless dedication for bringing us all together.



President Hsiao-Lan Wang

Roundup, a humorous tour de force of locomotive and tightly-structured propulsive energy living up to its intended "rounding up" of a collection of musical ideas.

Latvian composer Santa Bušs' *Intim* is an intellectual exercise for wind quintet that explores both musical and extra-musical ideas exploiting the intimate relationship of the five players and their instruments in terms of breath, intonation, and

physical expression. With its gradual variations of a single-pitch intonation, interjected vocal utterances, and exploration of percussive mechanical sounds produced by each member of the ensemble, this was an example of a more avant-garde contemporary genre that would at times challenge our ears and attention during coming Congress events. A sonata for trumpet and piano by Canadian Jean Couthard, left unfinished at the composer's death in 2000, is a mildly dissonant though frequently lyrical work that challenges the technical skills of both trumpeter and pianist with its imitative and angular lines and an effective passage featuring the muted trumpet playing alternatively to the front and rear of the stage.

A highlight of the program was Victoria Malawey's *Winter Waltz*, an exercise in interrupted perpetual motion for alto saxophone and piano with jazz-influenced rhythmic exchanges and interplay between the two instruments. This was a welcome "tonal" programmatic placement between the earlier Bušs work and the following more sonically venturesome piece by Taiwan's Ching-yi Wang. Wang's *Strain, Strive, Struggle* is an appropriate title for what is again a tightly-structured but primarily atonal piece for flute/piccolo, viola, and cello. Three movements from the complete work reflect the composer's feelings as a stranger in a new country. Shriill, atonal utterances by piccolo and flute are followed by glissandi and percussive effects from all three instruments. The more obviously structured fifth movement offers a strong climax and a more tonal resolution at its conclusion.

Flagstaff composer and indefatigable Congress organizer Judith Cloud is recognized for her highly effective settings of textual images, and her *Six Forays* for flute and clarinet reveal imagery appropriate to the six brief descriptive titles such as "questioning," "perky," "tenderly," "nagging," and "insistent." Here, Cloud displays her facility with both instrumental and vocal writing in a clever musical dialogue between the two soloists. A romantic

and lyrical setting of a William Blake text by Rachel Fogarty is written for tenor, flute, clarinet, and piano. With its gently arching melodic lines and traditional tonality, this was a lovely expression of the text *To see a world* in a style of writing that is still welcome in a musical world of sometimes more frenetic and disjointed expression.

Jessica Rudman's *L'Age Mûr* is a gentle, impressionistic piece for solo flute that is idiomatic, introspective, and thoroughly representative of the lyrical qualities of the instrument for which it is written. This was a welcome and relaxing moment in the varied stylistic repertoire of this morning's program. Tango flavor and irregular rhythmic patterns of Latin American music permeate *Dos Pinturas Argentinas* by Argentinean Adriana Isabel Figueroa Mañas. Written for brass quintet, this jazzy, only slightly dissonant representation of Argentinean scenes gives each player a featured solo opportunity. A long tradition of combining indigenous and folk-based musical sources with contemporary composition techniques and innovative scoring is continued in this fine example of that genre.

Finally, Gwyneth Walker's *Raise the Roof!* did just that as muted brass effects, hands-on-knees rhythmic patterns and a passing of themes from high brass to low, and then again in reverse order, was an ingenious use of the various timbres and capabilities of the brass quintet ensemble. This was a fine closer to an intriguing and stimulating concert and a fine opening event in the continuing Congress series of events. —By Charles Spining

Charles Spining is a music reviewer for the Arizona Daily Sun and has written program notes for the Flagstaff Symphony Orchestra and Chamber Music Sedona. He has degrees in music from Occidental College and Boston University, and in his retirement continues to accompany voice students and Opera Theatre at Northern Arizona University. He has been the organist at Flagstaff's Episcopal Church of the Epiphany since 1986.

Concert No. 2, September 15

The second concert of the Congress opened with an "explosive" work for percussion quartet: Andrea Reinkemeyer's "#@&%!* (expletive deleted)." It exhibits a heightened state of frenetic energy through outbursts and a bubbling undercurrent of churning rhythmic figures. The piece is influenced by rock and world music, and it displays the flexibility and virtuosity of the

percussion ensemble. The title reflects the demanding physicality of the work, which requires performers to use both of their hands and feet at the same time.

Next, two songs from Tonia Ko's *Wanderer Moon* were performed by soprano Deborah Raymond and a small instrumental ensemble ably conducted by Nicholas Ross. "A Prelude" creates an image of the sea filled with tiny creatures, and "Winter Trees" portrays the "contentedness of the winter night" through the use of descending harmonic progressions.

The following two works, scored for two saxophones, were played by Klang par 2. In her powerfully expressive *Kolyma Tale II*, Violeta Dinescu was inspired by the writings of Varlam Shalamov, who was imprisoned in the forced-labor camp in Kolyma, a town in Siberia where about three million people died during the Soviet era. Tanya Anisimova, an internationally renowned cellist, has composed a number of works for the cello. For this program, her *Caravan* for two cellos was played in an arrangement for two saxophones.

The award-winning composer, Maria Newman, set her song cycle, *Speech-a-dotes*, to verses by her grandmother, the late Louise Moss Montgomery, a Poet Laureate of Mississippi. The poems tell about her humorous and poignant experiences as an "elderly and eccentric southern belle." Soprano Diane Reich sang the world premiere of the work in 2008, and she and her accompanist, Scott Holden, responded to all the nuances in the songs with great understanding.

Lan-chee Lam, in her engaging *Aurora*, depicts her impressions of the beauty of the Northern Lights with contrasting tempos, textures, and moods. The piece is scored for flute and guitar, and it provides challenges for the performers with its harmonics for guitar (Ken Meyer) and multiphonics for flute (Emily McKay).

Dolores White scored her song, *Pretty Words*, based on a poem by Elinor Wylie, for the colorful combination of tenor (Ricardo Pereira), clarinet (John Masserini), and marimba (Maria Flurry). According to the composer, her music tries to capture "the poet's lucid, gem-like brilliance and lyrical voice." Pereira and pianist Rita Borden next presented White's animated contemporary arrangement of the well-known emancipation spiritual, *Down by the Riverside*.

The IAWM Congress 2011 was truly wonderful! The performances were outstanding — stirring and powerful, and I was glad that I went. Judith Cloud was a warm and fantastic host and the faculty performers were great!
—Dolores White

The concert concluded with three works performed by the NAU Wind Symphony, conducted by Daniel Schmidt. Ingrid Stölzel's *Panta Rhei*, a lyrical and expressive work, received a strong performance by the NAU Ensemble. The term *Panta Rhei*, from the Greek "everything flows," is attributed to the philosopher Heraclitus who believed that all things are in constant flux. Stölzel's music successfully encapsulated this concept with its organic unfolding, transparent texture, and flowing lines.

Linda Dusman was commissioned to write *Solstice* for a symphonic band in Pennsylvania. She was influenced by the



Linda Dusman

"often turbulent weather" as the seasons change. This concept serves as a metaphor for the "emotional turbulence of the change from childhood to adulthood."

Roshanne Etezady's "colorful fanfare," *Shoutout*, with its lively dance-like ending, provided a rousing conclusion to a stimulating and varied concert.

Concert No. 3: Annual IAWM Concert, September 15

The Annual IAWM Concert offered a lovely cornucopia of sound involving sixteen performers and seven IAWM member composers. Each piece in the first half focused on nature and was true to the theme of the Congress: "In Beauty We Walk." The first piece, HyeKyung Lee's *Dreaming in Colours*, explored the journey of imagination in our dream life from a hopeful blue to a dreamy rose and a realistic, angry yellow to red. (The description is from the composer's program notes.) This three-movement piece was expertly performed by the composer at the piano and bassoonist Nicolasa Kuster, who commissioned the work.

Maria Niederberger's *Mountain Visions* for solo violin featured guest artist René Kubelik, who came to the Congress from Germany for the work's premiere. The four movements were "Awakening,"

"Glistening Leaves," "Winter Escapade," and "Avian Creatures." Niederberger provided "visual images from [her] surroundings to depict the character of each movement," based on her home in Tennessee, which is surrounded by the beautiful Blue Ridge Mountains and nearby wildlife habitats. Kubelik performed the piece with passion and vigor, and it was well-received.

The song cycle *From the Great Land*, by Judith Lang Zaimont, was set for mezzo, clarinet, piano, and Eskimo drum. Judy May's beautiful voice and expressive stage presence shared the stark feeling of an elderly Inuit woman who has been left on the ice to die, since she is too feeble to contribute to the family. Zaimont incorporates native elements in the piece through chant/speaking and the intriguing use of the clarinet mouthpiece attached to the bottom half of the clarinet. Pianist Jan Meyer Thompson and clarinetist Jana Starling were kept busy as they played the drum when not playing their own instruments. The song cycle was intense and poignant from start to finish, as befits Zaimont's expressive style.

Elizabeth Bell's work for solo cello, *Soliloquy*, subtitled "A Collection of Reflections," was performed by Mary Ann Ramos. The short piece began with a descending row and stunningly illustrated the world of reflections in a mirror, in water, and in daydreams. The first half of the concert ended with Beth Wiemann's work *Erie, on the periphery*, with Jeremy Reynolds skillfully performing on clarinet and Chen-Ju Chiang on piano. Wiemann wrote this piece after having driven through a lake-effect snow storm. The opening imaginatively creates the texture of sustained water, and the work ends with unison staccato representing the "icing over over time."

The second half of the concert began with Judith Cloud's portrayal of deep emotion in *Four Songs of the Heart* based on the poetry of Kathleen Raine, who was successful in her career but not in love relationships. Each poem depicts the sadness of a life without love: "Lament" tells of the sorrow that is "hidden is the heart"; "Nocturn" (a prayer said at night) describes angels in the still hours; "Purify" asks nature to "purify [her] sorrow"; and "The Healing Spring" completes the cycle with the lines "Oh Love forgive the happiness / That overgrows and seals my grief." Jennifer Trost's dramatic soprano voice

soared in each lyrical song and captured the audience's emotions in the pathos of the work. Arlene Shrut was an incredible partner pianist, mirroring Trost's expressions and showing great sensitivity of tone.

The IAWM was fortunate to have Grammy award winning Native American flutist R. Carlos Nakai for the final piece of the evening, Ruth Lomon's *ReWeavings*. Madeline Williamson, piano, Scott Ney, percussion, Sally Guenther, cello, and Keith Lemmons, clarinet, performed with Nakai on this piece, which focused on Navajo weaving practices. The first movement, entitled "Mizmaze," was "an intricate network of pathways enclosed by hedges or plantations." "Warp and Weft," the second movement, alternated pizzicato with melodic lines to create a musical image. The third movement, "Navajo: Weaving the Yei," incorporated chants and songs of the Navajo. The theme was the Yei, Navajo deities, who



Ruth Lomon

are often woven into Navajo traditional rugs. The final movement, "Penelope's Web," "is a proverbial expression for work which is ongoing but never completed." Lomon created this image through music very effectively, and the entire work gave the impression of perpetual motion. *ReWeavings*, which was performed exceptionally well, was perfect as the concluding work of the concert. All in all, the Annual Concert was superb—a wonderful ending of the first day of the Congress.

—By Julie Cross

Concert No. 4, September 16

The concert opened with a song cycle by Lori Ardovino entitled *Bed Riddance*, based on humorous poetry by Ogden Nash from his book of the same title. The delightful set concluded with the title piece in which the patient—a hypochondriac—lists all of his ailments. The songs were effectively performed by Melanie Williams, soprano, with Ardovino, clarinet, and Laurie Middaugh, piano. Later in the program Ardovino performed again, this time as soloist in Dorothy Hindman's *Soliloquy*. The

challenging unaccompanied piece gave Ardovino many opportunities to display her virtuosic skill. The work is based on a principal theme which undergoes transformation and continuous development.

The Dahlia Flute Duo presented two works: Linda Dusman's *An Unsubstantiated Territory* and Nicole Chamberlain's *Chatter* (a world premiere). Dusman said



Lori Ardovino

that her work could be considered a "tuning etude" because both the piccolo and alto flute are the most difficult to tune. The color and the texture of the piece were inspired by the sunsets on Cape Ann in Massachusetts plus a passage from Virginia Woolf's "The Waves." *Chatter*, as the title implies, mimics a conversation between two friends. To accomplish this, the work makes use of extended techniques such as beat boxing, flutter-tonguing, pizzicato, and jet whistle. The Dahlia Flute Duo is to be commended for its accomplished performance.

Lori Laitman is especially known for her profound and richly expressive settings of poetry by Emily Dickinson. Her songs give the poetry deeper meaning, whether passionate or whimsical. The distinguished soprano Diane Reich presented an exceptionally sensitive and insightful interpretation of *The Butterfly Upon, I'm nobody, Wild Nights*, and "Beyond All Price," from *The Scarlet Letter*. She was ably accompanied by pianist Scott Holden.

The program closed with the three movements from Gabriela Lena Frank's six movement suite, *Leyendas: An Andean Walkabout*. The piece mixes elements of Western classical music and Andean folk music and uses the string quartet to imitate the sounds of Andean singing and instruments such as panpipes and bamboo flutes. The exceptional performance by the Tetra String Quartet brought out the rich range of timbres and colors in the work. They sounded at times like a Peruvian flute ensemble and at others like a guitar quartet plus percussion.

Concert No. 5: September 16

The fifth concert opened with Anne Kilstofte's dramatic *Chrysalis*, a world premiere featuring thirteen brass players and percussion, which builds gradually from the first chime entrance. This was an audience pleaser with masterful writing for brass. Theresa Martin's *Fire and Ice* and *Live Wire*, two works for clarinet duo, were both wonderfully joyful and expressive with plenty of playful interaction between the players. These pieces were a treat for the listener, but would also be great fun to play.

Cal Johnson gave artful performances of three works for organ exploring the full range of timbres and colors available on the Ardrey Auditorium organ. *Suite for Organ* by Pei-lun Vicky Chang (Taiwan) exhibited great variety of style from section to section. *Mystic Moments for Organ* by An-Ming Wang (China/US) employed exotic motivic material. *Miyabi (Ballade for Pipe Organ)* by Reiko Arima (Japan) was also full of great variety, including cluster gestures moving up and down the keyboard with lots of virtuosic footwork by Johnson.

I (ai) by Eun Young Lee paints a very serene and pensive soundscape for flute, harp, viola, vibraphone, and percussion. The use of pitch bends on the alto flute and timpani were especially effective in the opening, and the various color combinations of individual instruments with percussion were fresh and engaging.

The last two works on this program were beautifully prepared and performed by the NAU Chamber Orchestra under the direction of Nicholas Ross. *Prelude for Horn and String Orchestra* by Allison Sniffin featured a marvelous performance by NAU faculty soloist Nancy Sullivan. The lyrical horn lines seemed free and almost improvisatory at times over the building orchestral string texture. The three movements of *Seraphim* by Cecilia McDowall (London, UK) were equally well performed by soloist Cindy Gould, principal trumpet with the Flagstaff Symphony Orchestra. The first movement, "Blow your trumpets," was lively with percussion, which the second movement, "Angelis," combined with muted trumpet, string harmonics, and bowed vibraphone and solo violin passages effectively. The closing "Imagin'd corners" was a wonderful celebratory and athletic movement

featuring spirited interaction between timpani, strings and trumpet.

—By Sally Reed

Concert No. 6: September 16

Concert VI began with four songs by Giulia Recli (1890-1970, Italy), skillfully performed by mezzo-soprano Julie Cross and pianist Susan McDaniel. The songs were titled *Canto il viadante nella notte*, *Notte di neve*, *Calma di mare* and *Canto di mare*. The second work, *Black Laquer* by Wendy Wan-Ki Lee (Hong Kong) for solo double bass, was a stunning and expressive exploration of range and technique performed eloquently by Nicholas Villalobos. Pianist Margaret Lucia gave a beautiful performance of the charming and musically varied *The Mirror: 5 Miniatures for solo piano* by Sofia Kamayianni (Greece). *Ad Infinitum* by Kye Ryung Park for clarinet, viola and piano was a clever interactive work alternating great rhythmic energy with beautiful lyrical passages.

Mary Lou Newmark performed three movements combining her brilliant green five-string electronic violin with recorded electronics and computer generated sounds



Mary Lou Newmark

composed of natural and found sounds. The movements, entitled "Restless Tiger," "La Loba Wolf Woman," and "Ready to Run," connected many contrasting gestures and disparate elements, some simple, some folk, some rock and pop inspired, but always unique. The duration (longer than 50 minutes) was more than all the other works on the program combined and perhaps could have been programmed as a standalone event as the concert extended beyond its allotted time.

The final work, *Stabat Mater* by Line Tjørnhøf (Denmark) for mezzo-soprano, vocals, and double bass, was entrancing. The dramatic lighting added to the exotic effect. This work was wonderfully worth the wait. As a serendipitous bonus, you can still hear all these performances on Northern Arizona University's iTunes U website: itunes.nau.edu.

—By Sally Reed

Concert No. 7, September 16

In the wonderful acoustic space of Flagstaff's Nativity of the Blessed Virgin Mary Chapel, a capacity audience heard a concert of choral works and instrumental pieces in the seventh concert of the IAWM Congress. Four choral ensembles: the Sedona Academy of Chamber Singers and Northern Arizona University Women's Choir, Ryan Holder conducting; the NAU Shrine of the Ages Choir under Dr. Edith Copley; and the Psallite Women's Choir, directed by Nancy Hadden, offered fine performances of several choral works. The instrumental ensemble Musica Harmonia provided some diversity in the center of the evening's program.

Karen Thomas' "Yonati," from a larger work, *Song of Songs*, is a flowing, gentle work with tight idiomatic choral harmony and is based on a continuous pattern of a rising two-note motif. Requiring pure intonation and close ensemble work, those elements were very successfully negotiated by the excellent Sedona Chamber Singers. The tribute piece *To D.R. in Holloway* for women's voices by Eva Kendrick has a strong folk-gospel orientation and effectively contrasts solos with ensemble work in gently sighing passages permeated with a moderate gospel flavor.

London's Psallite Women's Choir offered three works of a very diverse nature. From Scotland, Sally Beamish's settings of Emily Dickinson texts cleverly portray the image of birds in flight in gently fluttering passages in "I have a bird in spring," and gaiety and humor come forth in a rather more dissonant "Over the fence." Britisher Jennifer Fowler's *Nunc Dimittis* for three voices is a somewhat repetitious, though interesting study in imitative counterpoint. Local composer Judith Cloud's expressive imagery shone forth in *Three Spells*, settings of texts by Kathleen Raine. The painful imagery and overlapping phrases of "Spell Against Sorrow" are emotionally

searing, while the turbulent "Love Spell" moves toward resolution on the words "quiet night." The concluding "Spell of Creation" is more energetic and less introspective with its medieval dance rhythm and madrigal style.

In an effectively programmed central position in the concert, the string trio Musica Harmonia offered three *American spirituals in a modern context* by Lesa Terry, Anne Guzzo, and Gwyneth Walker. Terry's "Midnight Child," based on the spiritual "Motherless Child," combines blues and bluegrass styles in an improvisatory A-B-A structure. Appropriate to its title, fragments of "All Things Bright and Beautiful" permeate Guzzo's "Things Bright," alternating melodic passages with less tonal patterns, elements of jazz, and a mixture of timbres, playing techniques, and extreme registers that in combination prove quite intriguing to the listener. Gwyneth Walker's "When the Spirit Sings" amalgamates three familiar spirituals including "Were You There" and "This Train" and was perhaps the most original and appealing of the three works. With darker, richer timbres in the strings, altered rhythmic patterns set against the familiar tunes, and improvisatory percussive and pizzicato sonic effects, the world premiere of this interesting work was brought off by the trio with great aplomb and to an enthusiastic audience response.

The NAU Shrine Choir, the premier choral ensemble at the University, returned to the stage for Anne Kilstofte's impressive and highly effective pictorial imagery in another first performance, *Soft Footfalls*. With an idiomatic choral style that is prevalent in much contemporary choral literature, this piece can be favorably compared to the often-heard choral works of Morton Lauridsen and Eric Whitacre. No stranger to the expanding world of female composers, Hilary Tann was represented at the end of the concert with her highly textured and always clearly structured style in a setting of texts from George Herbert and the Psalms, entitled *Paradise*. Tann's skillful choral writing and motive-based imagery brought those texts to life and made an equally powerful conclusion to a memorable evening of music making by

local and visiting choral and instrumental ensembles.

Perhaps not wishing to let go of the magic of the evening's music making, NAU Shrine Choir conductor Edith Copley added an encore, a rousing spiritual arrangement of "Daniel, Daniel, Servant of the Lord" by North Carolinian composer/arranger Undine Smith Moore. Before her death in 1989, Moore contributed some 75 compositions to the contemporary cho-



L. to R.: Hilary Tann, Karen Thomas, Anne Kilstofte, Edith Copley

ral repertoire. This was a fitting tribute to the panoply of women composers honored during the 2011 IAWM Congress, recognizing and honoring their many significant accomplishments. —By Charles Spining

Concert No. 8: September 17

I had the privilege of attending the eighth concert on Saturday, September 17, 3:15 pm, at the High Country Conference Center. The concert was titled "In Motion: New and Ancient Sounds for the Piano from the 20th to 21st Centuries" and originally featured six works performed by three women and one man. Unfortunately, Brian Lockard was unable to perform Marcela Pavia's *Temple Bell*.

The concert opened with Six Preludes, op. 15 (1922) by Marion Bauer. Becky Billock was in command at the piano throughout this work, which she performed from memory. The first prelude, "Quietly," is for left hand alone and is filled with a lyricism and a sense of yearning, with shades of jazz harmonies in the accompaniment figures. In the second prelude, "Allegretto grazioso," Bauer again provides us with that hint of jazz with the flavor of a lyrical waltz that dances back and forth between major and minor harmonies. Prelude no. 3, "Very Fast," is just that. Billock's hands scampered the full range of the keyboard faster than a tarantella on

a blistering Arizona highway. The use of melodic parallelism between the right and left hand melody provided many dramatic moments. In no. 4, “Vigorous,” Bauer explores primitive harmonies with lyrical melodies in contrast to the “vigorous” parts. To my ear, there were “Debussy-esque” moments in the texture and melody. Strong octave passages and flashy glissandos lead the listener to a slam-bang ending. Prelude no. 5, “With Deep Feeling,” began with a single-note ostinato in the left hand and dotted rhythms in the right hand melody. As Billock added the inner voices and ringing, unresolved diminished chords, the listener felt a sense of passion and longing. The final prelude, “Exuberantly, passionately,” reminded me of Rachmaninov and Chopin, at times, and was full of joy.

The three *Preludes of Pace*, by an up and coming nineteen-year-old composer, Molly Joyce, are titled, “Medium Piano,” “Fast Piano,” “Slow Piano.” “Medium Piano” begins with a slow, dark, haunting melody and continues with jazz rhythms and gestures. Joyce fully explores the sonorities of the bass register in this work. The mood changes to something angst ridden and ferocious; as a listener, I felt spent. A return to the opening material, which eventually fades to peacefulness, gives the audience a moment to recover before “Fast Piano.” In this second movement, in a meter of five, the ostinato is interrupted by scales, trills, and octave tremolos. Wild leaps in the left hand and speedy two-hand octave passages bring us once again to an unresolved end. In “Slow Piano,” we hear bell-like chimes in the opening and the surprise of major chords. Once more, Joyce explores the deep sonority and suspensions of the bass register. The music is haunting and mysterious with insistent repetitions—the repeated bell motif and contrasts between

the extremes of *piano* and *forte*. The aural painting continues to unfold and seems to express drama, harshness, pain, doom, and a funereal atmosphere. I am reminded of Copland’s *Piano Variations* at times with the extremes in dynamics, the extraordinary variety of color, and the seeming simplicity of single lines in the right and left hands. The piece finally resolves all three movements with major chords and a last rich sonority in the bass. Of course, Billock’s extraordinary interpretation and performance made it possible to enjoy and understand these wonderful works.

Jer-Mae G. Astolfi performed *Free and Unticketed* by Stacey Barelos and *Toccata II* by Betty Wishart. In the program notes, Barelos states that some elements of the work sound like “the music of other composers.” As a listener, I responded to hearing musical forms such as the polka and waltz, and moments reminiscent of children’s songs, and I was taken on a journey of tension and suspension. Astolfi executed numerous special keyboard effects brilliantly. In *Toccata II*, Wishart begins in the lower register of the piano and the right and left hands play leapfrog up and down the full range of the instrument. The insistency of the toccata is relieved at times by large chords.

The world premiere of *Petite Suite* by Kanako Okamoto, was performed by Christina Eide of Glendale Community College. The music is based on a haiku by Basho Matsuo: Old Pond / a frog jumping in / sounds of water. The performer’s engaging interpretation enabled the listener to imagine clear images of a pond in the quiet of a foggy forest morning. We see the willows slowly dripping water into the pond. A single bird resting on a branch. A single frog leaping. The water disturbed; then stillness.
—By Suzanne Knosp

Concert No. 9, September 17

Launching its 62nd season of symphonic music making, the Flagstaff Symphony Orchestra, its Artistic Director Maestra Elizabeth Schulze, Managing Director Laura Kelly, and the Symphony Board of Directors made musical and cultural history in a landmark concert Saturday evening, playing to a capacity audience in Ardrey Auditorium. This was the culmination of the three-day Congress of the International Alliance for Women in Music, featuring an astounding array of works by living women composers. The FSO’s concert theme, “Here and Now: Modern Works by Women Composers,” bracketed the conference theme of the IAWM, “In Beauty We Walk: Changing Women and the New Musical Landscape.” Seven composers with international stature and reputation were represented on Saturday’s concert, with no less than five of those present in the audience, each of whom offered brief comments prior to the performance of their compositions.

At a post-concert reception at the High Country Conference Center, an exhausted and exhilarated Judith Cloud, NAU Voice Professor and organizer of the IAWM Congress, reflected on the successful conclusion to this remarkable event and its positive reflection on the cultural and musical attributes of both the City of Flagstaff and the University. Conductor Elizabeth Schulze is herself an example of the growing number of women holding important conducting posts in today’s changing musical world, too long dominated by the opposite gender. In comments preceding each of the seven works Schulze guided the audience through what was an array of quite challenging musical fare, resulting in what appeared to be complete engagement and enthusiastic response to this “music of the 21st century.” She complimented the members of the orchestra whose dedication and hard work during the week’s rehearsals more than overcame the challenges and difficulties in presenting a full program of contemporary music.

Joan Tower’s *Made in America* weaves snippets of the tune to “America the Beautiful” into a tapestry of orchestral sound that is rich and exuberant, and proved an effective opener to this expertly designed program offering a wide range of diversity in style and range of musical expression. Our own local composer Judith Cloud was

It was a fine Congress!

Bright skies, welcoming facilities, informative brochure, new and old friends...and above all, the extraordinarily high standard of the presentations. The papers dealt with wide-ranging topics, sometimes focused on just one work (for example, Libby Larsen’s searing *Sifting through the Ruins*) or running a whole gamut (for example, Jennifer Kelly’s groundbreaking presentation, “The importance of women composers in the recognition of video game music”). The evening concerts to full audiences were inspiring, particularly Friday’s choral-based concert and Saturday’s cannot-believe-it concert of women’s orchestral music selected and conducted by Elizabeth Schulze—a concert that will be talked about for years to come. We are all in debt to Judith Cloud for the time, thought, and seemingly boundless energy she gave to the preparation and execution of this landmark congress. —Hilary Tann

represented by a movement from one of her relatively few purely instrumental works, the Concerto for Soprano Saxophone. Cloud is a master of vocal imagery in her many works that reflect her proficiency as a singer, and here the saxophone took on marked vocal characteristics in a clean and exuberant performance by soloist Idit Shner.

A highlight of the evening was the impressionistic *Mountain Song* by Taiwan native Chia-yu, a composer who is fast achieving international prominence and from whom we will certainly be hearing much more. Based on themes of some of the indigenous mountain people of Taiwan, this was a moment of calm opposed to the more dramatic and sonically explosive works throughout the remainder of the program. Closing the first half, Cindy McTee's *Circuits* is a tour de force of "kinetic" energy reflecting our own frantic electronic age, and gave the orchestra's fine percussion section more than enough to do.

Following intermission, Jennifer Higdon gave us a wild ride down Atlanta's *Peachtree Street*. Hilary Tann is a firmly established composer whose finely crafted

works reflect her interest in the music of Japan. A movement from her oboe concerto *Shakkei II* was brilliantly delivered by the FSO's principal oboist, Rebecca Scarnati, and clearly portrayed the shimmering "points of light" intended by the composer in a stroll through a Japanese garden. Finally, *Three Latin American Dances* by California composer Gabriela Lena Frank brought the evening to a spectacular close with its brilliant instrumentation, complex interplay between the string, wind and percussion divisions of the orchestra, and a central movement that is a masterpiece of colorful instrumentation. The piece illustrates the creative exploitation of instrumental capabilities and sonic exploration that is becoming a hallmark of much of today's music.

Hearty congratulations to all those involved in this monumental undertaking, a fine presentation of the "music of today," and a wonderful gift to Flagstaff and Symphony patrons.

—By Charles Spining. The review was published in the *Arizona Daily Sun* and is reprinted here with permission.

In Beauty We Walked: The Twelve Lecture-Recitals

CYNTHIA GREEN LIBBY

Day One: We Began the Journey

1. In Beauty We Walk: The Metamorphosis of *Butterfly Effects* for oboe and harp (Cynthia Green Libby).
2. Music and the Earth: *Four Elements* for horn and piano (Lin Foulk).
3. *Honeybee Works: A Suite for Solo Piano* by Anna Rubin (Margaret Lucia).
4. Music, She Wrote: Organ Compositions Reflecting Native American Culture and Spanish Influence (Frances Nobert).

The opening presentation included a discussion of the theme for our 2011 Congress, "In Beauty We Walk." This basic tenet of Native-American spirituality was given to the people by Changing Woman, the Navajo creation figure, whose ritual mask and chant we would actually meet on Day Two. In the words of the award-winning Navajo author Tony Hillerman, the Navajo people were "taught by Changing Woman that the only goal for mankind was beauty, and that beauty was found only in harmony, and that this harmony of nature was a matter of dazzling complexity."¹ "Walking in Beauty," from a Christian perspective,

has to do with holiness, living in the Spirit, and a healthy harmony of mind and body.² The Cherokee, too, have a vision of walking the "Beauty Path," described as a sacred path of right action, where the first priority is to be true to the creative principle within yourself, and the second is to see and call forth the best in others.³

Like Changing Woman, who brought the people of the earth the four seasons, the overarching principle of metamorphosis dominates our lives, the lives of butterflies, and the oboe and harp piece by Elizabeth Vercoe, *Butterfly Effects*. Along with the butterflies themselves, Vercoe says a quotation from the Chinese philosopher, Zhuangzi, was the starting point for this music: "Am I a human who dreamt of being a butterfly or am I now a butterfly who dreams of being human?" Vercoe felt that the Taoist philosopher's dream illustrates, among other lessons, his sense of oneness with all living beings. This vision of unity is not far from the Native American idea of the "Beauty Walk." The piece is very dreamlike, and the harp colors allow us to float in and out of various realities, to freely exchange the worlds of the human and the

Electroacoustic Works and Special Installations

Lissa Meridan: *Jongleur de sable*

Jongleur de sable is a lullaby "sung" by familiar evening sounds recorded at Meridan's home in France. The sounds are plucked from reality and seep into the world of dreams along with fragments of the composer's orchestral works.

Kaja Bjornqvist: *A Passage Through*

The piece is an homage to all those who have fought, and still are fighting, for permission to come and go freely.

Margaret Schedel: *Twenty Love Songs and a Song of Despair*

This multi-media collaborative installation is inspired by Pablo Neruda's poetic cycle of the same name. It explores the connection between sound and sculpture, movement and image, expectation and revelation.

butterfly. Cynthia Green Libby demonstrated the metamorphosis within the five movements via a PowerPoint presentation that included photographs of actual butterflies and the corresponding musical notation. The culmination was a live performance of the work by Libby and harpist Jeremy Chesman of Missouri State University.

Lin Foulk, horn, brought to Flagstaff three of her top female horn students from Western Michigan University, and each expertly performed one movement from *Four Elements* for horn and piano by Ann Callaway; they were accompanied by Helen Lukan. The phenomena of nature—wind, water, earth, and fire—were expressed in this four-movement work. According to Foulk, "Wind Fantasy," the first



Cynthia Green Libby

movement, “proceeds in gusts, featuring rapid changes from stopped to open notes, valve glissandi, and pitch-bending in the horn.” “Water Portrait” progresses from “smooth droplets falling into a quiet pool to a raging cataract.” “Earth” begins “underground, where compressed rocky strata are evoked by three layers of slowly grinding counterpoint in the piano’s lowest register, until the horn blasts out its primitive ‘song at the surface of the earth.’” Callaway’s inspiration for “Fire Music” came from the “flickering ‘Magic Fire Music’ of Wagner’s *Die Walküre*, juxtaposed with bebop.”

Continuing with the theme of nature expressed in musical creation, pianist



Margaret Lucia

Margaret Lucia performed Anna Rubin’s *Honeybee Works*, a suite of four solo piano pieces with titles that reflect the composer’s long interest in honeybees. Lucia explained that “Swarm” is a study in cluster harmonies and their rapid iteration. “Honey Amber” is reminiscent of Messaien, with rich, tonally suggestive chords that defy resolution. “Sting” explores single-line melodies, which are passed from hand to hand along with rapidly iterated pedal points. The last piece, “Hive,” reflects the symmetrical structure of the hive.

Another foray into Native American culture took place when veteran organist Frances Nobert brought the glorious Ardrey Memorial Auditorium pipe organ to life, presenting “Music, She Wrote: Organ Compositions Reflecting Native American Culture and Spanish Influence.” She opened her presentation succinctly, “This will be short on lecture and long on recital, because the music speaks for itself.” She then proceeded to perform six outstanding works: *Two Traditional American Indian Songs* by Catherine Urner, and the following by Emma Lou Diemer: *Fiesta*, *When We Are Living*, *Many and Great*, *O God, Are Thy Things*,

and *Aria*. The recital closed with Pamela Decker’s charming *Tango Toccata*.

NOTES

1. Tony Hillerman, *Dance Hall of the Dead* (New York: HarperCollins Publishers, 1973), 76-77.

2. *The New International Version Study Bible*, Philippians 4:8, Galatians 5:22-23 (Grand Rapids: Zondervan Publishers, 1985).

3. Sarajane Williams, “Walking the Beauty Path of Cherokee Wisdom: Teachings of Dyhani Ywahoo,” *The Harp Therapy Journal* (Summer 2011): 14, 16.

Day Two: Changing Woman, The Woman Who is Transformed, Time and Time Again

5. *Five Ceremonial Masks* (Mary Kathleen Ernest, Ruth Lomon).
6. *Sylvan Pieces* (Cindy Cox).
7. *Sifting Through the Ruins* by Libby Larsen (Juline Gilmore).
8. *Prairie Soundscapes: Settings of Willa Cather for soprano and piano* (Colleen Gray).

Pianist Mary Kathleen Ernst and composer Ruth Lomon opened the second day of lecture-recitals with a spellbinding presentation by “unveiling the sounds and figures of the secret ceremonies of the Navajo,” which Dr. Lomon had been privileged to witness. Lomon’s five-part piano composition, *Five Ceremonial Masks*, was inspired by Navajo masks used in the Yeibichai Night Chant Ceremonies. During the ceremony, the Navajo world was “made visible and audible through ritual,” recorded live by Lomon and her husband. To set the stage for the piano pieces, the masks and other mood-enhancing photos were displayed in a PowerPoint presentation, while we heard field recordings of the healing ceremony. The Changing Woman chant was rendered by a male singer in a loud falsetto—truly chilling. According to the composer,



Frances Nobert

“Changing Woman,” the first movement, “involves rapid mood changes containing elements of the following four movements. ‘Dancer’ and ‘Clown’ are architectural: ‘Dancer’ filters each chord structure that underscores the strident rhythmic features; ‘Clown’ is cavorting and ranging, providing a balance to the solemn gods.” We saw several visual representations of “Clown” in the PowerPoint presentation. “Spirit” involved unusual piano timbres created on the strings, and Ernst often stood on her tiptoes to reach far inside. The performance ended with “Talking Power,” a representation of Changing Woman’s grandfather, in Lomon’s words, “dignified and eloquent.”

Next, composer Cindy Cox performed the *Sylvan Pieces*, five short works for piano. Her lecture began with a brief introduction to the general materials and working method she used. She was inspired by a nearby botanical garden, especially the redwood grove, and she spent afternoons there thinking about how “living processes might be embodied in music.” The pieces began as improvisations and “gradually took their form like the growth of plants—sending out shoots, branching, growing, always in creation.... The overall form is in the shape of a spiral, radiating out from the center.”

With the tenth anniversary of 9/11 just days behind us, Juline Gilmore next presented Libby Larsen’s *Sifting Through the Ruins*, a set of five songs for mezzo-soprano, viola, and piano composed in memory of the lives changed forever by the attacks on New York City’s World Trade Center. The texts for this cycle came from letters, poems, and notebooks left on the city’s streets, in places such as Union Square and Grand Central Station, by people who were living or working in the city at the time. Gilmore’s PowerPoint presentation included dramatic photographs and the accompanying texts. Her performance, accompanied by Diane Phoenix-Neal on viola and Garold Whisler on piano, left the audience visibly moved, so much so that the next singer, Colleen Gray, had to compose herself emotionally before proceeding with the lighter fare of her Libby Larsen presentation, “Prairie Soundscapes: Settings of Willa Cather for Soprano and Piano.” The gifted pianist we first met in the Lomon pieces, Mary Kathleen Ernst, accompanied Gray. In a voice both sweet and strong, Gray conveyed the appropriate determination and hope in *My Antonia*.

Day Three: Our End is Our Beginning

9. Possibilities for New Concert Music inspired by Native American and Indigenous Peoples (Elizabeth Waldo).

10. Music of Yvette Souviron (Stela Brandão).

11. Writing Music for Historical Documentaries and other Pedestrian Adventures (Sally Reid).

12. Pauline Viardot: Singer, Composer, Forgotten Muse (Katherine Eberle).

Our third day of lecture-recitals began in a new venue, the luxurious High Country Conference Center on the Northern Arizona University campus.

Sporting a black, white, and red poncho with a straw cowboy hat, Elizabeth Waldo, ethnomusicologist, composer, and violinist, opened with “Ya-ta-hey,” the conventional Navajo greeting.



Elizabeth Waldo

Eccentric in appearance and full of enthusiasm, it was sometimes frustrating to

hear her, as Waldo talked above her musical excerpts almost continually. She did speak of her work in progress, the *Realm of the Mayans* compact disc, scheduled for release in time for the end of the Mayan calendar in 2012.

The music of Yvette Souviron was engagingly presented in song and “dance” by soprano Stela Brandão. Her operatic passion brought to life four songs by Souviron, sung in both French and Spanish. She told the amazing story of Souviron, who was born in Buenos Aires to a family of French Basque descendants. She escaped Castro’s Cuba, fled to Florida and made a career as a singer-pianist in fancy hotels and on cruises, and eventually settled in New York City.

“Writing Music for Historical Documentaries and other Pedestrian Adventures” was the subject of the next presentation by composer Sally Reid, who reminded us of “the bigger story, the advent of the PC, and the changes it brings.” She played several examples of her music for documentaries, fanfares, student films, and art shows, and advised the young composers of this genre “to create a mood and maintain it...to lay a bed for the story.” She bemoaned the preponderance of “copyright-free schlock,” and encouraged composers to have film makers think about the music earlier in the film making process.

Paper Sessions

JULIE HEDGES BROWN

The 2011 IAWM Congress showcased many events, including formal presentations spread among the numerous concerts and lecture recitals. Many papers illustrated different ties to the conference theme, “In Beauty We Walk: Changing Women and the New Musical Landscape.” The theme of “change” especially elicited multiple responses. From Nancy Hadden we heard about the changing role of women in sixteenth- and seventeenth-century Europe, and Jesse Fillerup explored changing perceptions of the mad Lucia figure as she becomes reconfigured as Norma in *Sunset Boulevard*. Contrasting these historical perspectives were topics of a contemporary nature. A panel comprised of Abbie Conant, William Osborne, and Elizabeth Schulze addressed challenges faced by women in the orchestral world and offered ideas for how the “boys’-club” mentality might be changed.

Linda Dusman, using research and interviews she conducted, highlighted reasons why fewer women pursue composition as a career, explaining various “invisible barriers” that inhibit change in this as yet male-dominated profession. Appropriately, two other presentations explored new pathways through which female composition might be fostered.



Jesse Fillerup

In the final lecture-recital of the Congress, we were expertly entertained by Katherine Eberle, mezzo-soprano and pianist, as she convincingly portrayed Pauline



Katherine Eberle

Viardot (1821-1910), composer, singer and “forgotten muse.” Eberle dressed in period costume, playing the role of Viardot in an original monodrama. She recreated Viardot’s story by reading Viardot’s actual letters aloud and singing Viardot’s songs in Russian and German.

Indeed, inspiration will spark our hearts and minds for many months to come, as we continue walking in beauty on our respective paths across the globe.

Cynthia Green Libby serves as professor of oboe at Missouri State University, and Secretary of the Board of Directors of the IAWM.

Jennifer Kelly investigated new possibilities for women composers in the growing field of Video Game Music, discussing figures like Yoko Shimomura and Laura Karpman as evidence for how equal gender representation seems “imminently possible” in this domain. Patricia Morehead’s presentation on the Vermont MIDI project—which teaches composition online to young students—suggested a democratic means for offering composition lessons across gender, age, and class lines. As audience responses indicated, many saw such instruction as a possible means for increasing the number of professional women composers.

Other papers illustrated different entry points into the conference theme. Elizabeth Keathley, for example, focused on landscape. Explaining how environmental consciousness informs the music of Annea Lockwood and Hildegard Westerkamp,

Keathley also explained how their music in turn encourages a more active “listening to the environment,” thereby complementing other environmental movements that stress “looking” at the environment. The Native American component of the conference theme (the Navajo figure of Changing Woman) was echoed in various lecture re-



Jennifer Kelly

citals and concerts, and elicited a unique response from Sarah O’Halloran, whose

paper highlighted transformed techniques of Inuit throat singing in Tanya Tagaq’s unique performance style.

The conference was also enriched by papers that covered other topics, from ground-breaking biographical research done by Andrew Adams on Clara Kathleen Rogers, or the educational function served by Appalachian ballads for young girls (addressed by Christina Reitz), to the novelistic telling of Alejandra Stanford’s bicultural upbringing in early twentieth-century Minneapolis (presented by Roma Catalayud-Stocks). In all, the papers indicate the vibrant nature of current research on women and music, while also illustrating the growing role that academics might play in the International Alliance for Women in Music.

Julie Hedges Brown specializes in the history, reception, and analysis of Robert Schumann and his music, with publications appearing in



Pamela Marshall and Elizabeth Keathley

Journal of the American Musicological Society, 19th Century Music, and Rethinking Schumann (Oxford University Press). She is currently Assistant Professor of Musicology at Northern Arizona University.

Special thanks to Pamela Marshall, who provided most of the Congress photos. To view all the photos, please see <http://honeycreeper.zenfolio.com/iawm2011>

British Impressions of the IAWM Congress and Arizona

By Nancy Hadden, director, and members of the Psallite Women’s Choir, London, England

For the 2011 IAWM Congress, hosted by NAU in Flagstaff, our London-based women’s choir Psallite was invited to perform. Just two singers in Psallite are trained professionals; the other fourteen members are willing and able amateurs. This was the first trip to America for most of the choir, and it was very exciting for all of us to participate in the Congress. I have directed the group for some sixteen years, along with my other professional activities as a Renaissance and Baroque flautist, conductor, singer, teacher, and musicologist. At the Congress I was wearing several of these “hats”; in addition to conducting the choir and singing, I played my Renaissance flute and gave a Congress paper on the changing role of women musicians in the 16th century. All of these events were enjoyable and stimulating for me, and I enjoyed hearing so much wonderful music and meeting the composers and performers who made it all happen.

Psallite worked hard to prepare music by Sally Beamish, Jennifer Fowler, and Judith Cloud for the Congress concert, along with a programme of Renaissance music for St Luke’s church in Sedona—repertoire which is more in our “comfort zone”! We also had some time to attend Congress events and to enjoy the beauty of Flagstaff and the area. As you will see from the reports by choir members below,

Flagstaff and the Congress made lasting and varied impressions on all of us. Thank you, IAWM.

Sophie Cox: High points of the Congress events included the string trio Musica Harmonia’s expressive performance of *Midnight Child* by Lesa Terry, *Things Bright* by Anne Guzzo, and *When the Spirit Sings* by Gwyneth Walker in Concert 7. I loved Katherine Eberle’s lecture-recital cum portrayal of Pauline Viardot, in costume—beautifully performed with wry humour, and thoroughly researched, inspiring me to look up Viardot’s music when I got back to London. Concert 9 was a tour de force, comprising so many stunning or-

chestral pieces by seven wonderful composers – thank you to maestra Schulze and the Flagstaff Symphony.

Sue Glanville: My impressions of North Arizona are dominated by the sense of space: my delightful hosts’ spacious Arts & Crafts style house and the open land around it; the echoing sound of the trains hooting as they passed, endlessly, through Flagstaff; the ever-opening landscape, the vast skies, and the vistas from Bell Rock at Sedona or into Walnut Canyon; the roads rolling on forever; even the way the other larger choirs who participated along with us in the church in Flagstaff spread themselves so generously



Nancy Hadden (back row, first person standing) and Psallite Women’s Choir

across the singing space. And the Grand Canyon was a bit big, too!

Cait Goddard: The Flagstaff trip was fabulous! The opportunity to sing with the choir and to improve our sound in such surroundings was a real privilege. My host, Vera Markgraf, was a delight; Flagstaff and the surrounding area were fascinating and beautiful. The high points were Psallite's concert at St Luke's in Sedona and watching the mist and rainbows over the South Rim of the Grand Canyon. Other notables were hearing R. Carlos Nakai and his ensemble play Ruth Lomon's *ReWeavings* in Ardrey Auditorium, and again when we chanced to hear him outside at Walnut Canyon, and hearing the Flagstaff Symphony's thrilling performances of seven substantial and varied works by women composers. Thank you IAWM, Judith Cloud, Nancy Hadden and all the members of Psallite for making our trip and concerts possible.

Kyoko Murai: The Arizona trip with Psallite was one of the most memorable experiences in my life. I was totally captivated by the kindness of the people, the fullness of nature, the fresh pine air, the quality of life and warm atmosphere everywhere we went. Meeting new people and listening to unknown repertoire certainly inspired my imagination for making music. The music we heard at the Congress gave me strong courage and positive energy for our own performances in Flagstaff and Sedona. These memories will remain in my heart forever!

Jackie Petteward: Among a host of impressions of our fabulous week in Arizona certain things stand out: the sight of a rainbow appearing over the rain-soaked and mist-wreathed Grand Canyon; the ever-present scent of pine; the peaceful walks in the forest, where crickets looked like flying scarlet poppies. But I was espe-

cially overwhelmed by so much new and exciting music richly performed during the Congress – works by Ruth Lomon, Hilary Tann, Gwyneth Walker, Jennifer Higdon, and many others. Our own concerts for the Congress and in Sedona were probably our best-ever performances, no doubt inspired by the Congress and our surroundings.

Jane Pickering – Lasting Impressions: The first morning, under a clear blue sky, having breakfast outside, surrounded by ponderosa pines and seeing humming birds before walking through beautiful Buffalo Park below Snowbowl to reach San Francisco Street, which led to the Amtrak and reality; hearing the world premiere of *Clutter* by Nicole Chamberlain, played by the Dahlia Flute Duo, who arrived at the Flying Horse Ranch when we were rehearsing. At the same concert, the playing of violist Louis Privitera of the Tetra String Quartet, in the opening of the first movement, “Toyos,” of Gabriela Lena Frank's string quartet, *Leyendas: An Andean Walkabout*, was amazing. More fantastic string playing was in Gwyneth Walker's string trio arrangement of American spirituals, *When the Spirit Sings*, played by Musica Harmonia just after Psallite's performance of Judith Cloud's *Three Spells* on Friday evening.

And, of course, seeing the rainbow in the Grand Canyon, singing our Renaissance music concert at St. Luke's in Sedona, walking up red Bell Rock in the early morning light before the heat woke up....Must go to Arizona again!

Stefanie Rohan: Travelling with the choir gave me an unfamiliar perspective—I saw the United States through English eyes. Whether it was being surprised and delighted to be offered a free matchbook with cigarettes or a free refill of my coffee, or asking a bewildered waitress if “service” was included in the “bill,” I felt, for the first time, that in returning to my native land I was actually visiting a foreign country. As a result, I felt a solidarity, sense of group identity that I rarely experience living as a foreigner in England.

Sally Skaife: The voice that boomed out from the gun shop one late evening as we walked innocently home from supper told us that our pictures had been taken and distributed to the police—this certainly contrasted with the hospitality of my host and the warmth of the people of Flagstaff! Memories of breath and air are especially

meaningful—the fresh air of Flagstaff, the scent of the tall pine trees, our breathing warm-ups for singing, and the unforgettable sound of the native American flute. These things will animate my memory for a long time to come.

Pauline Thompson – On Flagstaff:
Born out of the railway,
a town punctuated from north to south
by seemingly never-ending rattling trains
causing long commas in conversations.
Only at night do the residents have
supremacy
against the piercing horn of the AMTRAK,
but even then, a 4am series of screaming
blasts
left an English tourist wondering
who or what was being alerted to danger.

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IAWM News

Winners of the IAWM's 2011 Search for New Music Competition

PAMELA J. MARSHALL, chair

The IAWM has selected the following winners of its 2011 Search for New Music Competition. The competition recognizes the accomplishments of IAWM member composers and fosters IAWM's goal of increasing awareness of the musical contributions of women. Performers from around the world are encouraged to select the music recognized in the competition as a resource for their own concert programming. The competition attracted 104 entrants who submitted compositions in the following ten categories.

Ruth Anderson Prize (\$1,000) for a commission for a new sound installation with electro-acoustic music. **Winner:** **Karen Power** of County Cork, Ireland for *Are you where you think you are?* The installation will present soundscapes from specific locations around the world simultaneously, mixed with live sound. Honorable Mention: Anne Goldberg of New York City for *Gray Areas*, which includes electro-acoustic spatialization and live mixing of the interactions of dancers, musicians and audience.

Theodore Front Prize (\$300) sponsored by Theodore Front Musical Literature, Inc., for a composer of a chamber or orchestral work who is at least 22 years old. **Winner:** **Julia Adolphe** of Los Angeles, CA, for *Between the Accidental* for string quartet. Honorable Mentions: Andrea L. Reinkemeyer of Ann Arbor, MI, for *Wild Silk* for baritone saxophone, percussion and piano; and Sky Macklay of Memphis, TN, for *Before There Was Backspace There Was No Going Back* for flute, clarinet, violin, cello, piano, percussion, and amplified electric typewriter.

Miriam Gideon Prize (\$500) for a composer at least 50 years of age for works for solo voice and between one and

five instruments. **Winner:** **Anne Kilstofte** of Arizona for *String Quartet No. 2, Songs of the Night Wind* for baritone voice and string quartet. Honorable Mentions: Cynthia Folio of Pennsylvania for *Two Songs on Poems of Stephen Dunn* for soprano, flute and viola; and Alice Shields of New York City for *Komachi at Sekidera* for mezzo soprano, alto flute and koto.

Sylvia Glickman Memorial Prize (\$500) given by Harvey Glickman in memory of his wife and supported by the Hildegard Institute, awarded to a composer at least 40 years old for an unpublished work for 3 or 4 instruments, drawing from woodwinds, strings, and piano, with some preference for piano trios and piano quartets. The music must have had no professional performances. **Winner:** **Kathryn Mishell** of Austin, TX for *Piano Quartet* for violin, viola, cello and piano. Honorable Mentions: Diane Berry of Victoria, BC for *A Northern Winter's Night* for violin, viola, cello and piano; and Marilyn Devin of Los Angeles, CA for *Spring Quartet* for string quartet.

Libby Larsen Prize (\$200), awarded to a composer of a work in any medium who is currently enrolled in school. **Winner:** **Jessica Rudman** of Brooklyn, NY for *Vortices* for orchestra. Honorable Mentions: Heather Stebbins of Boston, MA for *again and again, however we know this landscape* for flute, clarinet, violin, cello, piano and percussion; and Sang Mi Ahn of Bloomington, IN for *Hwae Sang* (Remembrance) for two violins.

New Genre Prize (\$200), awarded for innovation in form or style, including improvisation, multimedia, or use of non-traditional notation. **Winner:** **Sabrina Peña Young** of Lawton, OK, for *Creation* for cho-

rus, percussion and multimedia. Honorable Mentions: Hannah Gibbs of York, England for *Tale: A Radiophonic Soundscape*; and Ximena Alarcon-Diaz of Leicester, England for *Sounding Underground*, an interactive virtual environment.

Pauline Oliveros Prize (\$150) for works for electro-acoustic media. **Winner:** **Nina C. Young** of Montreal, Canada for *Kashchei* for nine instruments and electronics. Honorable Mentions: Leah Reid of Mountain View, CA for *Sparrow* (Spero) for flute, horn, percussion, violin, piano and live electronics; and Shuai Yao of Muncie, IN for *White Night*, an electronic composition using sounds of a Chinese pipa.

PatsyLu Prize (\$500) for a work in any medium by women of color and/or lesbians. **Winner:** **Jaе Eun Jung** of San Diego, CA for *Collage of Sketches* for chamber orchestra. Honorable Mentions: Chia-Yu Hsu of Durham, NC, for *Shan Ko* for orchestra; and Ching-Yi Wang of Los Angeles, CA, for *Beyond the Sound, There is...* for flute, viola and percussion.

Judith Lang Zaimont Prize (\$400), for extended instrumental compositions – large solo or chamber works – by a composer at least 30 years old whose music has not yet been recorded or published. **Winner:** **Beryl Lee Heuermann** of Missoula, MT for *Ridge of Blue Longing* for two pianos. Honorable Mentions: Eva Kendrick of Providence, RI for *Sonata* for flute, oboe, clarinet, viola; and Carolina Noguera-Palau of Coventry, England for *Nocturno* for large ensemble.

Ellen Taaffe Zwilich Prize (\$200) for a composition in any medium by a composer 21 years of age or younger. **Winner:** **Elizabeth Nonemaker** of Los Angeles, CA, for *Quite Natural Things* for 2 flutes, 2 clarinets, 2 horns, cello and harp. Honorable Mentions: Samantha Wolf of Springwood, Australia, for *...and all that could have been* for flute, oboe, clarinet, violin, viola and cello; and Molly Joyce of New York City for *5 songs* for soprano, clarinet and piano.

The judges were Susan Epstein Garcia, Professor of Music at the New World School for the Arts in Miami, Florida, and Timothy R. Sullivan, Assistant Professor of Music at Crane School of Music, SUNY Postdam, New York. Pamela J. Marshall served as chair of the competition committee.

Visit the IAWM Website

We encourage you to visit the IAWM Website often at www.iawm.org. You will find information about the organization, how to join or renew your membership, the list-serve, concerts, congresses, competitions, opportunities, publications, awards, radio requests, and advocacy work. Under Resources, you can search the archives for more than 220 articles from the IAWM, ICWM, AWC, and ILWC Journals. The site provides links to members' pages and to the IAWM Facebook and blog. A Calendar of Events (<http://www.iawm.org/calendar.htm>), to which members can add their own events, is now available. If you need assistance, please contact our Webmaster, Stefanie Acevedo, at webmaster@iawm.org.

Guidelines: 31st IAWM Search for New Music by Women Composers – 2012 Competition

Receipt deadline: **March 15, 2012**. Each prize category has its own monetary award as indicated.

Ruth Anderson Commission Prize (\$1,000): Commission for a new sound installation with electro-acoustic music. To apply, submit a detailed proposal of the sound installation. The project must be completed within 12 months of notification of the award. The winner will receive the award money after submitting a report to IAWM following the public showing of the completed installation. Location of the installation may be, but is not restricted to, an IAWM annual concert or congress.

Theodore Front Prize (\$300): (minimum age: twenty-two) Chamber and orchestral works. Sponsored by Theodore Front Musical Literature, Inc.

Miriam Gideon Prize (\$500): (minimum age: fifty) Works for solo voice and one to five instruments.

Sylvia Glickman Memorial Prize (\$500): (minimum age: forty) Works for piano trio or quartet, or any combination of four instruments drawing from woodwinds, strings, and piano. The work must be unpublished with no professional performance. Given by Harvey Glickman in memory of his wife and supported by the Hildegard Institute.

Libby Larsen Prize (\$200): (must be currently enrolled in school) Works for any medium.

New Genre Prize (\$200): For innovation in form or style, including improvisation, multimedia, use of non-traditional notation. If no score is used, a description of the work and its structure must accompany the audio CD or DVD.

Pauline Oliveros Prize (\$150): Works for electro-acoustic media.

PatsyLu Prize (\$500): (for women of color and/or lesbians). Works for any medium.

Judith Lang Zaimont Prize (\$400): (minimum age: thirty, whose music has not yet been recorded or published) Extended instrumental compositions: large solo or chamber works.

Ellen Taaffe Zwilich Prize (\$200): (maximum age: twenty-one) Works for any medium.

Competition Requirements and Rules

1. Contestants must be IAWM members or must join before entering (\$55 individual, \$30 student, \$45 senior 65 and over). If you are not a member, include a check for membership with your submission or

follow the instructions on the IAWM website for becoming a member and paying via Paypal: http://iawm.org/membership_joinUs.htm. Paying online via Paypal is recommended to avoid problems cashing checks, especially for members outside the United States.

2. For current members, remember that the membership year begins January 1. Please check that your dues are up-to-date for 2012. *IMPORTANT: If you are not a member, your entry will not be considered.

3. A composer may submit only one piece in any given year in only one chosen category. Please do not send more than one composition total. Winners of previous SNM Awards cannot apply for two years subsequent to their award (for 2012, this includes winners of the 2010 and 2011 competitions). There is no restriction on submissions for those who received honorable mentions.

4. The work submitted must be unpublished by a major publishing house and must have won no prior awards at the time of entry in the competition. Self-published works are allowed. For the Zaimont Prize, the work must also have no plans to be professionally recorded when it is submitted. The Glickman Prize requires the work to be unpublished and unperformed.

5. No scores or recordings will be returned.

6. IAWM reserves the right to withhold an award, should the judging panel so recommend.

7. Contact the Search for New Music Coordinator with questions by sending email to snm@iawm.org. For 2012, the coordinator is Pamela Marshall.

Calendar

1. The submission period begins **January 15, 2012**.

2. Deadline for receipt of materials is **March 15, 2012**. This is NOT a POST-MARK DEADLINE.

3. Materials can be sent by postal mail or via Internet file-sending services.

4. Winners will be notified by **May 30, 2012**. Please check the IAWM website for a complete list of winners shortly after the announcement date.

Submission Procedures

1. Submissions are anonymous. All files should be named and paper materials should be labeled with your chosen pseudonym and prize category.

2. The usual submission is a score and optionally an audio recording. If the work does not have a traditional score, submit a recording or video of the work, or some other format, with a document explaining the structure, parameters, participants' roles, and any other considerations the composer deems notable.

3. Your name must not appear on the score, recording, or any other documentation. Submissions with names on them will be automatically disqualified.

4. Prize category names: Anderson, Front, Gideon, Glickman, Larsen, New Genre, Oliveros, PatsyLu, Zaimont, Zwilich
NOTE: You must be a member of IAWM by the time the Coordinator receives your submission. See above for membership information.

Submitting by Postal Mail

1. Please send two copies of all documentation: two scores (not the original) and, optionally, two copies of a recording, and two copies of any additional documentation.

2. For the Larsen Prize, include a statement from your composition teacher verifying your student status or a copy of your course registration. The coordinator will remove the information before forwarding materials to the judges.

3. Complete the online Search for New Music application form, available at http://iawm.org/oppsComp_snm.htm. Submit it online.

4. Send materials before March 15 to:

Pamela Marshall
IAWM SNM Competition Coordinator
38 Dexter Road
Lexington, MA 02420
USA

Via Internet

Composers can email a link for downloading the score, plus optional sound files and supporting materials.

1. Prepare your files in these file formats: PDF for the music score, stereo AIFF or WAV or high-quality MP3 for the recording of the music, PDF for an explanatory document if the music does not have a traditional score. Make sure that your files are virus-free.

2. Name your files with the prize name and pseudonym, like this: prizename-pseudonym.ext. For example, if your pseudonym is puffin and you are entering in the Front category, your files would be: front-puffin.

aiff, front-puffin.pdf. If you have several audio or score files, add a third descriptor, like front-puffin-mvt1.aiff.

3. Complete the online Search for New Music application form, available at http://iawm.org/oppsComp_snm.htm. Submit it online.

4. (Optional) Create a ZIP file of your submission.

5. Use a file-sending service like yousendit.com to send links to your materials to

SNM@iawm.org. As an alternative, you can send your files via email attachment to SNM@iawm.org, but some email services do not handle large files.

6. The Coordinator will confirm receipt of your files via email.

Pauline Alderman Awards for Outstanding Scholarship on Women in Music

ELIZABETH KEATHLEY, chair

The Pauline Alderman Awards were founded in 1985 by the International Congress on Women in Music to honor the memory of pioneering musicologist Pauline Alderman, Ph.D. (1893-1983), founder and chair of the Music History Department of the University of Southern California. Every two years we call for scholars to submit their best work to the IAWM Alderman Awards Committee in the categories of Book, Article, and Reference work. Past winners include some of the most distinguished scholars writing about women and music. This year's prize honors works published in 2009 and 2010.

This year's winner for the best article is Sarah Day-O'Connell, Assistant Professor, Department of Music, Knox College in Galesburg, Illinois, for her article, "The Composer, the Surgeon, His Wife,

and Her Poems: Haydn and the Anatomy of the English Canzonetta," published in *Eighteenth-Century Music* in 2009. Adjudicators said of this article, "Admirably focused and lucid, Day-O'Connell's important, interdisciplinary study is elegantly written and will be of value to general music scholars, teachers, and performers, as well as to experts on 18th-century music. The article provides future scholars with an innovative model, applying a combination of analytical methodologies to a coherent clutch of material."

This year's winner for the best book is Tara Rodgers, Assistant Professor, Department of Women's Studies, University of Maryland, College Park, for her book, *Pink Noises: Women on Electronic Music and Sound*, published by Duke University Press in 2010. [Reviewed in the *Journal of*

the IAWM 17.1 (2011): 28.] Adjudicators called Dr. Rodgers's book, "A genuinely original contribution," adding that, "this book's deft interviews introduce readers to a wide range of women active in the creation of electronic music. Framed by Rodgers's superb introduction in relationship to 'the cultural situation of post-feminism,' these interviews challenge us both to acknowledge the ongoing tendency of musical culture to silence women and to emulate the strategies by which these women replaced silence with their 'pink noises.' Best of all, the book challenges us to listen differently, and more musically, to the electronic musics these women have made."

In absentia, I congratulate Dr. Day-O'Connell and Dr. Rodgers and thank the ten adjudicators who made the competition possible.

Membership Report

DEBORAH HAYES, Membership Chair

Welcome to our new members! These twenty-seven members joined after our previous *Journal* issue went to press. Many thanks to Deon Price, a past president of IAWM, whose recent visit to China brought three new members in Beijing and one in Hong Kong. The other non-USA residents in this group represent Canada, the Czech Republic, and the United Kingdom.

Gail Archer - New York, New York
Somma Bulist - Bedford, New York
Jennifer Capaldo - Farmville, Virginia
Nicole Chamberlain - Doraville, Georgia
Janice Chen-Ju Chiang - Flagstaff, Arizona
Jenna Dalbey - Tempe, Arizona
Alyssa Dunne - Naperville, Illinois
Deborah Broderick Edwards - Teddington, Middlesex, UK
Leah Elliott - Fargo, North Dakota
Ellen Broad Ginsberg - Keene, New Hampshire
Anne Hege - Astoria, New York
Pengfei Hu - Beijing, China
Andrew Hudson - Evanston, Illinois
Tonia C. Ko - Rochester, New York
Eun Young Lee - Chicago, Illinois

Mary Matthews - Manchester, Connecticut
Jessica McCormack - Springfield, Ohio
Kelly Moran - Irvine, California
Suzanne E. Mueller - Great Neck, New York
Gayathri Perera - Praha, Czech Republic
Diane Phoenix-Neal - McLeansville, North Carolina
Louise H. Scott - Flagstaff, Arizona
Fuhong Shi - Beijing, China
Lam Shun - Hong Kong
Leslie Uyeda - Vancouver, British Columbia, Canada
Haibo Wang - Beijing, China
Melissa Wertheimer - Baltimore, Maryland

Membership Statistics:

As of October 15, 2011, we have 410 individual members and 80 library subscribers. Journal circulation is approximately 500. Of the individual members, around 50 pay dues at the senior rate and around 100 at the student rate.

Membership and library subscription numbers have continued to increase from 2010 (360 members + 70 subscriptions), 2009 (340 + 60), and 2008 (300 + 43).

IAWM membership has a high turnover rate. Each year around 90 members choose not to renew, and a few more than that join for the first time. Some join for a particular privilege of membership; they want to enter one of our composition competitions or participate in a Congress. Many members come and go and come back again.

We also have a large number of very loyal members. Many were members of one of our three parent organizations in the 1970s and 1980s, so that their IAWM membership represents a commitment of over two decades—and longer in some cases.

Membership and Mission:

Although the IAWM board did not raise the dues rate for 2012, paying dues still represents a serious commitment to the mission of the organization. At the same time, the IAWM offers subsidized memberships to anyone who supports our mission. No one is denied membership for inability to pay.

As you, dear readers, undoubtedly know, you are our best recruiters. Please continue to spread the word about the IAWM!

Members' News news of individual members' activities

Compiled by Anita Hanawalt

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other items. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information. Due to space limitations, news items may be edited. Please send information about your activities to members' news editor Anita Hanawalt at anita@hanawalthaus.net or by mail to 514 Americas Way PMB 3734; Box Elder, SD 57719-7600. The deadline for the next issue is March 15, 2012.

Katy Abbott (Australia) is the recipient of the 2011 Albert H. Maggs Award for Composition. This national award will result in Abbott composing a new work in 2012. For more information, please visit katyabbott.com.

On June 26, 2011, **Beth Anderson's** *Magnificat* (SATB choir and organ) was premiered at St. John's Episcopal Church in Park Slope, Brooklyn. Please see: <http://www.youtube.com/user/135east?feature=mhee#g/f>. Sponsored by New World Records, a full concert of her vocal works and flute works with piano was performed by Anderson, Mitch Raftery, and Andrew Bolotowsky at The Stone in Manhattan on June 12. Based on a poem by prize winning poet Pramila Venkateswaran, and commissioned by String Poet, *Kummi Dance* for violin and piano was premiered in Huntington, NY at String Poet by violinist David Wong and Anderson on May 27. On March 27, pianist Stephen Scarlato and soprano **Susan Mardinly** performed *Lullaby, Wynken, Blynken and Nod, The Duel, Kilkenny Cats, The Tyger, and Hey Diddle Diddle* at the 11th Women Composers Festival of Hartford, Connecticut. *Ocean Motion Mildew Mind* and two songs from *Songs for Children and Other Young People* were performed on March 23 at the Middletown Township Public Library in New Jersey. On March 10, *Toledo Swale* and *Comment* were performed by flautist Demetrius Spaneas, with violinists Alexandra Honigsberg and Elzbieta Polak on the Women's Work concert series in Manhattan, NY.

Choreographer Dan Duell and the Orion Ensemble premiered **Victoria Bond's** *Instruments of Revelation* at the Music Insti-

tute of Chicago on February 27, 2011, with additional performances on March 6 and 9. In New York City: Commissioned by Fordham University, Rufus Mueller (tenor) and Chi-Hui Yen (piano) gave the premiere performance of *Leopold Bloom's Homecoming* at Fordham University on March 11. On March 12, the premiere of *Your Voice is Gone* was given by the Manhattan Choral Ensemble (who also commissioned the work) at the Church of the Incarnation. New York Philharmonic flutist Sandra Church played *Shenblu* at the New York Flute Club's Flute Fair on March 13. Bond gave New York Philharmonic Pre-Concert Talks on March 24-26 and April 5, also hosting a series of four Cutting Edge Concerts for the New Music Festival 2011 on March 28, April 4, 11, and 25. Violinist David Wallace, Bill Gordh (banjo) and Jon Deak (bass) premiered *Br'er Rabbit and the Wolves Party* at the New York Philharmonic's Kidzone in Avery Fischer Hall on April 2, also performing the work for a Tribeca Family Concert on April 30. Pianist Kathleen Supove and Actor Oleg Dubson performed Bond's comedic farce, *The Page Turner*, at a Facebook Friends Concert on April 26.

In Miami, Florida: The Deering Estate Chamber Players performed *Bridges and Jasmine Flower* on March 18. Bond spoke to students and played recordings of her music at Southwood Middle School for the Arts on March 21. On March 22, she conducted a Master Class with students at Florida International University. The Phoenix (Arizona) Youth Symphony performed *Thinking Like a Mountain* (narrator and orchestra) on May 1.

Elisabetta Brusa's *Adagio* for string orchestra was performed in Aachen, Germany on December 5-6 by the Aachen Kammer Orchester conducted by Reinmar Neuner. Solisti Veneti, conducted by Claudio Scimone, gave the world premiere performance of *Simply Largo* for string orchestra on March 8 in Padova, Italy.

Canary Burton's busy season began by experiencing a live performance of her violin trio, *Chopin Slept*, via Skype and video camera, given at the *Femmes du monde les traces de Chopin et de Liszt* on April 29, 2011 in Yekaterinburg, Russia. Aaron Larget-Caplan has asked Burton to write a lullaby for his next album. Burton's sound art *Harbor* will be included on Margaret Noble's Sound Art website on September 4. Jerry Casey

and her pianist performed *The Promise* at the Worthington Music Club on September 26 and The Members Musicale of Women's Music at Columbus, Ohio, on September 27. The premiere performance of *Whispers* was given on October 9 in the Great Music Series in Provincetown, MA. Burton completed a large, commissioned work, *The Twelfth of Cold* (ensemble). A pianist, standup bass player, and drummer will be making a recording of seven of Burton's jazz tunes on her next CDBaby album (anticipated release date in December). Burton has placed mp3 and PDF files of her scores in the British Archive and Classical Composers Database and is making progress toward the Wellfleet Library, as well. She is also placing her works in the Fondazione Adkins Chiti: Donne in Musica archives.

Jerry Casey's piano trio *Celebration 25!* (1995) won the Composers Concordance competition for composers 70 or older for a program entitled "Generations" held at the Performing Center of St. Sava Cathedral, New York City, on May 31, 2011. The first meeting of the Columbus (Ohio) Music Teachers Association held on October 31 featured Casey's works performed by members of the group, including: *Our Love Mirrored* (violin and piano), a world premiere; *Celebrate 25!* (piano trio); *One, Yet Different* (string quartet); *Seven* (suite for piano); *By Request* (student pieces); *O, Death, Rock My Asleep* (soprano and solo violin); and *Out of the Depths* (2009 Marilyn Etzel Piano Commission by the Iowa Composers Forum).

The regional conference of the Christian Fellowship of Art Music Composers held on November 5 at Nyack (New York) College, featured three of Casey's works: *Mine Were the Hands* (voice and piano), recording of *Prelude from Seven* (suite for orchestra) paired with the photograph, "Forest Light" (Paul Kiler), and the hymn tune "Circle of Thorn" (hymnody of Richard Leach). Over thirty minutes of tracks from Casey's recently released CD, *Yet, I Will Rejoice*, were broadcast on the Scordatura Show at www.ktru.org, Rice University in Houston, Texas, on May 14. DJ Hsin-jung also read Casey's biography from the liner notes. **Canary Burton** played *What Shall We Bring?* and *Come Light Serene* from the CD on the March 2 broadcast of "The Latest Score" on WOMR-FM, Provincetown, MA; and *How Do I Love Thee?* and *Yet, I Will Rejoice* on the August 30 broadcast.

The Parish Choir at Kenyon College (Gambier, Ohio) commissioned Casey to write a duet arrangement of a Kenyan song,

Kokosing Farewell, for graduating seniors who premiered the duet on May 8. The Ministers' Chorus of the Western Pennsylvania United Methodist Conference commissioned Casey to write *Shine as a Light* (SATTB) in memory of Paul and Claire Halstead, the founders of the chorus. The group premiered the work on April 28 at Cochran Memorial United Methodist Church of Dawson, PA.

Kyong Mee Choi's *The mind that moves* (2 pianos, 8 hands), commissioned by The Pianissimo, was premiered at the "Feast of Eight Hands" in the Seoul (Korea) Arts Center on June 29, with an additional performance to take place at the Faculty Composition Recital at Roosevelt University, Chicago, on February 23, 2012. *To Unformed* (piano and electronics) was performed at Con Brio, The John Gomes Memorial Piano Competition and Festival in Mumbai, India on July 15, and at the Feminist Theory and Music 11 Conference at Arizona State University in Phoenix, on September 22. Please see: http://www.kyongmeechoi.com/Main%20Site/NEWS_files/ConBrio2011%20eLeaflet.gif

On August 9, *Inner Space* (cello and electronics) was aired on the PO MO Radio Show #12: "Sweet Home Alabama for New Music since 1980," by the Birmingham Art Music Alliance Composers and Performers. *The line we can't cross* (alto saxophone and electronics) was performed at the Bent Frequency Festival in Bloch Hall at West Virginia University, Morgantown on September 13. *Sublimation* (marimba and electronics) was performed at the Boston New Music Initiative Concert at Northeastern University in Boston on October 1. "Spatial Relationship in Electro-Acoustic Music and Painting" has been accepted to the 2011 Korean Electro-Acoustic Music Society annual Conference Computer Music Journal *Emile*. The KEAMS annual conference was held at the Seoul International Computer Music Festival in Seoul, October 22-23. *Slight Uncertainty is Very Attractive* (flute and electronics) was performed at the Electro-Acoustic Barn Dance at the University of Mary Washington, Fredericksburg, Virginia, October 27-29. *Uncarved Water* (ensemble) will be performed at the Boston New Music Initiative Concert at St. Peter's Episcopal Church, Cambridge, MA on April 27, 2012.

Andrea Clearfield's Salon, a monthly performance series in her home, founded in 1986 to foster community and build audiences for the arts, celebrated its 25th anniversary on September 25. The Salon features classical, jazz, contemporary, world, electronic, dance,

and multi media. Please see: <http://www.youtube.com/watch?v=Er1DWm4G9Gs>. *Metamorphosis* will be released on the Innova label with The Mendelssohn Club, The Chamber Orchestra of Philadelphia and baritone Sanford Sylvan in Fall 2011, including Clearfield's cantata, *The Golem Psalms*. The CD also features works by **Jennifer Higdon** and James Primosch. She was invited to be a guest composer at XI International Conservatory Week Festival in St. Petersburg, Russia, Rimsky Korsakov Conservatory during October 2011. She was recently awarded a Rockefeller Foundation Bellagio Center Residency in Italy for Winter 2012.

On September 18, The Women's Sacred Music Project presented the *Women of Valor Suite*, based on the stories of Biblical women, including a newly commissioned piece, *Hagar* (to a text by Ellen Frankel), at Daylesford Abbey in Paoli, PA. The concert was preceded by a multifaith symposium exploring Jewish, Christian, and Muslim responses to these texts, including a talk by Clearfield. An additional performance was given on September 24 at The Germantown Jewish Center. She is currently composing a new cantata incorporating Tibetan melodies she has been documenting in the remote region of Lo Monthang, Nepal. Entitled *Tse Go La* (At the Threshold of this Life), the work is co-commissioned by The Mendelssohn Club and the Pennsylvania Girlchoir, with the premiere performance scheduled for April 29, 2012 at Holy Trinity Church in Philadelphia. She was awarded a Community Partners grant from the American Composers Forum to involve members of the Philadelphia Tibetan youth in this event. On May 5, 2012, The University of Chicago will present *Lung-Ta* (The Windhorse), inspired by her first trek to Lo Monthang, Nepal.

Nancy Bloomer Deussen's *Solstice Circle* (flute, cello, and harp) was performed at a NACUSA Concert held at Covenant Presbyterian Church in Palo Alto, CA on June 18, 2011. Also on June 18, Palisades Virtuosi gave the world premiere of *Rondo for Ron* (flute, clarinet, and piano) at the New York Public Library for Performing Arts at Lincoln Center. Additional performances were given at the annual Palisade Virtuosi fundraiser concert in Upper Saddle River, New Jersey on September 18 and at Montclair (NJ) State University on September 24. The West Coast premiere performance took place at a NACUSA San Francisco "Music for Insomniacs" concert on November 5. *Regalos* for orchestra was performed by the Parkside

United Church Orchestra in Nepean, Ontario, Canada on November 12.

Performances in California: Flutist Alice Lenaghan and pianist Jana Olvera performed *Capriccio for Flute and Piano* and *Cascades - A Toccata* (solo piano) in two concerts celebrating California Arts Day and The Yolo County Arts Council on October 7 in Woodland. On October 9, The Divisa Ensemble performed *San Andreas Suite* on the St. Bede's (Episcopal Church) Performing Arts Series in Menlo Park. Also on October 9, The Fortnightly Music Club presented *The World is a Butterfly's Wing* (song cycle) at The Palo Alto Community Center. "In Movimento" from *Trio for Violin, Cello and Piano* was performed for the Monterey County Composer's Forum at Hidden Valley Music Seminars in Carmel Valley on October 23.

Elisenda Fábregas is currently teaching and residing in Seoul, Korea, having completed her DMA in composition at the Peabody Conservatory in May 2011. *Terra Mater for Symphony Orchestra* was premiered by the Wonju Philharmonic with Young-Min Park conducting on October 19. *Mirage* for piano was performed by Jinha Park at the Burgos International Music Festival in Spain on July 1, and by **Becky Billock** at the Steinway Society of Western Pennsylvania and the Allegheny Riverstone Center for the Arts. *Concerto for cello and orchestra* (2011) will be premiered by the Opole Philharmonic of Poland, with Boguslaw Dawidow conducting, in late spring of 2012. Three works were published by Hofmeister Musik Verlag in 2011: *Goyescas* for flute, viola (flute), piano; *Goyescas* for flute and guitar; and *Gacelas de amor* for soprano and piano. (The last two will be available early in 2012.) *Voices of the rainforest* for flute, cello and piano was recorded by the Meininger Trio and released on Haensler Records (Profil Edition) in the summer of 2011, with performances given in Germany by the Meininger Trio and in England by the Marsyas Trio.

Goyescas (flute, viola [cello] and piano) was premiered by the Ensemble Gaudi at the Sitges International Music Festival (Concerts de Mitjanit) in Spain in the summer of 2009 and has since been performed in Menorca, Barcelona, and Terrassa. *Gacelas de amor* for soprano (mezzo), flute and piano was premiered at the Zentrum for Information und Bildung in Unna, Germany by the Meininger Trio on July 18, 2009 with additional performances given by male soprano Jörg Waschinski and the Meininger Trio at Grunstadter Sternstunden, Bingen Meister Konzerte and Munich at the Gas-

teig, Kleiner Saal during September 2010. *Voces de mi tierra* for flute, cello and piano was performed by the Tapiola Sinfonietta in Finland on the Chamber Music Series held May 27, 2010, with several additional performances in the United States and Canada by the NeoLit Ensemble, the Terzetta Trio, and the Davanti Trio during January-February of 2010.

Portraits II (ensemble) was performed by Ensemble Metafora in Luxembourg during January, at the Trifolion Concert Hall in Echternach (Luxembourg) on March 24, 2010, and by the NeoLit Ensemble at a New York Women Composers concert on December 31, 2010. Pianist Max Lifchitz gave the New York premiere of *Homenatge a Mom-pou* at the North South Consonance Concert Series on March 8, 2010, with an additional performance in Barcelona at the 2010 Festival of Song on July 7. The work was commissioned by Dutch pianist Marcel Worms, who has performed the piece in Holland, Belgium, and Barcelona and on a United States tour.

After celebrating the release of her double album *Lieder* in 2009 (reviewed in the fall 2010 *Journal of the IAWM*) with two events in the Felicia Blumental Music Center, Tel Aviv, several Israeli soloists and ensembles performed chamber music of **Tsippi Fleischer** at the Blumental Center in 2010: On March 23, the piano duo "Duo 4" performed *Hexaptychon VI*, and on May 5, the women's choir Hemiola performed *Ancient Love*. On July 4, *Weltschmerz* and *Mein Volk* (lyrics by Else Lasker-Schüler) were performed in the opening ceremony of the 17th Annual Else-Lasker-Schüler Forum in Tel Aviv and Jerusalem. *Moderna*, a song cycle for soprano, oud, piano and cello with lyrics by the Egyptian poet Iman Marsal (sung in Arabic and Hebrew) received two world-premiere performances on July 27 at the Upper Galilee Music Days Radio Festival and July 28 at the Schüler Forum with soprano soloist Rona Israel-Kolat. An entire evening was devoted to Fleischer's works at the Oud Festival in Jerusalem on November 21, including a screening of *Daniel in the Den of Lions* (video art). The magnetic tapes *The Gown of Night* and *In the Mountains of Armenia* were also featured side by side with an additional performance of *Moderna*. The world premiere of *Oasis*, a children's opera staged in Karlsruhe, Germany, was given at the end of 2010. It was commissioned by the Cantus Juvenum Karlsruhe Children's Choir.

During the last week of March 2011, Fleischer participated in a conference on Israeli art music organized by the Jewish Mu-

sic Institute in London, the Society for Oriental and African Studies. A full session was devoted to *Daniel in the Den of Lions*. She participated in a special round-table discussion entitled "Challenges and Visions" (emphasizing Israeli music) discussing her compositional goals and the sources of her artistic work. Fleischer was the Israel Composers' League representative to the International Society for Contemporary Music for 2011. Her piece for children's/girls'/women's choirs, *The Clock Wants to Sleep*, was performed in Zagreb, Croatia, on April 14 at the annual ISCM Festival. Fleischer's Sixth Symphony, *The Eyes, Mirror of the Soul*, will be premiered on July 20, 2012. *Avram*, an oratorio portraying the birth of the three monotheistic religions, will receive its premiere performance during the Holidays Festival in Haifa (Autumn-Winter 2012), a festival jointly celebrating Christian, Jewish and Islamic holidays. A new CD (Vienna Modern Masters 4007) will be released in fall 2011 featuring a special studio recording of the children's opera *Oasis* as the major work, the song-cycle *Moderna*, and *Erasure* for solo violin. Future plans include an oratorio, a symphony, a grand opera, and two new books dealing with Hebrew song, summarizing her previous four decades of intense involvement in the field of music education.

The National Flute Association honored **Cynthia Folio** with a fifty-minute program, "The Music of Cynthia Folio," at its annual convention in Charlotte, North Carolina in August. The program featured a world premiere of *Philadelphia Portraits* for piccolo and piano (commissioned and performed by Lois Herbine) and an East Coast premiere of *Sonata for flute and piano* (commissioned and performed by Julie Hobbs). Other works on the program were *Arca Sacra* (flute solo), *Developing Hues* (flute and bass clarinet), and *Z3* (2 flutes and piano). She is working on a commission for the Anna Crusis Women's Choir for a performance in Philadelphia in the spring of 2012, and at the Gala Festival in Denver in July 2012. The Relâche Ensemble will perform *When the Spirit Catches You...* (a multimedia composition about seizures) in Baltimore, Maryland at the National Epilepsy Conference. *Music Box* (choir and piano) will be performed by the Mendelssohn Club of Philadelphia and Network for New Music in Philadelphia in February 2012.

After four years of intensive study, **Elizabeth Hinkle-Turner** earned her black belt in American Karate in August 2011. She served as a panelist for the American Composers

Forum Jerome Fund for New Music and received an ASCAP award. She is currently completing a chapter on the music of Carla Scaletti for an upcoming music theory publication.

Asako Hirabayashi's first CD on the Albany Label, *The Harpsichord in the New Millennium*, was selected as one of the five best classical CDs of the year 2010 by the *Minneapolis Star Tribune*, receiving six enthusiastic reviews. During 2010, she formed two groups, Ladyslipper (with Baroque violinist Margaret Humphrey and soprano Sahar Hassan) and Duo Tastiera (with fortepianist Gail Olzsw-evski). Each group had a successful first season performing Renaissance, Baroque, and Classical repertory and contemporary harpsichord works. Performances also included Hirabayashi's Latin and jazz arrangements of Handel, Vivaldi, and Bach. Her most recent work, *Dance*, for harpsichord, bongos, jazz bass, Baroque violin and soprano (2011), was accompanied by Mambo dancers. She has completed a commissioned work for Bemidji (Minnesota) State University, a concerto for four harpsichords and strings, which was premiered on October 15.

Micaela Hoppe was commissioned to compose music on poems by Göran Hellekant, resulting in the song cycle *Songs from Angarn* for soprano, baritone, and symphony orchestra. During the summer of 2011 two of her pieces were premiered: *Along the Winds* (string quartet, flute, and clarinet) and *Mid-day Sun* (bassoon and piano), dedicated to the bassoonist John Björklund. A portrait of Hoppe was featured on the Swedish television news in August 2011. Hoppe is developing new kinds of performances with the film photographer Evelyn Frankel, combining concerts of music and film.

Barbara Garvey Jackson of ClarNan Editions (Fayetteville, Arkansas) announces four new publications from the summer of 2011. CN72 contains Amy Marcy Cheney Beach's *Birth*, a previously unpublished song, with preface and edition by Judy Tsou. CN73 contains Beach's *Chanson d'amour* for mezzo-soprano, cello and piano with preface and edition by Jackson. CN74 contains *La tempesta* by Marianna Martines, a secular cantata with a text by Metastasio dating from 1778 for soprano and orchestra, edited by Shirley Bean. CN75 contains Maria Barthélemon's *Three Hymns and Three Anthems* for treble chorus, two treble soloists, and organ (c.1794), three to five movement settings of Psalm texts from James Merrick's English translation of the Psalms, composed

for the Chapels of the Asylum or House of Refuge for Female Orphans and the Magdalen Hospital for Penitent Prostitutes, two important charities in 18th century London. The preface and edition are by Jackson. CN70 is forthcoming in 2011, containing Rosanna Scalfi Marcello's *Twelve Cantatas for Contralto and Basso Continuo*, edited by **Deborah Hayes** and John Glenn Paton. Rosanna Marcello (fl. 1723-42) was the wife of Benedetto Marcello. For ordering information, please see: <http://www.clarnan.com/>.

Celeste Lederer presented a concert with commentary, "Celebrating Ragtime Past & Present," at two Staten Island branches of the New York Public Library in July and August 2011, including works by Lederer, **Judith Lang Zaimont** and May Aufderheide.

In June 2010, the University of California, Santa Cruz presented **Monica Lynn** with the first doctorate in Composition and World Music, earned under the direction of Karlton Hester and David Cope. Lynn was a 2011 Award Winner at the Dallas Festival of Modern Music and the Ars Nova Dallas Contemporary Music Ensemble, as well as a finalist for the International Music Prize for Excellence in Composition 2011, National Academy of Music. She serves as Board Member At-Large for the National Association of Composers USA, Secretary/Treasurer of Interdisciplinary Artists Aggregation, Inc., and Honorary Associate of the National Academy of Music with The Municipal Conservatories of Neapolis and Sykies, Greece.

Pianist Melissa Smith performed *Le synchronisme* at the Hidden Valley Music Seminar in Carmel Valley, California on March 20. *Soliloquy* (solo clarinet) was performed by Todd Kuhns on March 19 at a NACUSA National Concert in Portland, Oregon and by Sophie Huet on February 13 in San Francisco. *Child* (flute and piano) was performed by Diana Tucker and Miles Graber on November 6, 2010 in Palo Alto, CA. Online exhibits include *Sound is Art* (Margaret Noble), *Soliloquy*, for solo clarinet, performed by Veljko Klenkovski for the 17th International Review of Composers in Belgrade, Serbia, with artwork by Gregory Walters (displayed online at <http://margaretnoble.net/blog/category/performance/>), April-June 2011; and *Sound is Art*, Margaret Noble – *Rejuvenancient* for chamber ensemble, performed at the University of California at Santa Cruz on April 23, 2008 with a photo by Monica Lynn taken inside a lava tube at Maui's black sand beach in Hana (displayed online [\[margaretnoble.net/blog/category/performance/\]\(http://margaretnoble.net/blog/category/performance/\)\) October-November 2011.](http://mar-</p></div><div data-bbox=)

Margaret S. Meier's *Romantic Passacaglia on a Twelve Tone Theme* for organ was performed by **Frances Nobert** on April 11, 2010 in Sydney, Australia. The Claremont Symphony Orchestra gave the premiere performance of *Suite For Two Musicians* on June 13, 2010 in Claremont, CA. Soprano Valerie Miller and harpist Paul Hurst gave the premiere performance of "Rain Song" and performed "Contentment," both from the song cycle *Life's Best Gifts*, on October 24, 2010 at Martin Luther King, Jr. Auditorium in Santa Monica, CA. *Romantic Passacaglia on a Twelve Tone Theme* for piano was performed by Althea Waites on January 16, 2011 at First Congregational Church of Los Angeles on a concert celebrating Dr. Martin Luther King. Lorenz Gamma (violin), David Spelz (cello) and Bryan Pezzone (piano) performed *Scenes from a Life* on January 23 at Martin Luther King, Jr. Auditorium. Carol Stephenson (soprano), Maggie Worsley (clarinet) and Masako Klassen (piano) premiered *Riding the Bus to Curridabat* and *Street People* at Mt. San Antonio College in Walnut, CA on May 22. On June 25, an electronic reproduction performance of the work was given at a Steinway Concert at the Ranch in Culver City, CA. *Fountains Water the Garden* was performed on a solo organ recital given by Eloise Dale at the Claremont United Church of Christ Congregational on September 25.

Lissa Meridan's *Strange Birds* for solo flute and electronics was premiered by Kirstin Eadeon on June 29, 2011 at St Mark's Church in Wellington, New Zealand.

On November 16, 2011, pianist **Margaret Mills** presented a solo recital in New York City featuring the United States premiere of a solo piano work by **Joelle Wallach**. Please see: www.margaretmills.com. In April 2012, Mills will participate in a performance of British composer Madeleine Dring's *Trio for Flute, Oboe and Piano*. Performances for this past season include a solo recital in Rome, Italy and several solo and collaborative concerts in the New York City area.

In January, **Janice Misurell-Mitchell** performed *Are You Ready?* (solo voice) on the Chicago Modern Orchestra series at the South Shore Cultural Center. She also performed *Scat/Rap Counterpoint* as a solo, and *Uncommon Time* (flute and frame drum) at the Green Mill in Chicago. In February she had a residency at the Ragdale Foundation, where she presented the beginning section of

The Art of Noise (flute/voice, alto flute, percussion), commissioned by Bay Area flutist Meerennai Shim. In March and April she performed two of her solo flute pieces, *Sometimes the City is Silent* and *Mobius Trip*, on new music concerts at Katerina's in Chicago. In May, Shim issued a CD of flute music using Misurell-Mitchell's title, *Sometimes the City is Silent* for the CD, publicizing the album with a YouTube video of the title piece.

Patricia Morehead's first CD, *Good News Falls Gently*, was released on the Navona label in July 2011. During the summer of 2011, *Elegy for English horn and piano* was released on Crystal Records, a new solo CD by the English horn soloist of the Los Angeles Philharmonic, Carolyn Hove. Morehead performed *Multiplies* (oboe, oboe d'amore, English horn and electronics) for 6 degrees, a newly formed group of women composers in Chicago. Commissioned for the 90th Anniversary of the Chicago Metropolitan Symphony Orchestra, the premiere performance of *Metropolis* was given on November 13.

The Cross Island Duo, cellist **Suzanne Mueller** and pianist Elinor Abrams Zayas (with clarinetist Joseph Rutkowski, Jr.), released their new CD, *Quiet Strength* on November 1, celebrating the release with a concert at New York's famed Saint Peter's Church at which all attendees received a free CD. The program was eclectic, spanning centuries, styles, and genres, and included several works written or arranged especially for Cross Island. Composers featured were Roger Blanc, Frank Bridge, Cécile Chaminade, Keri Degg, James Grant, Andreas van Haren, Jeffrey Harrington, Arkadie Kouguell, Mark McCarron, Paul Schoenfield, Ruth Schonthal, Rick Sowash, and **Meira Warshauer** (profiled in this issue). The CD is available on CDBaby, iTunes, and through other outlets. Please see: <http://crossisland.net>.

Frances Nobert performed for the IAWM International Congress in Flagstaff, Arizona in September. Her presentation, "Music, She Wrote: Organ Compositions Reflecting native American Culture and Spanish Influence," included works by Pamela Decker, **Emma Lou Diemer** and Catherine Uerner. On October 2 she played two organ compositions by Fanny Hensel on a program, "An Afternoon with Fanny and Felix," sponsored by the Long Beach Chapter of the American Guild of Organists and Covenant Presbyterian Church Music Ministry.

The Concorde ensemble and Paris-based violist Garth Knox gave the premiere performance of **Jane O'Leary's** sextet, *in a*

flurry of whispering at the Hugh Lane Gallery in Dublin, Ireland in June. Written for alto flute, clarinet, violin, viola, cello and piano, the work was commissioned as part of a project supported by the Irish Arts Council. A performance of five new works for this ensemble was repeated in Paris on October 14 at the Centre Culturel Irlandais. O'Leary is also writing a duo for concert harp and cello, commissioned by Martin Johnson with funds from the Arts Council, and a work for bass clarinet and speaker for Paul Roe and Nuala Hayes. She will be writing a solo violin piece for Elaine Clark, violinist of Concorde, to celebrate the group's 35th anniversary season.

Routledge recently published the 2nd edition of **Karin Pendle's** annotated bibliography, *Women in Music: A Research and Information Guide*. This edition is considerably expanded from the first, containing revisions of both the overall content and numerous individual entries. Melinda Boyd, Assistant Professor of Musicology at the University of Northern Iowa, is the co-author.

Karen Power's collaborative work *once upon a space* was featured on a Movement of Sound program given on June 14, 2011 at Triskel Christchurch, Cork, Ireland (in association with Cork MidSummer Festival), on June 15 at Belltable Theatre in Limerick, Ireland, and on June 19 at Backloft Studio in Dublin. Collaborative performers included Power (composer/live electronics) and Mary Nunan (dancer/choreographer). Violinist Barbara Lüneburg performed *here comes another one* (2011), a new work for violin and live electronics, at the Hilltown New Music Festival, Ireland, July 15-17. Power was a guest with the Quiet Club, featuring live electronics, on July 31 at the Cork Opera House in Ireland on July 31. On August 3, Power gave a live improvisation on laptop with Laura Hyland on guitar at Kaleidoscope in Dublin. The Mmm Trio performed *is it raining where you are* (2011) for alto flute, violin and piano on September 29 in Tokyo, Japan. Two of her works will be performed on January 10, 2012 by the National (Ireland) Symphony Orchestra on a Horizons Contemporary Music Series concert: *one piece of chocolate per bar* (2008) and a new work (2012) for symphony orchestra and live electronics. Power received the Ruth Anderson Prize (IAWM) for the creation of a new quadrasonic sound installation: *are you where you think you are* (2012).

Deon Nielsen Price performed her piano composition, *Angelic Piano Pieces*, on June

25, 2011 at Steinway Concerts at the Ranch in Culver City, CA. She also performed *Women in Christ's Line* on August 27 at the Steinway Concerts and on November 10 for Mu Phi Epsilon in Los Angeles. *Silver and Gold* was performed by Alexandr Haskin, flute, and Mary Au, piano, on September 4 at the Richard Nixon Library in Loma Linda, CA and on September 5, 2011 in Brentwood Village (Los Angeles). *Interruptions for 2 pianos and violin* was performed by **Wang Haibo** and Deon Price, piano, and Luo Peng, violin, on September 24 at Renmin University and on September 25 at the National Center for the Performing Arts in Beijing, China. Berkeley A. Price (clarinet) and Deon performed *Three Faces of Kim* and *Healing* on October 21 at the Antelope Valley College Performing Arts Auditorium and on November 10 at the Mu Phi Epsilon Concert in Los Angeles.

Radio Broadcasts on WPRB's "Classical Discoveries" with host Marvin Rosen included: *Clariphonia* performed by Berkeley A. Price, clarinets, with the Church of the Lighted Window Chamber Orchestra, Deon, conductor, on a Clariphonia recording (Cambria CD-1125), March 16, 2011; *Allegra Barbara*, Deon, piano, on *SunRays II: City Views* (Cambria CD-1122), June 8; *Gateways*, National Symphony Orchestra of Ukraine, Berkeley A. Price, conductor, on *Dancing on the Brink of the World* (Cambria CD-1170), July 4; *Transformation for String Orchestra*, National Symphony Orchestra of Ukraine, John McLaughlin Williams, conductor, on the same CD, August 5; and *America Themes*, National Symphony Orchestra of Ukraine, Berkeley A. Price conductor (Cambria CD-1170), September 11. Radio broadcasts on WOMR's "The Latest Score" with host **Canary Burton** included *Dancing on the Brink of the World*, National Symphony Orchestra of Ukraine, John McLaughlin Williams, conductor (Cambria CD-1170), May 31, 2011; and *America Themes*, with Berkeley A. Price conducting the same orchestra on the above CD.

Five of **Wang Qiang's** pieces were performed in 2011. *The Trumpet and The Drum* was performed on March 11 and 12 in the Singapore Chinese Orchestra Concert Hall. *Intermezzo* was performed on May 13 at the 28th Shanghai Spring International Music Festival. *Young Ladies of Luoyang* was performed on July 9 at Esplanade Concert Hall in Singapore. On September 24 and 25, *Riddles for Two Pianos* was performed at the Chinese Women Composers Association Concert held at the Beijing National Centre

for the Performing Arts. *Ga Da Mei Lin* (cello concerto) was performed on November 5 at Esplanade Concert Hall in Singapore.

The Beekeepers, **Anna Rubin's** work for amplified cello and fixed media, was premiered by cellist Madeleine Shapiro at the Tent, New York City on October 13. *Silk and Steel* (alto sax/harp) was performed by Sounds on Silence (Jacqueline Pollauf, harp, and Noah Getz, sax) at the Livewire Festival, University of Maryland/Baltimore County on October 29 along with *Dreaming Fire*, *Tasting Rain* (small ensemble) performed by the Verge Ensemble. *Caliorisma*, for computer-generated fixed media, was heard at Electro-gals 2011 Festival: Gals Gone Wired at Disjecta in Portland, Oregon on October 10-15. Pianist Margaret Lucia performed *Honeybee Works* at the IAWM Congress in Flagstaff, Arizona on September 15.

Jessica Rudman was awarded Honorable Mention for the 2011 Brian M. Israel Prize. Her music was selected for inclusion at the Electro-Acoustic Barn Dance at Mary Washington University, October 27-29, a Boston New Music Initiative Concert on November 19, and the Catholic University of America New Voices Festival, January 20-21. A commission for trumpet and electronics will be premiered by Daniel D'Addio at the Central Connecticut State University on December 6, and a new work for orchestra was premiered by the Yakima Symphony in Yakima, Washington on October 16.

Vivian Adelberg Rudow recently received her 24th ASCAP Plus Award. *Deepwater Horizon, Will We Sleep Again?* was performed on March 5, 2011 by Andrea Ceccomori (flute) and Elitza Harbova (piano) in Baltimore, Maryland at An Die Musik. Recent performances of live dance to her recorded music include *John's Song*, in memory of John J. Hill, with Benny Russel (saxophone) and Todd Simon (piano), July 15-16 at The Baltimore Museum of Art, under the dance title *Unbreakable Divid and Not Me!*, first movement. Recent web radio performances on NACUSA Web Radio for the month of August, repeating every two hours, include *No Rest Too!* (electronic) and *The Bare Smooth Stone Of Your Love* performed by Stephen Kates, cello. During June, *John's Song, In Memory Of John J. Hill Variation 2* and *John's Song* were featured. During May, *John's Song Variation 1* was heard with Deanna Bogart, piano. On May 8, *With Love*, performed by Paula Sklonick-Virizlay-Childress (cello, plus tape) was aired on "Martian Gardens" on

WMUA FM 91.1 Amherst, MA, with live webcast host Max Shea.

Maryanne N. Rumancik's arrangement of *Let All the Peoples Praise the Lord* for soprano flute quartet was performed at the Women in Music – Columbus 2011 “Sundays at the Huntington” concert on October 9, 2011. This arrangement is based on the motet by Gallus Dressler (ca. 1533). Rumancik originally arranged the work for flute choir. Both versions for flute choir and soprano quartet have received several performances in Canada and the United States.

Alex Shapiro's symphony for winds, percussion, and prerecorded soundscape, *Immersion*, was premiered in February 2011 in Minneapolis by the University of Minnesota Symphonic Band, conducted by Jerry Luckhardt. Broadcast nationally in September by Minnesota Public Radio, the three movement work was commissioned by a consortium including University of Minnesota, Ohio State University, Yale University, Encore Wind Ensemble, University of Wisconsin-Whitewater, Rosemount High School, and University of British Columbia. Unique to the symphonic band repertoire, *Immersion* seamlessly merges a large acoustic ensemble with electronics, and includes a hauntingly beautiful Pacific Humpback whale song in the final movement. The piece continues to be performed across the United States, in its entirety, and also as individual, stand-alone movements.

Shapiro's groundbreaking piece for middle schoolers, *Paper Cut*, commissioned for the American Composers Forum Band-Quest program, is scored for wind band, prerecorded electronics, and printer paper, and has been programmed nearly every week since its 2010 release across the United States, in Canada, China and Singapore. In December 2011 in Chicago, it will be performed at the world's largest band and orchestra convention, the Midwest Clinic, by Vandercook College of Music Wind Band, conducted by Charles Menghini.

Shapiro continues to serve on the Board of Directors of the American Music Center and The MacDowell Colony, sits on ASCAP's Symphony and Concert Committee, and is the nationally elected concert music composer representative on the ASCAP Board of Review. She is the co-founder of the ASCAP Composer Career Workshops for which she tours around the United States, lecturing to colleagues about their ability to create a financially viable composing career, when armed with enough business knowl-

edge. In August, she was honored with the national music fraternity Mu Phi Epsilon's highest award given to members, the Award of Merit, for her inventive use of new technologies in developing her composing career and helping colleagues do the same.

In September 2011, **Michelle Shoemaker** joined the All Newton Music School in Newton, Massachusetts as Director of Communications. Before this appointment, she had been Wind/Brass Department Chair at the Longy School of Music in Cambridge, MA, since 2002.

Clare Shore's *Messenger* (cello and orchestra) was recently published by E.C. Schirmer of Boston (Catalog No. 7374). *String Quartet #2 (Illumination)* commissioned by the NEA for the Blair String Quartet, was also recently published by E.C. Schirmer (Catalog No. 7836). For a perusal copy of the scores, please call 1-800-777-1919.

Canary Burton played “Taming the Furies” from **Faye-Ellen Silverman's** *Points of Entry* on her radio program, “The Latest Score,” via WOMR, Provincetown, MA and WFMR FM in Orleans, MA on June 14, 2011. The June play list for Radio Horizon 93.9 Johannesburg, South Africa includes “Pregnant Pauses,” “In Shadow” and “Processional” from *Transatlantic Tales*. *Reconstructed Music* (piano trio), performed by Alaria, was broadcast on the Classical Discoveries 24-Hour Live WPRB Radio Broadcast with Marvin Rosen, “We Remember September 11,” on WPRB Princeton, NJ. On September 17, Karin Kantenwein performed *Taming the Furies* (flute) at Third Wheel in Irvine, CA. “Danish Delights” from *Transatlantic Tales* was broadcast on Classical Discoveries, WPRB (Princeton) on September 21. Laetitia Rucolo performed *Two Bagatelles* (piano) at Alphabet Soup in New York City on September 25.

Silverman was a guest speaker for a contemporary music class at the University of North Texas (Denton) on October 6. On October 7, she was the guest composer at a composition seminar held at Southern Methodist University in Dallas, Texas. Helen Blackburn (alto flute) and Daryl Coad (clarinet) gave a preview of *Conversations and Conversations Continued* at SoundBites: Voices of Change in Dallas on October 8. The world premiere performance followed on October 9. Silverman served as guest composer for a Music Now Masterclass for composers and gave private/semi-private composition lessons at the University of North Texas (Denton) on October

10, followed by a live interview with Hsin-Jung Tsai for Scordatura KTRU (Houston) on October 13. Guitarist Volkmar Zimmermann gave the European premiere of *Danish Delights* at a concert with Jauna Muzika celebrating the 20th anniversary of the Danish Cultural Institute in Kaunas, Lithuania with additional performances given on October 20 and 21.

The 2011 Sorel Medallion in Choral Composition was awarded to Dorothy VanAndel Frisch, **Marilyn Shrude** and Dobrinka Tabakova. The Sorel Organization is a private foundation whose mission is “to keep musical excellence alive and to help stretch the boundaries for women in music.” The winning works were performed by Voices of Ascension (Dennis Keene, director) on June 8, 2011 at the historic Church of the Ascension in New York City

Carlo Aonzo performed composer and cellist **Elizabeth Start's** *Pale Cliffs* with Katsumi Nagaoka in Arenzano, Italy on May 20, 2011. On July 27, Aonzo performed *Pale Cliffs* with Fabrizio Giudice at the Opera Estate Festival Veneto 2011 in Bassano del Grappa, Italy. On October 29, Start appeared with the Chicago Composers' Consortium, also appearing on “Art Break” at the Kalamazoo Institute of Arts on November 8. She performed with MusicAEterna on the opening night concert of the Michigan Festival of Sacred Music on November 10. On November 17 Start's new works for viols were premiered on a concert presented in collaboration between the Michigan Festival of Sacred Music and the Western Michigan University Collegium Musicum. She received a Kalamazoo Artist Development Initiative grant from the Arts Council of Greater Kalamazoo in June, which is being used in creating and performing new works for viola da gamba and keyboard, and consort of viols.

Naomi Irene Stephan has been commissioned by The Denver Women's Chorus to compose *Heavenly Hags* (SSAA, piano and choreography) for a “Monsters under the Bed” concert. The concert theme revolves around facing the challenges of different states of life, banning the monsters in our imagination by seeing them in a new light. Including original poetry by Stephan and Sue Carroll Moore, Stephan's long standing lyricist, *Heavenly Hags* challenges the stereotype of the older woman with humorous choreography. Mark Zwilling will direct two performances of *Heavenly Hags* on January 28 and 29, 2012 at the Montview Presbyterian Church in Denver, Colorado.

On July 28, 2011, Bill Zargaski, producer and host of "New Releases" at WWFM radio, West Windsor, NJ, aired **Evelyn Stroobach's** *Aurora Borealis* from her compact disc of the same name, performed by the Ottawa Symphony Orchestra and conducted by David Currie. (Please see: <http://www.musiccentre.ca/apps/index.cfm?fuseaction=search.dspItemDetails&buyItemsID=1597>) *Aurora Borealis* received a live concert performance in Poland on March 25, conducted by Akira Mori. Susan Robinson conducted the world premiere of *Crepuscule* in Berlin, Germany on June 17. Robinson wrote: "It was my pleasure to conduct *Crepuscule* in Berlin. It was, indeed, well received."

Hilary Tann's violin concerto, *Here, The Cliffs*, was composed in 1997 as part of a national series of works from Meet the Composer / Arts Endowment Commissioning Music / USA with support from the Helen Whitaker Fund. In 2005, parts of the slow movement were developed into a solo piano work, *Light from The Cliffs*, in response to a request from pianist, composer and conductor Max Lifchitz. The piano work has been recorded by both Lifchitz (*American Women Composers*, N/S R 1043) and Marthanne Verbit (*Endangered*, Albany Records, Troy 1051). Most recently the work has been included in the repertoire selections for the 2012 William Kappell International Piano Competition. In another collaboration with Lifchitz, Tann's *The Walls of Morlais Castle* (string orchestra) is now available on CD (*Expressions: Music for Chamber Orchestra by American Composers*, N/S R 1054). Reviewing the Merkin Hall premiere for the *New York Times*, Steve Smith called the work "a handsome piece for string orchestra, with dusky melodies and bracing, rustic rhythms." Both works may be accessed at www.classiconline.com.

Flutist Peter Bloom and pianist/harpist Mary Jane Rupert performed **Elizabeth Vercoe's** *Butterfly Effects* on March 27 at Illinois College in Jacksonville, preceded by a workshop by the composer. An additional performance was given in Somerville, MA on May 26. Bloom and Rupert performed *Kleemation* at the McCormick Museum in Wheaton, Illinois on March 27 and recorded the piece at the new Shalin Liu concert hall in Rockport, MA for Parma Recordings. Oboist **Cynthia Libby Green** and harpist Jeremy Chesman performed Vercoe's arrangement of *Butterfly Effects* at Missouri State University on March 1 and at the Double Reed Society Conference in Tempe, Arizona in June.

Mezzo **Jennifer Capaldo** gave a lecture recital with pianist Emily Yap Chua at the University of North Carolina in Greensboro, including Vercoe's *Irreveries from Sappho* and parts of *Herstory III: Jehanne de Lorraine*. *Irreveries from Sappho* was also part of the Art Song Jamboree directed by Jessica Paul at Luther College in Decorah, Iowa. On March 31 cellist Jérôme Desbordes performed *Sonaria for Cello Alone* at the Galerie Arnaud Lefebvre in Paris, France, where poetry by Vercoe's cousin, David Gordon, was read and paintings of long-time friend Anne Saussois were hung.

The Japan Federation of Composers invited **Hsiao-Lan Wang** to appear as a guest conductor with the Tokyo Philharmonic Orchestra in the premiere performance of *Etude for Orchestra* at the Asian Music Festival 2011 held in July in Tokyo, Japan. She also received a commission award from the Taiwan Symphony Orchestra to write the piano trio *Blue Mirror, Green Mirror, Red Mirror*, which was premiered by members of the TSO in Taiwan in August. Her latest film score for *Who Is a Scientist?* was completed in April 2011. Filmmaker Quinn Spadola explores topics of feminism, culture in scientific studies, and science education in this film.

Dolores White presented a chamber music program of tango music at the Blackstone Library in Chicago, Illinois including *Tango for Cello and Piano* and *Trio Tango for Violin, Cello and Piano* on May 11, 2011. A special concert of original compositions by six women composers (some of whom are IAWM members) known as "6 Degrees" was performed on October 23, 2011 in the Chicago area. The program included *Images, 2011* (Tribute to Haiti) for oboe, trombone, contrabass, percussion and piano by White.

Kate Wohlman (from the United Kingdom) has been appointed the director of the Eastern Iowa Brass Band. In the fall of 2010, she began the Doctor of Musical Arts program at the University of Iowa, where she was awarded the prestigious Iowa Performance Fellowship. She studies tuba with John Manning, trombone with David Gier, and conducts the University of Iowa Collegium Tubum ensemble. Wohlman made her debut with the Eastern Iowa Brass Band in September, 2011, anticipating their participation at the United States Open Brass Band Championships in November 2011.

Parma/Navona's recording of **Rain Worthington's** orchestra composition, *Of Time Remembered*, is scheduled for a

November 2011 recording session by the Moravian Philharmonic Orchestra in the Czech Republic. *Shredding Glass* (orchestra) was broadcast on September 11 during the Classical Discoveries "We Remember September 11" 24-hour Live WPRB Radio Broadcast with Marvin Rosen. Recent performances include *Paper Wings* by solo violinist Michael Braudy at the Nicholas Roerich Museum in New York City on October 23; *Always Almost* for solo piano at Jan Hus Church in NYC on September 25 and the premiere performance of *Only to Ask* (flute, clarinet, bassoon) by the Third Wheel Ensemble at a Heels & Wheels concert held at Concordia University in Irvine, CA on September 17. *Afternoon Reflections* for solo basset clarinet was awarded 1st Prize in the Anton Stadler Composition Competition in the United Kingdom. The premiere performance was given by clarinetist Marc B. Naylor on September 4 in London. Nataliya Medvedovskaya performed *Hourglass* (solo piano) at Bargemusic, Fulton Ferry Landing, in Brooklyn, New York on August 4. *Rhythm Modes* (string quartet) was performed at Monmouth Conservatory of Music and the Middletown Township Public Library in Middletown, NJ on March 23. The North/South Chamber Orchestra gave the premiere performance of *Memories of Place* at Christ & St. Stephen's Church, NYC on February 6.

Li Yiding's *A Little Beijing Girl*, op. 24, written for the Konghou Ensemble, was performed by the Children's Konghou Ensemble at the Concert in Celebration of International Women's Day on March 6, 2011 in Beijing. It was broadcast by CCTV on June 1. *Ohunchun in Xiaoxing'anling Mountain*, op. 27, an orchestral piece, was premiered at the 28th Shanghai Spring International Music Festival on May 13 in Shanghai Concert Hall. Yiding's symphonic poem *Angels in Hoh-xil*, op. 11, was performed by the Symphonic Orchestra of Shanghai Opera House on June 2 in Shanghai Concert Hall.

Sabrina Peña Young presented her video work *Enigma* and tape work *American Recall* at the Oklahoma Composer's Association Salons in Norman and Lawton, Oklahoma. She recently completed the sixty-minute animation for the Athena 60x60 Mix, a joint collaboration between Murray State University's biennial Athena Festival and the Vox Novus 60x60 Project. Sigma Alpha Iota's *Panpipes* recently published an article on Young's latest project, the animated opera *Libertaria*.



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