
Journal

of the
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international alliance for women in music



Gayathri Khemadasa

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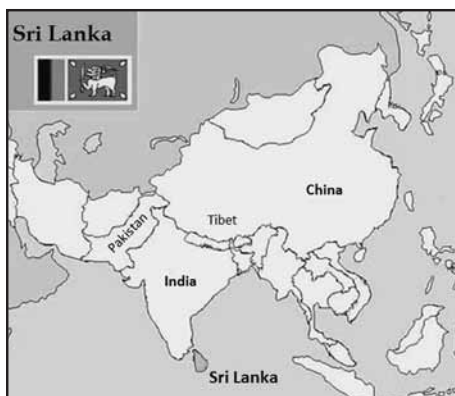
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Gayathri Khemadasa and the Phoolan Devi Opera Project

JEFF HUSH

I am not a musicologist but a writer and Shakespeare scholar, formerly at the University of California Berkeley and the University of Chicago. Analyzing the music of the young Sri Lankan composer, Gayathri Khemadasa, will be a task for future music scholars. My aim in this article is to get inside her head and help readers understand what drives a dynamic, potentially revolutionary composer to create a new type of music: “untouchable” opera. I first met Gayathri in 1997 in Prague, and I have seen her develop from a competent pianist who worshipped her father’s music into a fiery pianist who has taken her father’s tradition and remade it into something with far more narrative drive and far less Sri Lankan. Since 2005, when Gayathri and I founded “Artists for Sri Lanka” in Prague (to raise money for tsunami victims), I have produced her concerts in Prague, the US, and Canada. I have also traveled extensively with (and without) her across Sri Lanka in 2003 and 2005, have filmed and interviewed her father and mother at length, and have produced two CDs of her playing solo piano. I am currently writing the libretto for her opera, *Phoolan Devi*, as well as producing it.

Gayathri Khemadasa, probably the first female composer of classical music in her country’s history, spent half of her life in



Prague, Czech Republic. “When I was seventeen,” Gayathri said, “I felt frustrated at home in Colombo [the capital of Sri Lanka]; I had a stable, even utopian, childhood, but all I wanted was freedom. My father’s beautiful music filled our home, and there were always parties with artists and actors and intellectuals. They treated me with respect because my father, Premasiri Khemadasa, was the leading composer in the country. But I couldn’t go anywhere in Sri Lanka without a chaperone. I couldn’t take buses alone or even go for a short walk in my own neighborhood. A nanny or relative always had to be with me. My older sister, Anupa, was already living alone in Prague on a scholarship to study cybernetics. She had gone in early 1989, before the Velvet Revolution overthrew communism. I wanted to follow her there.

“I went to Prague in 1994 to study with the best piano teacher I could find, Jaromir Kriz, a very old man at the time, who was descended in a line of teachers from Liszt. He was a very strict teacher and wouldn’t even let me open the cover of the piano to touch the keys for several months. I had to play on the wooden cover, hammering down each finger separately to strengthen all fingers to an equal power. Through Kriz’s help and influence, I was hoping to get into the Prague Conservatory if I studied hard enough for a few years. Eventually, he let me touch the keys. And I did get into the conservatory; his strictness paid off for me, and I have a lot of respect for his technique.

“Within days of my arrival in Prague, I knew that something was horribly wrong. Anupa had never warned me about life there. In Colombo, I had been surrounded by love and respect in my parents’ home; in Prague, everywhere I went I was met with hostility and suspicion. I became an ‘untouchable,’ and people moved away from me on buses and trams; they followed me hawk-eyed in stores. Czech people saw me and immediately thought ‘gypsy’—in my experience, there is nothing lower in Czech mentality. I don’t think the shock of daily facing such overt racism will ever leave me. And I lived there for seventeen years.”

Gayathri left Prague when she won a Fulbright scholarship and came to Wesleyan University in Middletown, Connecticut in September 2011 to work on her opera, *Phoolan Devi*. She has a one-year appointment as a visiting faculty member in music. Neely Bruce, a professor at Wesleyan and a fine pianist and composer, became her advisor on the opera. Bruce recently spoke about her piano playing and composing: “Gayathri has the potential to be a



Figure 1. Gayathri Khemadasa

very significant international artist. I know she has been influenced by Philip Glass’s music; both their musics have clarity, and clarity is a great gift; too much new music nowadays is overblown. Gayathri’s music is much more attractive to me than Glass’s, however, because her music has a strong sense of direction, of melodic line. Her sense of movement, while it can be ceaseless, is not obsessive.”¹

I first heard Gayathri play the *Solo Piano* pieces of Philip Glass² in about 2000. It was at one of her recitals as a piano student at the Prague Conservatory.³ The other students—Czech, American and Japanese—were dutifully playing Mozart, Chopin, Beethoven, and Rachmaninoff, fingers flying, all sense of musicality lost in a rush of ego and fear. Then Gayathri came out and played her pieces, Satie and Glass. The notes stood out, distinct; silences were felt; the listeners could breathe and inhabit the music. Playful at times but mostly melancholy, Gayathri’s way with this music

somehow accentuated the flow while keeping up a dialogue of her two hands. Gayathri's right and left hands speak such different languages.

As Neely Bruce put it, there is a "clarity" in her music that is rare and bracing. She acquired this during her three years at the conservatory. "I was the first student ever to play Glass's music at the conservatory," she said. "The teachers there pushed us all to play the same repertoire—all the big names from the nineteenth century!—but I couldn't be bothered. Why do the same thing as everyone else? I played what I loved. I've always hated rules."

Gayathri's birth and early years had a strong influence on her music and philosophy. She was born a "blue baby." Her mother, Latha, had already had several miscarriages, so everyone feared for the baby's life. Gayathri's grandmother reacted to her dangerous birth by immediately consulting a Buddhist healer who said Gayathri would die unless her mother made a "vow to Kataragama," a Hindu god. The vow was made, promising that Gayathri would go every year to Kataragama's Temple, in the southern jungles of Sri Lanka, to appease the god. (Gayathri's mother and grandmother were both Sinhalese Buddhists at the time, but, in moments of crisis in Sri Lanka, most Buddhists seek help from Tamil Hindu gods.) Every year Gayathri goes back to the temple to thank Kataragama for saving her life. She remembers one year, at about age eight, when she didn't go "down south" at the appointed time; she swiftly became seriously ill. As soon as her family took her to the temple—a full day's drive south of Colombo—she recovered.⁴

Gayathri's inner world is filled with demons, gods, the predictions of magical healers and astrologers, the spirits of the dead who come to her both waking and dreaming, and, paradoxically, the Buddha. As Gayathri, a Sinhalese Buddhist, knows, the Buddha, an atheist, declared all the gods of Hinduism illusions and demanded that people take responsibility for their own lives and make their own choices. Knowing is one thing, living another. Watching Gayathri praying inside the Kataragama Temple in August 2003, I was struck by the fear and awe on her face and by how she trembled throughout the religious service that welcomed the god to his temple. Moments of great drama punctuated the ritual. But they were all auditory, not visual. Suddenly the

temple would go silent. And then, just as suddenly, it would erupt in the deafening pealing of bells. Kataragama, a god that had equal powers to destroy or protect you, was arriving, and this was his sonic boom.

Gayathri recalls a frightening childhood experience that has had a strong impact on her. "I was sitting in school in Sri Lanka, having a normal day. I was six years old; it was July of 1983. Then people started moving around; parents and teachers and children were leaving the classroom in a hurry. But it was only the middle of the school day. Something was happening. My father arrived to take me home, but we couldn't go straight home, he said. We had to visit the house of one of his musicians.

"When we started driving through Colombo, the whole city was in an uproar. People were being beaten in the streets, fires were burning on all sides, dead people were lying around, chopped up.



Figure 2. Gayathri Khemadasa at age six

We reached the musician's home. We went inside. It was abandoned. My father called out some names. Nothing. He kept calling, using his own name. Finally, people started to come to us, coming out of hiding, out of cupboards and wardrobes, out from under beds and couches. There were a lot of people. How many? I'm not sure, but more than ten: men, women, children, grandmas, servants. We started to go outside to take as many of them away as we could fit in our car. Then we saw the mob coming down the little street towards us. A hundred people, maybe more, many carrying torches and machetes held high. Why the torches during the day, I wondered? Was this a religious procession? And the machetes? Were they going to climb palm trees to harvest coconuts?

"My father told me to wait there in front of the house with the others. He walked up to the mob alone. At that time he was already Sri Lanka's most famous composer, often on TV, so many in the mob recognized him. 'Master, why are you here? This is not for you.' He spoke back to them: 'I'm embarrassed to have to

be here. What are you all doing? Are you crazy? Go home.' 'Master, these Tamils are destroying our country. You don't want to get hurt. Please step aside.' 'No, these people are my friends. You cannot touch them. You will have to kill me first.' The mob hesitated and then miraculously they turned around and went away. We took the Tamil musician and all his family to our house for some days. When we returned to their home a day or two later, it had been burned down. Years later I realized I had been a witness to the 'Black July' day that started the Sri Lankan civil war."

Gayathri was there when Sinhalese mobs in Colombo (and around the country) destroyed Tamil homes and businesses and slaughtered innocents. Something like 70,000 people died in the civil war, which ended in 2009. When Gayathri is asked what ethnic group she comes from, she always says "Sri Lankan." When Europeans or Americans push her in interviews, she restates "Sri Lankan"; she refuses to have her art and music become a tool for Sinhalese nationalists. She feels the civil war was a huge mistake and has zero sympathy for those who claim it was necessary.

Phoolan Devi: The Libretto

When Gayathri first read Phoolan Devi's autobiography in Prague in 2008, she knew she had found a kindred spirit.⁵ At first glance, this is odd. Phoolan Devi was a poor, illiterate Indian woman who became a bandit and spent eleven years in prison. Gayathri was raised middle class, played classical music from her childhood, went to Ladies College (Sri Lanka's top private girls' school), and had a strong, influential father who protected her from the violence raging in Sri Lanka during the civil war with all its random bombings on the street.

"I identified with her anger," said Gayathri, "Phoolan Devi refused to be silent, refused to be a victim. I grew up with the same Hindu gods as she; I saw people at temples possessed by demons and goddesses. I know that the world has a dark underside that Western rationalists can't imagine. I feel this underside. Phoolan Devi became a goddess, Durga; my life was dedicated to a god, Kataragama, who, in fact, fought the same famous buffalo demon as Durga; without Kataragama's help I would have died."

Phoolan Devi was born around 1962 to a low-caste family in a small village in

Uttar Pradesh, India's largest state, with a population of 200 million. By the late 1970s, she had become known throughout India as the "Bandit Queen." Her journey from eleven-year-old bride to ruthless outlaw illustrates the plight of India's lower castes. As a girl, she started publicly to resist the land theft her uncle had committed against her father. The root of the problem was in a family dispute.

As her uncle's family grew richer through this land theft, they gained allies in the village's unelected council of male elders, called the "panchayat." When the panchayat ordered, as punishment for her vocal resistance, that Phoolan Devi be gang raped in her parents' home, in front of them, the local police refused even to lodge the complaint. In fact, the police then accused Devi of being a "dacoit" (bandit), took her into custody, and gang raped her themselves in the Kalpi jail.

After she returned to her village, still voicing her resistance, the local leaders refused to let her family use the free public well without paying an impossible fine. Also, upper-caste Thakurs from the surrounding region (hearing of her vulnerable situation) started to appear in her village, seeking her out as someone who could be raped with impunity. What had started as a family dispute over land escalated to include village leaders, the police, and regional caste hierarchies. A vision of law that went beyond local power was nowhere to be found; rape took its place. Rape is still the socially sanctioned tool to silence resistance by low-caste women and their families; this practice is widespread throughout India, Pakistan, and Afghanistan. A glance at the *New York Times* (April 22 and June 5, 2011) or the *BBC News* (June 20, 2011) shows that Phoolan Devi is far from alone in her suffering.

But repeated rapes were not enough to silence Phoolan Devi. So her village's leaders paid a bandit gang to kidnap her at night from her home. The expectation was that they would kill her. The strategy backfired, for the bandit gang had two leaders: Vickram and Baboo, and both of them desired Devi. Vickram killed Baboo and claimed Devi as his bandit "wife." She grew to "love" him and said in her autobiography that Vickram was the first person who actually spoke with her normally and calmly about feelings; he "was the first man to treat me like a human being, not a slave, or a piece of flesh."⁶

Some months later Vickram, Phoolan Devi and their bandit gang returned to her home village, where she punished some of the leaders and was greeted with a parade of a hundred villagers who garlanded her as a "goddess" and asked her to "bless our village." This started a pattern that Devi took advantage of: she punished powerful men who abused women in villages across north India, and she came to be perceived as the reincarnation of two powerful warrior goddesses, Kali and Durga. After Vickram was killed and Phoolan Devi became sole leader of her bandit gang, her ability to lead violent men successfully for years largely came from this perception of her as a living goddess.



Figure 3. Phoolan Devi

After years as a bandit leader, Devi surrendered, on her own terms, to the Chief Minister of Madhya Pradesh on February 12, 1983, at a ceremony attended by thousands. She spent eleven years in prison without a trial. Just as she was being released from a New Delhi prison in 1994, members of low castes and Dalits (untouchables) across India were forming their own political parties and winning election to parliament. Although illiterate, Devi joined this rising wave, getting elected as an MP from Mirzapur, Uttar Pradesh, in 1996, and again in 1999. She was assassinated in New Delhi in 2001.

When Gayathri said, in 2008, that she wanted to compose an opera about Phoolan Devi and that I should write the libretto, I didn't hesitate. The story is so Shakespearean and modern and foreign at the same time—and the challenge so immense—that I knew it would occupy my heart for years. The pain and anger in Devi's life and story are corrosive beyond belief and threaten all certainties of a Western-trained mind. Yet the poetry of her voice (her need to

be loved) and her connection to nature—to snakes and neem trees and the Yamuna River and torrents of rain and the dust that slides down the Chambal ravines, where she hid out for years as a bandit—all this makes one hunger to meet her face to face. The few photos available of her show two opposed faces: the trusting shy girl and the ferocious stone warrior goddess. How one person could hold two such opposed beings in balance: that's the mystery my libretto tries to fathom.

After watching more than a hundred operas as research for this project, I found six that have directly influenced my libretto: Monteverdi's *Orfeo* (1607), Verdi's *Rigoletto* (1851), Wagner's *Tannhäuser* (1861), Bizet's *Carmen* (1875), Tchaikovsky's *The Queen of Spades* (1890), and Glass's *Satyagraha* (1980). All six have sunk their claws into *Phoolan Devi*.

Orfeo, my favorite opera, makes a legend human and, brilliantly, lets pain slip through a formality that flirts with aridity. *Carmen*, irrepressible, hovering intently like a hawk, humorless, devours all the men and their masks. One wonders how men imagine power is theirs alone with such women about.⁷ *Rigoletto's* story is so extreme and perverse that its nightmare becomes believable; the whole story makes emotional sense—or, rather, redefines emotion as obsession. The Duke's hedonism is refreshing, intensely musical and modern in the way it shows rape underpinning power. What seems entertainment is, in fact, a ferocious attack on the foundations of the father's/leader's legitimacy.

Satyagraha's instrumental music is so understated and wave-like that the voices soar above it like glorious puffy clouds. The human voice there casts off centuries of ornamental encrustation and slips pure, like a reed quivering, into our psyches. *Tannhäuser's* struggle between Venusberg and the Virgin Mary is Christianity's oldest cliché—the flesh in thrall to pagan delights!—but when *Tannhäuser*, in the second act's song contest, shocks everyone by praising the delights of physical love, you can still participate in that shock one hundred and fifty years later. Wagner accomplishes this because the libretto and the music are so much at odds with one another, as the story line tries pallidly to defend Christian purity from the glorious swelling music emanating from Venus and from *Tannhäuser's* unbreakable

attachment to the goddess and to his own body. Wagner's failure to conjoin flesh and spirit in this opera is precisely what makes it so tense, overwhelming, and, ultimately, so satisfying.

Herman's descent into madness and violence in *The Queen of Spades* unfolds in the strongest narrative thrust of any opera I have heard. Beginning the opera as a classic romantic lover—and singing like one—Herman shrieks and howls at the end, more wolf than man, having forgotten his love object in his rush to uncover a dark magical formula for gambling success.

Like *The Queen of Spades*, *Phoolan Devi* is a narrative opera, each new scene (there are 21: see www.phoolandeviopera.com for descriptions) propelling the action and protagonist forward. But *Phoolan Devi* ends our opera in a moment of opportunity and vision. The last scene of *Phoolan Devi* (scene 21) shows her being released from prison after eleven years. She has just met Kiran Bedi, a remarkable woman who is Inspector General of Prisons, and who speaks with calm encouragement to Devi about her future. I choose to end the opera here, rather than with Devi's political career after prison and with her assassination in 2001. Gayathri and I have discussed our chosen ending heatedly with various historians, musicians and friends over the past year. The argument against our ending falls into two divisions: first, historical accuracy and, second, the need for tragedy (the phrases used are "Phoolan Devi got what she deserved," "violence begets violence," and "it was her karma to die").

All these arguments make rational sense, but they are not the story we want to tell. First, our opera is an artistic object, so it can end wherever we choose to end it, thereby giving it a specific emphasis. Second, our emphasis is on the way Devi resisted the injustices of her society, not on how, in the end, that society crushes all resistance. Third, her violence was radically different from the violence she suffered; she took up a rifle to defend herself from relatives, leaders, police, and a "legal" system that raped and tortured and tried to kill her simply for being a low-caste woman who had the nerve to speak up; there was nowhere for her to turn for "justice"—either she had to die or to defend herself. Fourth, in Hindi (the main language in Devi's region) there are two opposed words for the kind of outlaw she became:

"dacoit" (bandit) and "baghi" (rebel);⁸ the outlaws' enemies call them dacoits, while their supporters, of whom there are many in small north Indian villages, call them baghis. Our opera tells the story from inside the culture of Phoolan Devi and her fellow bandits, where she is seen as a leader of rebels against an unjust system. (This is, of course, a classic debate in Western circles: one man's "terrorist" is another's "freedom fighter"; for example, George Washington was a terrorist to the British in 1777.)

Lastly, like Vinaya Chaitanya, a superb translator of Indian poetry, and like Phoolan Devi, Gayathri and I see the caste system in India as bankrupt and fit for destruction: "The caste system was a bold theoretical attempt to classify psychological types that failed miserably, at tremendous cost to the culture, and we must decry its perversions as wholly inhuman and without any social or spiritual basis."⁹ Phoolan Devi should not be defined by her death. This is why we have decided to end *Phoolan Devi* with her release from prison in 1994.

Phoolan Devi: The Music

In my introduction, I state that Gayathri aimed to create an "untouchable opera." She explains: "I have social justice goals for my music, goals shared with Jeff. We want to use our opera, *Phoolan Devi*, to change who the heroes are in the world. The opera is 'untouchable' in two ways simultaneously: it smuggles into the world of the rich and 'cultured' the emotional heartscape of extremely 'low' illiterate folk, and it insinuates into your nerves and brain waves a music that so microscopically blends Eastern and Western traditions that you can't 'touch' the roots of the music anymore. Your own feelings, as a listener and viewer, become unmoored from your tradition, your culture—you can no longer touch ground, and this freeing, releasing, floating away from your cultural background and your habits allows you to go beyond 'touch' into 'untouchability.' This unmooring—and drifting away from your old anchors—is precisely what the world needs from the arts now if we are to survive and found a new space on an earth crushed by our desires and close to exhaustion."

"My music comes from so many places," Gayathri said, "that I can't pick the strands apart anymore. In America, you talk about a 'melting pot'—it's like that—or think of how different metals are blended together at intense heat to

form something new. I can list for you the influences, but I can't analyze my music and identify where the melodic nuggets or timbres or tempi or syncopations come from. In my list of influences I would start, of course, with listening to and playing my father's music from the time of my birth until his death in 2008, with the Joan Baez records my mother listened to for pleasure when my father was out of the house, with the Czech composers I was introduced to in Prague (Kabelac, Doubrava, Pelikan, Kapralova, Janacek), with my composition teacher, Michal Macourek, in Prague, who encouraged me in my first pieces (he pushed me to stretch out an idea rather than add new ideas; with him I felt free to do what I wanted without feeling restrained, as I did with my other teachers, who expected me to act like a slave), with the Javanese gamelan I started playing in Prague and continued at Wesleyan, with the eight years I spent playing harpsichord, especially Bach, in Brno, Czech Republic, and with the music of Philip Glass, which helped me break the influence of my father's music, which so dominated my musical psyche for so many years. I needed a new way of playing and thinking of music—clear and direct—and that's what Glass gave me. It allowed me to escape from the drama and complexity of my father's music.

"I compose without analyzing other music or theories at the moment of composition. What I do is quite simple. I sit down at a piano and close my eyes and envision a beautiful place in Sri Lanka. Musical feelings flood into me from this inspiration. There are two places I travel to in this trance: Bundela and Jaffna. Bundela, down south, close to Kataragama, is where they gather salt from the sea. I used to go there every year with my sister and parents. Sometimes in my mind I go to the small jungle lake where wild buffaloes, elephants and even snakes come to drink. Sometimes I go to the seashore and watch the waves crash. Jaffna is different, much darker, filled with foreboding and melancholy—only visited once, briefly. When I go back to Jaffna in my mind to compose music, I go to a large lagoon west of the city, where a silent fullness rushes over the lagoon—the kind of silence interrupted in bursts by the hissing of wind moving swiftly over calm water. Fishermen in the distance thwack the water with long poles, driving fish into hidden nets; the sound is

unearthly, squeezing the heart.

"This may sound overly mystical but, in some way, I think my music emerges from this wide hissing silence. (And the absence of my father from it.) And when Phoolan Devi speaks of her months of living alone in the impenetrable Chambal ravines—saying she was "a stone in the jungle"—just after her bandit lover Vickram was slaughtered beside her, I try to enter her feelings by merging them with the living emptiness of that Jaffna lagoon."

"Gayathri's music is very hybridized and so finely blended that one can't locate origins anymore," said Banning Eyre, the guitarist in her current Phoolan Devi Opera ensemble and a music critic for NPR.¹⁰ "Her music has a real emotional core, even when it's abstract, minimalist. I love her use of dynamics, the way her tempos are malleable. One of the interesting things about working with Gayathri is that it's not about reading scores but about listening to her and then trying something out. She uses improvisation as a compositional technique with the musicians in her ensemble. It's often commented on that great composers like Bach and Beethoven were great improvisers. Yet the art of improvisation has been strangely drained out of Western classical music."

Many musicians mention that it is hard for Gayathri to keep to a fixed tempo. "I'm used to playing solo piano," she said, "in which I play my pieces according to my mood of the moment, improvising, adding variations, slowing down or speeding up certain passages, emphasizing certain notes by hitting them harder or by creating longer silences around them."

"The intensity with which Gayathri drives forward her music," said Eyre, "is what excites me most. As the *Phoolan Devi* opera grows bigger and more successful, there will be a lot of pressure put on Gayathri to become more codified and predictable with her music. But I'm sure she'll stand her ground... If this opera goes all the way in the world of opera, the more radical and unconventional Gayathri is, the more it will work to her advantage. Anyone who wants to work with her on *Phoolan Devi* will just have to surrender to her terms. This won't be easy. She has an idea that is totally worthy of opera, but it isn't going to fall in line with any opera you've ever heard before." Eyre finishes the thought: "It's very important for this opera that ambiguity be kept

intact; it's a complex story; it should make people uncomfortable."

"We had difficulty as musicians," said Joseph Getter, another member of the Phoolan Devi Opera ensemble and a specialist in South Indian flute and percussion, "difficulty finding an ending in Gayathri's music without wrapping things up too neatly."¹¹ Getter continues: "In classical Western dissonance you have a combination of tones that are unstable and want to resolve; Gayathri is different from this because she doesn't feel the need to resolve. She shares this with Debussy. But even if a piece is unresolved, you still need to find an ending."

"I felt very much autonomous in her ensemble," said Getter, "you don't get that kind of experience in Western or Indian classical music. But I've had it also in experimental music groups or with African-American blues bands. Gayathri expects each performer to contribute ideas, not just solos."

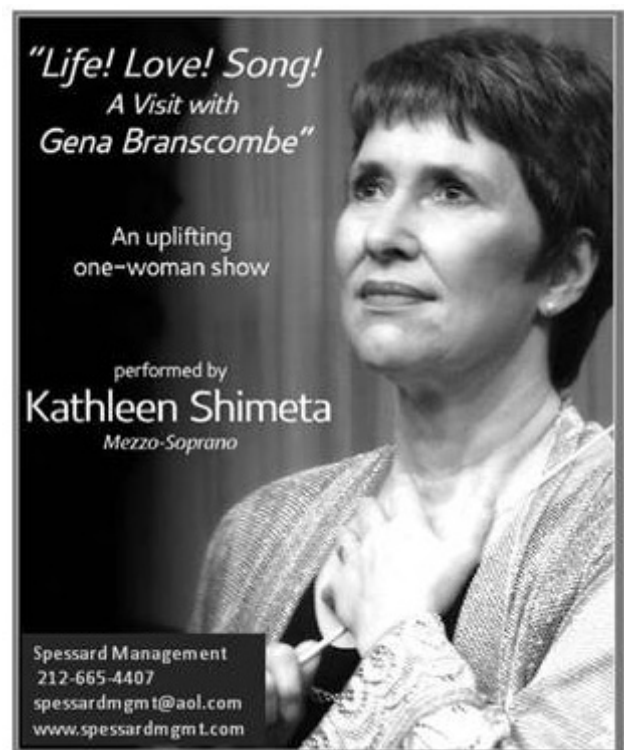
Phoolan Devi will have its first staged performance on May 12, 2012 at 8pm in South Church in Middletown, Connecticut. Not all the scenes will be performed, since the opera is still a work in progress, but sets and costumes designed by Desirée Alvarez, a New York painter and poet, will be featured. Jeff Hush will direct the staging and choreograph with the assistance of Carolyn Kirsch, a New York dancer and actor from the original Broadway cast of *A Chorus Line*. Darren Large is producing the opera with Hush. The ensemble will feature Anupa Khemadasa, Gayathri's sister, a cellist from Toronto, who is also helping Joseph Getter, the Music Director, work with the ensemble and the singers. Natalie Plaza, a Venezuelan dancer and composer currently on a Fulbright scholarship at Wesleyan, will sing one of the main roles.

Other key members of the ensemble—who performed in Gayathri's first US concert on October 13, 2011 (at Wesleyan's Memorial Chapel)—are Pete Steele on Balinese drums, Dirck Westervelt on bass, and Lucia de Leon Zamora on *xun*

(Chinese ocarina). The May 12 performance is partially funded by a grant from the Middletown Commission on the Arts. Wesleyan University has funded another part of the Phoolan Devi Opera Project—an Indian film series running throughout April called "Phoolan Devi and the Roots of Indian Rage." William Pinch, Chair of Wesleyan's History Department, an expert on north Indian outlaws and ascetics, has helped launch this part of the project. Nilita Vachani's documentary, *Eyes of Stone* (1989), will close the series.¹²

After the Performance

After the May staging, Gayathri Khemadasa will return to Sri Lanka to revive her deceased father's music charity, the Khemadasa Foundation. Gayathri learned music first from her father, Premasiri Khemadasa (1937-2008), one of the most amazing composers in the history of classical music. Born the thirteenth and final child of a poor village family in Sri Lanka, he had no formal musical education, no financial support of any kind, and no history of music in his family. In his early twenties Khemadasa started his own small music school in Maradana, a neighborhood in Colombo. He developed a number of choruses, and instead of working with established talents from the capital's music schools, he went around the island, looking in small villages, for untrained, underprivileged youths whom



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he could mold into great singers. And then he brought them back to Colombo, taught them and fed them for years, free of charge, and watched them grow into Sri Lanka's top singers. He also started writing film music, and that's what supported him and his family for the next fifty years. Before Khemadasa, almost all Sri Lankan film music had been written and performed by Indian composers and musicians.

He invented Sri Lankan classical music, on his own, a one-man revolution, blending together Western classical forms and harmonies with Indian ragas, Sri Lankan folk melodies and rhythms, and instruments and styles from both Buddhist and Hindu temples. He fought his whole life against the music professors who kept telling him that it was ridiculous and incompetent to blend such different styles of music. "There are rules," they said, "you can't make music if you don't follow the rules." Gayathri recalls that her father argued with these men all the time in the newspapers, on radio, on TV: "He made them look ridiculous in public and so they hated him even more." As a result, he is not mentioned in history books, including a book about the music of South Asia, published by Garland in 2000; it includes an entire chapter on Sri Lankan music and includes not a word about Premasiri Khemadasa.¹³ Gayathri plans to ensure that his work is not forgotten.

The next phase of the Phoolan Devi Opera Project will be to build a chorus of young, underprivileged singers from all over the island to perform the opera nationally and globally. The chorus will join together Tamil, Sinhalese and Muslim youths in a multi-ethnic community (with English as the shared language to avoid the current language polarization of the country). This

chorus is an artistic intervention to get people working and thinking together, a means toward a shared and open society. Now that the civil war is over, it should be possible to create a new Sri Lanka, unlimited by political ideology, unbound by a single ethnic identity. As Gayathri stresses to interviewers, it is important to be "Sri Lankan" and not just Tamil or Sinhalese.

NOTES

1. Interview with Neely Bruce, February 28, 2012, Middletown, CT.

2. Philip Glass, *Solo Piano* (sheet music) (New York: Dunvagen Music Publishers, 1991).

3. She was at the Prague Conservatory from 1999 to 2001.

4. Kataragama Temple is the most sacred Hindu spot in Sri Lanka. It is a pilgrimage center for Hindus from around the world, especially for Tamils. In India the god is known not as Kataragama but as Murukan or Skanda; he's a warrior god, the son of Shiva, brother of Ganesha, the elephant-headed god. Murukan rides a peacock, has a blood-red complexion, and is often depicted with six heads. He's especially linked to childhood diseases and to controlling demons who either "harass the new-born infant and its mother or...protect them if properly propitiated." Fred W. Clothey, *The Many Faces of Murukan: The History and Meaning of a South Indian God* (The Hague: Mouton Publishers, 1978), 171-183; quote: 172.

5. In the English-speaking world, there are four important books about Phoolan Devi. By far the most beautiful and informative is her autobiography: Phoolan Devi (with Marie-Thérèse Cuny and Paul Rambali), *The Bandit Queen of India: An Indian Woman's Amazing Journey from Peasant to International Legend* (Guilford, CT: The Lyons Press, 2006). The original edition of this book was in French, titled *Moi, Phoolan Devi, reine des bandits* (Paris: Robert Laffont, 1996). Because Phoolan Devi was illiterate, she told her story in the summer of 1994, just after being released from eleven years in prison, to Susanna Lea, an editor for Robert Laffont. Devi spoke through an interpreter who translated her Bundelkhandi (a Hindi dialect) into English. The recordings were then transcribed, and "the typescript ran to two thousand pages" (xii). These materials were then shaped and edited by two French writers, Cuny and Rambali, who eventually returned to India and read them back to Phoolan Devi, who corrected errors and, to signify her approval, "signed her name at the bottom of each page" (xiii). An autobiography was thus constructed using this unwieldy process. Amazingly, the poetry of Phoolan Devi's voice and the force of her storytelling remain. The earliest English book published about her—and the least useful—is by Richard Shears and Isobelle Gidley,

Devi, The Bandit Queen (London: George Allen & Unwin, 1984). Published just after Devi entered prison, this book is useful mainly because it voices the point of view of the Indian police who were chasing her (and some of whom gang raped her) and of her upper-caste enemies in the villages. The authors refuse to name their sources, saying "we have...kept them anonymous for one of two reasons: they fear reprisals from dacoits [bandits] or, in the case of officials, a rap on the knuckles from their superiors." Phoolan Devi was not interviewed for this book. The only book that adds new insights and events to Devi's life as a bandit is by a woman, Mala Sen, who received materials from Devi "over four years," her "prison diaries" (xiv, xxiii): Mala Sen, *India's Bandit Queen: The True Story of Phoolan Devi* (New Delhi: HarperCollins Publishers, 1993; "revised and updated" version of 1991 original). The strangest book about Devi—and the only one that informs us about her post-prison life as an MP in India's Parliament—is by an archive restorer at Canterbury Cathedral. He struck up a correspondence with her while she was in prison; he later visited her and stayed a few times in her home in New Delhi: Roy Moxham, *Outlaw: India's Bandit Queen and Me* (London: Rider Books, 2010).

6. Devi, 270, 259.

7. Carmen is a tragic heroine, worthy of great respect, swollen with dignity, because she refuses to play the "love" game, refuses to be bullied by men. She spits at monogamy and laughs at death. Carmen is the closest opera heroine to Phoolan Devi, but Carmen made her mark resisting sentimental "love," while Devi resisted physical violence and rape. They are both women warriors, but for different ages and cultures.

8. Sen, 25.

9. Vinaya Chaitanya, trans., *Songs for Shiva: Vacanas of Akka Mahadevi* (California: Altamira Press, 2005), 5.

10. Interview with Banning Eyre, March 6, 2012, Middletown, CT.

11. Interview with Joseph Getter (Ph.D. candidate in Music at Wesleyan University), March 1, 2012, Middletown, CT.

12. At Dartmouth she presented her opera and her ensemble at two of Theodore Levin's "Global Music" classes. Professor Levin, who produced the Silk Road Project with Yo-Yo Ma, wrote of these events in a letter dated Feb. 8, 2012: "Student feedback on the presentation was overwhelmingly positive....For students interested in cultural globalization, Gayathri's own life story illustrates the evolution of a new kind of global composer....*Phoolan Devi* merits broad creative, technical, and financial support, and I offer my strongest endorsement of Gayathri and Jeff's brilliant work."

13. Alison Arnold, editor, *The Garland Encyclopedia of World Music: South Asia*, vol. 5 (New York: Garland Publishing, 2000).

The Rebecca Clarke Society News

The January issue of the Newsletter of The Rebecca Clarke Society features an interview with Michael Beckerman discussing Clarke's Violin Sonata in D major (ca. 1908-09). (See <http://rebeccaclarke.org/pdf/jan2012newsletter.pdf>) You will find audio clips for the Clarke examples on this page. The Society is pleased to announce that the West Coast premiere of Clarke's Sonata for Viola and Orchestra (orchestrated by Ruth Lomon) was presented on February 18-19.

Images of Landscape in the Music of Anne Boyd

SALLY MACARTHUR

Anne Boyd (b. 1946 in Sydney) is recognized in the public domain as one of Australia's most distinguished composers. Her work belongs in the Western art music tradition and emerges out of the composer's relationship with the Australian landscape, the indigenous culture, and the traditional music of Southern and South East Asia. According to Boyd, she grafts her sense of the physical geography of the region onto that of her mentor and teacher, Peter Sculthorpe (b. 1929), who understands that it does not include China (other than as an influence on Japan) or India. The countries that have been most influential for Boyd are Japan – which is significant – Bali and Java, and to a much lesser extent but also in the mix, Korea. While Boyd has carved out a niche in the world of music composition for her distinctive Southern and South East Asian aesthetic, which, in turn, is linked to her interest in Buddhism during the decades of the 1960s and 70s. Since the early 1990s her language has begun to absorb elements from the Western diatonic tradition. This shift, as the composer writes, has been a gradual process and has “a lot to do with my being embraced by Hildegard along with Western modality and Christian influences (including hymnody).”¹

Boyd's life as a composer began in very early childhood. From the age of four, she learned to play the recorder and soon composed for it, using a form of graphic notation. At the time, she was living with relatives on a remote sheep station not far from Longreach in central, outback Queensland. From this early childhood experience, the composer's relationship with the world was forever changed. In subsequent reflections on her childhood, Boyd envisions the landscape as having intimate connections with her being: it is bound up with her identity; it becomes a substitute for her mother who committed suicide when she was twelve years of age, leaving her an orphan; and it gives her a sense of belonging. In 2006, Boyd writes that “the landscape of my early childhood...became etched with a kind of sorrow, but also great beauty.”²

Despite the trauma of her childhood, or perhaps because of it, Boyd's intuitive creativity flourished. Music kept her entertained through years of loneliness.³ Fol-

lowing her mother's death, she attended Hornsby High School before enrolling in the Bachelor of Music degree at Sydney University. From 1963 to 1969, she studied at the University with Peter Sculthorpe, who introduced her to the music of Southern and South East Asia. The encounter with this music re-enlivened her childhood landscape-experience, and soon she began to craft works that broke new ground in their “sounding of Australian landscape” through their embrace of “ancient Japanese traditional music.”⁴



Anne Boyd

As a student at the University of York in England, where she earned a Ph.D. in composition in 1972, Boyd recalls she had an epiphany involving the Australian landscape: the score of a “hit tune” of the Japanese court repertory, *Etenraku*, which was hanging on the wall of her study-bedroom, was transformed magically (with Boyd in a self-induced hallucinatory state) into images of “country” that she recognized immediately from her days as a small, lonely child in remote, rural Australia.⁵ She stated that: “Suddenly the connection between the ‘sacred’ other of Japanese ritual music and these vast, flat and often forbidding spaces that had provided the backdrop for my childish imagination, was clear.”⁶

After graduation, she obtained a position as a Lecturer in Music at the University of Sussex in the England (1972-77), followed by a return to Australia for a brief period as a freelance composer at Pearl

Beach, north of Sydney (1977-81). Since then, she has held two other prominent academic positions: founding Head and Reader of the Department of Music at the University of Hong Kong (1981-1990); and Professor of Music at the University of Sydney (1990-current), a position to which she is the first Australian and the first woman to have been appointed. She has achieved what very few women composers managed to achieve in the twentieth century, namely, the appointment as professor and chair of a music department. Following the merger between the Sydney Conservatorium and the University of Sydney (2005), she was appointed Pro Dean (Academic). Her unique and passionate approach to teaching is vividly captured in the award-winning Connolly/Anderson documentary, *Facing the Music*, which also highlights the composer's struggle to ensure the survival of the Sydney University Music Department.⁷

She is the recipient of three prestigious awards: a Member of the Order of Australia (AM) for her contribution to music as a composer and educator (1996); an Honorary Doctorate from the University of York (2003); and an award for Distinguished Services to Australian Music by the Australian Performing Rights Association in conjunction with the Australian Music Centre (2005). Her music is performed to wide critical acclaim and is published by Faber Music and the University of York Music Press. Her works appear on a number of commercial CD recordings and are regularly broadcast worldwide.

From the above outline of her career, it seems as if Boyd has had an “easy road” leading to a highly successful career; what it omits are the struggles she has endured, including the information that in the early days her teacher, Peter Sculthorpe, and colleague, Ross Edwards (b. 1943), seemed not to have taken her seriously as a composer. In an interview, she explained that Sculthorpe and Edwards did not believe that women could write music. She says that they have since changed their views and are now very supportive of her work.⁸

Boyd thinks of her musical evolution as having three major periods – early (1964-72), middle (1972-81) and late years (1981 to the present) – with her work cat-

egorized into various large-scale (such as orchestral) and small-scale genres (such as vocal, chamber and solo instrumental music). The works that she composed during her early and middle periods launched her career as a composer. While a doctoral student at the University of York, she was noticed by composers of the stature of Harrison Birtwistle (b. 1934) and Morton Feld-

The works from these years are characterized by a meditative quality, which connect her music with landscape and to her Buddhist way of thinking at the time. This early music might be described as a weave of slow moving, sparsely-conceived South

this idea are *BC BC* (1973), *D* for solo piano (1974) and *AB A A B* for twelve unaccompanied voices (1975). For Boyd, *BC BC* 76 - 9 B - 76 of a gong. She says that its compositional -EF8H; A ; DH BA; AA 6F:HAHDI(A) vibrations [that] seemed to come out of the FA ;FBA F FA -HI¹⁰ See Example 1. The work is scored for piano, two harps, 6 8 9 76 6) 7 -76- DI ; A 11 4 HAF A; AAE -6D838FIBA mostly blank paper. It was not really a chord but a resonance and I approached it and retreated from it using different sonorities from the instruments available. I knew 6DA ;AI A ; I1ABADAH AF4 HADHA I was almost inventing music again, from ;8E 863AF4 AHIB HI¹¹ A 6H A F, BAH E HBAFA ; E:DADA AFADHA A HEA H 863A6H8F D HBA to associate landscape D6A ;D A4 ;I3A which was the impetus for works such as HB :AD : D A (1978) and D : (1980). Like those of the earlier period, these works are caught up D6A ; ;ID4 A BA BE6D4 IA :4 F; A::A of her output has a tendency to resist goal-oriented structures by making strong uses of cyclical forms and heterophonic textures. F, BAH-F B; AFA6HA ;D AF B9 FEBA in ways that are transformative. The per-)FE4 8HAE BDD ; A;;F8D HBA D6A ;DA

6 9 6 9 7 8 79- 9
tain timbres and techniques, which are then transferred to Western instruments. These
2EH A BAH6 D H, A2 HA F, B; A 9
sic with a unique expressive quality. Even
as she moves towards her late years (as she
calls them) commencing in 1981, her music
cF D HAFABAF IB; A; DA Bafa B9
scape, but now it also begins to become
mingled with Medieval music, inspired by
the abbess, visionary mystic, poet and mu-
sician, Hildegard of Bingen (1098-1179).
06HA ID BBAJAFA 6ED AF HA DHA
D6A BB6D A DH 8H¹² is associated with
this interest in Medieval music, and she
produces compositions such as *C B*
(1994), *B BDB -*
BDA B B C A (1995; 1999), which
focuses on the intimate spiritual connection
between mother and child; *C A C*
A C (2002); *C C DB*
ADB (2008), commissioned
)FEA6HA ID ;(A)A6HA IF;; AB ID A6HA
F-H; AIDDAFA, B H AFEA FEBA F 6A ,A
and broadcast worldwide to an audience
estimated to exceed 500 million; and *D*
F A)FEA6HA, B H A 6 4 2HA 6FIDA
(2009).¹³
A A 4 2HEFA)A F, B; A FE; A H AHA
inspired by three female muses. In addition
to Hildegard of Bingen, the writings of a
Japanese noblewoman, Lady Sarashina (b.
A 5A D : HBA F, B; AD HH ADA
Buddhism and Eastern phil-
osophies during the 1970s,
and her most recent music
takes its inspiration from
6HAED6AH6F: FD; 3A D, A
Bates (1859-1951), known
as (wise woman)
FA6HA; E:DAIDH F; A
-HF-:HIA E; 6D ; A2 - 8 A
on Boyd is apparent in sev-
eral works from her early
and middle years, culmi-
nating in *CC B*
: *B : A CA* (1996),
and the three *DG* works
(2005) featuring solo bas-
soon based upon the :
play of the same name.
A A ; I2:HA F: 4 HA F)A
feminist writing has argued
79 2 9761 6 , -
HA F4 3 A 2FB, A
BA : B3 ABA6HABA6 A
the land is tied to the femi-
nine in its symbolic label-

for Roger Woodward

"AS IT LEAVES THE BELL"

ANNE BOYD
(1973)

PERCUSSION 1: 3 susp. cym. (14) glass chimes voice (25)

PERCUSSION 2: m. tam; tam (14) wood chimes voice (25)

PERCUSSION 3: l. tamta, m (14) wood chimes voice (25)

PERCUSSION 4: 4 GONGS (14) voice (25)

PIANOFORTE: pm lower (14) voice (25)

HARP 1: L.V. a niente (14) voice (25)

HARP 2: L.V. a niente (14) voice (25)

voice: (14) (25)

repet. throughout; vary the number of consecutive strikes on each gong; allow the gongs to vibrate freely.

Ex. 1. Anne Boyd, *As it Leaves the Bell*, page 1 (Faber Music, 1973)

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ing as “mother earth.”¹⁴ Despite this, and Boyd’s recognition that the land provides a form of mother-comfort to the image of herself as a lonely child,¹⁵ she has tended to resist the associations that this might have for her gender. She tends not to engage explicitly with the feminist implications of her work, yet she readily represents some of the key ideas of ecofeminism in her own writing about the landscape. In 2006, she remarks that she has become “obsessed with listening to the earth – rotate those letters just once to produce the word ‘heart.’”¹⁶ A year later, she expresses a similar idea:

[I]t is possible to see something of the significance of music in constructing an ‘inspirited’ relationship with landscape as part of a possible process of ‘aboriginalization’ which is slowly affecting all of Australia’s non-indigenous inhabitants. The evident ‘spirituality’ embedded in this music is surely a significant part of establishing a sense of belonging – not only to Australia, but to the earth itself.¹⁷

And in an interview in 2011, she states that: “Spirituality has a lot to offer the Australian psyche now...on my personal journey, this is for me the homecoming. This is the point where I reconnect with the mother earth which was the strongest, most bonding influence from when I started my journey as a four year old.”¹⁸

For the composer, these conceptions of landscape are represented in different ways in her music. In *As I Crossed a Bridge of Dreams*, the idea of the flat, arid landscape is transformed into a sonic depiction, producing a musical score that for Boyd embodies “the ‘aboriginalisation’ of the Australian unconscious.”¹⁹ I suggest that landscape is given expression through the silence which infuses the music. It is the ceaseless backdrop into and out of which the three (SATB) choir groups make strategic entrances and exits as they sing musical material built on heterophonic textures and interlocking chords formed from three (Asian) pentatonic modes. Beginning and ending on A-flat, the music behaves like an ever-expanding and contracting breathing apparatus, projecting long, slow-moving, static tonal clus-

ters, marked periodically by crushing major and minor seconds.²⁰ See Example 2.

From the 1990s onwards, Boyd’s language begins to absorb Western modality and diatonicism: modality in works such as *Revelations of Divine Love* (1994) and *A Vision: Jesus Reassures His Mother* (1995; 1999); and diatonicism in works such as the oratorio, *Dreams of the Earth* (1998), which is based on the hymn, “All Creatures of our God and King,” and the *Seraphim Canticles* for piano trio (2008), which is based on “Holy Love.” Example 3 is a short extract

from the *Seraphim Canticles* that illustrates Boyd’s aesthetic shift to diatonicism. Of this work she comments: “This is [very] tonal (the chorale is almost ‘Beethovenian’). It is in my mystical vein and at writing I felt I was glimpsing Heavenly Seraphims whose ‘conversations’ are in the glissandi, humming and high harmonics of the strings – while the chorale intends to give feeling of the warmth and all-embracing notion of God’s Love – and it is so tonal!”²¹

In 2010, Boyd continues with her pre-occupation with the Western tonal tradi-

AS I CROSSED A BRIDGE OF DREAMS

Anne Boyd

The image displays a musical score for the piece "As I Crossed a Bridge of Dreams" by Anne Boyd. The score is arranged in three systems, each for a different SATB choir group (Soprano, Alto, Tenor, and Bass). The tempo is marked "Lento" with a quarter note equal to 63 beats per minute (♩ = 63). The time signature is 4/4. The music is characterized by a static tonal texture, with notes often held for long durations. The dynamic marking is "p poss. senza vibr." (piano, possible, without vibrato). The lyrics are represented by the letter "m" on the vocal lines. A vertical dashed line is drawn through the score at measure 5, indicating a specific point of interest.

Ex. 2. Anne Boyd, *As I Crossed a Bridge of Dreams*, mm 1-12 (Faber Music)

tion, shifting into territory that grafts Western/European diatonic scales and extended instrumental techniques onto her pre-figured landscape metaphor. She says that *Ganba* for baritone saxophone and piano (2010), “as is all my music, is intimately bound up with the Australian landscape.”²² She draws for the inspiration of this work from an Aboriginal legend as told by Daisy Bates. It inhabits the same diatonic aesthetic sensibilities as those of her preceding works that are preoccupied with Christian influences.

Boyd’s envisioning of the landscape could be said to resonate with that of indigenous conceptions of land, and the idea that, as Hawthorne has observed, land and

being are inextricably entwined.²³ In Hawthorne’s view – as in Boyd’s – “there is a notion of reciprocity which involves responsibilities on both parts.”²⁴ Boyd readily acknowledges the “lack of social justice afforded indigenous Australians in our colonial and postcolonial history, as well as...an appreciation of the significance of Aboriginal worldviews.”²⁵ But, like many of her “white” Australian counterparts, she feels strongly that by adopting an anti-assimilationist stance, and when placed side by side on an equal footing, indigenous and non-indigenous cultural perspectives are mutually enriching.²⁶ This idea leads to the composition of the chamber opera, *Kabbarli at Ooldea* (2012). The opera is

based on the life of Daisy Bates, who lived among the indigenous people on the Nullarbor Plain in a tent at Ooldea, a siding on the Trans-Australian Railway line, from 1919 to 1936. Although a controversial figure – indeed, as Morley suggests, she was a “a life-long fantasist,” who “created stories about her childhood and adult life that were multiple and various... a fabulist, a trickster and a storyteller”²⁷ – Boyd focuses on the idea that Bates was a conflicted human being and was a “friend” to those amongst whom she lived and worked.

In the program note for *Ganba*, which is conceived both as a stand-alone work and as an integral part of the opera, Boyd takes up the question of landscape. In the note she re-tells the Aboriginal legend as told by Daisy Bates, explaining that the *ganba* refers to the “huge snake” (a manifestation of the rainbow serpent) that lived in the caverns and blowholes that run under the Nullarbor Plain, which the Aborigines feared. Boyd writes:

My music references this story, re-entering the problematic historical space occupied by Daisy Bates from the perspective of an Australian composer living in the 21st century. This current decade is characterised by a rapidly developing cultural sensitivity and respect for indigenous heritage and cultural property...As such some listeners may find my work controversial – or even offensive – reflecting the top down attitudes of neo-colonialism towards Australian indigenous communities. Others may find my appropriation of an Aboriginal legend as a way of animating Australian landscape, an unfortunate reflection of the assimilative approach of the Jindyworobaks. But such stories as these *are* a part of our history, both Black and White and need to be told *both* ways to effect true reconciliation, an imperative for healthy nation building.²⁸

In my view, it is not the music itself that is controversial. Rather, it is the composer’s involvement with these extra-musical issues – which have been debated long and hard in Australia – that give rise to an underlying verbal program that could be construed as controversial. If we listen to the music itself, we cannot necessarily hear

The image displays a musical score for the piece *Ganba*. It consists of four staves. The top staff is a treble clef with a melodic line. The second and third staves are piano accompaniment in treble clef. The bottom staff is a bass clef with a bass line. The score includes various musical notations such as notes, rests, and dynamic markings like 'm'. There is a measure number '10' above the second staff. The score is presented in a clean, black-and-white format.

poco rit. Più Ardente ♩ = 72

poco rit. Più Ardente ♩ = 72 tenderly

Red.

Ex. 3. "Holy Love" from the *Seraphim Canticles*, mm. 137-148 (University of York Music Press)

the landscape being animated according to the specificities of the literal account of the legend recounted in the program note (even though, for Boyd, as we gather from her note, this idea stimulates her musical imagination). For those who know Boyd's music, this particular work seems to chart new territory in its extensive use of Western tonality in which it sets up the home key signature of D-flat major – which for Boyd represents the key of the earth²⁹ – that then modulates to the relative B-flat minor.³⁰ Although the composer references tonality in a number of her earlier works – including others not previously mentioned with reference to tonality such as *Grathawai* (1993) and *Angry Earth* (2006) – the Asian aesthetic in these works is clearly discernible. In this latest work, however, the Asian sonorities seem to have been subsumed

by music that now leans strongly towards its Western heritage. And yet, even as the music seems to veer away from Asia, the program note has it moving towards the sound of Australian indigenous song. The composer explains that the sorrowing lament is constructed of a series of "repetitive tumbling phrases of the melodic line... placed over and within an F major triad," here also referencing "traditional Aboriginal singing."³¹ See Example 4.

For Boyd, the haunting melody of the Lament heard over the F-major triad is a kind of sorrowing, which, she says, "comes from deep within my soul and is bound up with the condition facing contemporary non-indigenous Australia coming to terms with the anguish heaped upon the rightful owners of the land."³² The program note is one representation, among many, of the

composer's intentions and is a useful starting point for those who wish to engage with Boyd's music. In the note the composer offers a realistic interpretation of the work, viewing it as a sonic documentary of the narrative events of the legend. She explains how she translated these events into sonic material, stating that the mysterious opening captures the feeling of "the geographical and spiritual landscape"³³ and that the opening section establishes "an atmosphere at once physical and spiritual, animating the features of the landscape."³⁴

While these images that connect the landscape with Boyd's music are useful in their suggestion of particular modes of listening, they are also limiting. Boyd's music offers so much more than a mode of listening that relies on a programmatic outline. For each listener, the music offers a different experience and emotional engagement with it. Boyd's music potentially invites us to partake in new ways of listening. Such listening enables encounters with the music that are dynamic and constantly changing. While the Australian landscape as a metaphor for the music is important for Boyd, do listeners and analysts hear the landscape in Boyd's music? Or, do they need to hear the landscape in her music? Does one metaphor aid another metaphor? When such metaphors become established, they begin to lock the music into the idea that there is only one correct hearing of the music and that hearing should ideally correspond with the hearing of the composer.

In this article, I have suggested that Boyd's lifelong fascination with the landscape has had a profound impact on all of her musical output. Regardless of whether her music draws on South East Asian modes or on the Western tonal systems of modality and diatonicism, landscape is a constant image in the composer's mind. For Boyd, music and image are inextricably linked. She says that as a tertiary student at the University of Sydney, she first encountered the music image that satisfied and resonated with her "personal and creative needs for space, silence, yearning, the effect of pain and sorrow conjoined to create greater impersonal beauty, a sense

of the absolute in the existence of an all-knowing and eternal God, a sense of the aloneness and of impersonality experienced in the vast outback landscape of Australia.³⁵ These were all qualities, says the composer, she recognized instantly in the traditional court music of Japan.³⁶ Her engagement with the Australian landscape, to borrow Barad's words, can be understood as "an enlivening and reconfiguring of past and future that is larger than any individual."³⁷ Boyd's interactions with the landscape extend the possibilities that are triggered from her childhood memories. Her connections with the landscape are never finished: she never leaves the landscape and it never leaves her.

On a final note, it is with an expression of respect and love for the composer's music that I offer this fairly straightforward reading of Boyd's contribution to music. My aim has been to introduce her to musicians associated with the International Alliance for Women in Music who would otherwise, perhaps, not be familiar with Boyd. I have abandoned my usual approach in this narration, which is to complicate the problem of my own mediating role, working out of Boyd's music as a positioned, embodied subject, as Morley says, "actively involved in and affected by the...interpretative process."³⁸ Instead, I have attempted to convey something of the significance of this composer. Above all, I am interested in the transformative effects of her music. Boyd's music has been transformative for me over many years, and I encourage members of the IAWM to seek it out if they have not done so already.

NOTES

1. Anne Boyd, email correspondence with Sally Macarthur, Sunday 18 March 2012. Used with permission.
2. Anne Boyd, "Dreaming Voices: Australia and Japan," in Sally Macarthur, Bruce Crossman and Ronaldo Morelos (eds.), *Intercultural Music: Creation and Interpretation* (Sydney: Australian Music Centre, 2006), 10.
3. Rosalind Appleby, "Anne Boyd: b. 1946," *Women of Note: The Rise of Australian Women Composers* (Freemantle, WA: Freemantle Press, 2012), 79.
4. *Ibid.*, 80-81.
5. See Boyd, "Dreaming Voices," 10. Also see Rosalind Appleby, "Anne Boyd." Appleby writes that in 1971, while studying at the University of York, "Boyd had a dramatic epiphany sparked by a social afternoon tea involving marijuana-spiked cookies" and that the ensuing hallucination had Boyd visualising "the two strands

67 *poco rit.*

ff *f* *loco*

70 *Con angoscioso* ♩ = 52 *mf sempre espress.*

Ped. *Ped.* *Ped.*

73 *Ped.* *Ped.* *Ped.*

76 *mp* *mp*

Ped. *Ped.* *Ped.*

Ex. 4. Lament from *Ganba* (2010), mm. 67-79 (University of York Music Press, 2011)

of the Australian landscape and Japanese gagaku being brought together in a piece she was working on called *The Voice of the Phoenix*," 80.

6. Boyd, "Dreaming Voices," 10.
7. Bob Connolly and Robin Anderson, *Facing the Music* (Australia: Ronin Films, 2001).
8. Boyd, interview with Sally Macarthur, 22 January 2011. Used with permission.
9. See Appleby, "Anne Boyd," 81.
10. *Ibid.*, 82.
11. *Ibid.*
12. Boyd, "Writing the Wrongs? A Composer reflects," *Sounds Australian*, 67 (2006): 22.
13. Sally Macarthur, "Boyd, Anne," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03773> (accessed March 15, 2012).

14. See, for example, Mary Daly, *Gyn/Ecology: The Metaethics of Radical Feminism* (Boston: Beacon Press, 1978); Susan Griffin, *Woman and Nature: The Roaring Inside Her* (New York: Harper and Row, 1978); Carolyn Merchant, *The Death of Nature: Women, Nature and the Scientific Revolution* (San Francisco: Harper and Row, 1980); Andrée Collard with Joyce Contrucci, *Rape of the Wild* (London: The Woman's Press, 1988); Vandana Shiva, *Staying Alive: Women, Ecology and Development* (New Delhi: Kali for Women; London: Zed Books, 1989); Irene Diamond, *Fertile Ground: Women, Earth and the Limits of Control* (Boston: Beacon Press, 1994); Val Plumwood, "Nature, Self, and Gender: Feminism, Environmental Philosophy, and the Critique of Rationalism," in *Ecological Feminist Philosophies*, ed. Karen J. Warren (Bloomington and Indianapolis: Indiana

University Press, 1996), 155-180; Ariel Salleh, *Ecofeminism as Politics: Nature, Marx and the Postmodern* (London: Zed Books, 1997); Diane Bell, *Ngarrindjeri Wurruwarrin: The World That Is, Was, and Will Be* (Melbourne, Australia: Spinifex Press, 1998); and Susan Hawthorne, *Wild Politics* (Melbourne, Australia: Spinifex Press, 2002).

15. See, for example, Boyd, "Dreaming Voices," in which she states that: "the landscape of my early childhood came to stand in the place of my mother," 10.

16. Boyd, "Dreaming Voices," 12.

17. Boyd, "Landscape, Spirit and Landscape: An Australian Story," in Fiona Richards (ed.), *The Soundscapes of Australia: Music, Place and Spirituality I* (Aldershot, England and Burlington, USA: Ashgate, 2007), 33.

18. Boyd, interview with Sally Macarthur, 22 January 2011.

19. Boyd, "Dreaming Voices," 9. For the idea of the "aboriginalisation" of the Australian unconscious, Boyd draws on David Tacey, *The Edge of the Sacred* (Sydney: Harper Collins, 1998), 138.

20. See Sally Macarthur, "A Becoming-Infinite Cycle in the Music of Anne Boyd," *Radical Musicology*, vol. 3 (2008) <http://www.radical-musicology.org.uk/2008.htm>, par. 33.

21. *Ibid.*

22. Anne Boyd, "Programme Note: Ganba for Baritone Saxophone and Piano," unpublished, 2011. Used with permission.

23. Hawthorne, *Wild Politics*, 184-87.

24. *Ibid.*, 185.

25. Boyd, "To *Didj* or not to *Didj*," 93

26. *Ibid.*, 110.

27. Rachel Morley, "Remembering Michael Field: Scenes from a Biographical Praxis," PhD Thesis, Department of English, Macquarie University, April 2009, 44.

28. Boyd, "Programme Note: *Ganba*."

29. *Ibid.*

30. It is interesting to note that Boyd's musical thinking entails making associations between particular keys and their symbolic meanings. In her programme note for the orchestral work, *Angry Earth* (2006), she writes that "as I wrote the final passage, which appeared in a celebratory D major, I realised with intense joy that in its relationship with the earth, humanity is perhaps to be given another chance." See Boyd, "Programme Note: *Angry Earth*," 5 February, 2006. And, in a very recent email communication, she states that "D Major (being a sharp key) is in my interpretation always associated with human Praise (usually of the Almighty). D minor is of course different as related to pastoral F Major (therefore of nature, soulful and sorrowing). D as pure pitch means (to me) DEATH (close enough to Earth I suppose – traditionally we become dust, buried in the earth and becoming therefore at one with our surrounds – flattening D could represent a final/eternal Being Earthed). But this is just one interpretation. Maybe our release through fire could lead in a more skywards direction (#s) C# Major being the extreme (must think more about this) – Debussy's final chords in *Pelleas* as Melisande is absorbed into the spiritual ether trace this jour-

ney heavenwards." Boyd, email correspondence with Macarthur, 13 March 2012.

31. Boyd, "Programme Note: *Ganba*."

32. *Ibid.*

33. *Ibid.*

34. *Ibid.*

35. Boyd, "Writing the Wrongs?" 20.

36. *Ibid.*

37. Karen Barad, *Meeting the Universe Halfway: Quantum physics and the entanglement of matter and meaning* (Durham and London: Duke University Press, 2007), ix.

38. Morley, "Remembering Michael Field," 3.

Sally Macarthur is a musicologist and keyboard performer, and holds the position of Senior Lecturer in Musicology at the University of Western Sydney. An important strand of her work exemplified in her recent book, Towards a Twenty-First-Century Feminist Politics of Music (Ashgate, 2010) (reviewed elsewhere in this issue), draws on the work of Deleuze and Guattari to open up new ways of thinking about the absence of women's music. Other books include Feminist Aesthetics in Music (Greenwood Press, 2002), with co-editors Bruce Crossman and Ronaldo Morelos; Intercultural Music: Creation and Interpretation (AMC, 2006); and with co-editor Cate Poynton, Musics and Feminisms (AMC, 1999). She is published in a number of scholarly journals such as Radical Musicology, Cultural Studies Review, Australian Feminist Studies and Musicology Australia. Further details about Sally Macarthur are available on her website: www.sallymacarthur.com

Changing Women: Performers, Patrons and Composers in Renaissance Europe

NANCY HADDEN

The year 1566 was a momentous one in the history of music, since it marks the first publication of music by a woman composer. Four madrigals by Maddalena Casulana appeared in an anthology, *Il Desiderio*, published by Scotto in Venice.¹ Casulana was born around 1540, settling in Venice on and off from about 1560 to 1583. She traveled extensively to Vicenza, Perugia, Verona, and other north Italian cities, and she was appointed at the royal court in Paris in the 1570s, as lady-in-waiting to the Empress.² Prior to that, Casulana was in Munich. She took part in wedding celebrations at the court of Albrecht of Bavaria in 1568, where the music director, Orlando Lassus, conducted a performance of her *Nil mage jucundrum* during the festivities (the music does not survive but the text, by Nicholas Stopius, does).³ She was known to have been a fine

singer. An anonymous painting portrays her also as a lutenist (figure 1).

In addition to the madrigals published in Scotto's anthologies, she published



Figure 1. Maddalena Casulana, anonymous painting, ca. 1580

three of her own collections of madrigals in 1568, 1570 and 1583, also in Venice; sixty-six madrigals by her survive. *Morir non può il mio cuore* (published in 1566 and again in 1568) offers a good example of her style (example 1). The music heightens the pathos of the poetry through mild chromaticism, imitative entries between the voices, and repetition of both text and music. Translation:

My heart cannot die; I would like to kill it,
since that would please you,
but it cannot be pulled out of your breast,
where it has been dwelling for a long time,
and if I killed it, as I wish,
I know that you would die, and I would die too.

Morir non può il mio cuore

Maddalena Casulana

To have composed such fine and accomplished music as *Morir*, she must have had some training in composition. It is likely that she studied for a time with Philippe de Monte (1521-1603). He was in Munich at the time of her visit there, and he dedicated his *Primo libro de madrigali a tre* (Gardano, Venice, 1582) to her: “alla virtuosissima Signora, la Signora Madalena Casulana.” She dedicated her madrigal à 3, *Stavasi il mio bel sol* (Scotto, 1586), to de Monte.⁴ She also worked with the composer Adrian Willaert in Venice, but nothing more concrete is known about her musical education.

Casulana is significant because she is the first-known woman to have openly composed and published her own music. But there is evidence in literature, pictures and historical documents that women were active as poets, singers and writers of monophonic songs in the Middle Ages. Nuns performed within convent walls, and would have had access to musical training there. Most musicians today have heard the music of the most famous musical nun, Hildegard of Bingen. Hildegard, abbess, mystic, herbalist and musician, died in 1179, aged about 80, having lived nearly all her long life as a cloistered nun.

That she wrote down her monophonic plainchant is a happy accident, and has preserved some remarkable music for us. Other nuns may have composed monophonic chant or polyphonic motets, but we have little knowledge of their music. Their authorship may be hidden—for example, some of the anonymous motets that were written for the Cistercian convent of Las Huelgas, ca. 1300, may be by nuns.⁵

During the Middle Ages, secular women also composed and performed their own songs. As Paula Higgins points out, the creativity of medieval women was not

The musical score is presented in four systems. Each system contains a vocal line (treble clef) and a lute line (bass clef). The lyrics are written below the vocal line. The first system starts at measure 1, the second at measure 7, the third at measure 12, and the fourth at measure 17. The lyrics are: "Mo - rir non puo' il mio cuo - re, uc - ci - der - lo vor - rei, poi che vi pia - ce, Ma - trar non si puo' fuo - re dal pet - to vostr' o - ve gran tem - po. Et uc - ci den dol' io, co - me de si - o, so che mor - re - ste voi, so che mor re - ste voi."

Example 1. Casulana, *Morir non può il mio cuore*

often acknowledged; therefore, it is “difficult to weigh the documents attesting to the creativity of a circle of medieval women against the powerful silence of contemporary authors and the paucity of attributions that seem to deny their very existence.”⁶ Higgins also makes the point that the lack of music by women may be “more apparent than real” because probably much of it lurks under the name “anonymous.”

During the twelfth and thirteenth centuries, at least fourteen women *trouvères* are known by name (as against 256 named males). A number of these women’s songs have survived.⁷ In most cases, poet,

song-writer and performer were one and the same. It is important to remember that poetry was intended to be declaimed aloud to a musical accompaniment, and also that in the oral culture of the Middle Ages the line between composition and performance is hard to draw. The performer created her songs for immediate hearing; most of the songs were not written down—Tristan’s lover Yseult, for example, when she heard the [false] news of Tristan’s death, asks for Brangien to bring Tristan’s harp to her: “the queen took the harp, tuning it as best she could, and began composing a melody for her ‘lai.’ She composed the lyrics in

17



17
 voi, so che mor-re - ste voi, mor-re - ste voi, mor-re - ste voi, mo-rend' an - ch'i - o,
 voi, so che mor-re - ste voi, mor-re - ste voi, mo - rend' an - ch'i - o,
 ste voi, mor-re - ste voi, mor-re - ste voi, mo rend' an - ch'i - o,
 so che mor-re - ste voi, mor-re - ste voi, mo - rend' an - ch'i - o, so

21
 so che mor - re - ste voi, so che mor - re - ste voi, mor - re - ste
 so che mor - re - ste voi, so che mor - re - ste voi, mor - re - ste
 so che mor - re - ste voi, mor - re - ste voi, mor - re -
 che mor - re - ste voi, so che mor - re - ste voi, mor - re - ste voi, mor -

24
 voi, mor - re - ste voi, mo - rend' an - ch'i - - o.
 voi, mo - rend' an - ch'i - - o.
 ste voi, mo - rend' an - ch'i - - o.
 re - ste voi, mo - rend' an - ch'i - - o.

Example 1. Casulana, *Morir non può il mio cuore, cont'd*

a short time, but the melody is harder to compose than the words. She then went out to the garden to sing it.”⁸ Yseult was the poet-singer-harpist-song-writer in one, portrayed as having composed her song under inspiration on the spot.⁹

The growth of polyphony in the thirteenth century changed women’s relationship to music. Polyphonic motets were first written and sung by the monks at the Cathedral of Notre Dame in Paris, and within a few years, also in England, Ireland, Italy and Spain. The composition of polyphony required a knowledge of music theory, notation and counterpoint, subjects that were taught only in ecclesiastical establishments and at universities. While nuns may have

had some musical training, courtly women were excluded from such education. Lacking training in these subjects, they fell behind in composition. By about 1400 women appear to have ceased composing. No music by women is preserved again until Casulana published her madrigals.

Instead, women were conditioned and trained to accept traditional and limited roles in the household, as Christine de Pisan somewhat despairingly writes in her *City of Ladies*, 1405:

‘My lady, since women have minds skilled in conceptualizing and learning, just like men, why don’t women learn more?’

Reason replies: ‘Because, my daughter, the public does not require them to get involved in the affairs which men are commissioned to execute. It is enough for women to perform the usual duties to which they are ordained.’¹⁰

The “duties” for which women were ordained were housekeeping, child rearing, weaving, spinning, and sewing.

During the early Renaissance, paintings and written documents show that court women were encouraged to sing and play musical instruments. A number of women were venerated as outstanding poets, patrons and performers. But no women were known as composers until Casulana’s music was published. This seemingly paradoxical situation raises some questions, and some answers are suggested in the discussion that follows:

*How were women’s musical activities—symbolic and real—portrayed in art, literature and music?

*Why were women musicians esteemed and encouraged to perform but not compose?

*Which sixteenth-century women were known for their outstanding talent, influence and ability to foster music as

performers, poets, patrons?

*Is it possible to postulate that at least some of these women might have been trained enough to compose their own music (though unacknowledged at the time), thus paving the way for later women to be trained and named as composers in their own right?

*What changes occurred which enabled Maddalena Casulana and others after her openly to acknowledge themselves as composers, and to publish their music?

Kimberly Marshall’s study of female musical symbols in the Middle Ages, *Musica*,

the Muses, Sappho, St. Cecilia,¹¹ inspired me to look for similar portrayals of feminine musical icons in later sources. I discovered that there is no shortage of images. Space allows only two here (Figures 2 and 3).



Figure 2. *Frau Musica*, Lucas Cranach, 1529

Cranach's picture depicts *Frau Musica* singing to her lute, in the same guise as the medieval poet-singer-improviser Yseult. An important feature here is that she is surrounded by instruments used to play polyphonic music, among them the viol and a case of flutes or recorders. These are consort instruments that are associated with secular music making and with reading music from part books.

Sappho was a Greek classical writer of love poetry. Here she is portrayed along with a pair of lovers in the doorway, surrounded by her books of poetry on the table and lectern. She is singing and accompanying herself on the lute, reminding us that poetry was not declaimed by speech alone, but with song. This important concept was believed to originate with the Greeks, and



Sappho was die geleerticht in latinischen gedichten vnd allem saiten spile.

Figure 3. *Sappho*, Boccaccio, *Famous Women*, 1497

such sung poetry, often improvised to the lute or *lira*, was to become the main artistic medium of the musical humanists in the late fifteenth century.

Musical skill was an attribute of the ideal Renaissance courtier, both male and female. The notion of music as an acceptable pastime for women was encouraged in courtly literature and civility books. But the operative word is "pastime"; at no time were courtly women engaged in professional music-making. Those who did perform at court held titles as "ladies-in-waiting." For women, "music was entangled in the nexus of ideas about their status and the nature of their sex."¹² To illustrate this statement by Jeanice Brooks, I have chosen a seemingly innocent painting of female musicians (Figure 4), the symbols of which may offer some further food for thought about this entanglement, and which may shed light on the reasons women were not allowed to be seen to compose music.

Three young courtly women perform together with voice, flute and lute. The flute (itself a phallic symbol in early art) and the lute are beautifully and accurately painted, as are the words and music in the song-book lying on the table, Claudin de Sermisy's chanson *Jouyssance vous donneray*. The text means "I will give you joy: *jouissance*," which conveyed a sexual meaning not lost on Renaissance viewers and still current in French slang today: *jouir*. The portrayal of these young women as demure musicians gives away none of the passion or sexual symbolism that the music and instruments suggest. But I suggest that this portrays the paradox to which Brooks alluded, that women were desirable and revered as sexual beings, but that they were required to maintain behavior which kept them aloof, modest and unattainable. And I further suggest that music performance was the perfect medium for court women to display this paradoxical situation safely. To illustrate, let me turn to some sixteenth-century writers on conduct.

As we have already learned from Christine de Pisan, women were held to be intellectually weak, and in no need of education. Baldassare Castiglione, in his manual of civility and courtly behavior, *The Book of the Courtier* (1507), writes in a similar vein about a woman's place, with genuine approbation: "a woman should have tenderness, discretion, and the ability to manage her husband's property, house

and children, and all those capacities that are requisite in a good housewife."¹³

Women were held to be incessant chatterers. Jean Bouchet (1530, Paris) claimed that "a woman's fornication is shown by her gaze held high and her mouth speaking incessantly."¹⁴ So it is hardly surprising that writers of conduct books advised that a good woman should speak as little as possible. Castiglione states that the ideal court lady must entertain with her appearance and her speech, but she must control herself, only speak when spoken to and never too much.

It occurs to me that the Renaissance solution to men's notion that women talked too much and should be controlled was in allowing women to speak through music and song. They could then be flirtatious, sexy, ornamental, inspirational and beau-



tiful, but their speech was limited by and enclosed in song, and music and poetry served to keep them remote from their male listeners and admirers. Castiglione remarks that women should perform their music with modesty and simplicity:

[S]he should not sing and dance more elegantly than necessary, and take care that she sings and plays with a soft delicacy which becomes her. When she sings or plays, I do not wish to hear fast repeated notes and elaborate diminutions, that show more art than grace, and likewise the instruments she plays ought to be ap-

appropriate—imagine how unlovely it would be to see a woman play drums, fifes, or trumpets.¹⁵

The “fast repeated notes and elaborate divisions” which Castiglione mentions were musical skills in the domain of trained professionals—100% of whom were men. The instruments “appropriate” for women were lute, viol, and keyboard, in other words, soft instruments which could accompany singing. Musical performance by women was restricted to private, small gatherings. They never performed in public or in church, of course, and could not be seen to compose either, an activity that was solely in the hands of professional men. In spite of this, some women did become well-known and highly regarded for their musical abilities.

Isabella d’Este (1474-1539), Duchess of Mantua and Ferrara, was one of the most accomplished female musicians of her time. She fostered music at the court as a patron and employer of many musicians, among them Johannes Martini, Marchetto Cara and Bartolomeo Tromboncino. She was one of the honored guests portrayed in Castiglione’s book. Titian, among others, painted her portrait (See Figure 5).



Figure 5. *Isabella d’Este*, Titian

Isabella ran her court at Mantua exactly along the dictates required by courtly etiquette. She held musical gatherings each evening in her private *studiolo* at the Mantua palace, a small intimate room where her closest musical friends played and sang for each other. She was highly trained in music by the composer Johannes Martini, and



Figure 6. Anonymous setting of Isabella’s poem, *Arboro son* (Modena, Biblioteca Estense, Ms. a.F.9.9., fol. 54’-55)

prided herself as a singer and player of lute, keyboard and viol. She wrote poetry, which she sang to her own accompaniment, and fancied herself as a modern-day Sappho, an image she fostered by commissioning her court painter, Lorenzo Costa, to produce his *Garden of the Peaceful Arts (Allegory of the Court of Isabella d’Este, 1504-06)*.¹⁶ The painting represents the arts flourishing in a beautiful garden inhabited by Cupid and Apollo, and presided over by Isabella, while Sappho herself, identifiable through her antique Greek attire and ancient-looking lyre, sings and plays beside her.

Music in Isabella’s *studiolo* included poetic recitations and also the newly emerging “frottole,” polyphonic songs for three or four voices, many of which were set in a quasi-improvisational style by court composers Marchetto Cara and Bartolomeo Tromboncino. One piece germane to my discussion is an “anonymous” setting of Isabella’s poem *Arboro son*, preserved in a beautifully decorated manuscript commissioned for Isabella’s library (Figure 6). The music is in four parts, presented in part-book layout, so that all four parts are visible on the same opening.

The music is written in the quasi-improvisational style I mentioned above, in which each phrase is set homophonically and ends with a fermata, so that the performance is somewhat free, and the soprano line lends itself to embellishment. Isabella records having sung *Arboro son* to her own lute accompaniment, but it is also known that she requested Tromboncino to set it to music. It is most likely Tromboncino’s setting that is preserved anonymously in the manuscript. Or is it? It could very well be that in its written form it preserves the essence of Isabella’s own song, but because she was unable—or unwilling—to be seen to compose, she turned it over to Tromboncino to construct inner parts and make

a polished piece of polyphony out of her improvisation. Thus we might imagine that Isabella’s sponsorship of court composers and musical evenings went beyond the role of patron and performer, and that she collaborated in the compositional process.

Isabella d’Este was not alone in her love and fostering of music. Dozens of other creative and musical courtly women in the sixteenth century are known to have fostered and participated in music, and to have been taught the art and skills of music by their court composers. Some of the most important include Mary of Hungary, Anne of Brittany, Marguerite of Austria, Beatrice of Aragon, Henry VIII’s unfortunate wife Anne Boleyn, and her daughter, Queen Elizabeth I. All of these women were accomplished singers, dancers, and instrumentalists, and some were probably composers, too.

The musical activities of Marguerite of Austria (1480-1530) are particularly well-documented. Marguerite was highly cultured and trained in music, poetry and the arts. She presided over three different courts: in Spain, as wife of Juan of Castile (1497-1500); in Savoy, as wife of Philibert II (1501-1504); and finally as Regent of the Netherlands from 1507 until her death in 1530. Two sumptuous music manuscripts (*B-Br Ms. 228* and *B-Br 11239*) were commissioned by Marguerite at the court of Burgundy; Ms. 228 contains two musical settings of her own poems: *Pour ung jamais*, attributed to Pierre de la Rue, and an anonymous setting of her poem, *Se je souspire et plainz*, commemorating the death of her brother Philip. Martin Picker, the modern editor of both manuscripts, believes that not only the poetry but also the music for these pieces may have originated from her pen.¹⁷ Like Isabella, Marguerite was highly trained and gifted enough to have composed the music, perhaps with

the help of her favorite composer and beloved teacher, Pierre de la Rue.

To end my discussion, I shall return to Maddalena Casulana to try to answer the final question I posed earlier in this essay: “What changes enabled women like Casulana to become acknowledged as composers?” I think that one place to look for the answer is beyond the court setting, to a place where life was more freely lived—such a place was Venice, home of Casulana herself, and where Academies of Music fostered performances by many “prima donna” singers and instrumentalists.

The musical life of Venice was highly charged and exceptionally creative in the sixteenth century. The church of San Marco attracted the best composers and performers. Precisely because Venice held no court at its center, but was a free city-state, the cultural elite could run their private households with relative freedom. Martha Feldman brilliantly documents the musical life in the city-state of Venice, and particularly the activities of the musical academies.¹⁸ These academies were sponsored by wealthy and cultivated merchants, where performers, scholars and composers met to discuss and hear music, and where women held “star” status as singers. For some of these women, their fame as gifted and expressive musicians went far beyond the city.

Of the numerous singers and academies that Feldman discusses, certainly one of the most sophisticated was the academy established around 1540 by the wealthy banker, Neri Capponi.¹⁹ It was led by the illustrious composer and *maestro di cappella* of San Marco, Adrian Willaert (1490-1562). It was also graced by the performances of the acclaimed soprano, Polissena Pecorina, to whom Willaert dedicated his large collection of madrigals and motets, *Musica Nova*, published in 1559 (but likely composed earlier).

It was said of Polissena that she could “sing to the lute and by the book equally well.”²⁰ This is a statement of some significance, distinguishing as it does between the performance of solo poetic recitations, which were improvised, and polyphonic music, which was read from part books—precisely such as those of Willaert’s *Musica Nova*. It means that she was trained not only to sing but also to read music.

Madrigals and chansons were written in Polissena’s honor by Arcadelt, Strozzi, Varchi, Willaert, and Casulana herself,

who as a young singer was a frequent guest at Polissena’s salon. Casulana’s madrigal, *Viv’ardour, viva fiamma*, extols Polissena, ending with the words “PULISENA gentil SALON cortese” (the kind and courteous Salon of Polissena).²¹ Willaert’s expressive and passionate madrigal to Polissena, *Qual dolcezza giammai* is an eloquent portrayal of the power of Polissena’s musicianship and conveys a sense of how deeply she was admired.²²

I believe that the activities of the Venetian Academies and the participation there of women such as Polissena and Casulana went some way towards changing the status of female musicians, clearing the way for them to perform and compose openly and professionally by the early years of the seventeenth century. The text of Willaert’s *Qual dolcezza giammai* is perhaps a fitting way of ending this discussion, as it may also be read as a tribute to all the musical women I have mentioned, and the many more who remain “anonymous.”²³

As much as the sweetness
Of the Siren’s song ever
Rapt the senses and the soul of the
listener,
No less than that does the beautiful
PECORINA
Stir the heart with her
Angelic and divine voice.
At the sweet harmony the air becomes
Serene, the sea calms, the wind
turns quiet,
And the heavens rejoice from
sphere to sphere
The holy angels, intent,
Bow their lovely faces earthward,
Forgetting every pleasure of Paradise.
And she, so honored,
Says with a happy sound, “Here
reigns Love.”

NOTES

1. The madrigals are *Vedesti amor giammai di si bele sole*, *Sculpito ne l’alm’amore*, *Morir non puo il mio core*, *Se scor si ved’il lacci’a cui dianz’io*. Another madrigal was printed by Scotto in 1567: *Amorosette fiore*. For further discussion of these collections, along with editions of some of Casulana’s music, see Beatrice Pescerelli, ed., *I madrigal di Maddalena Casulana* (Florence, 1979).

2. See Jeanice Brooks, *Courtly Song* (Chicago and London, 2000), 201-02.

3. Cited in “Casulana,” *Grove Music Online*, ed. Deane Root.

4. Modern edition in Beatrice Pescerelli, ed., *I madrigal di Maddalena Casulana* (Florence, 1979), 100-102.

5. See G. A. Anderson, ed., *The Las Huelgas Manuscript*, *CMM* 79 (Rome, 1982).

6. Paula Higgins, “The ‘Other Minervas,’” *Rediscovering the Muses*, ed. Kimberly Marshall (Boston, 1993), 175.

7. A excellent full study of these songs, including modern editions of a selection of them, is Eglal Doss-Quinby, Joan Tasker Grimbert, Wendy Pfeffer, Elizabeth Aubrey, eds., *Songs of the Women Trouvères* (New Haven and London, 2001). See also Maria Coldwell, “Jouglerses and Trobairitz: Secular Musicians in Medieval France,” *Women Making Music*, eds. Jane Bowers and Judith Tick (Urbana and Chicago, 1986).

8. Quoted in *Songs of the Women Trouvères*, 15-16.

9. Yseult’s lai is preserved in Vienna, Nationalbibliothek, Cod. 2542, see Tatiana Fotitch and Ruth Steiner, eds., “Les lais du Roman de Tristan en prose d’après le manuscrit de Vienne 2542,” *Münchener romanistische Arbeiten*, 38.

10. Quoted in Kimberly Marshall, “Symbols, Performers, and Sponsors: Female Musical Creators in the Late Middle Ages,” *Rediscovering the Muses*, ed. Kimberly Marshall (Boston, 1993), 141.

11. Marshall, “Symbols, Performers, and Sponsors.”

12. Brooks, *Courtly Song*, 191.

13. Baldassare Castiglione, *The Book of the Courtier*, trans. Leonard Opdycke (Ware, 2000), 167.

14. Quoted in Brooks, 192.

15. Castiglione, 169.

16. Costa’s painting is reproduced in Alison Cole, *Art of the Italian Renaissance Courts* (London, 1995), 168-69.

17. For a discussion of her court and these manuscripts, see Martin Picker, “The Habsburg Courts, 1477-1530,” *Man and Music: The Renaissance*, ed. Iain Fenlon (London, 1989), 225-31; and Picker, ed., *The Chansons Albums of Marguerite of Austria* (Berkeley, 1965). Facsimiles of *B-Br* 11239 and *B-Br* 228 are published by Alamire (Peer, 1984 and 1986, respectively).

18. For an illuminating discussion of the Venetian Academies, see Martha Feldman, *City Culture and the Madrigal at Venice* (Berkeley, 1995).

19. Feldman, *City Culture*, 24.

20. Feldman, *City Culture*, 34.

21. The madrigal is printed in Beatrice Pescerelli, ed., *I madrigal di Maddalena Casulana* (Florence, 1979), 79-81.

22. The music was published in 1538 and 1540; see RISM [ca. 1538]/20, no. 1, and RISM 1540/18, no. 1. A modern edition is in *Willaert: Opera omnia*, eds. H. Zenck and W. Gerstenberg, *CMM* iii, vol. 14 (Rome, 1950), 65-70.

23. Qual dolcezza giamai/ Di canto di Sirena/ Involò I sensi e l'alm'a chi l'udiro,/ Che di quella non sia minor assai/ Che con la voce angelica e divina/ Desta nei cor la bella PECORINA./ A la dolce armonia si fa serena/ L'aria, s'acqueta il mar, taccion'I venti,/ E si rallegra il ciel di gir'in giro./ I santi angeli intenti/ Chinand'in questa part'il vago viso,/ S'oblian'ogni piacer del paradise./ Et ella in tant'honore/ Dice con lieto suon' qui regn'Amore. Translated in Feldman, *City Culture*, 34-35.

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In Search of the White Raven: Ruth Shaw Wylie and Her Music

DEBORAH HAYES

Ten years ago, at the request of her devoted nephew, I set out to write a book about the distinguished American composer and music educator, Ruth Shaw Wylie (1916-1989). Her years as a university professor of composition and music theory were spent in Detroit, Michigan. I met her later, in the 1980s, after she had retired from teaching and moved to Colorado. I knew some of her music and published writings. She had given me a copy of her résumé, including the list of her works. I had kept our correspondence. I could draw upon the 1985 interview published in the *AWC News/Forum*, "Ruth Shaw Wylie: A Musical Consolidator," which includes a brief professional biography and list of works.¹ My plan seemed simple. I would expand upon the basic information by examining her professional development in the context of historical events and institutions that influenced her work.

Carrying out the plan, however, was not so simple. Historical information was more readily available than further information about Ruth Wylie. Five frustrating years passed before I had access to such indispensable materials as her concert programs and press clippings. But historical context—events, institutions, time, and place—determined much about her personal record of professional achievement. Wylie knew music history and she contemplated her place in history. She pondered how to maintain her personal aesthetic while contributing to what she saw as music's stylistic evolution. Through her music and her teaching she clearly contributed to the remarkable development of American music in the middle decades of the twentieth century.

An American Composer

Born in Cincinnati, Ohio, Wylie grew up in Detroit, Michigan, where she earned

her undergraduate degree and a master's degree in music composition at Wayne State University. In 1939 she entered the PhD program in music composition at the Eastman School of Music, where she studied with Howard Hanson and Bernard Rogers. Graduating in 1943, she was probably the first woman at Eastman to earn the composition PhD, perhaps the first woman in the US to do so. She took a position teaching at the University of Missouri, where she stayed for six years. In the summer of 1947 she was one of only sixteen young composers accepted into the summer session



Ruth Shaw Wylie

at the Berkshire (now Tanglewood) Music Center in western Massachusetts, where she worked with Arthur Honegger, Samuel Barber, and Aaron Copland.

In 1949 she returned to Detroit to teach composition and music theory at her alma mater; for the last eleven of her twenty years at Wayne State she was head of composition. In the 1950s she held a residency at the Huntington Hartford Foundation Artists' Colony in California, and two fellowships at the MacDowell Colony in New Hamp-

shire. In the 1960s she founded the Wayne State University Improvisation Chamber Ensemble; she devised performance charts and played piano and flute in the group. She continued to count her work with group improvisation as among her most significant contributions to music and teaching.

In 1969, at about the time she turned fifty-three, she retired from Wayne State as professor emerita and moved west to the Rocky Mountains to compose full-time and to enjoy nature and wilderness. She composed a number of memorable works; most of her compositional prizes and commissions in fact date from her post-retirement years. She settled first in Salt Lake City, Utah, and then moved in 1973 to the town of Estes Park, Colorado, just outside Rocky Mountain National Park. She loved hiking and skiing in the wild and serenely quiet high country; she also enjoyed chess, bowling, golf, sledding, bicycling, and watercolor painting.

A Colorado Composer

I met Ruth Wylie in 1981, through mutual colleagues, and over the next few years she graciously accepted my annual invitations to make the half-hour drive from Estes Park down to the University of Colorado at Boulder to speak to my classes in the history of women in music. She talked to us about her music, played recordings, and described how she planned and charted a piece. The students responded warmly to Wylie's obvious passion for her work and to her sense of wonder at the infinite possibilities of musical creation. Perhaps because the school's curriculum, except for my class, was exclusively about men composers, the students were thrilled to meet a woman composer—and professor of composition, of all things!—in person.

One of the graduate students, a pianist, was particularly inspired by Wylie's presentation and began performing her music in recitals; she also organized concerts of Wylie's music featuring other students and professional musicians in the Denver-Boulder area. She conducted several interviews with Wylie and wrote two doctoral research papers, one of them a discussion of the influence of gender issues upon Wylie's career, and the other an explanation of how to interpret the graphic score of *Mandala* (1978) for solo piano. *Mandala* is presented on one large page almost two feet (60 centimeters) high and almost as wide; it is reproduced in reduced size on the cover of the 1985 *AWC News/Forum* issue cited earlier. *Mandala* features thirty-six short musical segments framed in circles of varying sizes and placed symmetrically within one large circle, the "mandala" of the title. The pianist decides in what order to play the segments.

The university music librarian asked Wylie to recommend her "best" works, playable by our students, and he purchased about two dozen titles for the library. She was pleased to have some of her music "near the mountains in my adopted state" of Colorado. I reported on the library's Ruth Shaw Wylie collection in the fall 1983 newsletter of the Sonneck Society (now Society for American Music). Wylie enjoyed the results. "Several of my friends from earlier times and from out of state have sent me copies of the article with complimentary comments," she wrote to me. "For a small and gratifying interval of time I felt a little more important than usual."

In 1983 Wylie completed *The White Raven* for solo piano, which won the Inter-American Award of Sigma Alpha Iota Music Fraternity for Women. The score was published by C.F. Peters in 1983, and excerpts are reproduced on the cover of the winter 1984 issue of the SAI journal, *Pan Pipes*; ten years later a performance was issued on compact disc.² In *The White Raven*, as in many of Wylie's Colorado works, she expresses her conservationist ethic and concern for environmental preservation, along with aesthetic yearning. In her program note, she cites William James' remark that, though history has taught us that all crows are black, still we must assume that one crow might be white. For Wylie, the white raven symbolizes rare and unattainable beauty and reminds us that we continue to look for such apparently nonexistent

loveliness, in spite of "the seeming determination of mankind to seek and destroy" the world's precious beauty. Like most of Wylie's later music, the piece is in what she termed "continuous form," which results from "continuous development" or "development in loops." She begins with a generating idea or "matrix"³ and explores its possibilities in a certain direction. Then she refers back to the matrix in some way and explores its possibilities in another direction. Here the principal matrix is the "white raven" motive of two four-note chords; its appearances in various guises suggest fleeting glimpses of loveliness. Ominous bass-register rumblings depict "destructive forces," and lyric sections represent the "thirst for glimpses of the white raven."

In the 1985 interview in the *AWC News/Forum*, published during this productive period when she enjoyed a revival of interest in her work, Wylie summarizes her artistic aims during a long career: "I think of myself as a consolidator. That is, I try to study and evaluate all the new musical trends as they arise—twelve-tone, electronic, aleatory, computer, tonal modifications, microtones, whatever. Then I may use, at least to a limited extent, what in all of these trends I find to be aesthetically sound and creatively honest. I am rarely, if ever, interested in being enigmatic or esoteric."

Finishing the Story

In 2002, when I set about writing a book about Wylie's life and works, I realized I knew little about her years as an academic in Missouri and Michigan. I was able to locate some of her former students and colleagues at Wayne State, and I followed up on leads. Her sister had carefully preserved the original manuscript scores, parts, and sketches from the 1940s on,⁴ but no other documentation of Wylie's earlier life could be located. I knew her *Psychogram* (1968) for piano, which she described (in the liner notes for the CRI recording) as "a profile in music of her psychological states" during her last year at Wayne State—"a year of bitterness, frustration, sadness and intense angers, along with her desperate attempts to maintain an outward semblance of equilibrium and composure."⁵ Were all of her years as a professor just as painful, I wondered? Why did she not save concert programs, reviews, correspondence, or anything but her scores?

By about 2007 my manuscript had undergone several revisions, and I asked

some historian and writer friends to read the latest draft and suggest improvements. These readers pointed out that, because details of Wylie's earlier career were missing, my manuscript depicted a composer whose career was unremarkable until she retired and reached the wilds of Colorado, where it blossomed! As unlikely as that story seemed, it was all I had, and it was time to find a publisher. I asked her nephew to send me a photo or two as a final touch, and he promised to look through the Estes Park house (bequeathed to him by his aunt) for something suitable. Imagine my surprise when, a few weeks later, he reported finding "behind the furnace" several boxes of programs, press clippings, unpublished essays, photos, and correspondence, collected since the 1930s! I drove to Estes Park, he piled the boxes into my car, and I returned to Boulder. He also convinced the pianist who interviewed Wylie in 1986 for her doctoral research to loan me her transcripts. Along with the transcripts came another unexpected treasure trove: many pages of Wylie's analytical notes about her stylistic development, which she had written and assembled just for the student. Most of the contents of these notes had not surfaced in the DMA research papers.

Besides supplying missing information, the new materials revealed the significance of information already at hand. I had to re-think everything. A new picture emerged of a beloved teacher and successful composer who won the recognition and support of Detroit musicians and critics, performed widely with her improvisation ensemble, and participated actively in a number of midwestern musical events. Detroit in Wylie's day was a prosperous city of about two million people, with a thriving automobile industry. Here, as throughout the United States, the arts and education benefited from continued post-war prosperity. In the 1950s and 1960s, Wylie and other composers at colleges and universities in Michigan, Missouri, Kansas, Illinois, Wisconsin, Ohio, and throughout the heartland participated in the University Composers Exchange; the organization's annual festivals featured increasingly elaborate programs of members' work, along with panel discussions and tours of music facilities. The history of the UCE remains to be written, along with biographies of its many extraordinary members.

Sonata for Viola and Piano

Wylie's 1985 self-description as a musical consolidator may be seen as representing the third phase of the traditional three phases of an artist's development: an early phase of imitating models, a middle phase of personal innovation and experimentation (*Mandala*), and a mature phase of consolidation (*The White Raven*). The Sonata for Viola and Piano is a particularly compelling work from the early phase. Like many of her contemporaries, Wylie found her initial inspiration in the music of Bartók, Prokofiev, Hindemith, and Stravinsky. Through the 1940s and 1950s her works reflect the prevailing American neoclassicism in their sectional forms, linear procedures, and classical titles. Searching for her own compositional voice, she explored chromatic harmony and expanded tonality, and devised what she called "planal" writing, combining planal (parallel) intervals to create distinctive harmony and counterpoint. "Con-

sonance-dissonance values of each large sonority, as well as each smaller sonority within the individual planes, can be clearly discerned and controlled."⁶ She also sought ways to achieve rhythmic freedom and invention. In a 1946 paper, she wrote that rhythmic concepts found principally in Gregorian chant, isorhythmic motets of the fourteenth century, and the asymmetrical prose rhythms of the sixteenth century "can have a most beneficial effect in freeing music from the tyrannical nineteenth-century bar line and in devoting a more tender care to the agogic accent in relation to the dynamic stress accent."⁷

She wrote the three-movement Sonata for Viola and Piano while in residence at the Huntington Hartford Colony. A major addition to the viola repertoire, the sonata was premiered in California and had many performances in the Detroit area and at UCE festivals and other new-music events in Michigan, Kansas, and elsewhere; it was recently recorded

and issued on compact disc.⁸ (The piece inspired the composer's nephew, a physician by training, to learn to play the viola.) About twenty-three minutes long, the sonata has a deeply expressive, rhapsodic quality while maintaining a neoclassical orientation in its three-movement structure (fast-slow-fast), chromatically inflected tonalities, and strong rhythmic drive. While the structure is derived from classical concepts—sonata-allegro in the first movement, ABA in the second, and rondo in the third—Wylie's impulse is to integrate sections, avoid exact repetition of material, substitute continuity for contrast, and transform an idea with its every appearance. Development is not confined to one section but is interwoven throughout. In the 1980s she realized that "I was all the while evolving what finally turned out to be" the continuous form of the later works.

The sonata's first movement, *Allegro moderato*, is marked "Vigorously" and begins *forte* (example 1). Intervals of the fourth and fifth are predominant melodically in the bass line and harmonically in the right-hand chords, in somewhat Hindemithian constructions. The viola's melody rises gradually from the instrument's lowest open string. In the slower middle section, "Very free," the opening chords are transformed into soft piano arpeggios; viola and piano explore higher registers. Elements of the opening piano and viola motives return to introduce subsequent sections.

The second movement, *Adagio*, is marked "Recitative" (for viola) and "Very

Allegro Moderato ♩ = 100
Vigorously

Example 1 Wylie: Sonata for Viola and Piano, I, mm. 1-12

Recitativo - Adagio ♩ = 50 (very freely)

Example 2 Wylie: Sonata for Viola and Piano, II, mm. 1-9

freely” (example 2). In the middle section, agitato, the viola develops a small motive from the opening melody.

The turbulent final movement, Allegro feroce, in 6/8 meter, is a rondo in a loose A1-B1-A2-B2-A3 form. The “ferocious” (feroce) main section (A), forte and fortissimo (example 3), alternates with a slower, quieter one (B), each undergoing continuous development. Mixed meters, cross-rhythms, and beaming across beats and across bar lines—devices Wylie employs in her neoclassical works to heighten rhythmic freedom and complexity—are particularly evident in this example. Toward the end of the last section (tempo primo, fortississimo, agitato), the music increases in speed and volume to arrive at its rousing conclusion.

Excellence and Recognition

While the United States has been home to a great number of composers of considerable influence, comparatively few are universally recognized. Ruth Wylie attracted regional attention in the midwestern US, principally in Michigan and later in Colorado, but not much national recognition, let alone international acclaim. As

active acts do emanate from there; and if we can’t all be on hand to reap these enticing rewards we can take solace in the fact that we are performing good deeds elsewhere.” Indeed, among her American contemporaries, the best known today are largely those who worked in New York City, at Ivy League schools, or elsewhere in the east-

Allegro feroce ♩ = 120 (♩ = 240)

Example 3 Wylie: Sonata for Viola and Piano, III, mm. 1-10

Wylie herself understood, her status was related to style, geography, and gender. As a university composer and teacher, she developed a progressive, modernist voice. Audiences at university concerts, festivals of new music, composers’ forums, and the like appreciated her music, but the wider public was (is) more conservative in its taste.

Geography is another factor. In 1962 Wylie wrote, “All good and worthy creative acts do not take place in New York City, although most good and worthy rewards for creative acts do emanate from there; and if we

ern United States—Vincent Persichetti, George Perle, Milton Babbitt, Ulysses Kay, George Rochberg, David Diamond, Milton Babbitt. Her midwestern contemporaries, considerably less celebrated, include Joseph Wood, Scott Huston, James Ming, Gordon Binkerd, Robert Kelly, Merrill Ellis, James Niblock, and Cecil Effinger.

Finally, as a woman, Wylie was assumed to be of inferior ability in some professional situations. She had to overcome that psychological obstacle, as did her public. In the 1970s and 1980s the revival of interest in important women musicians and artists brought wider recognition to her work; she is included in the many dictionaries and encyclopedias of women composers and in general works such as the *New Grove Dictionary of Music and Musicians*, updated in *Grove Music Online*. By the 1980s Wylie understood much of her own experience as gender-related. Unlike women who are writing music in the twenty-first century, however, she did not seem to perceive how being a woman affected her approach in any positive way.

Wylie's particular personality also influenced reception of her work, if only in subtle ways. Although she was highly

competitive by nature and won many awards and commissions, she was not especially skilled at self-promotion and enlisting good performers; too often she endured renditions by inexperienced players and students for whom twentieth-century modernism was a challenge. Fortunately, Wylie's music has also had performances by new-music specialists that reveal her skill and sensitivity. Like other successful artists, she persisted in spite of disappointment. Her story, like her music, is inspiring and enlightening. It also reveals more of the rich history of American music in the twentieth century.

NOTES

1. Wylie, "Ruth Shaw Wylie: A Musical Consolidator," interview by the journal editor (probably Helen Dunn Bodman), *AWC News/Forum* 9, nos. 2–3 (May–September 1985): 5, http://www.iawm.org/articles_html/wylie.html. The AWC (American Women Composers, Inc.) is one of the IAWM's parent organizations.

2. *The White Raven* is performed by Barry David Salwen on the compact disc *Frank Retzel / Ruth Shaw Wylie*, Opus One CD 165 (1994).

3. Although in twelve-tone theory the matrix (Latin: matrix, womb, from mater, mother) is the total array of forty-eight possible permutations of a twelve-note row, Wylie uses the term differently, to mean a single generating idea.

4. This material is held in the Ruth Shaw Wylie Collection in the Oviatt Library, California State University at Northridge, a gift to the library from the composer's sister.

5. Rosemary Catanese, piano, *American Contemporary Instrumental Music*, 12-in. LP disc, CRI SD 353 (1976); reissued on compact disc CRI SD 353-P, and on *Goldman/Persichetti/Wylie*, compact disc and MP3 file, New World Records NWCRL353 (2010), http://www.newworldrecords.org/album.cgi?rm=view&album_id=87200. Also recorded by Barry David Salwen, piano, *Frank Retzel / Ruth Shaw Wylie*, compact disc, Opus One CD 165. 1994. *Psychogram* score: King's Crown Press (Columbia University Press), 1979.

6. Wylie, notes for Christine Armstrong, 1986.

7. Wylie, "Rhythm in Contemporary Music," *Volume of Proceedings of the MTNA*, 70th Annual Meeting, 1946, 330–41.

8. Recorded by Dov Scheindlin, viola, and Melissa Marse, piano, on the compact disc *Ruth Shaw Wylie: Chamber Music* (2010), available also in MP3 files.

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MADELINE WILLIAMSON

Alice: *Would you tell me, please,
which way I ought to go from here?*
Cheshire Cat: *That depends—on
where you want to get to.*

—Lewis Carroll

Perhaps one of the best-learned lessons from a career of thirty years on the piano faculty of a highly-ranked school of music was that a significant number of faculty members are practically unable to envision themselves doing anything else beyond academic life. Naturally, the conundrum of not being able to conjure a musical existence beyond the walls of the academy is that in failing to do so, senior faculty often deprive the very generation of young artists they are training of taking their rightful place at colleges, universities, and conservatories. Consequently, holding true to that long-held personal conviction, I negotiated an early exit from the university and relinquished my full professor's line. The unanswered question was that posed by Alice in *Wonderland* and aptly answered by The Cat: "Where did I want to get to?"

Origins

At the time of envisioning my own second-half of life, I also headed the lively and unique new music/modern dance ensemble *Krustá*. We were successful in securing grants for touring to universities for residencies and presenting at small venues always filled with enthusiastic audiences. Therefore, when my partner Birgitte Ginge and I worked on the creation of *Abiquiú House* with architects Mark and Peter Anderson of Anderson and Anderson Architecture (<http://andersonanderson.com>), essential to the design was an open interior space that would accommodate a small ensemble and a trio of dancers. Regrettably, with the advent of the recession and the increasingly dry beds of funding in 2007, continuing on with *Krustá* from our newly adopted state of New Mexico simply became untenable. That is essentially how the focus of this article—*Abiquiú Chamber Music Festival (ACMF)* <http://abiquiusic.com>—came to be founded. It was tempting to be self-indulgent and do new music exclusively, but, having lived in the community for three years, we sensed that there was a real thirst for classical music from all eras. Little did we know *what a*

thirst-quencher ACMF would prove to be! Today, I serve as ACMF's Artistic Director and Birgitte Ginge as Financial Officer.

Now entering our Fifth Anniversary Season, ACMF is probably one of the rare non-profit arts organizations in the U.S. which sells out every single season; which thrives in an economically poor rural environment previously devoid of any organized musical venture within its county's expansive borders; which is located in one of the unlikeliest of locales: a 300-year-old Pueblo Village of 900 inhabitants; and where no classical music has been performed since the time when a famous resident of its past—iconic artist Georgia O'Keeffe—would, on occasion, gather musicians to her hilltop hacienda and studio for chamber music. In some real and



Figure 1. Madeline Williamson

visceral way, ACMF carries on with Ms. O'Keeffe's musical passion as an inspiration for the founding of the festival. We like to think that Georgia would be pleased.

Pueblo de Abiquiú, NM is nestled among its majestic Red Hills (so frequently painted by Ms. O'Keeffe) and resting along the meandering banks of the Rio Chama. This is a multi-cultural community comprised of a rich mix of approximately 60% traditional Hispanic and *Genízaro* (detribalized Indians who, usually as children, were traded or sold to Hispanic settlers as servants or laborers), five-generation-old families of ranchers, weavers, and other *artisaños*. The remaining population includes iconoclastic, creatively plucky Anglos drawn here throughout the years because of the natural beauty, diversity, and tolerant recognition of individual expressiveness. ACMF is fifty miles from the state's capital and twenty miles from the largest city (population 10,000) in the county, basically be-

ing triangulated between Taos and Santa Fe, each an hour's drive.

This account of ACMF's inception and journey is not intended to be self-laudatory, but rather, meant to rouse, inspire, and challenge others to envision such ventures in music. We of ACMF have come to believe that for classical music to survive, thrive, and truly flourish, envisioning a wholly different paradigm for creating and presenting music—be it rural or urban—is absolutely essential. By translating one's musical artistry, passion, and dedication into outwardly expansive *community* opportunities, it becomes possible to fill not only abundant musical voids, but to also live richly rewarding, independent, and fulfilling lives—ones that are *interdependent* within our communities and other artists. The all-too-familiar increasing trend of ever-narrowing opportunities for younger generation music artists to be entering the halls of musical academia may be dictating that those of boldness—equally endowed with a true sense of artistic adventure—envision becoming explorers of entirely new trade routes for passing along our musical treasures.

Distinguished Artists and Programming
Six fundamental principles have always been the bedrock of ACMF:

- All artists must be world-class caliber, performing from the wealth of the classical chamber music repertoire: No "dumbing down" on either programming or artists.
- The festival must present chamber music as it is *meant* to be experienced: in an intimate, personal setting not to exceed an audience of 100.
- ACMF will engage and interact closely with the community, diverse audiences, and its youth through outreach programs.
- The festival will work to enhance and stimulate the economic well-being of our surrounding community by attracting visitors from throughout the state and country.
- ACMF will actively interact with artists in other mediums throughout our community with both our collaboration and support.
- ACMF is committed to providing experiences with new music through the

standard programming of and commissioning of new works.

Abiquiú Chamber Music Festival presents six summer concerts within an eight-week span between mid-June and mid-August, always on alternate Sundays at 2 p.m. By the conclusion of this upcoming fifth season, a brief outline of ACMF's accomplishments, demographics, and outreach will be as follows:

- We will have presented thirty-two classical concerts with world-class artists in five summer seasons (2008–2012).
- Chamber music will have reached nearly 2,900 listeners in total attendance with an average of ninety attendees per concert. All concerts have sold out.
- Audiences are culturally diverse and range in age from six to ninety-three years, with youths from age six through high school admitted free.
- 70% of audiences come from Abiquiú and surrounding rural areas.
- 22% of audiences come from throughout New Mexico.
- 8% of audiences come from out-of-state and foreign countries.
- ACMF has hosted seventy-five distinguished artists with international reputations from throughout our own state of New Mexico as well as Arizona, California, Colorado, Indiana, Florida, Massachusetts, Minnesota, New York, Texas, and the countries of Brazil, Israel, Italy, Mexico, and Ukraine.

ACMF commissioned its first chamber work in 2010 by celebrated composer Ruth Lomon of Cambridge, MA. Premiered on August 20, 2010, *ReWeaving(s)* was written for native flute soloist R. Carlos Nakai and mixed quartet of cello, clarinet/bass clarinet, percussion, and piano. This work was subsequently selected to be performed at last year's IAWM Congress held in Flagstaff, AZ, and was further distinguished when selected to be performed at the Regional Conference of the John Donald Robb Composers' Symposium held in March 2012, as part of New Mexico's 400 Centennial Celebration at the University of New Mexico. The final 2012 season's program of August 19 will conclude with ACMF's second commission: New Mexico composer Michael Mauldin's *Night River: Three Episodes*, written for the ACMF Ensemble Players and R. Carlos Nakai.

ACMF also commissioned two works of art accompanying the 2010 music commission: *Abiquiú Blanket* (created entirely on location in Abiquiú from worsted, alpaca, and roving wool on net, with nearby plant materials) by multi-media artist Mary Oestericher Hamill of Boston, with a companion piece by her son, Andrew Lefarge Hamill of New York City: *Abiquiú Carpet* (an outdoor, site-specific sculpture in steel, rock, and mirrors). These two works contributed to an enchanted, transformed space for the festive *ReWeaving(s)* premiere.

ACMF works collaboratively with visual artists of our community. We are regular sponsors for the two major art tours that occur throughout the year: The Cerro Pedernal Tour in early June and the Abiquiú Studio Tour in October. This has provided us with a wonderful avenue of meeting and interacting with the many vibrant artists throughout the local area.

Our commitment has been to keep concerts reasonably priced. ACMF's ticket prices are the lowest of any professional musical series in NM. There are two tiers of series tickets: \$75 for five concerts and \$100 for all six. Eighty-five percent of series ticket holders purchase the full six concerts. When not able to attend, ticket holders share their tickets with other members of the community who might otherwise be unable to purchase them at even at our affordable rates. Others generously contact us when they cannot use their tickets and donate them back for resale, generating additional revenue and also allowing us to accommodate more individuals on the substantial wait list.

Individual ticket prices are \$20 per concert or \$40 for the final concert, which typically involves the largest ensemble with multiple soloists and an increase in cost. Other than the artist fees, the only staff payments are to our piano technician and our parking attendant. We are committed to putting all of our revenue, donations, and

fund-raising into supporting the performing musicians, our commissions, outreach, and covering basic expenses; therefore, we carry no administrative overhead nor costs for the venue. All administrative services are provided *pro bono* throughout the year by the two co-founders. ACMF is our way of "giving back" to the Abiquiú community.

Concert Venue and Setting

ACMF is an outdoor festival, capitalizing on the architectural design by seating most guests on the steel decks which flank the north and south sides of Abiquiú House. The original intention of the house/venue was to maximize the advantage of the large riverfront location and natural surroundings. Therefore, the south, covered deck accommodates twenty people, and the open, north deck (albeit festooned with vividly striped sun umbrellas) seats another fifty. Inside seating of twenty is reserved for the elderly or those with special needs. The other category of audience who are always indoors are youngsters: We make sure they are seated right in front of the performers as we want them to experience the true magic that comes with a live performance.

Of course the most inherent risk in hosting outdoor concerts is the volatility of the weather in northern NM. In fact, weather was a major consideration in setting the concert time of 2 p.m. That is because, with frequent regularity at 4 p.m., summer in Abiquiú is likely to bring sudden high winds and thunderstorms. There have been concerts where the audience got totally drenched—some chose to stay outside in the weather with dripping umbrellas, and



Figure 2. Abiquiú House (photo by Anderson and Anderson)

others quite good-naturedly came inside and settled in on the two flights of stairs, on the third floor landing, around the perimeter of the performing space—and even under the piano. We gladly provide towels.

The concert venue itself is a totally Green, post-modernist structure very unlike that typically associated with New Mexico architecture. The design is wonderfully open throughout with fourteen-foot ceilings on the central floor, having large expanses of Thermal-E glass (with the glass walls opening completely onto the river decks), ash-concrete floors, SIPS (structural insulated panels) walls covered outside with heavy-gauge steel, passive solar and radiant floor heat coupled with a highly efficient, ecological Danish wood-burning stove. Instead of air conditioning, there are two centrally located ceiling fans that take advantage of the specially-designed roof-intake system and casement windows, which allow for total air circulation. A roof-top terrace completes the house, being designed for solar and a photovoltaic system, but with the utility costs of the super-efficient, all-electric venue being so very low that it is doubtful that the systems will be added.

Despite its dual purpose of home and concert hall, Abiquiú House rests lightly on its four-and-a-half acreage with a footprint of only 30 x 68 feet. The Andersons are internationally renowned for their innovative, eco-modern designs, and the ACMF venue is profiled in their book *Prefab Prototypes: Site-Specific Design for Offsite Constructions*, Princeton Architectural Press: New York, 2007. Additional articles on the concert-home space have appeared in *Dwell Magazine* (November 2008 and May/June 2011); *The Huffington Post* (July 2, 2010 under “Green Posts”); the

santa fean (June/July 2011), and the Australian architectural journal, *Nikiomahe Architectural and Design News*. In short, the concert venue couldn’t be more ideal for chamber music, intimately experienced and heard among the transformative backdrop of birds, breezes, cottonwoods, and the glittering surfaces of the Rio Chama.

Discovering the True Meaning of Community

When ACMF launched its inaugural season in 2008, it was truly on the *Field of Dreams* model of “build it and they will come.” For the opening concert we had no idea if even thirty people would come, but there were more than double that number (initially, tickets were available at the door, but we quickly changed to advance purchase only so that the attendance limit can be carefully monitored).

Along the way ACMF went through substantial challenges, so the endeavor should not be viewed only through proverbial rose-colored lenses. At times, there were obstacles that were Sisyphean in their complexity. However, a truly pivotal event instrumental in allowing ACMF to freely flourish was concluding a process with the Rio Arriba County Commissioners, which included multiple public hearings on holding concerts within a residential area, thereby gaining a “mixed-use” permit. Just as we came to feel that we were adrift in a little rubber raft amidst a “perfect storm,” no help in sight, our community threw us the solid lifeline that kept ACMF from being engulfed. The county hearings were packed with supportive members of the community who had driven over an hour in mid-day to the county courthouse in order to speak affirmatively and passionately in support of the endeavor. The most

memorable of those testimonials came from an unexpected source: the unofficial “village elder” of the Pueblo. Napoléon—an eighty-year-old *Genízaro* who, as a poverty-stricken boy, had run errands and worked for Ms. O’Keeffe—rose and spoke movingly that while the “old traditions” of the village should still be respected and observed, the music and performers that the festival had brought were the “best of the new,” suggesting that we needed to “embrace and unite both the past and the present, which will then become our true future.” Napoléon and his wife have been series ticket holders since the first season. The result of this community outpouring was the designation of ACMF as an official arts entity of the county. Also significantly, two years ago the festival became an affiliate of our local area nonprofit, Luciente, Inc., opening expanded opportunities for funding and donor support.

Continued activism and personal involvement within the community also sparked what has become our major funding effort. Last year saw the creation of the ACMF First Annual Art Invitational. The catalyst for this was the gift of the majority of the artistic estate of the late Master Printer Peter Igo, who not only created some of the finest serigraphs in the Southwest but was also the printer for such iconic figures of the art world as R.C. Gorman and Woody Gwyn. ACMF received this treasured estate after Peter’s parents (George and Nancy Igo of California) attended the concert of our first commissioned work. A few months later, we were invited to their Santa Fe home to select whatever we wanted for the festival from their son’s studio. Birgitte curated the 2011 exhibit: fifteen prints by Peter anchored the show, along with another thirty-five works donated by Abiquiú’s visual artists that created the bulk of the exhibit. All of the matt work was donated by a local framer; additional art work was donated from private collections; opening and closing receptions for the Silent Auction were hosted by our Abiquiú Inn and minimum bids were kept intentionally low so that pieces of truly fine art could be acquired within a wide range of prices.

This close interaction between ACMF, Abiquiú’s visual artists, villagers, and local businesses transformed our budget from one of *hoping* that we had enough funding to be able to pay the musicians of the final concert to one of having a budget that can

Abiquiú Chamber Music Festival 2012: Fifth Anniversary Season

- * June 10: Trio Lux with Libby Larsen in Residency
- * June 24: Christine Yoshikawa, Solo Piano
- * July 8: Deborah Domanski, Mezzo-Soprano; Javier Gonzalez, Tenor; and Rubia Santos, Piano. Opera Arias, Duets, and Authentic Zarazuela
- * July 22: John Graham, Viola, and Janet Guggenheim, Piano. Rebecca Clarke’s Sonata and premieres for Viola and Computer
- * August 5: Hall Ensemble performing Ruth Lomon, Arvo Pärt, and Astor Piazzolla
- * August 19: R. Carlos Nakai, Native Flute; Emanuele Arciuli, Piano; and ACMF Ensemble in Michael Mauldin’s commissioned *Night Rivers: Three Episodes*

The Festival is held each year in beautiful Abiquiú, New Mexico. For more information, please call 505 685-0076 or visit the website at www.abiquiumusic.com

now more readily respond to sudden opportunities that might arise, such as engaging additional necessary musicians to program a desired piece, presenting our free outreach programs for youth and seniors, or being able to invite a distinguished composer to fly in and participate in a concert of her/his compositions.

Presently, the Second ACMF Annual Art Invitational has been hung for a two-month period in the lovely Galeria Arriba of The Abiquiú Inn, and it has already generated an increased interest, pride, and excited “buzz” about the artists, the quality and diversity of the work, the festival, and the village. Our very special Rising Moon Gallery offers its vibrant space for the outreach concerts; the U.S. Post Office displays our season’s postcards and poster; the historic Bode’s General Store (an Abiquiú enterprise dating from 1914) does the same publicity as well as providing all the bottled water and ice for the concerts; a ninety-two-year-old writer—who, along with her now deceased physician husband, founded the local hospital in 1946—donates the sales of her recent book on the history of nearby Española to the festival; volunteers distribute fliers and posters



Figure 3. Concert audience at Abiquiú House

throughout the county; and two professional film makers record every concert in HD and make DVDs for each artist and for our archives. ACMF’s Youth-and-Senior Outreach programs draw their audience from among children in our local Boys and Girls Club, the nearby Ghost Ranch Summer Youth Programs, a local Teen Volunteer Organic Gardening Program, and both youngsters and seniors from Santo Tomás Apóstol Parish. A former university piano student of mine opened the premiere piano retail store in Albuquerque only three years ago. Since our fine performing instrument here is a Schimmel, I invited Neal up for the festival and now,

PianoWerkes is the proud sponsor of our solo piano artist each summer.

Most significantly, what enables us to present the caliber of musician and scope of our programming is that ACMF’s Artist Housing is totally subsidized through the local community. This season, The Abiquiú Inn, two bed-and-breakfasts, and two festival patrons will be providing a total of forty-seven nights of housing-and-hosting for the festival musicians. Without this magnitude of broad community support—all the way from ice water to hotel suites and casitas—the budget would have to quadruple. Even for residents who may not attend the concerts, ACMF has brought a real sense of pride to the community. Everyone from the local Agricultural Extension Agent, our medical Clinicas Del Norte, to the Real Estate Office proudly tout ACMF as “part of our community” or have ACMF linked into their own websites. After five years, we can truly say that the festival is wholly integrated into our *community*.

What the Future Holds

Returning to the question posed by Alice: “Tell me, please, which way I ought to go from here?” now presents a more firm direction for ACMF. We remain committed to our bedrock tenets mentioned previously and strive both to build and capitalize on those cornerstones. Consistently, we hear the suggestion that we add more concerts or expand to offerings throughout the year. However, the former would break faith with ACMF’s county agreement and the latter defies feasibility due both to weather and the co-founders’ full-time, year-round positions elsewhere.

Being small, however, does allow us to move quickly on opportunities that arise, often serendipitously. For instance, the opening concert of this season features a residency by composer Libby Larsen in combination with Trio Lux. When doing the programming, I asked the trio to perform Libby’s *Black Birds, Red Hills*, which was inspired by paintings of Georgia O’Keeffe, with each of the five movements bearing the title of one of Georgia’s paintings of her Abiquiú surroundings: *Pedernal Hills, Black Rock, Red Hills and Sky, A Black Bird with Snow-Covered Red Hills*, and *Looking*. On a suggestion from the trio’s clarinetist, Caroline Hartig—who has

recorded Libby Larsen’s *Dancing Solo*—I invited Libby to come. Being the gracious, engaging person that she is, she spontaneously accepted. Her pending residency then provided the opportunity we had been seeking to work with the O’Keeffe Foundation and the Georgia O’Keeffe Museum in Santa Fe. This has sparked collaboration between the festival and the O’Keeffe Museum, which allows us to have projections of the paintings during the concert; present a public lecture by Libby Larsen at the museum in Santa Fe; and a buffet and open rehearsal with the composer and trio here at the venue. Certainly, this will be the catalyst for a vibrant relationship between the O’Keeffe and ACMF far into the future. We are exploring that same level of integration with the Santa Fe Opera (SFO), and this season, we are featuring mezzo-soprano Deborah Domanski, who, prior to her ascendancy to national and international opera stages, was an SFO apprentice singer and was stunning in her role of Zenobia in SFO’s production of Handel’s *Radamisto*.

While our fifth season programming incorporates works by twelve living composers, they are in good company along with Brahms, Rebecca Clarke, Liszt, Haydn, Beethoven, and numerous other wonderful works from the standard repertoire. Recently, I was named a Fulbright Senior Scholar and had an exciting performing/teaching residency planned with Helwan University in Cairo, Egypt. With that now indefinitely postponed, we would like instead to bring my co-collaborator in Cairo, composer Nahla Mattar, to the festival. (To close our inaugural season, I premiered her *Eight Egyptian Miniatures* for solo piano.) Likewise, when we have Gabriel Lena Frank’s string quartet, *Leyandas: An Andean Walkabout*, performed in 2013, we hope to be able to bring this outstanding young composer as well.

One other very exciting future direction will be the 2013 season’s return (following a 2009 dynamic program of all Russian literature) of Trio Arriba (violin, cello, piano) as the festival’s resident ensemble. Through our loyal donors, Art Invitational, and grants, ACMF will be able to provide some basic support for Trio Arriba to perform elsewhere on a regular basis, as well as in the summer. We are grateful to all our superb musicians because they do love coming here, telling us consistently that they have never performed in such a spec-

tacular setting, loving the audiences, the interaction with the community, and the intimacy of the performance experience.

Therefore, we like to think of ACMF as a fast, little jet-ski out there among the big liners, able to navigate and change course as best suits our intimate chamber environment and close relationship with the festival's constituents. Borrowing from author Watty Piper's iconic little blue engine in *The Little Engine That Could*, "We thought we

could. We thought we could. We thought we could." We did. So, too, could you.

Madeline Williamson has a diverse background and wide-ranging musical interests from performer and teacher to arts administrator and entrepreneur. She has premiered numerous works for solo piano and chamber ensemble and has worked with such iconic twentieth-century composers as John Cage, George Crumb, and David Burge. Her performances as soloist and collaborator have taken her beyond venues

in the United States to Europe, Mexico, and the Middle East. She was Professor of Piano for three decades at the School of Music at Arizona State University. In addition to her year-long work with ACMF, Madeline maintains a large private studio of talented young pianists in Los Alamos, and performs as collaborative pianist and adjudicator throughout the state. She resides along the banks of the Rio Chama with her partner and ACMF co-founder, Birgitte Ginge, and their family of four rescue dogs and four rescue cats.

Meet Five New IAWM Members

A Woman on the Bench

GAIL ARCHER

Choir and organ are the center of my creative life. From my earliest years, I sang in church and school choirs and played the piano, which led naturally to an interest in the sonic possibilities of the organ the moment my legs were long enough to reach the pedals. My interests are rooted in early music, as I am a Roman Catholic and always sang hymns and Gregorian Chant. For many years, I balanced teaching with church music, working with amateur and professional choirs, developing rehearsal techniques that would help singers to investigate the inner workings of the music, particularly rhythmic complexity, modal scales, and harmonies.

At the organ, I played the old Dutch and early German masters leading to Bach, and devoted myself wholeheartedly to early fingering, ornamentation, alternate tuning systems, dynamics, and registration. My doctoral dissertation, earned at the Manhattan School of Music, was a transcription and translation of a seventeenth-century print by the Venetian composer, Barbara Strozzi: *Cantate, ariete a una, due, e tre voci*, Op. 3, which was published by A-R Editions in their Recent Researches series. Fascinated by Barbara's story and the culture of the *ospedale* in Venice with their all-women orchestras, I searched for the location of one of her prints and found the one I edited in the British Library in London. While the project was very satisfying, I realized that I was destined to be a performer rather than an academic.

Then came the family crisis; my son was gravely ill and my marriage fell apart as a result of the stress of that difficult period. I had always thought of myself as a teacher in the classroom, a choral conductor, and a church organist, but never a

concert organist. After my son was well, I began to play short organ recitals in my own parish in New York City and little by little, gained confidence playing up in Boston or in Washington, DC. At this same time, I started to investigate modern organ literature and was drawn to the spirituality of Olivier Messiaen, whose music is full of chant, improvisation, bird song, modal scales, and highly complex rhythms. In July 2002, I played the cycle *Les Corps Glorieux* on the summer series at the Riverside Church and received my first positive review in the *New York Times*, complete with a photo — I was launched in a new direction.

Quite honestly, I set up shop on my own dining room table, sending out let-



Gail Archer (photo by Buck Ennis)

ters and press kits, recording my live performances, making demonstration CDs to prove my worth, and posting a website: www.gailarcher.com. In time, I found a publicist and recording company; to date, the CDs range from the early Dutch literature to Bach, Mendelssohn, Liszt, Messiaen, and American music. Fortunately, I am able to practice at home on a digital organ with two manuals and full pedals. My repertoire is based upon the series that I

play each spring in New York City, which I then take on the road to about fifty concert venues a year. The concerts also take me abroad each year to England, Poland, Germany, Hungary, France, the Low Countries and Italy, my favorite destination, where I speak the language and have many friends. In the spring of 2008, I became the first American woman to play the complete organ works of Messiaen in honor of the centennial of his birth.

The spring 2012 series, "An American Idyll," is devoted to American music by women and men from 1900 to the present including works by Joan Tower, Libby Larsen, Emma Lou Diemer, Clare Shore, Judith Lang Zaimont, Pamela Decker, and Kim Sherman. The spring 2013 concerts, "The Muses Voice," will feature music by international women composers. I have commissioned the Russian-American composer Alla Borzowa to write a piece based upon the Chagall windows at the chapel at Pocantico Hills, in upstate New York. Alla hails from Minsk, the same region where Chagall was born. Chagall also inspired Messiaen. I received permission to use a 1936 Chagall painting of an angel on my CD, *A Mystic in the Making*, which features *L'Ascension* (1933) and *Les Corps Glorieux* (1939). The new commission brings several powerful creative interests together.

Since 1988, I have been the director of the Barnard-Columbia Chorus and Chamber Choir at Columbia University (still a labor of love), and then in 1994, I became director of the music program at Barnard College, where I teach full-time. I am the only full-time person in music at Barnard, because the main university music department is at Columbia. With a staff of six adjunct voice teachers and an adjunct history assistant, we serve about 120 students in solo voice lessons and the three levels of voice classes, advise sixty majors or pro-

spective first- and second-year students, support an undergraduate ethnomusicology major, sponsor two opera companies in residence: Opera Hispanica and the Opera Company of Brooklyn — and the choirs. I teach a year-long music history survey, direct the choirs, and advise forty-five students in addition to the administrative work of the program. Five years ago, I became organist at Vassar College, leaving church music to build an organ and harpsichord program; a dozen students registered in the studio for the January 2012 term.

The challenges that women organists face are daunting because the organ has been associated with religious observance for centuries, in which the leadership is traditionally masculine. The musicians considered the leading figures in the organ world today, therefore, are men teaching organ in conservatories or playing in cathedrals. When openings are announced, few of the searches are genuine, and women rarely move forward in the process. Paradoxically, the majority of these men hold an MA degree, while the women who are prominent organists hold a DMA or Ph.D. and are also conductors and composers. Women organists dominate in towns and villages, while men dominate in large cities.

My personal experiences bear this out: I have built my teaching career in women's colleges, Barnard and Vassar (which is now co-educational), because these schools value education and achievement. There is a forward path in these fine places, whereas churches and conservatories blocked my progress. It is my hope that the search process for organists at cathedrals, conservatories, and colleges in the major cities of the world will become transparent, equitable, and based upon merit in the very near future, so that many women will assume positions of leadership. It is inspiring to be among the many serious, creative women of the IAWM, and I look forward to meeting you all.

Sound as a Generative Force

SOMNA M. BULIST

The possibilities of sound as a generative force inspire my music making. I believe that sound has transformative potential and can be used to effect change in consciousness and personal reality, influencing in turn the greater world that we inhabit. To achieve this sound through musical composition and performance is the challenge.

I compose and perform under my pseudonym, Somna M. Bulist. The name is a play on the word “somnambulist,” meaning sleep walker. Born Wendy Renee Fong in Pennsylvania, I am a graduate of Pratt Institute, where I earned a Bachelor of Fine Arts degree and was awarded a Ford Foundation Scholarship for my work in photography. After graduation I began harp study with the renowned harpist and innovator Lucile Lawrence in the Modern Method for the Harp. The orchestral timbre of the harp as a solo instrument is a fundamental tenet in the pedagogy of Carlos Salzedo and Lucile Lawrence, twentieth-century harp pioneers. The Modern Method is a major influence that I strive to continue. It involves extended



Somna M. Bulist

techniques such as bowing the harp strings and electronic processing, which provide a palette for the metaphoric “shadow” in my *Fragrance of the Blue Lotus* (2005) as well as the soundscape of *44 Minutes on the Flatline_A Cry For The Millennium* (1999). The experience of playing my harp in rock festivals and goth rock clubs generated some of the darker soundings.

My first public appearance was at the 1998 Philadelphia Fringe Festival and earlier the same year in the multimedia exhibition, *Representations: Asian and Asian-American Women Artists* at Brew House SPACE 101 in Pittsburgh, where I performed my original work for solo harp, *The FAERYE Invocations*. The *Invocations* were an attempt to tonally call forth and empower the namesake and, consequently, awaken the corresponding virtues of the nine mythical maidens (women of a pure

spirit in the rich tradition of the faerye); for example, Amanye, the Golden. Each goddess has a specific virtue—she is the finder of treasures. Seeking a musical correlation of letters and words transformed these elements into tonal signifiers—in effect, sonic sigils dedicated to calling forth a response appropriate to the faerye invoked. Today, I occasionally visit this method of working, though presently I understand the process more in terms of an “observer effect,” in which the auditors’ response becomes a part of the performance experience even if unspoken.

In 1999, I premiered the situational work in tribute to the millennium, a solo electro-acoustic soundscape comprised of documented accounts of the banshees’ keen, *44 minutes on the flatline_A Cry for the Millennium*, at the New York International Fringe Festival, a production of The Present Company. I returned to the Philadelphia Fringe Festival in 2001 with *Valentine Stigmata*, a three-part minimalist opera. *Valentine Stigmata* is a musical articulation of three ceremonial meditations fundamental to Western Ceremonial Magic. Traditionally, the meditations are practiced to facilitate mental and bodily focus.

After the Fringe shows I performed my music in the goth rock milieu as well as new music and multimedia events around New York City, Philadelphia, and Pittsburgh. I performed as an electro-acoustic soloist and at times as a vocalist. My participation in *Kyklos ton Asterion*, a NYC Thelemic Wiccan group, fueled the singer songwriter series *Folkart Songs and Spirituals* (2002-05). During this time I participated in the creation and performance of public rituals for the Wiccan Sabbats in New York City.

In 2009 I founded a publishing consortium to present new works for the harp, Xarpe Artist Editions. Our mission is to cultivate diversity, innovation, and camaraderie with an emphasis on the harp. The scores are produced in limited editions favoring the composer’s handwritten manuscripts. In June 2010, I performed premieres of works from the Xarpe catalog at the Gershwin Hotel performance series in New York City. To learn more, please visit www.XarpeArtistEditions.com.

Currently, in a return to the acoustic qualities of my instrument, my compositions are prolonged contemplations. Much like the syntax of dreaming, the confab of fact and fiction is an important operative.

The music or soundings are conceived as sonic sigils striving to generate states of “extreme” awareness, where energized imagination works to transform reality. Working within a tonal language of concentrated communication, performance becomes an important part of the dialogue; it is the speaking forth, the declaration of intent. Results may be interpreted as imaginary, but I prefer to think of them as invoked realism.

I enjoy reading the *Journal of the IAWM* and learning about the sonorous activity of so many interesting members. I look forward to sharing a friendly ear.

Music in Migration

TONIA KO

Tonia Ko is a Chinese-American composer whose music has been described as “expansive, meditative,” and containing an “uncertain piquancy.” She completed her bachelor’s and master’s degrees at the Eastman School of Music and Indiana University, respectively. In 2011, she received the Georgina Joshi Commission Prize for a new work to be performed by the IU New Music Ensemble. Other ensembles that have performed her music include the Eastman Wind Ensemble, Buffalo Philharmonic Orchestra,

Luna Nova New Music Ensemble, and musicians of the Chicago Symphony Orchestra. Her music has also been featured at festivals across the United States and at the American Conservatory in Fontainebleau, France. Other rec-



Tonia Ko

ognitions include three Louis Lane prizes and awards from the Belvedere Festival and Austin Peay State University. She is currently based in Ithaca, New York, where she is pursuing a DMA in composition as a Sage Fellow at Cornell University.

Her childhood was spent in two very multicultural cities—Hong Kong and Honolulu. As her father is a director/producer of musicals and films, her early days were immersed in the sounds and sights of musical theater. She began with piano lessons at the age of five and chorus a year later; both continued when she moved to the

United States in 1995. In high school, she also took up the viola—all of these musical activities seemed to lead naturally to composing. Growing up in Honolulu, Hawaii, Tonia was surrounded by beautiful weather and people from diverse cultures. One of her most formative experiences was singing and dancing hula for eleven years with the Hawaii Youth Opera Chorus. A typical year’s repertoire included traditional chants and folk songs of the Pacific Rim, choral standards from the Western tradition, as well as children’s roles in operas such as *Carmen* and *I Pagliacci*. This early exposure to different types of music has left her with wide-ranging interests as a composer.

Tonia’s artistic journey began upon moving to the bitter cold of upstate New York for college. Although ecstatic to be in the company of other serious musicians her own age, she was severely homesick. The nostalgia for home, both in place and in time, has become an important aspect of her music. Her experience of being distanced from home and heritage has translated to music dealing with sonic memory as well as cultural memory. As a winner of the Chicago Chinese Fine Arts Society’s Migratory Journeys International Competition in 2010, Tonia has articulated a perspective that is distinct from the typical East-meets-West fare. She strives for a high degree of integration between the two sound worlds in order to preserve the authenticity of her personal experience, where “East” and “West” were very much intertwined to begin with.

While most of her compositions do not contain an explicit cultural element, this concept of integration is important to the sounds that she creates. Tonia enjoys searching for instrumental timbres that fuse to create a new cumulative “instrument” that evolves subtly. She attributes this quality of her music to her many years as a chorister and thinking of instruments as people “singing” together.

Another important aspect of Tonia’s music is an interest in the visual arts. As an officer of the Student Composers Association at IU, she coordinated numerous projects with filmmakers, choreographers, and artists, which led her to explore the potential in interdisciplinary collaborations. As an amateur artist herself, she is currently developing a project to fuse intimate chamber music with her own pencil drawings. The aesthetic qualities of her drawings—whimsical, detailed, organic

yet surreal—will inform the music that will be written to accompany them. In the near future, Tonia hopes to expand her career internationally—to continue her whirlwind geographical journey.

A Soprano on the Move

JESSICA MCCORMACK

Soprano Jessica McCormack serves as Assistant Professor of Music at Wittenberg University in Springfield, Ohio, where she teaches applied voice and directs the opera ensemble. This past fall, she also offered a Women in Music course as part of the general education curriculum and organized a WIM recital series to complement her class. The series included five concerts and featured student, faculty, and guest artists. Guests included Marilyn Shrude and John Sampen from Bowling Green State University, who were artists-in-residence as part of the series, and a concert devoted entirely to Marilyn Shrude’s works was performed

during their residency. Linda Dykstra and Charles Aschbrenner from Hope College presented a lecture-recital on the works of Libby Larsen. Jessica McCormack was thrilled to host such accomplished musicians as part of the series! Jessica enjoys performing contemporary music and collaborating in a variety of chamber ensembles. She was especially pleased to have the honor to premiere one of Marilyn Shrude’s works at the recital last October.

An avid traveler, her educational experience has involved a few moves across the years. Jessica holds a Doctor of Musical Arts degree from the University of North Texas, a Master of Music in vocal performance with honors in opera from Southern Methodist University, and a Bachelor of Music in vocal performance from the University of Toronto. Originally from Saint John, New Brunswick, Canada, Jessica enjoys returning to the East Coast whenever possible. She has sung at Carnegie Hall, under the direction of Ton Koopman, Helmuth Rilling, and Robert Spano



Jessica McCormack

as part of the Professional Training Workshops, and she has also performed at the Boston Early Music Festival. Her operatic roles include Nannetta in Verdi's *Falstaff*, Barbarina in Mozart's *Le nozze di Figaro*, Aurora in Cavalli's *L'Egisto*, and Tirsi in Handel's *Clori, Tirsi e Fileno*. Her oratorio work includes Carissimi's *Jepthe*, Vivaldi's *Gloria*, Schütz's *Die sieben Worte*, Bach's *Weihnachtsoratorium*, Handel's *Messiah*, Mozart's *Requiem*, Schubert's *Mass in G*, and Fauré's *Requiem*.

A featured soloist with the Fort Worth Symphony, Symphony New Brunswick, Springfield Symphony Orchestra, and the Bach Society of Dayton, Jessica was a national winner of the Canadian Music Competition (vocal division), a finalist at the NATS (Texoma Region) "Singer of the Year" competition, and a finalist in the Bel Canto Chorus Regional Artists Competition; she has received awards from the Mendelssohn Foundation of Toronto and the Women's Chorus of Dallas. Most recently, she was selected as an Emerging Leader by the National Association of Teachers of Singing. She has been a guest lecturer at Indiana University Jacobs School of Music for SNATS, at the Hawaii International Conference on Arts and Humanities, the National Opera Association, and for NATS (Ohio Chapter).

In frequent demand as an adjudicator and master class teacher, she was a guest master class clinician at the Janáček Conservatory in Brno, Czech Republic and the Halifax Summer Opera Workshop, and she has served as an adjudicator for the Dayton Opera Guild Competition and the New Brunswick Competitive Festival of Music. She was an invited recitalist for the *Saison Viardot* in Paris, France during the summer of 2010 and published an article on Pauline Viardot in *VoicePrints* for the NYSTA. She frequently performs with her trumpeter husband, Dr. Edward Phillips, and the duo premiered the cantata, *Psalms 96*, by Canadian composer Richard Kidd during the summer months of 2011. Performances this spring include Orff's *Carmina Burana* with the Springfield Symphony Orchestra, Handel's *Gloria* with Collegium Musicum, and a recital for the Dayton Art Institute.

With regards to research, Jessica's dissertation focused on the compositions of Pauline Viardot (1821-1910), and she enjoys introducing Viardot's works to audiences whenever possible. In addition to

her love of art song, Jessica's professional engagements generally straddle the musical periods as she frequently performs baroque and contemporary literature. An avid baker, she has invited many of her colleagues to sip tea and sample some of her latest culinary creations during breaks from rehearsals.

She looks forward to meeting other members of the IAWM and collaborating with them soon. She would also like to take this opportunity to solicit works for her trumpet and soprano duo (feel free to send scores to her anytime!)

Jessica recently accepted the position of Director of Voice Studies and Assistant Professor of Voice at the Ernestine M. Raclyn School of the Arts at Indiana University South Bend effective August 1, 2012. She looks forward to her upcoming move and hopes to meet some IAWM members who reside in the area. Feel free to get in touch and she'll be sure to put the kettle on!

The Patch-Work Musical Life

MELISSA E. WERTHEIMER

The survival of "classical" music today depends upon its practitioners to validate this art's place in the world as well as in the lives of each individual. This is my mission. Because I cannot live without music, I incorporate my extra-musical interests into my daily musical life. They include women's studies, queer studies, art, history, politics, poetry, and literature. My love for scholarly musical experiences brings me closer



Melissa E. Wertheimer

to the music, and I always look forward to learning about how music and my myriad interests enhance one another. I consistently emphasize the many relationships between music and non-musical areas with my undergraduate students in music history at Johns Hopkins University, as well as with my private flute students at Howard Community College and in my private studio. Additionally, I strive to share these valuable lessons in each of my solo recitals, chamber music performances, and educational outreach workshops with lectures,

commentary, and program notes. I am involved with many groups in the Baltimore/DC area, including: the Dahlia Flute Duo (co-founder/performer), hexaCollective (Instrumental Artistic Director/performer), Vivre Musicale, the Golden Egg Ensemble, the Baltimore Chamber Orchestra, and Concert Artists of Baltimore.

I am a diverse performer of solo, chamber, and orchestral music. I am a piccolo specialist, new music enthusiast, entrepreneur, and dedicated scholar of women in music. My life is one immersed in the arts, with music as the consistent thread. My musical studies began at the age of five with piano lessons, which I continued until I was seventeen. I was six when I started the recorder, and took dance, vocal, and acting lessons from the ages of eight to sixteen. Flute came into my life when I was nine, which I chose because I wanted to be like my older sister, Amy. I put up quite a fight about playing piccolo in high school, despite playing it in the marching band. In my sophomore year of college, however, the piccolo quickly became a special love of mine because I was in the "hot seat" of the Ithaca College Symphony Orchestra with Stravinsky's *Firebird Suite* and Tchaikovsky's Symphony No. 4. During my junior year at Ithaca College, I became the first student in the history of the school to win the Concerto Competition on piccolo.

Although my B.M. is in Flute Performance (2008), my M.M. is in Piccolo Performance from the Peabody Institute of the Johns Hopkins University (2010). Currently, I am considering multiple offers from D.M.A. flute programs. All of my primary teachers are dear to me, and I am in awe of their contributions to my success: Marcia Kämper, Laurie Sokoloff, Wendy Herbener Mehne, Carron Moroney, and Peggy Schecter.

I have many responsibilities beyond the training of flutists: as a performing artist and teacher. Educational outreach is key. I firmly believe that communities can work in tandem with their artists to keep the arts alive. Through teaching music, I aim to raise awareness of both the needs and benefits of arts education. I strive with each of my performances to educate audiences in order to increase their interest and investment in the arts. My educational outreach work with the Peabody Composition Department's Junior Bach Program includes an aural history of the flute with

music from Bach to Piazzolla. Nothing is more magical than sharing the flute with inner-city Baltimore children who have never seen a flute before. I also premiered pieces by two of these students as a culmination project. My contribution to the looks on these boys' faces when they heard their own ideas played live is one of my proudest moments as a performer.

As a member of the Dahlia Flute Duo, I teach an annual summer masterclass for young flutists in Baltimore. In 2010, we received a College Music Society/Yamaha In-Residence Fellowship Grant for community engagement. With this grant, Mary Matthews and I presented a three-part lecture-recital series at a community center in Columbia, MD. That same year, the Dahlia Flute Duo used a Peabody Career Development Grant to fund our own outreach performances in Baltimore County public schools. With the Golden Egg Ensemble, I perform narrated, musical stories for children with a group of musicians dedicated to outreach.

My employment for nearly four years in the Peabody Institute Archives and Special Collections has deepened my respect for history because of the daily research I perform with historical documents and primary sources. I process collections, publish the finding aids I write to an online database, and assist researchers from around the world. Additionally, I have curated ten high-profile exhibits at the Peabody Institute, each with extensive narratives, which incorporate primary source documents and

ephemera from the Archives and Special Collections. I began this job as a work-study student during my master's degree studies, and I continued as a staff member after I graduated. Four years later, the archival materials with which I work continue to teach me more about Baltimore's musical history than I ever thought possible. I have encountered many of the music world's greatest figures through their concert programs, composition manuscripts, letters, and photographs. The strong love I feel for Baltimore is largely due to its history preserved in the Peabody Institute Archives.

As a music history instructor for the Johns Hopkins University's "Peabody at Homewood" program, I teach Hopkins undergraduates of all majors and music minors about the vital connections between music, art, politics, and the premieres of major musical works. For two years, I have had the invaluable opportunity to assist Dr. Richard Giarusso of the Peabody Institute Musicology Department with this course. The class commissions a series of new works as a final project, and I am fortunate to perform flute, piccolo, and alto flute in these premieres.

This semester, sonnets by Dr. Hollis Robbins of the Johns Hopkins University will be set for soprano, flute/piccolo/alto, horn, and cello by two graduate student composers from Peabody. Dr. Giarusso lectures on Mondays and Wednesdays; on Fridays, I supplement his lectures with essays, diary entries, articles, listening, and

my own lectures about women composers. Because we teach works by Monteverdi, Handel, Beethoven, Berlioz, and Stravinsky, I have chosen to focus on Francesca Caccini, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn Hensel, Clara Wieck Schumann, and the Boulanger sisters. Each time I teach the unit about Stravinsky's *Rite of Spring*, I take the students on a field trip to the Baltimore Museum of Art to view the Cone Collection of Matisse and Picasso. This semester, I will also include a visit to the Evergreen Museum and Library to see a private theater designed by the Ballet Russes' Leon Bakst, as well as ogle over Bakst's set and costume designs in this astounding private collection. I also supplement our study of Monteverdi's *Orfeo* with gender studies articles in order to expose the students to feminist criticism in music.

As a performer, scholar, and teacher, I aim to be engaging, thorough, and inspiring. I look forward to working towards my D.M.A. in Flute Performance in the fall because the music I will make and the research I will perform will be interdependent. My plan for my dissertation topic will be flute and piccolo music inspired by poetry. Works I have been brainstorming are by Kaija Saariaho, Elliot Carter, Claude Debussy, and Sidney Lanier. My doctorate will certainly be a culminating experience for me as I become a true artist-scholar, one that is a true ambassador for the arts in all walks of life.

2013 Athena Festival

The eighth biennial Athena Festival at Murray State University, Murray, Kentucky will be held February 26-March 1, 2013. The Festival, which is devoted to the study and performance of music composed by women, has announced the following two searches. The deadline is August 1, 2012.

1. Search for original, unpublished chamber music scores by women composers to be performed on Wednesday, February 27. The award is a \$1,500 honorarium and \$500 travel allowance.
2. Search for original, unpublished choral music scores by women composers to be performed on Thursday, February 28. The award is a \$1,000 honorarium and \$500 travel allowance.

The Festival announces a call for papers and lecture recitals on topics related to music by women composers for sessions of 45-50 minutes. The theme of the Festival is "Breaking Barriers – Finding Her Own Voice." The postmark deadline is September 1, 2012. For details about the above, please see the website: <http://www.murraystate.edu/Academics/CollegesDepartments/CollegeOfHumanitiesAndFineArts/Music/FestivalsWorkshops/AthenaFestival.aspx>

For additional information, contact Festival Director Tana Field at tana.field@gmail.com or

ATHENA Festival
Department of Music
504 Doyle Fine Arts Center
Murray State University
Murray, KY 42071-3342

BOOK REVIEWS

Sally Macarthur: *Towards a Twenty-first Century Feminist Politics of Music*

Surrey, England: Ashgate Publishing, Ltd., hardcover, 206 pages, bibliography, index, illustrations, musical examples, \$99.95. ISBN 1409409821 (2010)

KIMBERLY GREENE

A compelling aspect of contemporary musicology resides in the implementation of a multi-disciplinary approach to call into question twentieth- and twenty-first century aesthetics and feminist thought. In accordance with this approach and through the appropriation of the fluid theoretical complex of the poststructuralist French philosopher Gilles Deleuze (1925-1995) et al., controversial scholar Sally Macarthur maintains that the reliance on the established methods and the intellectual conceptual frameworks practiced by twentieth- and twenty-first century musicologists and composers has continued to marginalize the contribution of women, both in the literature and in performance. In *Towards a Twenty-first Century Feminist Politics of Music* (2010), Macarthur confronts the “inhabitants of new music and its practices,” in order to effectively promote a revolution or transformation in conception and methodology that will abandon convention and transfigure women and their music.

Serving as Senior Lecturer and Coordinator of Musicology at the University of Western Sydney, Australia, Macarthur remains committed to feminist scholarship and poststructuralist thought. The application of feminist aesthetics in music is the topic of her doctoral dissertation (1997) and her first book, *Feminist Aesthetics in Music* (2002). Extensively published and an active leader in Australian women’s new music festivals and conferences, Macarthur continues to offer viable philosophical constructs to inspire possibilities for women.

In her preface, Macarthur embarks on the difficult task of unraveling the elusive Deleuzian theoretical complex, while affirming its relationship to the discipline of musicology and its relevance to music. Expatiating on Nietzsche’s conception of pure difference, Deleuze invalidates the recurring social practice of reducing chaotic difference by corroborating the established hierarchal systems of classification, which

divide categories in opposition to each other and encourage conformity to the known or to sameness. Macarthur argues that by adhering to traditional analytical methods, musicologists have suppressed diversity of thought and have demonstrated a preoccupation with the music of men. Moreover, she postulates that the predominance of the “violent and dissonant musical languages and techniques of post-serial, atonal composers” created during the twentieth- and twenty-first centuries reflects a reliance on the established historical compositional methods or the known, which is exemplified through the degradation of tonal music and the adoption of these techniques by women. In this respect, it is difference, commonly understood as diversity, and its potential that nullify the attraction of uniform thought and engender the unknown, thereby unleashing the divergent possibilities of new music.

Often described as an abrupt departure from a materialistic philosophy, Deleuzian theory represents a philosophy of immanence, where the physical and the metaphysical coexist, yet function as one. It stands as an inclusive theoretical complex, which allows for limitless possibilities through thought, the resulting movement, and the consequences. In the first chapter, “How is Gender Composed in Musical Composition?” Macarthur briefly chronicles the pioneering endeavors of radical feminist research, while exposing the limitations of two empirical studies of women in the field of music: 1) Patricia Adkins Chiti, “Secret Agendas in Orchestral Programming,” *CultureGates* (2003); and 2) Lisa Hirsch, “Lend Me a Pick Ax: The Slow Dismantling of the Compositional Gender,” *New Musicbox: The Web Magazine* from the American Music Center (14 May 2008). Following a detailed analysis of the studies, the findings suggest that, although the percentages of women educated in music composition have increased during the twenty-first century, only two percent of all pieces performed by the 300 orchestras surveyed were composed by women. As convincing as the evidence seems, Macarthur challenges the very underpinnings of the conclusions from a poststructuralist, Deleuzian perspective. The empirical research confirms what is already known—that the music of women is non-existent in the concert halls of West-

ern countries—however, the conclusions not only reinforce established methods of evaluation, but also construct a negative image of the woman composer and her music. Therefore, according to the empirical method, the music of women does not belong in the concert hall. In contrast, the author presents the Deleuzian conception of the music of women as a destabilizing force in the world of music, where the possibility of difference and unknown directions in music become imaginable.

The second chapter, “How is the Composer Composed?” commences with a vivid description of a hypothetical composition workshop, where the students are introduced to the second movement of Anton Webern’s *Variations for Piano*, op. 27 (1936). After initiating the students to the compositional matrix, with its tone rows and permutations, the lecturer remarks that the next session consists of an analysis of Olivier Messiaen’s *Mode de valeurs et d’intensités* (1949), followed by Pierre Boulez’ *Structure pour deux pianos* (1952). The purpose of this scene is to demonstrate that higher educational institutions propagate serialist and atonal compositional methods, thereby indoctrinating their students and our future composers. Furthermore, while garnering support from Susan McClary (UCLA) and David Bennett at the University of Melbourne, Macarthur argues that the aesthetic derived from post-serial and atonal music reigns within the domain of new music and has stifled contemporary experimental music. In addition, the author calls for a reassessment of the neo-romantic conception of the authority figure of the composer in favor of a deconstructivist perspective.

The confrontation of the currently reigning neoliberal capitalism and its problematic relationship to aesthetics and the composer is the subject of Chapter 3, “Composing ‘New’ Music’s Public Image.” With monetary gain currently serving as the socio-cultural prime mover and with excellence affirmed as the heroic value, composers must compete for precious resources and intensify their efforts by increasing production. Moreover, neoliberal capitalism has seen the advent of the entrepreneurial composer who appropriates the domain of new music while turning the end-product into capital. The effect, sustained through Macarthur’s analysis of the marketing and

capital generation of music, remains that composers have lost their creative edge and are adhering to the compositional methods of avant-garde modernism, which flagrantly reproduces the dominant aesthetic and stifles musical innovation. According to Deleuze interpreter Claire Colebrook in *Deleuze: A Guide for the Perplexed* (1997) and cited by the author: "Art is great not when it maintains or repeats what has already been expressed, allowing content to circulate while leaving the system unchanged; great art changes the very nature of the system." In this respect, music needs to become unfettered by the neoliberal, capitalistic paradigm, Deleuze's "deterritorialization," in order to effect a radical and substantial aesthetic renewal.

Feminist musicology and the music of women remain an underlying current throughout this discussion and culminate in chapters 4 and 5. In "Feminists Recomposing the Field of Musicology," the author chronicles the tendencies and the battlefield of feminist, radical, and critical musicology, in order to suggest a new "reparative" musicology; a musicology that would be proactive, innovative in its thinking about the music of women, and engage in a more affirmative approach. Moreover, this reparative musicology would herald a new feminist era. In concordance with the message of hope, chapter 5 explores the music of three composers: Sofia Gubaidulina (b. 1931); Anne Boyd (b. 1946); and Elena Kats-Chernin (b. 1957). [Macarthur's article, "Images of Landscape in the Music of Anne Boyd," is included in this issue of the Journal.] It is Macarthur's intent to substantiate through the examination of the musical compositions of these composers the concept that women composers must affirm themselves as artists in the process of *becoming* and not position themselves in opposition to male composers or just as equals. The author skillfully demonstrates that the *becoming-composers'* music occupies an aesthetic space through difference, thus destabilizing the dominant male commodification of music. Her provocative concluding remarks encourage a reconsideration of creative musical expression and intellectual thought. Assuredly, this impressive study provides productive ammunition for ardent debate.

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 of Arts degree in Music History and Literature from CSUF, with additional degrees in German Studies, French, and Business Administration.

Jill M. Sullivan: *Bands of Sisters: U.S. Women's Military Bands during World War II*

Scarecrow Press, Toronto, 183 pages (2011).

DEBORAH ROHR

Many of us have heard of Rosie the Riveter and other examples of women taking on "men's work" during World War II. We also know that the armed forces admitted women during those years, but I imagine very few of us were aware of women's military bands. So the first major accomplishment of this book was to rescue, just as the trail was becoming too faint to trace, this inspiring chapter in the history of women's musical endeavors. Jill Sullivan does so with a resourcefulness and persistence worthy of any historian, and I found the story of how and where she found these records to be almost as interesting as the history of the bands themselves. She consulted military service records and personnel requests, newspaper articles, and concert programs. And most importantly, she interviewed seventy-nine surviving members of the bands, who eagerly shared memories, correspondence, photographs, diaries, and scrapbooks.

The story of the bands is intertwined with the social and gender values of the time. The decision by the various branches of the military to invite women into their ranks in the early 1940s was largely due to the unprecedented need for combat soldiers in a war conducted on two fronts. Sullivan explains that, despite the clear need recognized by the military, there was a great deal of resistance from some quarters to the idea of enlisted women, and the first group—the women's division of the army—was subject to intensely negative publicity from the outset. Subsequent women's enlistment in the Navy, the Marines, and the Coast Guard was conducted in such a way to prevent or at least to minimize such reactions.

The reasons for and methods of founding the bands varied widely among the branches of the military. Some of the bands

combined professional musicians with high school players and even included women who were learning their instruments as beginners. Others, such as the Marine Corps Women's Reserve Band, specifically recruited members with strong musical backgrounds and intended the band to be of a high musical caliber. Regardless of these initial circumstances, all of the bands seem to have coalesced into close-knit families of musicians who worked and traveled together and performed a number of essential functions for the war effort.

Particularly interesting are the histories of some of the more prominent players, whose training and accomplishments are inspiring. Some had performed in the all-women bands and orchestras, which were a vibrant part of the musical scene in the 1930s. And due to the school band movement of the 1920s, even many of the younger players had been active for years, performing in high school bands and playing instruments not gender stereotyped as female. It is worth remembering that women in music (as well as in many other professions) did not just step forward to replace men during the war. Women had moved into many new public and respected roles starting at least a generation earlier, making the withdrawal of opportunities after the war even more poignant.

Sullivan does not shrink from the ways that the women's bands mirrored the racial stereotypes and segregation of the times. The story of the 404th WAC African-American women's band is powerful and inspiring. Not permitted to rehearse or play with the white women (who performed for the segregated white troops), the Black women worked on their own to pull together their ensemble. Leonora Hull, an African-American woman who had graduated from both Fisk and Oberlin, had taught college music classes before joining the army; she became the conductor of the Black women's band. The leader of the white band stepped in to help them organize, and some of the white players went every week to the Black women's barracks to give instrumental lessons. The accounts of the fondness and loyalties that developed among these women offered a hopeful counterpart to the otherwise shameful practices of the time.

Sullivan argues convincingly for the bands' significant contributions. They performed all of the functions of the male bands: marching soldiers from one loca-

tion to another and participating in ceremonies and parades. They also traveled through the country performing for rallies at which they raised millions of dollars in war bonds (the women's Marine band alone raised \$7,000,000 in bonds). And as increasing numbers of wounded soldiers returned to hospitals, the women's bands were frequently engaged to perform for injured and convalescing soldiers. Sullivan's speculation that this may have been the origin of the music therapy profession is perhaps overdrawn, since there were champions of music therapy and attempts to organize as a profession before World War II. Still, the observed value of music as a support for injured soldiers was clear, and the first successful music therapy organization, founded in 1950, probably gained momentum from the extensive wartime use of music for this purpose, performed by the women's bands.

Throughout the armed forces, most enlisted men and women were discharged as soon as the war was over and, with few exceptions, the women's bands were discontinued. A few band members seem to have continued as music teachers, but it seems that many left the paid work force. Sullivan indicates that a great many of the women described their years in the military band as the high point of their lives—a poignant statement. Of course, there were severely limited opportunities—in music or in any other career—for women after the war, and I would have liked to know more about the lives they led and how they felt about it. Admittedly, that would have taken the story beyond its stated purpose of recounting the history of the bands.

A few shortcomings mar the otherwise fine book. More careful editing and proof-reading could have caught several typos and streamlined the organization—there

is rather too much repetition of the same information even a couple of pages apart. The bibliography is limited to secondary sources, when the richness and depth of the information the author has unearthed is largely due to primary sources. Although the primary sources are acknowledged in the chapters' endnotes, it would be valuable for all sources to be assembled in the bibliography as well.

This is a story that needed to be told, and its telling restores yet another missing chapter in the history of women in music. Sullivan has accomplished that goal with careful reconstruction of the events, riveting anecdotes of the individual women, a wonderful selection of photographs, and a clear fascination with the story of the bands and band members themselves.

Deborah Rohr is Associate Professor of music at Skidmore College.

Patricia Morehead: *Good News Falls Gently*

Carolyn Hove, English horn; Abraham Stokman and Philip Morehead, piano; Barbara Ann Martin, soprano; Caroline Pittman, flute; Jonita Lattimore, soprano; Philip Morehead, conductor. Navona Records, ASIN: B0055T96DS (2011)

JENNIFER GRIFFITH

Despite its title, anxiety takes center stage in this new CD of music by composer Patricia Morehead. Her carefully laid out compositions edge into anxiety with ease; trepidation as a subject matter is not alien to her. *Disquieted Souls*, elegant with a hint of Celtic melody, begins with a searing dissonance that returns throughout the piece. Morehead convinces us she knows harsh musical realities and is a compassionate employer of such sonorities in service to humanity's ongoing battle with the fears of modern life—her interpretation of Margaret Atwood's *Handmaid's Tale* leaps out as the thematic centerpiece of this album. Its surrounding pieces elicit even more questions of the poet/novelist's dystopian world, a world which might not be too far off in terms of its prophecy of regimented, prescribed identities for women. Atwood's poem "It is Dangerous to Read Newspapers" and other pieces Morehead has chosen reinforce Atwood's perspective from a range of angles.

Strains of harsh color permeate otherwise comfortable conversation in *Disquieted Souls*, the ensemble alternatively enfolding and freeing English horn player Carolyn Hove's warm sound and sense of urgency. At times the melodic simplicity of the Celtic melody seems entirely disconnected from the dissonant harmonies or the tense string sonorities, but the sections flow easily and the ensemble's rhythmic unison juxtaposed with Hove's well-articulated solo work with accompaniment, all very finely wrought and skillfully performed by this committed band of musicians.

Morehead's strongest expression of mood comes in the first movement ("Night") of *Handmaid's Tale*. The harp-like effect from the sweep of the piano's plucked bass strings draws us into a malevolent place, with the second (partially prepared) piano's bright, percussive line resounding above, a mixture of stark and sharply defined life. The perfor-

mance in this and the other three movements is assured, although not without a few slight fluffs, and audible page turns occasionally mar an otherwise sensitive execution of Morehead's scenes from At-

COMPACT DISC REVIEWS

composer

Patricia Morehead

www.patriciamorehead.com

her new recording on Navona Records

Good News Falls Gently

features five powerful works

performed by Carolyn Hove, Jonita Lattimore, Caroline Pittman, James Baur, Barbara Ann Martin, Abraham Stokman, Philip Morehead, Ensemble Noir, and the CUBE Contemporary Chamber Ensemble
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wood's world. Morehead's comfort with extreme registers, clusters, and a dense harmonic landscape not far from late Romanticism, stem from Ralph Shapey's school, and if her colors are not as emotionally gripping or continuously engrossing as other composers of the University of Chicago enclave, her subject-matter is much more ambitious: she dispenses with their abstract themes, particularly in making the personal political in her chosen texts. *Salvaging* depicts Atwood's neo-Fascist regimented colony as one where a hanging of one of its members is eerily matter-of-fact (with short gestural utterances between pianos, while a disharmonious feeling aptly evokes Atwood's portrayal of living under such conditions), as well as the ongoing pain of a life without beauty or pleasure. Morehead's rebel musical mind cannot resist including an insurgent response to such conditions, and, near the end, the piano's treble voice, to my ear, expresses an attempt to reach lighter recesses as a reprieve from the horror of Atwood's version of capital punishment, with a sharp jab ending the piece.

Melodic collisions make more interesting sonorities in Morehead's *Ladders of Anxiety*. The strings' sustained tones, passed from one to another with beautifully executed vibrato, result in a communal vibration, a timbral bed of sound. These moments again remind me of the composer's compassionate response to the otherwise unsettling world she conveys. The sense of ensemble in this performance immediately locks in and flute soloist Caroline Pittman easily moves into and between their huddled conversation and her own flights of nervous or soaring energy. Morehead's odd bone-striking punctuation in transitions or endings seems at times not inevitable expression, but, again, a rebel impulse to jolt us awake from our ever-buzzing lives. Pensive moments are also tender; how else to get by in this anxious world? The minimalist section from the ensemble, which breaks through late in the work behind the flute's long, lyrical melodic lines, succeeds where short minimalist events in so many younger composers these days miss their mark. Morehead wisely flows from these ostinati into layers of complex and engaging sound.

Finally, a vibrant and colorful orchestral palette captures well the thankful narrator of *Good News Falls Gently*, the title song of the CD. Soprano Jonita Lattimore's deep, sometimes almost fleshy vocal colors are quite fitting for the quasi-medieval, spirit-mother inspired poem by Regina Harris Baiocchi. Lattimore is joined by Pittman (flute/alto flute) and the composer (oboe), and other orchestral members led by conductor Philip Morehead, who brings out every detail. Morehead has chosen a worthy sister to Atwood in Baiocchi, whose poetry counters with a utopian vision Atwood's dystopian mother archetype. Lattimore possesses a gorgeous sound over an impressively wide range and although Morehead's vocal lines are not equally gorgeous nor particularly transcendent—on this CD she is a worldly composer in the best sense of connecting to the human situation—her use of the entire vocal range should challenge and delight singers. Baiocchi's poem summons us (women) to think as one ("Each woman fanning a different skirt/yet all sharing the same hem" and "the women chanted in ev'ry language/with a familiar and common voice") and Morehead accepts the invitation. With a bluesy sound—a daring move here from a thoroughly West European-trained musician—she seeks to connect to her African American sister. One might hear her incorporation of the blues as simplistic, but this foray answers the poet's invocation of a spiritual world that incorporates the Mother, and Morehead is surely right to forge into unknown, or less-known, territory, to work into her own voice the voices of other ethnicities and experience.

Navona Records has supplied enhanced multimedia materials for this excellently produced album—Bob Lord has the magic touch with composers. While listening, one can browse through scores of the works and other materials, which include a digitized booklet (a welcome new version of the standard hardcopy booklet) and extras: wallpaper (for one's desktop) and even ringtones.

Jennifer Griffith moves between creative efforts as composer, jazz vocalist, and scholar. She earned her doctorate at the Graduate Center of the City University of New York, where she studied with Thea Musgrave, David Del Tredici, and Tania León.

Songs and Cycles: Contemporary American Women Composers

Music of Emma Lou Diemer, Flicka Rahn, Katherine Freiburger, Libby Larsen, Elizabeth R. Austin. Linda McNeil, soprano; Carolyn True, piano; Kathy McNeil, coloratura soprano; and Stephanie Shapiro, oboe. Recorded by Bob Catlin at the Musical Arts Center of San Antonio, TX (2008). Leonarda, LE 357 CD.

JULIE CROSS

Music of five living women composers comprise this intriguing CD, produced and performed by Temple University (San Antonio, Texas) faculty members Linda McNeil, soprano, and Carolyn True, piano, and featuring Texas-based composers Flicka Rahn and Katherine Freiburger. The program notes include biographies of the composers and performers, and all the texts are printed in the CD booklet.

The first four songs are by the esteemed composer Emma Lou Diemer and do not appear to be from a particular cycle. The beautiful, brief opening song, *Strings in the Earth and Air*, poem by James Joyce, is an upbeat piece with arpeggiated fifths in the accompaniment and stepwise undulating motion throughout the song in both parts. *The Caller*, with a powerful text by Dorothy Diemer Hendry (the composer's late sister), is about "courtin'" the Grim Reaper, "Mistah Death." Though the singer was courted when younger, she sent Death away but is now ready for his return. What a unique and playful song! The accompaniment sets the mood with dotted rhythms and syncopations throughout, and the vocal line is catchy, with a descending four-note theme that stays in one's ear. Dorothy Parker's famous poem *One Perfect Rose* is next, with a sarcastic text about receiving "only" one perfect rose, no "perfect limousine." This, too, is an upbeat piece, with repetitive chords in the accompaniment and an independent, soaring vocal line that emphasizes the irony of the text. The song ends with a repetition of the words "one perfect rose" in a high register, but instead of a cadence, the words "perfect limousine" are sung twice in a lower range, wistfully. Diemer's final piece on this recording is a setting of Shakespeare's *Shall I compare thee to a summer's day?* In this gentle piece, both vocal line and accompaniment move at a pace that avoids excessive sentimentality.

Corpus Christi, Texas-based composer Flicka Rahn set two poems by Pulitzer prize-winning imagist poet Amy Lowell. The first, *Vicarious*, features a slow, mysterious melody with a long piano prelude and postlude. The text presents the singer gazing upon a face painted on her fan while standing under a willow tree. The vocal line is difficult, as there are many long sustained notes throughout. *Shore Grass* is written in a similar style: a distinct sustained vocal line and a more active accompaniment with a significant mood-setting prelude and postlude. It paints a scene of the moon over the sand dunes, flowing, glowing sea grasses, and the chime of a watch, but the sound heard is the “windy beating of the sea.” The quasi-impressionistic music is well-suited to the imagist poetry.

Texas native Katherine Freiberger set the cycle *The Coffee-Pot Songs*, with poetry by children’s poet Aileen Fisher. These seven poems are performed back-to-back and are all on one one-minute track. “The Coffee-Pot Face” is an adorable description of the distorted face a child might see while looking at her reflection in a coffee pot. The vocal line and accompaniment are simple yet sophisticated. “Otherwise” states that the world must be magic since day turns to night, sailboats disappear from shore, and peanuts have such a thick shell; the music is reflective and gentle. “I Never Had a Pony” is an optimistic song about making do—the pony is not hers but she rode one when the circus came to town; she has no trumpet but has a whistle that will do; a rim of steel replaces a wagon wheel; the vast beach is replaced by a personal sandbox. The rhythm is jagged, with asymmetrical-sounding accents, triplets to mimic the wheels, and a soaring ending to depict the beach. The piano’s postlude reintroduces the movement’s rhythmic beginning. “Stars” wonders, with a slow climbing melody and large piano intervals—as if little stars would get tired staying up all night—and the vocal line sighs to a tired ending. “Moon” features a perpetual-motion accompaniment and punctuated vocal line. “Do you ever wonder too, what dreams do when they are through?” is the text of the brief “Dreams.” The piano tone is particularly exquisite here, with an ascending vocal line over eighth-note repeated piano ges-

tures. Finally, “Rainy Day” whimsically exclaims that the cricket, beetle, dragonfly, and turtle travel around the world since they go away on rainy days, but “I just go to the attic since it’s close to home.” The piece is jazzy and fun, with tempos and rhythms appropriately characterizing the different animals. These poems capture the life experiences of a child in the most creatively intuitive way!

The eighth track on the CD, *Winter Apples*, is also by Freiberger. McNeil and True are joined by coloratura soprano Kathy McNeil and oboist Stephanie Shapiro. The text by Charlie Langdon, senior critic at the *Durango Herald*, describes the transition from the fertile fall apple harvest to the bare bleak winter with nuance and delicacy. Shapiro’s tone is captivating in her prelude with True, and she plays in alternation with the vocal duet throughout. The oboe line is lovely, with musicality that enriches the text. True is a sensitive performer throughout, with a piano part requiring absolute rhythmic precision. The sopranos execute a closely-set duet, with occasional alternating solo fragments.

Libby Larsen’s well-known cycle *Songs from Letters; Calamity Jane to her daughter Janey* is a setting of four letter-fragments attributed to Martha Jane Canary, “Calamity Jane.” “So Like Your Father’s” refers to a photo of Calamity’s daughter, and begins *a cappella*, continuing with sparse accompaniment throughout the remainder of the song. “He Never Misses” paints a scene of “Wild Bill,” Janey’s father, and his precision in killing outlaws. Repeated rhythmic gestures in the piano propel the song forward and contribute a sense of excitement. “A Man Can Love Two Women” admonishes Janey, with a passionate, slow vocal line, sad tone, and punctuated asymmetrical accompaniment, to avoid getting jealous of men. The longest poem, “A Working Woman,” expresses Jane’s frustration that her life is so much harder than that of “virtuous women.” The vocal line sounds like a contemporary operatic recitative, very like a monologue. The accompaniment supports the voice with occasional commentary that reinforces Jane’s character. “All I Have” is a farewell from Janey’s blind mother. It follows a style similar to “A Working Woman,” but in a slower, more self-reflec-

tive manner befitting the poetry. Larsen has a gift for lending a voice to the voiceless, and much of Calamity Jane’s story is unclear. By all reports she was illiterate, so the letters may have been fictitious or dictated.

The final cycle is Elizabeth R. Austin’s setting of five *Sonnets from the Portuguese* by Elizabeth Barrett Browning. “The face of all the world is changed, I think,” is full of wonderful word painting: the accompaniment quiets at the word “still,” the vocal line reaches to the “outer brink,” arpeggiated piano chords simulate the “lute.” “Say over again, and yet once over again,” is fast and passionate, with rolling piano chords and a vocal line that explores extreme upper ranges. “Unlike are we, unlike, O princely Heart!” is gently declamatory and sincere, setting well this earnest sonnet in which the last line is spoken. “First time he kissed me” depicts excitement with wide intervals in both the vocal line and the accompaniment, with widely differing rhythms. The last piece is Browning’s famous text, “How do I love thee?” In a declaration of love, the soprano inhabits the extreme heights of her range. This last song has a prayerful tone with a mysterious, uncertain ending on “I shall but love thee better after death.”

Linda McNeil’s soprano voice is vibrant, and her attention to textual detail excellent. It was refreshing to hear such clear diction and accurate rhythm, and I applaud her for choosing such a difficult (but wonderful) collection of songs. That said, her vibrato was wider than is technically appropriate, which affected the overall sound quality and caused intonation problems. Notes were obscured, especially in the last cycle. In addition, musicality (and/or nuance) is sometimes lacking in her tone, which affects poetic comprehensibility. The CD would have been more enjoyable had this been addressed. Pianist Carolyn True performed flawlessly with gorgeous tone, poignant musicianship, and delicate balance. Ideally, I would have liked to hear a bit more piano throughout the CD. This is a worthwhile introduction to female composers both familiar and new.

Julie Cross is treasurer of the IAWM and Associate Professor of Voice at the University of Wisconsin-Whitewater. She performs in recitals throughout the United States, and has recordings with Albany Records and Audio for the Arts.

Meira Warshauer: *Living Breathing Earth*

The Moravian Philharmonic, Petr Vronsky, conductor. Navona Records, ASIN: B004P96WFE (2011)

ANNA RUBIN

Meira Warshauer brings a unique blend of concerns and influences to her work, including major pieces for orchestra and choir, and has devoted much of her creative output to Jewish themes and their universal message. Warshauer eschews the liturgical and folk influences of Eastern European Jewish music; rather, her signature sound derives from such diverse influences as Copland and John Adams, jazz and world music, as well as her mentor at Harvard, Jacob Druckman. Her compositional output is considerable and among her honors are awards from ASCAP, Meet The Composer and residencies at the MacDowell Colony and Hambridge Center.

Her CD, *Living Breathing Earth* (published by Navona Records, performed by the Moravian Philharmonic, Petr Vronsky, conductor) consists of two major orchestral works, the eponymously-named title work and *Tekeeyah*, a unique concerto for


player Haim Avitsur, performing on *shofar* and trombone. The attractive CD is well-produced and Vronsky leads powerful performances by the Moravian orchestra, which has recorded many contemporary composers, including IAWM members.

The first work is a testament to Warshauer's sense of the sacredness of life. *Living Breathing Earth*, in four sections, follows a fast/slow/fast/slow progression. The first section, "Call of the Cicadas," features percussive textures. Strings imitate the lush forest sounds of cicadas; varied percussion instruments help maintain a pulsing driving rhythm. Delicate melodies are woven together throughout the rich texture. Warshauer has a wonderful ear for the varied timbres of the orchestra, and she leads us from soft and delicate sounds to powerful rhythmic unisons. Part two, "Tahuayo River at Night," is a restful work and listeners will hear echoes of Coplandesque quartal harmonies as well as tinges of Mahler's *adagio* movements. Its cyclic nature builds up to a powerful climax and then gracefully exhales into a soft ending. Part three, "Wings in Flight," evokes bird flight with graceful melodies and harp accompaniment. The last move-

ment, "Living, Breathing Earth," recalls elements of the opening as well as themes from the second movement. The composer is able to evoke a sense of the orchestra inhaling and exhaling with alternating chords upon which she quilts ever-changing timbres and rhythms. This movement comes to a poignant and satisfying climax.

The second work on the CD is *Tekeeyah*, the Hebrew name for the long tones played on the *shofar* or ram's horn during the Jewish High Holidays. *Tekeeyah* (a call), the first concerto ever written for shofar, trombone, and orchestra, had its premiere performances in 2009 with soloist Haim Avitsur and commissioning orchestras Wilmington Symphony (NC), Brevard Philharmonic (NC), and University of South Carolina Symphony. Consortium premieres continued with Western Piedmont Symphony's performance in Spring 2011 and will conclude with the Dayton Philharmonic's performances in the 2012-2013 season.

The shofar's call is meant to wake up the listener and turn her towards the divine. First mentioned in the Old Testament, the sounding of the shofar is for many Jews one of the most stirring moments in the en-




Orchestral Music by Meira Warshauer
LIVING BREATHING EARTH

Symphony No.1 Living Breathing Earth
Tekeeyah (a call) Concerto for shofar, trombone and orchestra
Haim Avitsur, soloist
Performed by the Moravian Philharmonic, Petr Vronsky, conductor

"Ms. Warshauer has mastered the art of depicting nature in sound." – *American Record Guide*


"'Tekeeyah' is the first concerto written for shofar, trombone and orchestra. Soloist Haim Avitsur plays a masterful shofar, a lternately plaintive, insistent, mysterious and raw, calling for an awakening to inner truth and a reconnection to the earth." – *Hadassah Magazine*

"Both these CDs (*Streams in the Desert* and *Living Breathing Earth*) contain music that is very beautiful and deeply moving. I recommend them to listeners of all persuasions." – *Fanfare Magazine*



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tire liturgy. Each shofar is unique, limited in range and famously difficult to play. For this recording and premiere, the composer collaborated with soloist Haim Avitsur, a superb performer. He is able to make near seamless transitions between the plaintive and earthy sound of the shofar and the trombone, which extends the simple patterns of the shofar into virtuosic passages.

Warshauer writes in her program notes about the three distinct patterns in which the shofar is sounded: “tekeeyah, a long tone; shevarim, three shorter tones; and teruah, at least nine staccato or short notes. Tekeeyah g’dolah, a very long tekeeyah, concludes the sequence on Rosh Hashanah (the Jewish New Year).” She incorporates all three in this composition. She adds: “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.”

The work opens with a section aptly named “a call,” with breath sounds by various players fusing with gongs, all surrounding the low call of the shofar with its sinuous tone-bends and falls of a third. Warshauer alternates winds and strings in another evocation of the cycle of breath. The second section is called “Breaking Walls.” Here, shofar music is developed by the trombone, starting with its lowest sounds and reaching into its upper register as the piece becomes highly dramatic and filmic in its drama. This middle section is full of Warshauer’s signature pulsing textures and varied orchestration. The shofar returns to round out this section with its

more primitive and earthy timbre. “Dance of Truth,” a lively section which celebrates the nine short sounds (*teruah*) sounded by the shofar during the Rosh Hashanah service, features a solo by the shofar and concludes in an exciting climax—just as the service ends with the final “Tekeeyah.”

For additional information on Warshauer’s music, see “The Sacred Concert Hall: Meira Warshauer’s Orchestral Works” by Christina L. Reitz (*Journal of the IAWM* 17.2, 2011). Warshauer’s CD is distributed by Navona Records, a division of Parma Recordings. Parma has absorbed many smaller labels and has made a notable effort to market classical music with its attractive website, the requisite social media, and outreach to composers.

Anna Rubin (annarubinmusic.com) is a composer of chamber, orchestral and electronic music whose compositions have been performed internationally. She directs the Certificate Program in American Contemporary Music at the University of Maryland/ Baltimore County, a one-year post-baccalaureate program.

Kiku Collins: *Here With Me*

Innova Recordings 668 (2007)

RONALD HORNER

My initial response to this disc was one of skepticism. Kiku Collins? Trumpet? Flugelhorn? Jazz? Hardly the sort of pensive, abstruse fare routinely contemplated by the readers of this esteemed chronicle. However, as I submersed myself in the selections, it became apparent that this is music to which we must treat ourselves. It is fresh, effervescent. Each track is like a new neighborhood waiting to be explored.

The title track, *Here With Me*, beckons the listener to a warm and comfortable place where energy and tranquility find their balance. Arpeggiated guitar chords open the door for flugelhorn and mbira. As trumpet and drums are added, the intensity builds—only to be swept away by violin and cello. The cycle repeats and leaves the listener with wistful memories of companionship. *Mr. Barista* is a shot of aural caffeine. This is a work with a decidedly Cuban flair that begs the listener to move; a physical response to it is simply impossible to resist. *The Messenger*, a reflective exchange between Collins and co-composer Julian Harris on guitar, features prominent overtones of John Coltrane. *Confidential Obituary* was pleasant, but left me with a sense

of longing. Maybe that was the point—a recognition of unfulfilled potential. Just as an obituary is a narrative of a person’s life, this work is a requiem for unfinished business. The B-flat minor tonal center is unsettling, and from the beginning, that sense of unease is compounded by an urgency suggested by bass and drums. The flugelhorn offers a pensive contemplation of what could have been.

Cartoons of the Prophet will incite no jihad; there is no provocation or disrespect here. My sense was of a Bedouin caravan traversing the rolling dunes of C minor, treading carefully through a wadi in F minor, and stopping briefly at an oasis of vibraphone comfort provided by Steve Shapiro. The implied exoticism invites comparisons with another famous convoy: *Caravan*, immortalized by the Duke Ellington band in the late 1930’s. Both have a plaintive, haunting quality, but Collins’ is a different journey for a different time, following a different route. Her excursion might not move as quickly as its predecessor, but it seems that all are enjoying the trip.

The opening of *Levitation* conjures up a lonely lounge pianist contemplating the construction of ninth chords while hoping that the tip jar will fill. The pianist doesn’t remain lonely for long, as friends who play trumpet, guitar, and drums drop in. The combination of sounds reminded me of George Benson’s *Weekend in L.A.* album. There are periods of dialogue between guitar and trumpet with occasional moments of unison agreement. The piano returns, wanders away in a different harmonic direction, but finds its way back. The piece ends with a return to the earlier collaboration of trumpet and guitar. *Acid Cowboy* slips a few drops of *musique concrète* into the mixture by adding crickets and dripping water. The performance was tasteful, expressive, and engaging.

You Too (featuring more of the guitar artistry of Julian Harris) is the perfect antidote to a stressful day. The listener doesn’t have to search for any hidden meanings or consider the ramifications of composer angst. What you hear is what you get, and I enjoyed the liberation of being carried away by this track. *Blues Again* was happy blues—if that’s possible. A bluesy guitar opening quickly yields to trumpet harmonies and conga rhythms that I found reminiscent of a Mariachi

Video by Alexandra Pierce

An Audio-Video Companion by Alexandra and Roger Pierce to *Deepening Musical Performance through Movement* by Alexandra Pierce (2007), reviewed by Jean Wald in the *Journal of the IAWM* 17, no. 2 (2011), can now be seen at the website <https://sites.google.com/site/deepeningmovement/home>. In fourteen videos, Alexandra explains, and Roger demonstrates, techniques for awakening the musicality inherent in the body.

ensemble, propelled by a beat that dares the listener to get up and move. Guitar and bass solos flirt with blues scales, but I had no sense of long-term commitment. If the blues are a musical way of expressing (or identifying with) depressing situations, I felt that tempo and tonality conspired to prevent that in this piece. The final selection, *Sakura*, remains faithful to the original Japanese folk tune. Harmonies flourish like the cherry blossoms that lend their name to this composition.

Collins' mastery of her instruments is evident throughout the CD. She has a soulful touch that touches the soul. Although this collection includes the performances of thirteen musicians, their contributions are made in small combinations. Each track blends different timbres in a manner that prevents predictability. The contributions of Collins' collaborators must not be underestimated. While some performers played fewer notes than others, each portion of the finished product was presented with loving attention to detail. Production considerations are masterfully handled, and the result should be required listening on Friday afternoons.

This music is fulfilling without being mysterious, enjoyable without pretense. It is just good music: well written, well performed, and well produced. This is comfort food for your ears. Forget calories—just keep piling it on. Delicious.

Ronald Horner teaches Percussion and World Music at Frostburg (MD) State University. A former member of the Israel Philharmonic Orchestra, he holds a Doctor of Musical Arts degree from West Virginia University.

Odyssey: 11 American Premieres for Flute and Piano

Mimi Stillman, flute, and Charles Abramovic, piano. Innova 814 (2011)

PAMELA MURCHISON

Odyssey: 11 American Premieres for Flute and Piano is a two-CD set which features works by living American composers. All of the compositions receive their premiere recording, and the repertoire includes pieces for both solo flute and flute and piano. Mimi Stillman, flute, and Charles Abramovic, piano, are both members of Dolce Suono Ensemble, a group dedicated to commissioning and performing new music. The composers on the disc are Benjamin C.S. Doyle, Mason Bates, Richard Danielpour, Gerald Levinson, Zhou Tian,

David Ludwig, Daniel Kellogg, Andrew Rudin, Katherine Hoover, David Bennett Thomas, and Michael Dupstrom. As only one of the eleven composers is a woman, this review will be devoted to her work.

According to Stillman, the title *Odyssey* reflects the "exhilarating journey of musical discovery" and the penchant of the featured composers to "draw upon the music of different world cultures." In addition to the Argentinean flavor of David Ludwig's *Sonata*, the Balkan folk song present in Michael Dupstrom's *Sejdefu majka budase* (Sejdefu's Mother Wakes Her), and the multi-cultural influences of Katherine Hoover's *Mountain and Mesa*, the compositions also reflect a wide variety of music idioms, encompassing classical, jazz, and world music.

Mountain and Mesa for flute and piano (2009) by Katherine Hoover contains three movements: "Hungarian Lassù," "On the Mesa," and "Dizi Dance." In keeping with the wide range of cultural influences present throughout this recording, each movement is evocative of a different heritage. "Hungarian Lassù" places the flute in the role of a gypsy violin, with long, improvisatory melismas exploring sophisticated eastern European harmonies. The piano interjects short comments that contrast with the long, sensual lines in the flute and represents a cymbalom, or hammered dulcimer, common in this style of music.

"On the Mesa" uses as its theme a Hopi lullaby of the same title notated by Natalie Curtis in 1913 at Third Mesa, Arizona. Hoover includes bird-like calls in the flute to represent the importance of nature to the Hopi tribe. Again, the piano takes a subordinate role in this movement, providing simple harmonic accompaniment.

The final movement, "Dizi Dance," is based on Chinese rhythmic and harmonic patterns, and takes its name from one of the most popular Chinese flutes. As on the rest of the recording, Stillman and Abramovic perform with beautiful craftsmanship, giving each movement the distinct flavor that Hoover intended. Compositionally, there could have been more contrast between the vast geographical differences inherent in the music Hoover used as her sources. The first and second movements, which could successfully be performed as stand-alone pieces, seem a bit too long in this multi-movement work,

especially because of their aesthetic similarities. While "Dizi Dance" provides some welcome energy and rhythmic drive after the dreamy character of the first two movements, it still seems rather staid as the finale of this work.

Stillman and Abramovic perform brilliantly throughout the recording. They commissioned and premiered several of the works, and thus play each piece with a wonderful sense of ownership. With nearly two hours of music and relatively limited instrumentation, the duo eloquently communicates each composition's unique mood and each composer's individual voice.

Flutist Pamela Murchison serves on the faculty at Frostburg State University. Her varied career includes membership in the West Virginia and Akron Symphonies, and she maintains an active career as a chamber musician. Her doctoral research topic explores the music of composer Amy Williams.

Clare Maclean: *Osanna*

Sydney Chamber Choir, conducted by Paul Stanhope. Tall Poppies Records TP218 (2011)

JAMIE REIMER

The Sydney Chamber Choir presents a crystalline and ethereal performance of Clare Maclean's *Osanna Mass*, the title track on their 2011 recording from Tall Poppies Records. Conducted by Paul Stanhope, the ensemble functions as a single voice with many facets, seamlessly moving from homophonic moments to polyphonic lines with perfect intonation and uniform purpose.

Maclean's setting of the traditional Catholic mass incorporates plainchant found in the Ordinary of the Mass as well as Jewish liturgical melodies, creating a cross-cultural experience that feels remarkably organic to the text. Her use of traditional compositional processes such as counterpoint and canon combined with elements of sound mass result in a work that is traditional and, at the same time, quite forward thinking.

Composed for the Sydney Chamber Choir, Maclean's work is beautifully interpreted by Stanhope and twenty-six exceptional singers. Occasionally, one voice emerges unintentionally from the ensemble sound, but it is not pervasive enough to distract from the work as a whole. The ability of the singers to uniquely color

their voices as individual instruments is particularly useful in the *Sanctus* when Maclean creates a canon at the interval of a major second. Her effective use of dissonance is particularly striking in the *Agnus Dei* when used to highlight “the sins of the world.” It is obvious that Maclean was acquainted with the ensembles’ superb ability to sing close-knitted harmonies with ease and elegance, making them seem almost angelic.

In the Year that King Uzziah Died is based on Isaiah’s vision of God in heaven, and incorporates a great deal of text painting to create the scene. Up to this point, the clarity of text delivery by the Sydney Chamber Choir is superb, but the complexity of this setting makes accurate text declamation challenging, even for the most gifted ensemble. Listeners will want to refer to the program notes for this selection. *ōs anthos chortou* (As the Flower of the Grass) is structured with a Greek chorus and a poet presenting Sappho’s *fragment 31*. Each segment of the poem is repeated

twice, with the distinction between the poet and the chorus becoming more indistinct as the piece progresses. The ensemble handles the two roles well, even as the unique forces collide in intricate harmonies and opposing rhythmic figures.

Vive in Deo features a collection of inscriptions from Christian graves in the Roman catacombs. The ghostly nature of the repeated “Mnéskesthe” (Remember) creates a reverent yet haunting environment for the piece. Each section of the work adopts one word as an ostinato beneath the individual inscriptions being sung, as if by the families of the deceased. All voices come together to call upon Jesus to remember their dead, while a solo soprano voice provides the final blessing: “Sweet soul, may you always live in God.” The piece is effective, haunting, and comforting as a celebration of the life after death.

We Welcome Summer, set to a poem by Australian Michael Leunig, begins with a full chorus of voices indepen-

dently praising the summer’s warm light. The basses soon adopt a drone-like role, giving the piece a sense of earthly connection. It is as if one can feel the warm breezes rolling through the air. When the text mentions darkness, a rhythmic canon forms between the male and female voices, creating an appropriately unsettling feeling that soon gives way to a beautiful and blossoming “forgiving light.” The “Amen” begins with the tolling of bells, but concludes on a single unison pitch, sung beautifully by the male voices. It is a satisfying and fitting conclusion to a recording that celebrates the triumph of the spirit.

Dr. Jamie Reimer is an accomplished singer, teacher, and scholar who performs regularly in opera, oratorio, and recital venues around the country. Her research and performance of the music of African American composer Robert Owens has garnered international recognition. Dr. Reimer serves as Assistant Professor of Voice at the University of Nebraska-Lincoln.

Recommended New CDs

(Additional new releases are listed in the Members’ News column.)

Laurel Firant: *Music for Solo Piano and Violin and Piano*

Pianists Robert Conway, Tomoko Deguchi and Leonore Hall, and violinist William Bouton. Ravello Records, Capstone Collection, MP3 format (2012)

The CD, which contains nine compositions by Laurel Firant, was first reviewed by Laura Silverberg in the *Journal of the IAWM*, vol. 13, no. 1 (2007), and it was recently re-released on the Ravello label. Laurel reports that the original CD has received extensive airplay since the initial release, most notably over WNYC in New York City, Radio France, RTE Lyric fm in Ireland, the American Music Center’s Counterstream Internet radio out of New York, the Classical Public Radio Network in the U.S., and Venice Classic Radio in Italy.

Nancy Van de Vate: *Hamlet*

Vienna Modern Masters VMM 4008 (2012)

Nancy Van de Vate’s new opera, *Hamlet*, based on the play by William Shakespeare, has just been released on a three-CD album, VMM 4008, from Vienna Modern Masters. In five acts, the opera features a distinguished international cast, with three soloists from the US, three from Vienna, one from South Africa, one from Greece, and one from Colombia. The excellent Moravian Philharmonic and Zerotin Academic Choir from Olomouc, Czech Republic are also heard on this new recording, conducted by Petr Vronsky of Prague. The composer was invited to present a guest lecture about the opera on March 26 at the University of Vienna and on April 26 at the Institute for European Studies (IES Abroad) in Vienna.

Frances White: *In the Library of Dreams*

Choshi (traditional), Ralph Samuelson, shakuhachi; *The ocean inside*, eighth blackbird; *Walk through Resonant Landscape No. 5.1*; *In the library of dreams*, David Cerutti, viola d’amore; *Walk through Resonant Landscape No. 5.2*; *The book of roses and memory*, Liuh-Wen Ting, viola; Thomas Buckner, narrator. Pogus 21064-2 (2012)

In the Library of Dreams features exquisite performances by Ralph Samuelson, eighth blackbird, David Cerutti, Liuh-Wen Ting, and Thomas Buckner. The CD has beautiful cover art by the brilliant artist Lothar Osterburg. White’s music has been described by James Pritchett as “absolutely beautiful—and disturbing.... The power of her work comes from her ability to take listeners on journeys through her inner sense of sound, finding something luminous, exalted, dramatic, and at times frightening there.”

The 2012 Women Composers Festival of Hartford: Concert Report

JESSICA RUDMAN

When the twelfth annual Women Composers Festival of Hartford was held on March 4-11, 2012, I finally realized what I missed in college: Judith Shatin, founder of the Virginia Center for Computer Music, and William R. Kenan, Professor at the University of Virginia, where I completed my undergraduate degree in 2004. Amazingly—through flukes of scheduling or other quirks of fate that I do not quite remember any more—I never studied privately or even took a class with Dr. Shatin. Re-meeting her at the Women Composers Festival of Hartford allowed me to recapture a little of what I did not get to experience in my time at UVa, and I am sure that I was not the only person who was impacted by her music or her words during the Festival.

Dr. Shatin arrived in Connecticut on Wednesday and began her eventful four-day residency by speaking to a computer music class at Trinity College in Hartford. She discussed different computer programs with which she has worked, focusing on what was possible in each program and how different programs can affect the types of music composers will create. She played her *Penelope's Song* as an example of her electro-acoustic work. That composition incorporates a solo instrument (there are many different versions for various instruments) accompanied by audio based on manipulated recordings of someone working at a loom. As a contrast, Dr. Shatin also shared a piece for robotic percussion.

Later that afternoon, Dr. Shatin spoke about her music at the Institute for Contemporary American Music Composer's Seminar held at The Hartt School. Citing musical influences ranging from Ba'aka pygmy music to Ligeti to her own hands-on experience working with electronics, Dr. Shatin demonstrated some of her own personal musical concerns and interests through three representative pieces: *Clave* for mixed chamber ensemble, *Run* for piano quartet, and *Jefferson In His Own Words* for orchestra and narrator. In a fascinating presentation, she focused on rhythm and her reaction against what she terms "modernist arrhythmia": after explaining some reasons beyond some composers' tendency to avoid pulse, Shatin showed

some of her own compositional solutions, including use of layered pulses to create emergent patterns, pattern deconstruction through rotation and permutation, and use of rhythms as focal points analogous to harmonic centers. Her talk also touched on gestalt theory and recent experiments in music perception as well as the effect such work has on her music.

On Thursday, Dr. Shatin discussed her piano trio *View from Mt. Nebo* at Central Connecticut State University's Music Forum. Inspired by the Biblical story of Moses being unable to enter the Promised Land, Dr. Shatin hoped to express "the combination of yearning for an impossible goal, as well as the joy at having reached another, perhaps more critical one."¹ She explained how she strives to write music that clearly communicates emotion to its listeners and then conducted an exercise to demonstrate how sound can create an expectation of emotion: after playing John Williams's theme for *Superman*, Dr. Shatin asked students to describe what ideas or images the music suggested to them and why such music was appropriate for the film. This practical demonstration helped to underscore the wealth of emotions expressed in *View from Mt. Nebo*. Additionally, the Connecticut Trio—comprised of CCSU faculty members Gerard Rosa, Julie Ribchinsky, and Linda Laurent—was present and performed the work to give students an intimate experience of the music.

Other works by Dr. Shatin featured at the Festival included *Hearing the Call* on Wednesday night and *Elijah's Chariot* on Thursday night. Aside from works by our composer-in-residence, music by more than fifty other composers—many of whom were selected through various score calls—was also presented. Concerts and other events were held at diverse venues including Hartford's Center Church, the Mandell Jewish Community Center of Greater Hartford, The Unitarian Society of Hartford, Trinity College, Capital Community College, Central Connecticut State University, and The Hartt School.

This year's opening concert featured the Festival Choir conducted by Mattie Banzhaf and the Gallery Choir of St.

Patrick-St. Anthony conducted by Gabriel Löfvall. Choral music from the nineteenth and twentieth centuries filled the resonant space of Center Church, and interspersed instrumental chamber works provided contrast. Though the choirs performed separately for most of the concert, the two groups combined to perform *Hark, I Hear the Harps Eternal* arranged by Alice Parker.

The Wednesday night Local Composers Concert reflected the Festival's strong sense of community. Held in the Chase Family Gallery of the Mandell JCC, where works by artist Jennifer Moses were exhibited, the audience was able to enjoy an extremely varied evening of chamber works with instrumentations ranging from piano trio to percussion sculpture. The Dahlia Flute Duo, members of the new music ensemble



Judith Shatin

016, the New England Guitar Quartet, and various students/alumni from The Hartt School participated in this event.

Co-presented by The Studio of Electronic Music, Inc., the Electro-Acoustic Concert on Thursday night focused on works that combined electronic media with one or more live musicians, while a pre-concert reception featured works for fixed media. The concert proper included compositions for voice, string bass, flute duet, gayageum, and more. The inspiration behind the works ranged from ventriloquism to a tea kettle, leading to a diverse recital culminating with Dr. Shatin's *Elijah's Chariot* for string quartet and manipulated recordings of a shofar.

The Friday night concert featured the Connecticut Trio performing *View from Mt. Nebo* along with performances by our Ensemble-in-Residence, The Curiosity Cabinet. Founded by composer and

conductor Whitney George, The Curiosity Cabinet is a New York City-based chamber orchestra dedicated to performing music of the twentieth and twenty-first centuries. The Curiosity Cabinet opened their set with *pink fluffy alarmets still sound* by Dr. Karen Power, winner of the Festival's 2012 Composition Competition. The group also presented excerpts from an opera in progress by Ms. George, as well as works by Ellen O'Meara and Faye-Ellen Silverman.

Organized by Mattie Banzhaf and Patricia Fitzgerald (both of whom also performed in the concert), Saturday's Concert Pro Femina included a potpourri of chamber and choral music by historical and contemporary composers. Though many of the works were for traditional combinations

of instruments, Chris Lastovicka's *Antechamber* made use of the beautiful, but not standard, combination of countertenor, alto flute, and piano. The program concluded with three exhilarating movements from Juliana Hall's *Orpheus Singing* for alto saxophone and piano, performed by Hartt School saxophone professor Carrie Koffman with the composer at the piano.

Curated by vocalist and musicologist Dr. Susan Mardinly, the final concert of the Festival featured accompanied and unaccompanied performances by vocal faculty and students in The Hartt School's Collegiate and Community Divisions. A new work by CT-based composer Stacy Cahoon entitled *Lyric Lament* was featured as the concert's humorous finale.

NOTES

1. Judith Shatin, program notes for *View from Mt. Nebo*.

The Women Composers Festival of Hartford is held annually each March as part of Women's History Month. Information about score calls and upcoming events can be found online at womencomposersfestivalhartford.com. If you would like to find out how you can participate in the festival or to make a donation, please contact the Festival Director, Daniel Morel, at info@womencomposersfestivalhartford.com.

Jessica Rudman (www.jessicarudman.com) has been involved with the Women Composers Festival of Hartford since 2005 and currently serves as its Associate Director. An active composer, Ms. Rudman is currently pursuing her Ph.D. at the CUNY Graduate Center.

Slaying the Dragon: World Premiere of the Opera

ELLEN FRANKEL

The opera, *Slaying the Dragon*, by composer Michael Ching, with the libretto by IAWM member Ellen Frankel, will have its world premiere in Philadelphia at the Prince Music Theater June 7 and 9 during the national Opera America Conference, with additional performances at the Academy of Vocal Arts on June 14, 16, and 17. It will be presented by Center City Opera Theater.

Based on a true story depicted in the book, *Not by the Sword* by Kathryn Waterson, *Slaying the Dragon* is about a Grand Dragon of the Ku Klux Klan, who renounces violence and hatred because of his unlikely friendship with a rabbi and his wife. The opera is a powerful vehicle for confronting contemporary themes of tolerance, the dangers of inflammatory rhetoric and stereotyping, and the possibilities of atonement, forgiveness, and personal redemption. Both men undergo personal transformations and break from the prisons of their dark pasts. We are all too familiar today with the brutal landscape of intolerance: bullying, gay-bashing, terrorism, anti-immigrant sentiment, and flash-mobs. One way to confront and overcome these modern manifestations of intolerance is to take a contemporary and non-traditional approach—through opera, for instance.

In writing the music for *Slaying the Dragon*, composer Michael Ching counters intolerance through the joy of music,

bringing together a range of lively, eclectic, and wide-ranging styles. For his score, Ching drew from a variety of musical genres and sources—Yiddish folk songs, Vietnamese children's songs, Jewish sacred music, Aryan rock, Broadway, and country-western tunes. *Slaying the Dragon* is Ching's third full length opera.

Slaying the Dragon is the latest work to emerge from Center City Opera Theater's Creative Development Projects, an ongoing series of new opera works that are brought from inception to fully-staged premieres. During the two-year development process, workshops for *Slaying the Dragon* included a libretto reading in June 2011, music workshops in September 2011 as a part of the Philadelphia Live Arts Fringe Festival, and a second music workshop in January 2012, plus staged workshops in February 2012.

Although *Slaying the Dragon* is librettist Ellen Frankel's first opera, she has been writing libretti for choral works for the past twelve years, working primarily with Philadelphia composer and IAWM member, Andrea Clearfield. In May 2000, the Los Angeles Jewish Symphony premiered Clearfield's cantata, *Women of Valor*, which included two pieces by Frankel, "Sarah" and "Hannah." In 2011, the Women's Sacred Music Project commissioned Clearfield and Frankel to write a new movement, "Hagar," for an adapted version of *Women of Valor*, which was per-

formed in September 2011 at a Philadelphia abbey and synagogue.

In 2005, Philadelphia's prestigious Mendelssohn Club Choir commissioned Clearfield to write a new oratorio; Frankel wrote the libretto. The resulting work, *The Golem Psalms*, inspired by the ancient Jewish legend of the Golem, premiered at the University of Pennsylvania in May 2006, performed by the Mendelssohn Club and the Philadelphia Chamber Orchestra, with Sanford Sylvan as baritone soloist, and has also been performed at Haverford College, Indiana University, and at Verizon Hall in the Kimmel Center. Frankel and Clearfield have signed agreements with Center City Opera Theater to develop a full-length opera based on the legend of the Golem, as part of CCOT's Creative Development Projects.

Dr. Ellen Frankel is the author of ten published books, including The Classic Tales, The Encyclopedia of Jewish Symbols, The Five Books of Miriam, and The JPS Illustrated Children's Bible, which won the 2009 National Jewish Book Award. She served for eighteen years as the Editor in Chief and CEO of The Jewish Publication Society, the oldest and only nondenominational, non-profit publisher of Jewish works in English, and was named its first Editor Emerita upon her retirement in 2009.

Women's Work 2012 Concert

Steve and Marie Sgouros Theatre of The Players Theatre, New York City, March 11, 2012

SALLY SCOTT

On Sunday evening, March 11th, Women's Work, a series created, curated, and presented by Beth Anderson, sponsored an interesting and varied piano recital of works by American women, performed by Mary Kathleen Ernst at The Players Theatre in New York City's Greenwich Village. The first half began with Judith Shatin's *Chai Variations on Eliahu HaNavi*, eighteen variations based on a simple, stern theme, which is treated in ways both traditional and highly original, from simple to complex, never losing its interest. This was followed by Luo Jing Jing's *Mosquito*, a virtuoso portrait of insistence and annoyance, and the inevitable attempts to deal with the insect—it proved to be charming, well-written, and amusing.

After a short intermission, Ms. Ernst performed *Spontaneous D-Combustion* by Stefania de Kenessey. This is part of a new



Left to right: Beth Anderson, Katherine Hoover, Judith Shatin, Stefania de Kenessey, Mary Kathleen Ernst

“composition for use,” to be performed with local bands and music classes as well as with orchestras. It is a fun piece and should be a

big success. The following work was Jennifer Higdon's *Secret and Glass Gardens*, a piece with a pastoral flavor that made special use of a varied harmonies and haunting filigree. Katherine Hoover's *Dream Dances* came next; at times playful, then lyric, and finally intense—it is a highly effective work. The program closed with Vivian Fung's *Keeping Time*, a concert etude which combines propulsive writing with gamelan-like sounds, and never lets go. All in all, the Women's Work Concert provided a most interesting musical evening. Mary Kathleen Ernst gave an excellent accounting of all the pieces, coaxing fine performances from an instrument that was rather below her high level of skill and musicianship.

Reports from Europe

Austria

The economic crisis of the past four years has resulted in decreased funding for music and the arts everywhere. In Europe, where government support of the arts has always been dependable and generous, national budget austerity has been especially damaging in some cases—but not all. *Lament for Kosovo*, a much-performed and exquisite work for string orchestra by Betty Beath, was presented in Mürrzuschlag, Austria on December 3, 2011 on the opening concert of the city's annual concert series. The stunning performance by the first Austrian Women's Chamber Orchestra in the Künstlerhaus Mürrzuschlag received long and sustained applause. It was performed again by the orchestra on December 10 in Vienna, on a program commemorating the fiftieth anniversary of the death of Dag Hammarskjöld. The concert, entitled *Friedensmusik* (Music of Peace), took place on the International Day of Human Rights under the aegis of the Swedish Ambassador and Representative to the United Nations, S.E. Mils Daag. Also heard on both concerts was “Andante Expressivo” from *Die Kinder des Krieges* (The Children of War) by Nancy Van de Vate, a work composed for—and performed several times in the past—by this same orchestra. —Nancy Van de Vate

Italy

Fondazione Patricia Adkins Chiti: Donne in Musica

In September 2011 the Fondazione hosted WIMUST (Women in Music: Uniting Strategies for Talent), a gathering of representatives of European women-in-and-for-music organizations. With funding assistance from the European Commission, WIMUST is working to convince all EU member states to implement the 2009 European Parliament resolution on equality of treatment and access for men and women in the performing arts. WIMUST aims to promote women composers and creators of music throughout Europe—in Austria, Belgium, Cyprus, Czech Republic, Denmark, Finland, France, Germany, Italy, Ireland, Liechtenstein, Luxembourg, Montenegro, The Netherlands, Poland, Romania, Serbia, Slovenia, Spain, Sweden, Turkey, and the United Kingdom.

Also in 2011 the Fondazione Adkins Chiti was given a renovated medieval refectory in the center of the city of Fiuggi to use as a library and archive. This year, Patricia Adkins Chiti wrote, “Notwithstanding the economic crisis hitting the cultural sector, we believe it is essential for us to keep *moving* to enlarge the scope of our activities to obtain greater visibility for women who create music!”

Luxembourg

Cid-femmes—Centre d'information et de documentation Thers Bodé

Congratulations to Cid-femmes in Luxembourg, celebrating the twentieth anniversary of its founding, in 1992, as a documentation center intended to contribute to equality between women and men. The center's newsletter editors, reflecting on feminism then and now on the occasion of International Women's Day on March 8, 2012 note that while legal equality may be attained, in daily life much remains to be done and backpedaling always threatens. They urge us to get on board the feminist “train.”

Early in January, to open its twentieth-anniversary year, Cid-femmes cosponsored a concert of orchestral works by Lou Kusters and Helen Buchholtz. In the same month, Cid-femmes cosponsored a performance of music of the ninth-century Byzantine composer Kassia, by VocalMe, an ensemble of four women's voices with instrumental arrangements by Michael Popp. In March, Fatoumata Diawara, author-composer-interpreter from Mali, performed in the town of Dudelange, Luxembourg. In her first CD, recently released, Diawara “reinvents” the rhythms of *Was-salou*, a popular West African women's genre, by adding elements of jazz, funk, and folk music.

In June 2011 Luxembourg's two-day *Ladyfest* in the town of Esch/Alzette was titled "Can Some Girl Plug Me In?" and featured art exhibits, musical performances, and workshops. Music and videos are online at <http://www.cansomegirlplugmein.blogspot.com/>.

Switzerland

FrauenMusikForum Schweiz / Forum musique et femmes Suisse (Bern, Switzerland)

In 2011 FMF lost its subvention from the federal office of culture, following a modification of directives. At issue was FMF's *polyvalence / vielseitige Profil* (many-sided profile), that is, its combination

of professional association, gender-differentiated cultural association, and center for performance and research documentation. At a special meeting, the FMF Comité decided to propose a transfer of the FMF's holdings to existing institutions or to sections to be created within those institutions. The last FMF *Bulletin* issued in 2011 announced several events:

Bulletin no. 1 features Myriam Marbe (1931-1997); two pages are shown from her *Drei Stücke für Gitarre solo*.

Bulletin no. 2 announced a concert in Bern on May 28, 2011, in honor of the composer Margrit Zimmermann (b.1927). Her photo is on the cover; inside are two

articles about her, plus the first two pages of the score of her *Suoni per viola e piano-forte*; the whole work is available in PDF from <http://www.fmf.ch>.

Charlotte Hug, violinist, singer, composer, new-music specialist, was the *Artiste Étoile* (star artist) at the Lucerne Festival in mid-2011. The Canadian composer Rita Ueda (b.1963) won an Australian composition prize. *Espoir*, by Evdokija Danajloska (b.1973), a Macedonian composer, was conducted in France by Sofi Jeannin. A CD of compositions of Grazyna Bacewicz (1909-1969) issued by DGG was awarded *Le disque du mois* in the French publication *Diapason*.

The Kapralova Society: Annual Report 2011

KARLA HARTL

The music of Czech composer Vitezslava Kapralova (1915-40) became public domain last year, and this change expedited several major initiatives celebrating the composer's life and music, resulting in an increased number of Kapralova projects overall. The most significant among these was the first English language book on the composer, published in November 2011 by Lexington Books, an academic press based in the United States. *The Kapralova Companion*, edited by Karla Hartl and Erik Entwistle, is a collection of biographical and analytical essays on the composer. Accompanied by an annotated catalog of works, annotated chronology of life events, bibliography, discography, and a list of published works, the book is an essential, comprehensive guide to Kapralova's life and music. Besides contributions by Hartl and Entwistle and a foreword by Michael Beckerman of New York University, the chapters have been written by Judith Mabary of the University of Missouri-Columbia, Timothy Cheek of the University of Michigan School of Music, and Jindra Bartova of the Janacek Academy of Performing Arts.

The *Companion* was not the only publication put out last year. Amos Editio in Prague published not just one but two Kapralova scores in 2011: *Five Piano Pieces* (from 1931-32), edited by Veroslav Nemeč; and a piano and voice version of Kapralova's orchestral song *Smutny vecer* (Sad Evening, from 1936), reconstructed and prepared for publication by Timothy Cheek. Both projects were initiated and financially assisted by the Society. In addition, Czech Radio published Kapralova's

melodrama for reciter, violin, and piano, from 1939, dedicated to the memory of Czech writer Karel Capek. In Germany, Egge-Verlag made available Kapralova's *Trio for Woodwinds* (from 1937), reconstructed by Stephane Egeling, principal oboist of the Aachen Symphony Orchestra and a member of Trio Lezard, while Certosa Verlag made available Kapralova's piano miniatures *Zwei Blumenbouquets* (Two bouquets of flowers). In Toronto, the Society published the second edition of Kapralova's piano miniature *Little Song* (Pisnicka, from 1936) whose first edition, originally published in 1936 in Brno as a



Vitezslava Kapralova

part of a collection of piano literature for children, has been long out of print. This witty, playful piece in ABA form (hence the title) can be downloaded free from the Society's website at kapralova.org/EDITION.htm.

Last year, the Society also assisted the release of a profile CD of the composer, a project undertaken in partnership with the Czech Radio label Radioservis. The all-Kapralova disc, the fourth since 1998, also includes two CD world premieres: *Piano Concerto in D Minor*, op. 7, and *Three Piano Pieces*, op. 9. *Sonata Appassionata*, op. 6, and the *Variations sur le Carillon de l'église St-Etienne du Mont*, op. 16, complete the disc. All works, but especially the

piano concerto, beautifully rendered by Alice Rajnohova (who was a major force behind this project) and the Bohuslav Martinu Philharmonic conducted by Tomas Hanus, will delight Kapralova enthusiasts. Another recording with Kapralova's music was released in a limited edition by the Bach Dancing and Dynamite Society in Madison, Wisconsin. The CD includes Kapralova's *Elegy* for violin and piano performed by Frank Almond and Jeffrey Sykes, thus becoming the third release of the piece since it was first put out in 2008 by Koch Records and Albany Records.

There were also two concert premieres in 2011. Kapralova's *Trio for oboe, clarinet and bassoon*, from 1937-38, was given its world premiere by Trio Lezard during the *Mitte Europa* Festival in Decin, Czech Republic. Her orchestral song *Smutny vecer* (Sad Evening, from 1936) was performed for the first time (in a version for voice and piano) by Kimberly Haynes and Timothy Cheek at the University of Wisconsin. Other important performances included a Canadian premiere of Kapralova's string quartet by the Kapralova Quartet in Toronto; and a Canadian premiere of *Partita* that was given a strong performance by Sara Davis Buecher, a former student of the late Rudolf Firkušny. She was accompanied by Sinfonia Toronto under the baton of Maestro Nurhan Arman at the Glenn Gould Studio in Toronto in March.

Kapralova's music was also programmed at two summer music festivals last year: the first, *Concentus Moraviae* (a chamber music festival based in thirteen cities in Moravia, Czech Republic), pro-

grammed Kapralova's *Ritornel* for cello and piano; the second, the *Mitte Europa Festival*—a chamber music festival organized in several cities on either side of the border between the Czech Republic and Germany—presented the composer's reed trio. Kapralova's music was also introduced at the Spring Symposium organized by the University of Michigan School of Music (poster presentation by Nicholas Skorina) and at the eleventh Czech and Slovak International Voice Competition (with semifinals taking place at the University of Wisconsin-Green Bay and the finals in Montreal, Canada). The Society participated in this biannual event by sponsoring one of the competition prizes. The *Kapralova Society Award* is given to the best interpreter of a Kapralova art song. In 2011, it was awarded to Canadian soprano Lida Szkwarek, a graduate of the University of Western Ontario's Don Wright Faculty of Music.

Kapralova's music was featured in eight radio broadcasts, and the participating radio stations included three national broadcasts. Among last year's broadcasts, the most important were the BBC Radio 3 series *Private Passions* on September 25, and the Czech Radio 3's live broadcast, on December 14, of a special gala concert dedicated to songs and piano music of Kapralova and Martinu. The aforementioned BBC program also featured an interview with

Simon Mawer, whose novel *Glass Room*, shortlisted for the Man Booker Prize in 2009 and translated into Czech the same year, draws attention to the life and music of Vitezslava Kapralova. During the program, the composer's oeuvre was represented by the first movement of her neoclassical *Partita for Piano and Strings*, op. 20.

Kapralova's music was reviewed in several music magazines and online platforms in 2011. One review, written by Tomas Kabrt for the Czech musical monthly *Harmonie*, reported on the world premiere of Kapralova's trio for woodwinds. Other reviewers focused on CD recordings of Kapralova's art songs. Two reviewers took interest in the *Women of Firsts* CD, produced by Centaur Records in 2008 and featuring Kapralova's song cycle *Forever* (reviews by Marco del Vaglio for *Critica Classica* and *Agire*, and by Michelle Latour for the *Kapralova Society Journal*); and two writers reviewed the 2003 recording of complete songs by Supraphon (Doundou Tchil reviewed the disc for *Cas-sical Iconoclast* and Michelle Latour for the *Kapralova Society Journal*).

In addition to these reviews, several articles and texts on Kapralova's music were published in 2011. *Kapralova Society Journal* alone published several texts on the subject. The spring issue featured Tereza Jandura's analytical article,

"Kaprálková's *Jablko s klína*, op. 10," based on her doctoral dissertation. It provides an interesting insight into one of the most diverse song cycles composed by Kapralova. The fall issue featured another insightful analysis of one of Kapralova's art songs, this time by Michelle Latour ("Kaprálková's song *Leden*"), and the article, "Kaprálková's Trio for oboe, clarinet and bassoon," by Stephane Egeling, that explores the history and background of Kapralova's only work for reed trio. Furthermore, the Czech Radio Weekly *Tydeník Rozhlas* printed Karla Hartl's article "Unikatni Vitezslava Kapralova" about the reception of Kapralova's *Piano Concerto in D Minor* when it was first performed in 1935 in Brno.

In 2011, the Society put out the ninth volume of its online journal of women in music, *The Kapralova Society Journal*, publishing research by Tereza Jandura, Michelle Latour, and Stephane Egeling. The Society's online resources on women in music, which also includes a comprehensive bibliography of books and articles on the subject as well as databases of women composers and conductors, continue to be a main attraction for visitors to our website and are frequently bookmarked by online blogs and discussion groups and linked to by public and college libraries worldwide.

Karla Hartl is Chair of The Kapralova Society in Toronto, Canada.

IAWM NEWS

IAWM Membership Report

DEBORAH HAYES

We welcome forty-five new members who have joined since our last *Journal* issue was published! They include composers, instrumentalists, singers, conductors, editors, bloggers, arts consultants, and all manner of people with an interest in the mission of the IAWM. The **IAWM Member Directory 2012**, distributed to members only, contains complete self-descriptions from our members. Renewals have been difficult this year owing to problems at our website, iawm.org. A big thank you to our members and subscribers for being persistent as well as patient! Here are our most recent new members:

Deborah J. Anderson (Tacoma, Washington)
Gina Biver (Falls Church, Virginia)
Faye Chiao (Baltimore, Maryland)

Jennifer (Jenny) Clarke (New York City)
Emily Custer (East Grand Forks, Minnesota)
Jaime Doerr (Morgantown, West Virginia)
Emily Doolittle (Seattle, Washington)
Kaley Eaton (Cambridge, Massachusetts)
Sharon Farber (Riverdale, New York)
Hannah Field (Granda Hills, California)
Yvonne Freckmann (Louisville, Kentucky)
Sarah Gibson (Los Angeles, California)
Sarah Carina Graef (Pasadena, California)
Haruka Hirayama (Lancaster, UK)
Serom Kim (Suwon, Gyeonggi, Republic of Korea)
Elizabeth L. Kowalski (Harrisburg, North Carolina)
Stephanie Kumetz (Fort Myers, Florida)
Leslie La Barre (Pleasanton, California)
Mary E. Larew (New Haven, Connecticut)
Rebecca Larkin (Burlington, Vermont)

Vanessa Wing Lun Law (Hong Kong)
Yoon-Ji Lee (Brooklyn, New York)
Kerrith Livengood (Champaign, Illinois)
Michelle Lou (South San Francisco, California)

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Please encourage your colleagues and students to join the IAWM and ask your university library to subscribe to the *Journal of the IAWM*. To meet the goals of our organization, we need to continue to enlarge and strengthen our membership. For renewals and new memberships, please visit the IAWM Web page at http://iawm.org/membership_joinUs.htm.

Ruth Lee Martin (Canberra, Act, Australia)
Laurie Matheson (Champaign, Illinois)
Esther Megargel (Eagle Mountain, Utah)
Rita S. Moerschel (Chestnut Hill, Massachusetts)
Maria Mykolenko (New York City)
Deborah Nemko (Roslindale, Massachusetts)
Osnat Netzer (Brookline, Massachusetts)

Emma O'Halloran (Ranelagh, Dublin, Ireland)
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Angelique Poteat (Clinton, Washington)
Leah Sproul Pulatie (Kansas City, Missouri)
Mary Sue Rowan (Masonville, Colorado)
Fiona Rutherford (Edinburgh, Scotland)
Kelly Starcher (Bradenton, Florida)

Amanda Stuart (Hilton, Cambridgeshire, UK)
Patricia Surman (Tahlequah, Oklahoma)
Karen Thevissen (Bierbeek, Belgium)
Justi Ware (Canton, Ohio)
Liselotte Westerterp (Philadelphia, Pennsylvania)
Katherine Young (Chicago, Illinois)
Allison Yuen (Los Altos, California)

Announcements

IAWM Annual Concert 2012

The IAWM Annual Concert 2012 will be performed by the New York-based Ensemble Pi (<http://ensemble-pi.org/>) at the Livewire Festival in Baltimore, Maryland, USA on Sunday, October 28, 1:30 p.m. The concert will be held at the University of Maryland, Baltimore County (UMBC). The process of narrowing down the selections for this program was very difficult, as there were many deserving composers and compositions! From the initial seventy submissions, the committee unfortunately had to eliminate several scores that were not submitted anonymously. The following eight works were selected:

Jerry Casey: *O, Death, Rock Me Asleep* for violin and soprano (Worthington, Ohio)

Kyong Mee Choi: *Inner Space* for cello and electronics (assistant professor of composition at Roosevelt University in Chicago)

Mara Helmuth: *Butterfly Mirrors* for voice, piano, and cello (professor of composition, College-Conservatory of Music, University of Cincinnati in Ohio)

IAWM Congress 2014

Everyone who attended the 2011 IAWM Congress in Flagstaff, Arizona was enthusiastic about the many stimulating concerts, lectures, and papers, as well as the beautiful surrounding area. Especially important were the social events, which afforded opportunities to become acquainted with other IAWM members. It is now time to schedule the 2014 IAWM Congress, but we need your help in identifying the next congress host. If you would be willing to submit a proposal, please contact President Hsiao-Lan Wang at president@iawm.org.

Molly Joyce: *Illuminated Shadows of Louise Nevelson* for clarinet, violin, and piano (student at the Juilliard School in New York)

Maureen Reyes Lavastida: *Generation* for piano and electronics (professor of composition at the Superior Institute of Art in Havana, Cuba)

Kanako Okamoto: *Inori-prayer* for cello and piano (Tsu-shi, Mei, Japan)

Heather Stebbins: *Three Stones* for clarinet and electronics (student, Boston, Massachusetts)

Frances White: *Tracing* for trombone and electronics (Princeton, New Jersey)

Many thanks to the committee members who so generously donated their time: Linda Dusman, chair, Kristin Norderval, and Idith Meshulam Korman, the Director of Ensemble Pi. Contact Linda Dusman for additional details at Dusman@UMBC.edu. IAWM members and their friends are invited to attend.

Back Issues of the *Journal of the IAWM*

Deborah Hayes is now the contact person for requests for back issues, the position Elizabeth Hinkle-Turner has occupied. We are grateful to Elizabeth for her many years of devoted service. Responding to librarians' requests for the occasional missed issue or volume is crucial to our Journal operations. Elizabeth has established strong professional relationships with librarians and subscription services throughout the world. Library holdings of our Journal allow our work to reach a huge number of interested readers and researchers. Thank you, Elizabeth!

IAWM Facebook

Please post your concert links on the IAWM FB page: <https://www.facebook.com/IAWMusic>. Links posted on the IAWM FB page go out to the 1200+ IAWM fans and an additional 600+ on Twitter. It

is wonderful to learn about so many great concerts! —*Sabrina Peña Young*

2013 Pauline Alderman Awards

The IAWM announces the 2013 competition for the Pauline Alderman Awards for outstanding scholarship on women in music. Works published during the calendar years 2011 and 2012 will be considered for cash prizes in the following categories:

1. An outstanding book-length monograph about women in music, including biography, history, analysis, and critical interpretation, in any academic format.
2. An outstanding journal article or essay treating an aspect of women and music.
3. An outstanding bibliographic study, research, or reference work about women in music.

Any individual or organization may submit items for consideration by sending a letter of nomination and the nominated work, postmarked no later than February 1, 2013. Send letters and publication to:

Elizabeth L. Keathley, chair
Pauline Alderman Awards Committee,
IAWM
School of Music, Theatre and Dance
University of North Carolina Greensboro
P O Box 26170
Greensboro, NC 27402-6170

For additional information, please see the IAWM website, and for questions, contact Dr. Keathley at elkeathl@uncg.edu

IAWM Board Changes

Elizabeth Hinkle-Turner (University of North Texas) has stepped down as vice president, a post she held for several years. Susan Borwick (Wake Forest University) succeeds her. Cynthia Green Libby (Missouri State University) is our new secretary now that Susan has taken the vice president position. Special thanks to Elizabeth, Susan, and Cynthia for their outstanding service.

Awards and Honors

Nancy Bloomer Deussen

Nancy Bloomer Deussen was awarded second prize in the National League of American Pen Women's Biennial Composition Competition on April 19, 2012, Washington, D.C. The NLAPW is an affiliate of IAWM. The award-winning composition, *Memorabilia*, is a work in progress about memorabilia items found in a trunk in the attic. The two movements that won the award, "Driftwood" and "Postcard from Mallorca," were premiered last year at a NACUSA concert in San Francisco.

Lynn Gumert

Lynn Gumert was awarded an Honorable Mention in the chamber music category of the Eighth Aliénor International Harpsichord Competition for *Desert Song* (soprano, violin, harpsichord).

Barbara Harbach

Barbara Harbach received the YWCA of Metropolitan St. Louis Leader of Distinction Award on December 1, 2011. She was honored for her contributions to the arts: Barbara Harbach "has distinguished herself as one of the pre-eminent American composers of any generation."

Jennifer Higdon

Jennifer Higdon was awarded a Koussevitzky Grant to compose a work for soprano Christine Brandes and the Cypress

String Quartet, on poems by W.S. Merwin. She also received the A.I. du Pont Award from the Delaware Symphony, given to living composers for their outstanding contributions to contemporary classical music. Previous winners include Joan Tower, John Adams, and Steve Reich.

Elizabeth L. Keathley

Elizabeth L. Keathley of the University of North Carolina, Greensboro, has been awarded a fellowship from the National Endowment for the Humanities to complete her book, *The Feminine Face of Musical Modernism: Women and Collaborative Networks in Schoenberg's Modern Music Subcultures*. The book argues that when we shift the focus of inquiry from fêted modernist composers to the networks that enabled the composition and performance of their music, we find women in key roles. These women were not passive helpers, but rather active subjects who advanced their own artistic, social, and personal interests through their support of modern music.

The study draws on interpretive models from sociology, philanthropy scholarship, and women's history and uses archival materials to illuminate women's work in collaborative networks pervading the modern music subcultures in which Schoenberg worked in Vienna, Berlin, Paris, and Los Angeles. Through these networks and in their roles as performers, librettists, patrons, and writers, women proposed and contested the terrain of musical modernism. In demonstrating how and why they did so, the book will enrich and complicate our current understanding of musical modernism's relationships to gender and to feminist currents.

The international cultural and political movement now called "first-wave feminism" was contemporaneous with Schoenberg's life (1874-1951), and some of his collaborators were feminist activists. Patron Dr. Eugenie Schwarzwald (1872-1940), for example, directed a progressive *lycée* at the forefront of the *Mädchenreform* (girl reform) movement; librettist and pioneering dermatologist Dr. Marie Pappenheim (1882-1966) co-founded the Socialist Society for Sexual Reform with Wilhelm and Annie Reich. That these socially conscious women chose modern mu-

sic as one locus of their activity challenges the conventional understanding of modernism's ostensible insularity and misogyny.

Too often historical accounts of musical modernism resort to narratives of solitary genius and Oedipal rebellion and overlook those modes that consider relational and communitarian aspects of cultural production and reception, aspects in

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September 30, 2012

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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 listserv, 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.

which women have often excelled. These women's stories raise crucial questions about how women understood their stake in modernist music, the extent and limits of their aesthetic agency, and how the waxing and waning of the women's movement informed their musical and career choices. With *The Feminine Face of Musical Modernism*, Elizabeth hopes to contribute to the ongoing revision of the history of modernism, both within music studies and with scholars and students across disciplines.

Kala Pierson

Kala Pierson has won awards for three of her choral works. VocalEssence and the American Composers Forum selected her *Summer of Songs* (SSATB, flute) to be performed on April 28 in Minneapolis, MN. *Blue Phoenix* (SSAATB) will be performed at the Chorus America National

Conference: Dale Warland Choral (ad) Ventures reading session on June 16, also in Minneapolis. Princeton Singers will present a new SATB piece at the National Symposium on American Choral Music, "The Search for an American Style" (a joint project of the American Choral Directors Association and the Library of Congress) on June 30 in Washington, DC.

Jessica Rudman

Jessica Rudman's orchestral work *Seasonal Affective Disorder* was chosen as the winner of the East Carolina University's annual Composition Competition, and it was performed on March 17 as part of the NewMusic@ECU Festival.

Judith Shatin

Composer Judith Shatin has been named one of Virginia's 2012 Women in History. She took part in the program and

reception for the eight women on March 29 at the Library of Virginia in Richmond.

Dafina Zeqiri

The Ministry of Culture, Youth and Sports of the Republic of Kosovo holds an annual Composers Competition. The Awards for Music, "Niketë Dardania," are presented in different categories according to genre. The Ministry announced in February 2012 that Dafina Zeqiri was the winner of the 2011 Chamber Music Award for *Përreth* (Around) for chamber orchestra. The work is aleatoric and uses various contemporary instrumental techniques and colors to describe the natural phenomena that surround us. Although the form is free, it follows an arch-like shape. The work begins in a slow tempo, gradually accelerates, and then returns to a slow tempo until the sound disappears.

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 September 30, 2012. Please note: Anita does not monitor announcements sent to the IAWM listserv; you need to send the information directly to her.

Adrienne Albert reports the following recent performances. On March 31 *Elegy* for two cellos was performed at the Unitarian Church of Montpelier, Vermont. On April 5 *Lullaby* and *Doppler Effect* for flute, clarinet, cello, and piano were performed in Sydney, Australia. On April 24 *Americana* for flute, violin, viola, and cello received its East Coast premiere in

New York City at a Social Networking Concert. On May 18 *UnCivil Wars* for flute, horn, and piano will be premiered in Denton, Texas. On May 20 *Animalogy* for woodwind quintet will be performed in Los Angeles.

On March 16, The Deering Estate Chamber Ensemble performed **Victoria Bond's** *Bridges* at the Deering Estate in Miami Florida. Performers included Jose R. Lopez, piano; Scott Flavin, violin; Laura Wilcox, viola; Ross Harbaugh, cello; and Margaret Donaghue-Flavin, clarinet. On March 27, Bond conducted the Roosevelt University Wind Ensemble in the premiere of *The Indispensable Man*, about Franklin Delano Roosevelt, with music by Bond and script by Myles Lee. Chicago Symphony clarinetist John Yeh was the soloist and narrator David Holloway read Lee's script incorporating FDR's inspiring words. On the same program, flute soloist Gaby Vargas and narrator Adrian Dunn performed Bond and Lee's *Pater Patriae* about George Washington. These works will be recorded and will be available on the Albany label.

Lynn Book's song cycle, *The Phaedra Escapes*, which she wrote in collaboration with electronic musician and sound artist Shawn Decker, previewed at the Outer Ear Festival in Chicago, January 2012

and v.2 at ISIM (International Society for Improvised Music) in February at William Patterson University in New Jersey. Decker and Book are continuing to develop *The Phaedra Escapes* for performances in 2012-13, which include the Asolo Art Film Festival, Italy, in August. She has been invited to develop an audio, text and image version of *Phaedra* for *Anglistica*, an online interdisciplinary journal. The issue, "Writing Exile: Women, The Arts, and Technologies," is due out in fall 2012. Lynn's new video project with a working title of "Glossographia" will organize fragments of voice, text and image-based pieces for camera around the idea of deranged boundaries of the feminine body. She performed a duo set of improvised music with drummer, percussionist, composer Kevin Norton, which included a reprisal of a 2003 co-composed work called *bird* for voice, vibraphone, and electronics.

Canary Burton appears in Wikipedia under "Canary Lee Burton." Her scored electronic piece, *Harbor*, is included in Margaret Nobel's website: <http://www.margaretnoble.net>. Burton was asked to write a guitar lullaby for Aaron Larget-Caplan's "Lullaby Project," which included a performance on October 9, 2011 as part of John Thomas's Great Music series held

at the Universalist Unitarian Meeting House in Provincetown, Massachusetts. Larget-Caplan performed *Whispers* on his concert at The New School of Music in Cambridge, Massachusetts on November 10. Burton's classical and jazz music may be heard on an Internet station: <http://www.Jango.com/music/Canary+Burton>. *Chopin Slept* is scheduled to be played on a concert by Cross Island at the Wellfleet Library, sponsored by WOMR FM, on August 7, 2012. *Fanfare Magazine's* Lynn Renee Bagly reviewed Burton's album, *Piano Music from Cape Cod*, in the March/April issue. Burton is currently composing a work for viola and cello, commissioned by Laura Craciun, a violist with the Falmouth, Massachusetts Symphony.

Tamara Cashour's new opera company, OperAvant, Inc., presented its second production, *Bloody Fire, Unchaste Desire*, a hybrid adaptation of Shakespearean text and scenes from operas based on Shakespearean subjects, January 11-15, 2012 at TheatreLab in New York City. Cashour was the Musical Director/Conductor/Incidental Singer, and two of her compositions were featured as incidental music: *Full Fathom Five*, for soprano (Cashour), SATB chorus, string quintet, and percussion; and *Fie On Sinful Fantasy!* for SATB chorus, tuba, and percussion. The mission of OperAvant, Inc. is to present thought-provoking, deconstructionist stagings of existing works of the opera/theater canon, as well as new music and new music-theater hybrid works. Submissions will be accepted starting fall 2013. Cashour is a recipient of the 2012 AscaPlus award.

Schwarzer Tod, with video by Quintan Ana Wikswo and music by **Andrea Clearfield**, was featured at the California State University - Fullerton New Music Festival on March 2. On March 10, Clearfield's arias from her cantatas *The Golem Psalms* and *Women of Valor* were featured at a concert given by National Art Song Competition Finalists, in Philadelphia, Pennsylvania. The College of New Jersey New Music Week "Composer's Concert" of March 17 featured *Poet of the Body and the Soul* for SATB chorus and piano (text from Walt Whitman's "Song of Myself"), commissioned by The College of New Jersey for the TCNJ Chorale,

John Leonard, artistic director. *The Shape of My Soul* also appeared on the program in a new arrangement for women's choir (poetry by Susan Windle). Clearfield gave a pre-concert lecture.

Flutist Carol Wincenc with New York Philharmonic principal players Cynthia Phelps, viola, and Nancy Allen, harp, performed *and low to the lake falls home*, a five-movement trio commissioned by Wincenc for her Ruby Anniversary in New York City, 2010. The concert was presented by the West Chester Chamber Music Society in Rye, New York. On March 25, 2012 the Rainbow Chorale of Delaware performed *Into the Blue* (SATB, with poetry by Susan Windle), a piece they commissioned for their ten-year anniversary. *Tse Go La* (At the threshold of this life), a thirty-minute cantata for SATB and SSA choirs, chamber orchestra, and electronics (co-commissioned by The Mendelssohn Club and The Pennsylvania Girlchoir with The Chamber Orchestra of Philadelphia), received its world premiere performance on April 29 in Philadelphia, with the New York City premiere following on May 19 and an additional performance in New Jersey on May 20. The work was inspired by the Tibetan melodies Clearfield has been documenting in the remote, restricted Himalayan region of Lo Monthang, Nepal.

Lung-Ta (The Windhorse), a twenty-five-minute work for nine instruments and digital sound, inspired by Clearfield's field work in the same region of Nepal was performed by the University of Chicago New Music Ensemble under the direction of Barbara Schuberton on May 5. Clearfield gave a pre-concert lecture. *3 Tenses of Light*, (chorus and string quartet, with poetry by Rhina P. Espaillat) commissioned by the Newburyport (Massachusetts) Chamber Music Festival, David Yang, Artistic Director, is scheduled

for a world premiere performance at the Newburyport Chamber Music Festival on August 16. Clearfield is the composer-in-residence for the festival and will give a pre-concert lecture.

The Lapland Chamber Orchestra, John Stogårds, conductor, gave the Finland premiere of **Beth Denisch's** *The Suite of Five Seasons* on May 16, 2012 in Rovaniemi, Finland. The work was commissioned by the Equinox Chamber Players and premiered by them (world premiere) on March 22, 2009 in St. Louis, Missouri as part of their "Olympic Harmony!" project. Inspired by the 2008 Beijing Olympics, this woodwind quintet explores the dreams and aspirations of athletes who came to work and play together from all over the world. Musical influences from the five continents are heard throughout the work and reflect the spirit of the participants and their homelands. The five Olympic mascots: happiness, prosperity, good fortune, passion, and vitality, represent elements of traditional Chinese philosophy and provide distinct temperaments for each movement. For more information, please see www.bethdenisch.com and http://www.rovaniemi.fi/Kansainvalinen_sivusto/English/Culture/Music/Orchestra.iw3

Nancy Bloomer Deussen's *Rondo for Ron* was performed by the Palisades Virtuosi (flute, clarinet and piano) at a Women's Work concert held at The Players Theater in New York City on March 2 and 4 at the Mahway (New Jersey) Public Library. Also on March 4, *Et in Terra Pax* (SATB, piano) was performed by the Cantata Singers at a Women's Festival of Music held at First Presbyterian Church of Horseheads, New York. Pianist Libby Kardontchik performed *Musings: Circa 1940* at the Unitarian Church of Palo Alto, California

NLAPW Biennial Convention

Washington, D.C., April 19-21

The IAWM was well represented at the National League of American Pen Women convention. Nancy Bloomer Deussen was an award winner and participated in a panel discussion on the gulfs and rifts between classical composing and contemporary music in this age of technology. The concert on April 20 included *Sakura* by An-Ming Wang and *Mapping the Mind of a Madwoman* by Joelle Wallach as well as performances by pianists Margaret Mills and Nancy Bloomer Deussen.

on March 4 and on April 22 at a NACUSA concert held at Foothill Presbyterian Church in San Jose, California.

The world premiere of *Afternoon in Asbury Park* (trumpet and piano) was given by Joyce Johnson-Hamilton, trumpet, with the composer at the piano, during a PEO (Providing Educational Opportunities for Women) Conference in Menlo Park, California on April 13. On April 15, *Carmel by-the Sea* (orchestra) was performed by the United States Army Orchestra (Pershing's Own), conducted by Tod Addison, at the Clarice Smith Performing Arts Center in College Park, Maryland. *Music From the Heartland* (flute/piccolo, violin, cello) was performed at the National League of American Pen Women Convention held in Washington, DC on April 19. On April 20, soprano Debbie Lawrence performed two *American Songs* and Bloomer Deussen performed *Adirondak Morn* for solo piano at the same convention.

The Dahlia Duo has performed **Linda Dusman's** duo for piccolo and alto flute, *An Unsubstantial Territory*, many times, most recently at the IAWM International Congress at Northern Arizona University in September of 2011. The inHale Duo (Lisa Cella and Jane Rigler) recorded the work on the recently released solo CD *I Need No Words*, available from I Resound Press and on cdbaby, which also includes performances by pianist Shannon Wettstein, The Damocles Trio, the Hoffmann/Goldstein Duo, and Ruckus. *Susurrus*, for Disklavier, was premiered at the Center for Art, Design, and Visual Culture in Baltimore in April 2012, and a new solo piano work by the same

name will be premiered by Italian pianist Corrado Greco in the fall.

Pianist **Mary Kathleen Ernst** is presenting recitals this spring featuring works by **Stefania de Kenessey**, Vivian Fung, **Jennifer Higdon**, **Katherine Hoover**, Luo Jing Jing and **Judith Shatin** at venues including New York's Women's Work Festival (curated by **Beth Anderson**), St. Petersburg College Piano Series, Eckerd College Visiting Artist Series, the Steinway Piano Series at University of South Florida, and at the Crocker Museum in Sacramento, California in tandem with a Judy Chicago exhibition. She will record the program at Mechanics Hall in Boston in June. For more information, please visit www.MaryKathleenErnst.com.

Laurel Firant announces the February 2012 re-release of her CD of works for solo piano and solo violin and piano on the Ravello label in MP3 format. For additional information, see "Recommended New CDs."

Librettist **Ellen Frankel** is pleased to announce that her first opera, *Slaying the Dragon*, based on the book, *Not By the Sword* by Kathryn Watterson, will have its world premiere in Philadelphia at the Prince Music Theater on June 7, presented by the Center City Opera Theater. For additional information, see the report elsewhere in this issue.

Lynn Gumert was awarded an Honorable Mention in the chamber music category of the Eighth Aliénor International Harpsichord Competition for *Desert Song* (soprano, violin, harpsichord). The piece was premiered in Princeton Junction, New Jersey on April 14 by Zorzal Music

Ensemble, under the direction of the composer.

During February and March, **Anita Hanawalt** (IAWM Members' News Editor) presented workshops on building careers in online teaching at two regional meetings of The College Music Society in Tucson, Arizona and Portales, New Mexico. Between October and January, she made the transition from long-time resident of La Verne, California to full-time RVer based out of Box Elder, South Dakota. Though recently retired as an organist, she continues her career as a virtual professor, teaching online courses in American Music, Music Appreciation, World Music, Music and Religion (team-taught with another professor), and Women's Studies for four colleges and universities across the United States in New York, Maryland, Alabama, and California. Her spouse, Jay Hanawalt, has retired as an electronics engineer, though he continues in his unofficial capacity as technical adviser, when needed. You are cordially invited to follow the Hanawalts on their blog: www.bear-n-frau.net.

Jennifer Higdon was awarded a Koussevitzky Grant to compose a work for soprano Christine Brandes and the Cypress String Quartet, on poems by W.S. Merwin. She also received the A.I. du Pont Award from the Delaware Symphony, given to living composers for their outstanding contributions to contemporary classical music. "Echo Dash," part of *In 27 Pieces: The Hilary Hahn Encores*, was premiered by Hahn and taken on tour. It is scheduled to be recorded sometime next year. The University of Texas-Austin band gave the world premiere of *Road Stories* for wind ensemble.

New Releases include: *On The Death of the Righteous* (choir and orchestra) on a text by John Donne, featuring the commissioning group, The Mendelssohn Club of Philadelphia; a DVD and CD of a tone poem commissioned for the Grand Teton Music Festival (the first movement has been installed in the National Park Visitors Center); and a commissioned work by the Gilmore Piano Festival based on the Goldberg theme, including variations from thirteen composers, recorded by Lara Downes. *To The Point* is the title track of Orchestra 2001's new CD and *Legacy* is part of Tim Fain's new CD. *Piano Trio* was

Future of Music Symposium

The Oklahoma Composers Association, a non-profit organization dedicated to promoting new music in Oklahoma, presents its third annual "Future of Music Symposium" this July. The free, day-long event will take place on Saturday, July 7, 2012, 9:30 a.m. to 7:00 p.m. at Sonder Music, Dance & Art. The annual symposium focuses attention on how technology, globalization, and the economy are influencing the way music is created, distributed, valued, and experienced. This year's symposium includes three presentations, a round table discussion, and a concert. Konstantinos Karathanasis, a faculty member in composition at the University of Oklahoma, will discuss the future of electroacoustic music. **Sabrina Peña Young**, an intermedia composer and percussionist, will talk about how technology is affecting modern composition, and Kerry Franklin Folsom will concentrate on Native American music. Their works will be performed on the concert. For more information, please see www.oklahomacomposers.org.

released on a disc of women composers, while *Bop*, written for the Prism Quartet's anniversary, also appears on disc. [Editor's Note: While driving toward Tucson, Arizona for a regional meeting of The College Music Society, I heard Higdon's *Autumn Reflection* (flute and piano) on satellite radio's "Symphony Hall" channel. After mentioning this while responding to Jennifer's members' news submission, Higdon responded, "Wow...you heard something of mine on Symphony Hall? I'm glad I wasn't driving....I might have wrecked the car!"]

Anne LeBaron's *Crescent City*, her new HyperOpera, received its premiere on May 10 in Los Angeles, with a run of twelve performances. The Industry, a new experimental opera company, brings together over fifty artists from every discipline to create and inhabit the landscape of a mythical city called Crescent City. Anne LeBaron's raucous, electronica-infused hyperopera, featured twice in New York City Opera's VOX Showcase, springs to life in an industrial warehouse at Atwater Crossing. The debut of the Solaris Vocal Ensemble on April 14 in Seattle coincided with the world premiere of LeBaron's *Floodsongs*, set to poetry by Douglas Kearney and scored for twelve voices and live electronics.

On May 9 and 12, Musikwerkstatt Wien performed LeBaron's cyborgopera, *Sucktion*, on a double bill with Peter Maxwell Davies' *Miss Donnithorne's Maggot*. Southwest Chamber Music performs *Solar Music*, for flute (bass, alto, concert, and piccolo) and harp, on May 21 at Zipper Concert Hall in downtown Los Angeles. On July 10, Leonard Slatkin will conduct her work for large orchestra, *American Icons*, at the Hollywood Bowl. This performance with the Los Angeles Philharmonic kicks off the classical season, and includes Beethoven's Ninth Symphony along with works by **Cindy McTee** and Anna Clyne.

Pianist **Margaret Lucia** was a featured performer in the XXV Festival de La Habana de Música Contemporánea in November 2011. She played works by three Cuban women: **Magaly Ruiz Lastres** (an IAWM member and Journal contributor): *Preludio II*, *Estudio No. 8* and *En Prégón*; Maria Álvarez Ríos (1919-2010): *Contradanza de la Mañana*

and *Contradanza de la Madrugada*; and Gisela Hernández Cárdenas (1912-1971): *Zapateo Cubano*. The eight-day festival, directed by composer Guido López-Gavilán, included music of Cuba's most well-known 20th- and 21st-century composers as well as guests from Mexico, El Salvador, Canada, Spain, Italy, Denmark, and the United States.

Adriana Isabel Figueroa Mañas announces two world premiere performances in March. On March 1, the National Orchestra of the University of Cuyo premiered *Tres piezas Modernas para Fagot y Orquesta* in Mendoza, Argentina, with bassoon soloist Andrea Yurcic, conducted by Luis Lhez. On March 6, *Los Andes* (fantasy for soprano sax and symphonic band) received its world premiere performance with saxophonist soloist George Wolfe. The work was commissioned by America's Hometown Band, Muncie, Indiana, Roger McConnell, conductor; the Indianapolis Symphonic Band, Joseph Poio, conductor; and the Victoria West High School Wind Symphony, Victoria, Texas, Adam E. Ardner, conductor. Three additional performances are planned. The Argentina premiere of *Romanza y Tango for Violin and Orchestra* was given by the Philharmonic of Mendoza on March 21 with soloist Mariela Nedyalkova. The world premiere took place in Brazil in 2011.

Laurie Matheson was promoted from senior editor (assigned to music, among other topics) to Editor-in-Chief at University of Illinois Press.

Ann Millikan reports on three upcoming performances on three continents, a new video with cello soundtrack, and the exciting news that Pat O'Keefe is commissioning a new work for clarinet, which he will premiere and record in spring 2013. *Ballad Nocturne* was performed by pianist Emanuele Arciuli with the Sinfonica della Provincia di Bari, conducted by Carlo Boccadoro, at the Festival "Silenzio!" in Bari, Italy on April 27. The world premiere of her first opera, *Swede Hollow*, for which she wrote both the music and the libretto, will be given by the Mankato Symphony Orchestra with Rachel Wandrei, soprano; Meredith Cain-Nielsen, mezzo-soprano; Brad Bradshaw, tenor; and Stephen Mumbert,

baritone; with Scotty Reynolds, director; and Joseph Rodgers, associate conductor. The performance will be in Saint Paul, MN on June 2. *Abstrações* will receive its world premiere by the Abstrai Ensemble on August 3 in Rio de Janeiro, Brazil. Ann composed *Xingu* as a response to the disastrous Belo Monte Dam, and to honor two extraordinary women defending the Xingu River and her people: Sheyla Yakarepi Juruna and Antonia Melo. Her video is now available on YouTube at <http://youtu.be/JmDGIp4W11I>. Vimeo <http://vimeo.com/37295548>

Pianist **Margaret Mills** was featured in several New York City concerts in March and April both as soloist and chamber musician. On March 17, she was the guest pianist at the Bruno Walter Auditorium at the Lincoln Center Library in works by Joel Feigin. Mills has recorded his two major piano works on the Cambria label. On March 25, she took part in a "Happy Birthday, Bach!" concert held in the Subways, as both soloist and accompanist. On April 13, Mills was the pianist in a chamber concert at the Third Street Music School Settlement in New York, including works by Bach, Carl Reinecke and Madeleine Dring. On April 20, she gave the Washington premiere of *Lágrimas y Locuras* a solo piano work by **Joelle Wallach**, along with works by Amy Beach. This concert was part of the Biennial of the National League of American Pen Women. She plans to give her solo Paris (France) debut on Sunday, September 16, performing works by Schumann, Mozart, Ives, Brahms, and Louise Farrenc.

Janice Misurell-Mitchell presented a lecture-recital, "Flute and Voice in Transformation," at the University of North Carolina, Chapel Hill, in September 2011. In October she performed *Scat/Rap Counterpoint* with percussionist Dane Richeson on the "6 Degrees" concert held at Holy Family Church in Chicago. Later that month, she presented *Weaving* (three female voices and alto flute) on a CUBE concert in Chicago. Access Contemporary Music performed the first movement of *Vanishing Points/Quantum Leaps*, for clarinet, violin, cello and piano at its December concert in Chicago. *Sometimes the City is Silent* (solo flute) was performed by Meerenai Shim at a December 3 concert in Mountain View, California.

On January 21, **Frances Nobert** presented a 75th birthday concert for over 350 people at Pasadena (California) Presbyterian Church. The first half of the program featured solo organ compositions by **Margaret Meier**, Orpha Ochse, and Margaret Sandresky, as well as works performed by the Haarlem Keyboard Duo with Steve Gentile, organist, and Frances Nobert, pianist. After intermission the audience was treated to **Emma Lou Diemer's** *Three Madrigals*, sung by Nobert's Grant High School 1980 Chamber Singers and a few guests.

Mary Lou Newmark's *Breath of Trees* had two workshop performances on November 12 and 13, 2011 at ARC (A Room to Create) Pasadena in Southern California. *Breath of Trees* is a new hybrid theater work exploring the connection and often disconnection between modern humanity and nature through live music, poetry, humor, storytelling, and dance. The six person cast, including the writer/composer, was directed by Doug Tompos. Video clips are available at www.greenangelmusic.com, in the Theater Works pull down menu. In December, Newmark was one of the musical composers for *Overlay*, a new dance work created through the collaboration of the Pennington Dance Group of Los Angeles and the Yorke Dance Project of London. *Overlay* had multiple performances in both Long Beach and Pasadena.

After recovering from left knee replacement surgery, **Hasu Patel** learned new techniques for sitting on the floor in order to play the Sitar for upcoming concerts and music workshops. From March 20 through April 23, she gave Sitar Concerts and taught Classical Music of India on Sitar / Tabla / Voice to Gurukul students at Paramarth Ashram in Rishikesh, India (close to the Himalayas). From May 18-25, she will give Sitar Concerts and music workshops at Sivananda Ashram Yoga Farm in Grass Valley, California, with additional Sitar concerts and workshops in San Francisco and Berkeley, California from May 27-30. A lecture-seminar and Sitar concerts are scheduled at the International Institute of Integral Human Sciences in Montreal, Quebec, Canada from July 6-15. Patel will give four Sitar concerts in three days at the Great Lakes Folk Music Festival in

East Lansing, Michigan from August 10-12. From August 13-18, she is scheduled for Sitar Concerts, Music Workshops and Morning Meditative Music at Sivananda Ashram Yoga Camp in Val Morin, Quebec, Canada.

Jeannie Gayle Pool was commissioned to write a new score for the 1911 Mary Pickford film, *The Dream*, which was performed by the Scarborough Philharmonic, in Ontario, Canada, in May 2011, conducted by Ronald Royer (in cooperation with The Mary Pickford Foundation). Pool's book, co-authored with H. Stephen Wright, *A Research Guide to Film and Television Music in the United States*, was published in January 2011 by Scarecrow Press of Rowman Littlefield Publishing. This past year, she scanned and donated all of the music of Zenobia Powell Perry (1908-2004) to the Center for Black Music Research in Chicago, Illinois. Perry's works are now available for study by contacting Suzanne Flandreau in the Archives. Pool wrote Perry's biography, which was published in 2009 by Scarecrow Press, *American Composer Zenobia Powell Perry: Race and Gender in the 20th Century*. She is currently finishing a book on Babe Egan and the Hollywood Redheads, an all-girl band that toured the vaudeville circuit in the 1920s and early 1930s. She has appeared as a guest lecturer at California Institute for the Arts, Chapman University, and West Los Angeles College in recent months.

Deon Nielsen Price's *Mesuree Mexicana* was broadcast on "Classical Discoveries," WPRB in Princeton (New Jersey) on February 8, 2012, and recorded on *SunRays II* (Cambria/Naxos CD) with Douglas Masek (soprano saxophone) and James Smith (guitar). "The Latest Score" on WOMR in Provincetown (Massachusetts) on March 13, included *Angelic Piano Pieces* and *Passacaglia Professor* with Deon Price (piano) from the CD album *SunRays II* (Cambria/NAXOS). *L'Alma Jubilo* was performed by Gregory Newton (guitar) and *Mesuree Mexicana* by Douglas Masek (soprano saxophone) and Jon Ortiz (guitar) on the Guitarathon co-produced by the National Association of Composers, USA Los Angeles Chapter (NACUSA-L.A.) on March 24 at the Culver City Presbyterian Church (California) and March 25 at the Pasadena Neighborhood Church (California).

"A New Star" and "Great and Marvelous Are Thy Works" from *Cantatas on the Birth and Resurrection of Christ* (commissioned by the Barlow Endowment for Musical Composition) was performed by Mason Neipp (tenor), Mayu Greehalgh (violin), LeeAnn Morgan (viola) and Joel Castleton (piano) on April 5 on the Group for New Music Concert: "Retrospective of Barlow Commissions and John Cage" Centenary at Brigham Young University (Utah). *Yellow Jade Banquet* was performed by Brian Walsh (clarinet) and Mary Au (piano) on April 5 at the Emeritus College in Santa Monica (California). On May 12 the concert bands at Antelope Valley College in Lancaster (California) played *Fanfare for a New Day, America Themes, Gateways, Meditation, and Clariphonia*, with Dr. Berkeley Price (conductor and clarinet soloist) and Deon Price (guest conductor) in a concert of music by Leonard Bernstein and Deon Nielsen Price. On January 23, *Stile Antico for Solo Viola* was performed by David Walther at Fanciful Gifts Hall, Hollywood (California).

Jessica Rudman's orchestral work *Seasonal Affective Disorder* was chosen as the winner of the East Carolina University's annual Composition Competition and was performed on March 17 as part of the NewMusic@ECU Festival. Rudman's works were also performed at the Composers Now Festival in New York City, the Women Composers Festival of Hartford, and the CUNY Composers Alliance. *L'Age Mûr* (solo flute) was performed at the SCI Region III conference where Rudman also presented a paper on Ellen Taaffe Zwilich. In spring of 2012, three new works will be premiered in New York City: *Sleeping Standing Up* by the CUNY Contemporary Music Ensemble, *First Praise* by the Cygnus Ensemble, and *Half Turn to Go Yet Turning Stay* by the Mivos Quartet.

Marjorie Rusche is composing a violin sonata, *Variations Vortex (Into the Swirling Storm)* for Jacob Murphy, founder and second violinist of the Euclid Quartet, the string quartet in residence at Indiana University, South Bend. The composition will be written during the summer of 2012 and subsequently premiered on a recital at IUSB. Dedicated to the preservation of the environment, *Variations Vortex* is inspired

by the energy, beauty, and drama of nature. The motivating image is that of a hurricane, combined with variations form. For more information, please see: http://www.usaprojects.org/project/variations_vortex_into_the_swirling_storm

Sharon Guertin Shafer gave a presentation on the music of Gustav and Alma Mahler at a Salon sponsored by Legatum Institute on January 21, 2012, held in London, England. She also participated in a panel discussion on the same topic presented by Legatum Institute and The City Choir of Washington, held at The Phillips Collection Museum in Washington, DC on November 29, 2011. On January 31, she performed the premiere of her composition, *The Artist Speaks: Creative Conduit*, a cycle of twenty songs on the poetry of Gene Markowski for soprano, piano, and digital keyboard. On February 25, she gave a presentation at the 2012 College Music Society Mid-Atlantic Regional Conference held at George Mason University in Fairfax, Virginia on a topic titled "Non Tacete: Be Not Silent! Silences That Generate Music." Examples by women composers were drawn from the middle ages to the twenty-first century.

"Beneath," from **Alex Shapiro's** symphonic suite for winds, percussion, and prerecorded soundscape, *Immersion*, was performed in March 2012 at the CBDNA wind band conference in Reno, Nevada, by Oregon State University Symphonic Band, conducted by Chris Chapman. Her newest chamber sextet, *Perpetual Spark*, was premiered in several Chicago-area concerts throughout February and into March, by Fifth House Ensemble. Dedicated to the late Mara Bershad, this piece for flute/piccolo, violin, viola, cello, double bass, and piano, originally came to life as *Spark* for solo piano, premiered by Teresa McCollough in New York City in November 2011.

Paper Cut, an electroacoustic band piece for middle school students, was commissioned for the American Composers Forum BandQuest program and continues to be performed weekly in high schools and universities around the world. Scored for wind band, prerecorded electronics and printer paper used extensively throughout the piece as a percussion instrument, it was featured

at the world's largest band and orchestra convention, the Midwest Clinic, in December 2011 in Chicago, performed by Vandercook College of Music Wind Band and conducted by Charles Menghini.

Shapiro's music is the soundtrack for *Reflection*, the latest short video from artist Grimanese Amoros. The video was premiered in December 2011 at the International Streaming Festival, Sixth Edition at The Hague in the Netherlands. It will also be screening in Milan, Italy, and will be included in Amoros's 2013 Video Retrospective in Lima, Peru. Shapiro herself appears in the new film, *Shining Night*, about the life and music of Morten Lauridsen. An official selection of the American Documentary Film Festival, the film was premiered in Palm Springs, CA in February 2012. On February 15, Shapiro was the in-studio guest on Marvin Rosen's celebrated new music radio show, "Classical Discoveries," out of Princeton University on WPRB-FM, during which seven of her works were broadcast in between a lively and wide-ranging conversation that covered everything from rural island life to the need for artists to advocate for each other.

Faye-Ellen Silverman gave the world premiere of *Fleeting Moments* (composer at the piano) on the NMFMA concert series held at Mannes College in New York City on February 19. On March 21, the ZigZag Quartet (Francisco Roldan, guitar; Danny Mallon, percussion; Hillard Greene, double bass; and Alexander A. Wu, piano) gave the world premiere of *Shifting Colors* on the Music Under Construction series also held at Mannes College. *Manhattan Fixation* was performed by Jody Mellon (soprano), Melissa Fogarty (mezzo) and Gretchen Bender (cello) at a Douglas Townsend Facebook Concert on April 24 at Saint Peter's Church in New York City. The Composers Voice concert on April 29 featured Laura Patterson (flute) and Sophia Yan (piano) performing *Xenium*. On March 9, *No Strings* was performed by The Curiosity Cabinet, Whitney George, conductor, for the Women's Music Festival of Hartford at Central Connecticut State University in New Britain, Connecticut. A performance of *Translations* was given on May 8 in a private home at a Member Musicale for Women in Music in Columbus, Ohio.

Jamie K. Sims announced that on April 17, her CD, *Gentle Woman of a Dangerous Kind: Documentary Film Score*, was released on MPT Records. The CD includes a collection of Sims' classical works used as soundtrack to the documentary about peace and civil rights activist Marii Hasegawa. *Gentle Woman* premiered on April 15 at the James River Film Festival in Richmond, Virginia. Please see the trailer at SmallStepsFilms.com. Marjorie Wharton, soprano, and Russell Wilson, pianist, performed *The Lord's Prayer* in a concert on November 13, 2011, as part of the South-of-the-James Concert Series. On March 11, 2012, *Duet for Two Male Voices* was featured in the Friends of Music Concert, Richmond, Virginia, with vocalists David Lenz and Rob McTier and Sims on piano. The EcoVoce ensemble will be releasing a CD in the summer of 2012, that will include Narciso Solero's recording of Sims' *Birds Turning at Sunset* (solo piano).

Evelyn Stroobach's *Dark Blue* (alto saxophone and orchestra) received its world premiere in Kiev, Ukraine on November 25, 2011 with saxophone soloist Lawrence Gwozdz, who described the work as "beautiful." Leo Walz conducted the orchestra. *Crepuscule* (orchestra) was performed in Poland on March 23, conducted by Silvio Wyler with another performance taking place in Kiev on November 25, 2011, conducted by Emelyne Bingham. Pianist Nick Rodgerson performed *Solar Flare* in Ottawa on January 30, 2012 at a 60X60 concert. *Aurora Borealis* (orchestra) will be performed in Bulgaria on June 1, conducted by Sandra I. Noriega.

In January 2012, Alan Neal, producer and host of "All in a Day" on CBC Radio in Ottawa, Ontario, Canada, aired Stroobach's *Aurora Borealis* from her compact disc of the same name. On February 14, **Canary Burton**, producer and host of "The Latest Score" at WOMR radio in Provincetown, Massachusetts, also aired *Aurora Borealis*. Burton aired *O Come, O Come Emmanuel* (SATB and cello) on December 20, 2011 and *The Human Abstract* (soprano, flute, viola and cello) on October 25. On December 22, Bill Zargorski, producer and host of "New Releases" at WJFM radio in West Windsor, New Jersey, aired *O Come, O*

Come, Emmanuel. On December 12, Tom Quick, producer and host of “Monday Evening Concert” at CKWR radio, in Waterloo, Ontario, Canada, also aired the work. On July 11, 2011, Marvin Rosen, producer and host of “Classical Discoveries” at WPRB radio, Princeton, New Jersey aired *Crepuscule*. The work is included on Stroobach’s compact disc, *Aurora Borealis*.

Suzanne Summerville gave a presentation on Fanny Hensel’s *Faust* at an International Conference, “Music in Goethe’s *Faust*: Goethe’s *Faust* in Music,” held at the National University of Ireland, Maynooth, April 20-22. Hensel is the only woman composer listed on the conference program, though two presentations on Hensel’s work were scheduled. Summerville shared a session with Cornelia Barsch (Research Fellow, University of Basel, Switzerland), presenting “Goethe’s *Faust* and the Light of Tolerance: Intertextuality and Light Imagery in Fanny Hensel’s *Faust Scene*.” Summerville’s presentation included a recording made in Leipzig with the Middle German Radio children’s choir singing SSAA instead of women.

Hilary Tann’s concerto, *Shakkei*, was selected for the opening concert of NASA2012 in Tempe, Arizona on March 15, with soprano saxophone soloist Susan Fancher. The performance was reviewed by Stephen Lias on the NewMusicBox blog: <http://www.newmusicbox.org/articles/bloggng-from-nasa-north-american-saxophone-alliance-day-1>. March also saw three performances of *Contemplations 8,9* (SSA) by Boston’s Cappella Clausura. The new work is designed to precede *Contemplations 21, 22* (previously commissioned by the Radcliffe Choral Society). Both pieces use stanzas from a long poem by “America’s first poet,” Anne Bradstreet, whose 400th birthday is celebrated this year. The continuing Eastman School of Music “Women in Music Festival” features Canadian jazz pianist and composer Lorraine Desmarais. As part of the surrounding festivities, Tann’s *Between Sunsets* (to poems by e. e. cummings) was premiered by pianist Sylvie Beaudette and soprano Eileen Stempel. A full evening of Tann’s chamber music was performed by “Music after 1900” on March 29 (www.esm.rochester.edu/wmf).

Nancy Van de Vate’s new opera, *Hamlet*, based on the play by William Shakespeare, has just been released internationally on a three-CD album, VMM 4008, from Vienna Modern Masters. In five acts, the opera features a distinguished international cast, with three soloists from the United States, three from Vienna, one from South Africa, one from Greece, and one from Colombia. The Moravian Philharmonic and Zerotin Academic Choir from Olomouc, Czech Republic are conducted by Petr Vronsky of Prague for this recording. Van de Vate gave a guest lecture about the opera on March 26 at the University of Vienna. On March 18, her opera, *Where the Cross Is Made*, was broadcast by Swiss Radio. On April 12, her chamber music was heard in Vienna at a concert of the Society for Austrian Music, and on April 13, her vocal music was performed in Frankfurt, Germany on a program of works by American women composers, presented by the International Arbeitskreis Frau und Musik. Recent broadcasts of her music have been reported from many countries including Austria, Belgium, Canada, Czech Republic, Denmark, Estonia, Georgia, Germany, Japan, Lithuania, Macedonia, Romania, Russia, Slovak Republic, South Africa, Spain, the United Kingdom, and the United States.

Flutist Peter Bloom performed **Elizabeth Vercoe**’s *To Music* at the Advent Library Concert Series on Beacon Hill in Boston, Massachusetts this past September. Cynthia Libby, oboe, and Jeremy Chesman, harp, gave a lecture recital on *Butterfly Effects* (arranged from the original flute version) at the IAWM Congress in Flagstaff also in September. The duo plans to record the piece this summer. Vercoe’s song cycle, *Herstory II: 13 Japanese Lyrics* for soprano, percussion, and piano, was performed by Mary Henderson Stucky with pianist Donna Loewy at the Cincinnati College Conservatory on October 9. Mezzo soprano **Jennifer Capaldo** sang “Irreveries” from *Sappho* and selections from *Herstory III* accompanied by pianist Emily Yap Chua and *Herstory IV* with mandolinist Neil Gladd at The College Music Society Conference in Richmond, Virginia in October. The duo “2” (flutist Peter Bloom

and pianist Mary Jane Rupert) performed *Kleemation* at Misericordia University in Pennsylvania on February 16. They took the piece on tour in March to Australia and New Zealand.

Barbara Weber recently scored the music for a short film, *Was My Whole Life Wrong*, written and directed by Maxine Pugh. The film was accepted for presentation at the 2012 Cannes Film Festival (Short Film Corner), and Barbara is very excited to be able to attend the festival in May.

On April 20, 2012, Case Western Reserve University’s Concert Choir and University Singers, under the direction of Matthew Garrett, performed two works by **Dolores White** in a program titled “Americana: Choral Music by American Composers.” The works were *jimmie’s got a goil* and *o spontaneous earth*; both are setting of poetry by e.e. cummings. On April 29 the group of composers called Six Degrees of Separation presented a concert at the Church of the Good Shepherd in Chicago featuring White’s *Five Prelude Dances* for B-flat clarinet plus works by **Janice Misurell Mitchell**, **Patricia Morehead**, and others.

Rain Worthington’s orchestra piece, *Of Time Remembered*, was recorded in November 2011 by PARMA with Conductor Petr Vronsky and the Moravian Philharmonic in the Czech Republic for a 2012 release. Violinist Michael Braudy performed *Paper Wings* on several concert programs, including February 2012 performances in New Delhi and Calcutta, India. The composition is dedicated to the composer’s mother.

Carol Worthey announces two world-premieres—*Fantasia* and *Pastorale*—to be performed by American pianist Helen Lin in Beijing, China at Central Conservatory of Music on May 7, 2012. On August 20, 2011 at Italian Brass Week in Santa Fiora, Italy world-renowned hornist Dale Clevenger conducted Carol’s *Fanfare for The New Renaissance* with brass players from major symphony orchestras. In September 2011 the instrumental world premiere of *A Simple Ditty* took place with renowned flutist Aleksandr Haskin and pianist Mary Au in Pacific Palisades, California and again at the Nixon Library in San Clemente, California. During spring 2012 *A Simple*

Ditty has gone on to be performed with a variety of instrumentalists, with double bassist Anthony Grosso and later with saxophonist Brian Walsh in Greater Los Angeles, all accompanied by Mary Au on piano.

On February 19, Carol Worthey was guest speaker at the Inland Empire Valley Flute Society in Redlands, California. On March 8, in celebration of International Women's Day, Piano Duo QuaTTro (Victoria Marco and Daniel Curichagua) performed the world premiere of Carol's *Valentine Sampler* for four-hand piano (with a second performance on May 29). The European premiere of *Romanza* for violin and piano (Victoria Marco, piano, Miguel García Sala, violin) was given in Alicante,

Spain at the Music Conservatory. On March 24, in Manhattan at a "Faces of Eve" recital (part of the Women's Work series curated by Beth Anderson), the world-premiere of *A Simple Ditty* in its original version (as a song) took place with soprano Arietha Lockhart, pianist Mary Au, hornist Lydia Busler-Blais, and flutist Sheryl Cohen. In March 2012 International Art Critics Association nominated *Billowing Beauties* (the 2011 Manhattan exhibit for which Carol Worthey collaborated musically with Parisian sculptor Anne Ferrer) for "Best Exhibit in A Commercial Gallery." On April 7, pianist Stanley Wong performed the Asian premiere of *The River* to a sold-out audience at Hong Kong City Hall Recital Hall.

Dafina Zeqiri won a competition for chamber music that was organized by the Ministry of Culture of the Republic of Kosovo. For more information, please see: <http://www.mkrs-ks.org/?page=1,6,256> and <http://www.koha.net/?page=1%2C5%2C94261>. *Blue* for horn solo was chosen to be performed on a Composers Voice Concert at Jan Hus Church in New York City on March 11. The concert was part of "Fifteen-Minutes-of-Fame: 15 new pieces by 15 composers performed in 15 minutes!" an open-ended series started as a part of the Composer's Voice concert series in 2011. The fifteenth incarnation featured pieces written specifically for Michelle McQuade Dewhirst, horn, and supported the Homeless Outreach and Advocacy Program (HOAP).

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