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# *Journal*

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



Marilyn Shrude  
(photo by Craig Bell)

## In this issue:

Joyce Andrews

Gina Biver

Canary Burton

Roma Calatayud-Stocks

Ana Cervantes

Hildegard

Beverly Lomer

Ruth Lee Martin

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# Guggenheim Fellow Marilyn Shrude: Memorials and Memories

MARY NATVIG

On April 6, 2011, Marilyn Shrude learned she was among the year's 180 scholars, scientists, and artists to receive the prestigious Guggenheim Fellowship, a grant "intended for men and women who have already demonstrated exceptional capacity for productive research or exceptional creativity in the arts."<sup>1</sup> Recipients are chosen from a yearly applicant pool of 3,000 candidates, and since the Fellowship's inception in 1925, approximately 600 composers, beginning with Aaron Copland, have been honored.

"I felt very grateful and humbled to receive the Fellowship," Shrude remarked.<sup>2</sup> "There are so many deserving people and it's nice to be recognized by one's peers." She also noted that "the planets aligned" for her on that day in April as she had already planned a 2011/12 faculty leave from Bowling Green State University, where she has taught composition since 1977.

As a composer in academia, Shrude juggles a kaleidoscopic mixture of shifting activities: composing, performing, writing articles, teaching, and administration. Throughout her thirty-five-year career at BGSU she has strategically and tenaciously promoted contemporary American art music at the university's College of Musical Arts. "There is no logical reason why we should have such a good new music program at a northwest Ohio midsized state school, but the right people pulled together to make things happen over a long period of time.... We kept plugging away at the New Music Festival [which Shrude ran for many years]; we brought in wonderful guests (composers and performers)...which attracted outstanding faculty to BGSU, and we developed a reputation for doing new music."

After thirty-three years, BGSU's New Music Festival is going strong. Over the years the college has hosted composers such as Milton Babbitt, John Cage, John Corigliano, Philip Glass, and Joan Tower, among others too numerous to name.<sup>3</sup> In 1987 BGSU received an Academic Challenge Grant from the Ohio Board of Regents. The grant supported the Festival and the newly established MidAmerican Center for Contemporary Music. "Getting the Academic Challenge Grant and the resources that came with it really solidified

things." Shrude founded and ran MACCM from 1987 to 1999. Building on the Center and BGSU's reputation for new music, she and her colleagues embarked on a decades-long quest to establish a DMA program at BGSU. Not unexpectedly, the process was complicated and grueling, but in 2005 the state of Ohio finally certified the CMA to run a small, select doctoral program in contemporary music. The first students matriculated in 2006. Shrude chaired the Doctoral Program Implementation Committee and currently serves as the Doctoral Program Coordinator.

Shrude's Guggenheim year provided a much-needed respite from administrative duties (she just finished a twelve-year stint as department chair) and the tyranny of the datebook. In order to detach from university goings-on, Shrude made few trips to her campus office over the last twelve months, but she was often spotted lugging large piles of scores from the music library. "This has given me time to dig deep and reflect, to think about things carefully, catch up with new composers and pieces that I've wanted to study, and to revisit works I've known for a long time. I've always learned from other people's music, and when I see or hear something I like, I figure out how it's put together. I benefit so much from doing that."

Lutosławski, Berio, Cage, Debussy, Messiaen, and Bach are among the composers Shrude names as significant influences on her stylistic development. Some of her works exhibit a controlled approach to aleatory (from Lutosławski and Berio),<sup>4</sup> and almost all of them exhibit timbral and textural exploration (from Debussy, Messiaen, and Cage) as well as a contrapuntal approach to melodic conversation (from Bach). One of the stylistic markers of Shrude's music is use of quotation, sometimes overt, sometimes hidden.

In airplanes and waiting rooms, Shrude is often found with a book of logic problems, reflecting an intellectual bent for puzzles that seeps into her music. She makes copious sketches, working out micro and macro structures on graph paper. She is particularly prone to the Fibonacci series "because it's just so natural—from bee ancestry to pine cones." Were it not for short

melodic fragments and beautiful line drawings scattered here and there, her sketches might look more like complex data graphs than incipient works of music. But always dominant is the *sound* of the finished product. "I'm much more interested in the aesthetic experience than strict techniques. It's about sound, not just numbers."

Another great influence on Shrude's music, both literally (as in quotation) and stylistically, is the Catholic Church. The linearity of plainchant, its rhythmic fluidity, and the modal variety of its melodic language cast a psychic veil on Shrude's music. Like Hildegard of Bingen, Isabella Leonarda, and others unnamed, Shrude's entrée into the world of art music came initially through the Church. Though not overtly religious, her pieces exude an essential morality: reverence for nature, family, and shared histories. Most of her works are dedicated to family members, friends, or musicians who have played a significant role in her stylistic development. Many reflect an acute concern with human rights or catastrophic historical events (*Solidarność*, 1982—martial law in Poland; *la chanson du printemps...*, 1999—Prague Spring; *Trope*, 2007—the Civil Rights Movement; *Récit*, 2005—written for the Daniel Pearl Foundation's "Lullabies for Free Children"). At the heart of Shrude's music is always the fragility and resiliency of the human spirit.

Shrude's own history began on Chicago's northwest side. She was the oldest of three children born of first generation Americans: her mother Polish, her father Lebanese. Her mother was one of six sisters, five of whom lived in the same apartment building, with families sharing a phone, shopping, and Sunday meals after Mass at St. Sylvester Parish. Cousins grew up as siblings and aunts as second mothers. According to Shrude, no one was particularly musical, unless you count listening to polka bands or The McGuire Sisters on the radio. But at age seven, with a determination that would characterize her musical career, Shrude signed herself up for piano lessons at her Catholic grade school. The nuns recognized a budding talent and persuaded her parents to purchase a spinet for the home, which took them five years to





flect the heart wrenching story behind the work's simple dedication: "for Robert Samels and Chris Carducci." In the spring of 2006, Samels and Carducci, recent BGSU alumni, were graduate students at Indiana University. They and three other Indiana students were flying in a private plane back to Bloomington following an out of town rehearsal of Monteverdi's 1610 Vespers. In the late evening of April 20, the plane crashed, killing all on board. The news devastated the music communities at BGSU, Indiana, and elsewhere. Shrude writes, "I was in residence at the Moscow Conservatory in April 2006 and was working on the commission [from Sigma Alpha Iota] when I received word that two [of our students] had been killed in a plane crash along with three other music students from Indiana University.... This was a tremendous shock. Robert was a composition student of mine—an incredibly talented musician. I made an instant decision to recast the piece (which at that time was more overt and lively) into something somber and introspective."

The beginning of the one-movement work is marked "Calmly; statically" (Example 1). The mood is peaceful, yet a tone cluster, held by the *sostenuto* pedal, provides an atmospheric dissonance that lurks in the background. "Like Berio, I experiment with multiple harmonic systems. Using the *sostenuto* pedal and the resonant chamber of the piano one can create another harmonic layer. Reiteration of the pedal makes the cluster resonate more. Take the pedal off and the other notes sound dryer, but the *sostenuto* pedal continues the subtle layer of sound."

In the saxophone part *Lacrimosa* contains a number of highly developed ex-

tended techniques such as the alternating multiphonics at m. 60 (Example 2). "The multiphonics grew out of the harmonic materials—they are timbral, but also part of the harmonic entity." Shrude's use of extended techniques is entirely idiomatic to the saxophone, resulting from a long-time collaboration with her familial and professional cohort, her husband, saxophonist John Sampen. "It's a real partnership, finding what works and what doesn't. We revise constantly. Even after we premiered [*Lacrimosa*], we had to play it several times to smooth out the difficulties." Fredrick Hemke, retired Professor of Saxophone at Northwestern University, points out that "many composers who write for the saxophone don't really know the instrument and their music sounds that way. In the case of Marilyn, her music always sounds like it was meant for the instrument."<sup>5</sup>

The extended techniques in *Lacrimosa* represent the zenith in Shrude's writing for that instrument, a process that she began in 1972. Hemke describes Shrude's role in the development of the modern saxophone repertoire:

The possibility of playing two notes at the same time was explored only to a limited extent in jazz, but nothing in the concert world until 45 or so years ago. Bartolozzi's *New Sounds for Woodwind* came out for flute, oboe, clarinet and bassoon that had a recording exploring multiphonics and quarter tones.<sup>6</sup> That shook up the woodwind world, but there was nothing there for saxophone. Nonetheless, we became interested in this idea, particularly Jean-Marie Londeix, teaching in Dijon at the time. Londeix came out with some fin-

gerings for multiphonics on saxophone and basic fingerings for quarter tones, exemplified in pieces like the Denisov Sonata. The range of the saxophone was also a bit of a problem. When Adolphe Sax taught at the Paris Conservatory he utilized the construction of the instrument (conical bore) to play all of the chromatics, but this faded out completely until Sigurd Rascher made his living playing in the altissimo range. When Londeix came out with his book,<sup>7</sup> John explored all of these new sounds...and Marilyn took what had been written about the techniques and translated that brilliantly in her works. She also incorporated flutter tonguing, slap tongue, multiphonic trills, and the need to play very, very softly. Basically, [before Marilyn] there had not been much American literature for the saxophone. There were some great works like the Dahl and Husa concertos, but there was a need for contemporary American saxophone music. Marilyn and John stepped into that void—John's ability to play the techniques informed Marilyn, and her creative genius transformed that into some wonderful music for contemporary saxophone.<sup>8</sup>

Shrude's sketches reveal a careful concern for how her music moves through time. "It's important to get the moment of arrival placed correctly." She often works backwards, improvising at the piano to find out how to approach points of tension—then returns to paper to work out the best way to get there. In *Lacrimosa* the climax consists of thirteen bi-tonal (F minor and

## Women Composers Festival of Hartford

The Women Composers Festival of Hartford, a celebration of the diverse body of women's music, now in its thirteenth year, is sponsoring its third annual composition competition in addition to calls for scores and presentations for the 2013 festival. This year's festival – Wednesday, March 6, through Sunday, March 10 – will feature guest ensemble The Dahlia Flute Duo and guest composer Hilary Tann.

The image shows a musical score for Example 2, *Lacrimosa*, mm. 59-60. It consists of two staves: a saxophone part (top) and a piano accompaniment (bottom). The saxophone part begins with a *bisb* marking and a *p* dynamic. It features a complex texture with multiphonics and quarter tones, indicated by a *cresc.* marking. The piano part includes a *mp* dynamic and a *poco accel.* marking. The score concludes with a *Sost.* marking and a *(sim.)* marking. Above the saxophone staff, there are markings for *Più mosso* and *ca. 56*, along with some harmonic diagrams showing clusters of notes.

Ex. 2. *Lacrimosa*, mm. 59-60.

A major) pounding chords (m. 72) “played repeatedly at the extreme registers of the piano [which] convey exceptional anger and frustration.”<sup>9</sup> The approach begins at letter H with an additive chordal sequence based on D. R. Hofstadter’s Q-sequence (a meta-Fibonacci series), six chords, then eight, nine, (nine + ten), and 13 at the climax.<sup>10</sup> (See Example 3.) Each chordal sequence takes three to four seconds, with rhythmic compression allowing for the additional chords. Messiaen’s third mode of limited transposition, transposed up a step, provides the melodic material under which chord tones move in unison or stepwise. Sets and scales based on this series provide melodic material for much of the work.

Resolution is achieved at the reappearance of the “Subvenite” chant, foreshadowed in the saxophone (a minor third lower) during the “Freely dissolving” section as the piano chords disperse and disappear. The chant returns in canon. An uneasy peace descends during the last, rhythmically-simple statement of the saxophone, now sounding the “Lacrimosa” verse of the *Dies Irae*. The tritone appears, substituting for the opening fifth in the chant melody. At this point, Shrude’s sketches reveal her thoughts: “Oh, on that day, that tearful day; when man from judgment wakes from day; do you the sinner’s sentence stay; oh spare....” Just as the unheard words written in her sketchbook dissolve, three quiet piano chords in the score “fade completely,” ending the piece.

Of course Shrude writes for instruments other than the saxophone. Among her orchestral works are *Psalms for David*, for which she received a Kennedy Center Friedheim award (1984), and *Passage of Years* (1987), commissioned by the Fox Valley [WI] Symphony Orchestra and recorded by the Czech Radio Symphony Orchestra. In 2003 she was commissioned by the Toledo Symphony Orchestra to write *Revels*, a fanfare for the orchestra’s sixtieth anniversary. She has also composed pieces for young musicians, one of which was co-written with her son, David, who works in the music industry in Los Angeles. Although Shrude writes for a variety of instruments and ensembles, her favorite medium is chamber music. “Working with chamber musicians, I can do the kind of detail work that I like, which isn’t possible with an orchestra. I can fuss with it. I fuss overtly....”

Some of her recent chamber music has been for ensembles in which her violinist-

daughter Maria performs. In 2001 mother and daughter premiered the violin/piano work, *Memorie di luoghi...* (Memories of Places), a three-movement work that evokes the scenery and atmosphere of Bellagio, Italy, which she experienced during a residency at the Rockefeller Study and Conference Center. “These breath-taking and dramatic surroundings were the inspiration for the individual movements: I. Twisted paths, II. Water...still and disturbed, and III. Born of Mountains.”<sup>11</sup>

Daily walks through the woods took Shrude to her isolated work cabin. Some days she meandered slowly, circling around

the pathways. Other days she walked with determination. Even on familiar paths she saw different scenes depending on her gaze. Shrude represents these walks musically in the tranquillo sections of movement one, where the melodic material is based loosely on F# and B-flat tone rows, the latter developed from harmonizations of the F# row. The violin phrasing is additive in each tranquillo section representing the twisting paths as for example in m. 24 (B-flat, A, F, then B-flat, A, F, F#, E, C, etc). Rhythms change slightly as her walking pace slows or quickens. The flexible use of compositional techniques, in this case serial composition,

Ex. 3. *Lacrimosa*, Letter H.



is typical of Shrude's style. Sound and significance, a balance of head and heart, are always at the forefront of her music.

In the second movement, controlled ricochet bowing on a single violin tone seems to portray "disturbed" water, while free meter and tone clusters in the piano depict its underlying stillness. (See Example 4.) A violin cadenza leads directly to the third movement, "Born of Mountains," which, in the end, departed somewhat from the Bellagio theme. "I had a lot of trouble finishing this," Shrude commented. "I was finalizing this movement at home when 9/11 happened. On the news they kept talking about the Taliban hiding in the cracks of the mountains and these are the images I kept thinking of." The third movement, marked *agitato*, portrays a violence not representative of Bellagio's dramatic mountainsides. Sudden dynamic shifts, grinding repetitions, and dissonant piano tremolos and violin double stops alter the scene entirely. Only in the final seconds do

the memories of Shrude's residency reappear with three violin harmonics representing the ancient church bells of Bellagio. Sanity and peace make a hopeful return.

During the Guggenheim year, away from the chaos of administrative reports, budget cuts, and search committees, Shrude found herself pondering "quietness," a focus that was enhanced by a chance meeting with György Kurtág last April. "We were in Bordeaux visiting Jean-Marie Londeix and were graciously invited to visit with Kurtág and his wife [pianist Márta Kurtág] who live nearby. We spent the afternoon talking about his music and listening to him play...improvising on the piano. I've liked his music for a long time; it's very cryptic, quiet, and sparse. He's a spiritual character and it was wonderful meeting him."

The year of quiet resulted in several new pieces for Shrude, among them the piano trio, *Sotto Voce*, premiered in June at the Walla Walla Chamber Music Festival in Washington State. Shrude was inspired

by Henry Wadsworth Longfellow's sonnet, "Nature," for movement titles (I. "... through the open door," II. "...half willing, half reluctant," III. "...scarce knowing if we wish to go or stay"). The work reflects "the dramatic landscape of eastern Washington." In July, Marilyn, John, and Maria premiered *Within Silence*, for violin, alto saxophone, and piano, at the World Saxophone Congress in St. Andrews, Scotland. "The piece is primarily quiet, static, and understated." Fibonacci numbers govern the architecture of the piece while the violin's open strings (scordatura tuning—EACG—i.e. "Cage") permeate the texture. The work was composed in honor of the 100th anniversary of John Cage's birth.

As BGSU's 2012 fall semester began, Shrude re-entered academia by reclaiming spaces of quiet. She looks forward to her next projects, a choral Mass and a violin concerto. "The Guggenheim year," she notes, "has provided me with a new perspective, renewed energy, and an ongoing appreciation of the privilege of a life in music."

#### NOTES

1. John Simon Guggenheim Memorial Foundation, <http://www.gf.org/about-the-foundation/the-fellowship/>, accessed 8, 7, 2012.
2. Personal Interview with Marilyn Shrude, June 1, 2012. Unless indicated otherwise, all of quotes are taken from this interview. For more information see her website: <http://www.marilynshrude.com/>.
3. Bowling Green State University: About the Festival. <http://www.bgsu.edu/colleges/music/MACCM/festival/> accessed 8, 7, 2012.
4. Unpublished and undated interview transcript by Scotty Stepp. Property of Marilyn Shrude.
5. Phone interview with Fredrick Hemke, July 30, 2012.
6. Bruno Bartolozzi, *New Sounds for Woodwind*, London, New York: Oxford University Press, 1967.
7. Jean-Marie Londeix, *Hello! Mr. Sax*, Éditions Musicales Alphonse Leduc, 1989.
8. Hemke interview, *ibid*.
9. Marilyn Shrude, *Lacrimosa for alto saxophone in E-flat and piano*, C. F. Peters Corp. 2006, front matter.
10. D. R. Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, New York: Basic Books, 1979.
11. Marilyn Shrude, *Memorie di luoghi...*, New York: American Composers Alliance, 2001, front matter.

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#### II. Water...still and disturbed

Ex. 4. *Memorie di luoghi*, movement 2.



# A Tale of Two Charlottes: Historical British Women Song Composers

JOYCE ANDREWS

Women musicians have long recognized that alliances with other women in their field could be a productive means of promoting themselves and their careers. An example of such an interrelationship is that of Victorian British composers Charlotte Sainton-Dolby (1821-1885) and Charlotte Alington Barnard (1830-1869). Both were prominent musicians whose careers were closely intertwined during their lifetimes. Sainton-Dolby, a vocal composer, arranger, and esteemed voice teacher in London, was hailed as the foremost contralto of her day.<sup>1</sup> Barnard was an innately gifted poet and composer who became the most popular commercial songwriter of the 1860's in England, publishing over one hundred songs and ballads under the pseudonym of Claribel.<sup>2</sup> Charlotte Alington Barnard came to Charlotte Sainton-Dolby for composition advice and voice lessons and soon became a close friend and colleague. Many of Barnard's compositions were premiered by Sainton-Dolby at London ballad concerts. Supported by the publisher John Boosey, Barnard, as Claribel, poured out an extensive catalogue before her early death. Sainton-Dolby also enjoyed success with her own compositions in the decade following Barnard's death.

Each of these women was a significant musical figure during her lifetime—as performer, teacher, and composer of some of the most sought-after music of the day. Although a limited number of their songs may be located in the Library of Congress and other libraries in the United States, the vast body of their original published songs (some two hundred) is held at the British Public Library in London. Long out of print and out of “currency,” these compositions embody the dedication and creativity that both Sainton-Dolby and Barnard exhibited in pursuing their careers.

Charlotte Sainton-Dolby, born in 1821, began serious musical study at the age of eleven in 1832, when she entered the prestigious Royal Academy of Music in London. Developing into an exceptional singer, she soon gained recognition as the leading contralto of her generation. Upon hearing her sing, renowned composer Felix Mendelssohn was so impressed with her talent that he wrote the contralto part in his

1847 oratorio, *Elijah*, specifically for her. He also dedicated his *Six Songs*, op. 57, to her. Married to the violinist and music professor, Prosper Sainton, Charlotte was also a gifted composer and wrote a large number of vocal works including songs and four cantatas. After she retired from public performance at the age of forty-nine in 1870, she devoted more of her time to both composing and teaching and shortly thereafter founded a vocal academy to train young singers. Her book, a *Tutor for English Singers*, was regarded as a leading pedagogical guide of the time. During her years on stage, Sainton-Dolby became closely associated with the songs and ballads of Charlotte Alington Barnard, and she frequently performed and promoted Barnard's music in concerts.



Charlotte Sainton-Dolby

through her father's initiative. In 1854, she married the Reverend Charles Cary Barnard, the Rector of Kirmington with Brookesby in Lincolnshire. The couple moved to London in 1857, and in 1859 she published her first song under the pseudonym of Claribel, without revealing her true identity. It is possible to conjecture why Barnard may have chosen a pseudonym as a composer: as the wife of a rector, she was subjected to close scrutiny by a group of people who may have frowned on her “professional” aspirations. Aided by an early publisher, she devised the name Claribel, as it included her initials (C A B) and was also the name of an 1830 poem by Alfred Tennyson, whom she had met and whose poetry she had set. Among her first songs to be published as Claribel was a setting of Ten-

nyson's poem “The Brook.”<sup>3</sup> For marketing purposes, Claribel was a catchy name that would roll off the tongue far more easily than Charlotte Alington Barnard.

During this time, she sent some of her songs to Sainton-Dolby, who, while offering encouragement, suggested that Barnard pursue further compositional training. Although she had studied piano with her local organist, she had never received formal training in composition—she was a naturally gifted melody writer. Barnard took Sainton-Dolby's advice, studying composition at the Royal Academy of Music, joining Sainton-Dolby's singing class, and gradually publishing a substantial number of secular songs as well as some sacred songs and hymns.

One of Barnard's most successful early songs, composed when she was still unknown, was “Janet's Choice,” but she initially had trouble getting it published. In March of 1859, she submitted the song to the publisher Addison, Hollace, and Lucas in London, but it was rejected. Another publisher, a Mr. Emery, consented to publish it but charged her to print one hundred copies. Shortly afterward, in 1860, she received a request from Charlotte Sainton-Dolby to purchase the song and thus began their close professional and personal relationship.

Most musicians today are familiar with the British publishing firm of Boosey & Hawkes and perhaps have purchased music with their imprint. The company was founded in 1816 as Messrs. Boosey & Sons, and after experiencing financial difficulty selling works by such classical composers as Bellini, Donizetti, and Verdi, ventured into the popular song market.<sup>4</sup> John Boosey took a liking to the young Claribel, who came often to his office in London and played his piano and sang, delighting him with her newest songs and ballads. He knew a good thing when he heard it, and Boosey began to publish her charming songs, selling them in quantity to an eager general public and encouraging her to produce even more.

The firm published the second edition of “Janet's Choice” and by 1865 it had reached its twentieth edition. Her story of a young girl who rejected the high-born Laird as a suitor and chose to marry her

Donald for love instead must have caught the public's fancy. Class distinctions were an integral part of Victorian life and marrying outside one's class was sure to invite heartache. Of "Janet's Choice," the press declared, "it is very pretty—rustic, joyous, and Scottish"<sup>5</sup> (see Example 1). The text of "Janet's Choice," written by the composer, is told from a common Scottish girl's perspective in an upbeat six-eight dance meter. As in many of the early Claribel songs, no tempo or dynamic markings are indicated. The key of D major with a range of low A<sub>3</sub> to F<sup>#</sup><sub>5</sub> suited the average amateur singer.

In 1863 Barnard, under the pseudonym of Claribel, signed an exclusive contract with Boosey & Sons, and she was guaranteed a retaining fee of three hundred pounds yearly. As a prominent composer, she now earned both money and recognition. Boosey & Sons actively promoted her songs, even publishing the resource, *A Guide to Claribel's Songs*, in 1867; it included the words and musical excerpts from ninety of her songs and ballads.

Sainton-Dolby promoted Barnard's songs under the auspices of Boosey & Sons' concerts, which served to advance the careers of both the singer and the composer. The association enjoyed by the two women musicians was almost symbiotic in nature. Today, we call this networking; at that time, it was crucial to their ability to promote themselves. Including Charlotte Sainton-Dolby's name on the cover page of her songs ("Expressly composed for Charlotte Sainton-Dolby") aided the sale of Claribel's songs, as did the many concerts in which the famous contralto featured Claribel's music.

Victorian composers often took advantage of the success of one song and soon after produced an "answer" song to the first. Claribel's companion song to "Janet's Choice" was "Janet's Bridal." It was introduced in a performance in 1860 by the young Italian diva Mademoiselle Parepa, who had debuted at age nineteen in London in Italian opera. Parepa interjected a series of runs and cadenzas to the song, as

befitting a diva, and another edition with her embellishments was later published. Mademoiselle Parepa introduced additional Claribel songs to the public, and Claribel even took a few singing lessons with her, although it is not clear that she ever particularly excelled as a singer.

In addition to writing the music, Claribel wrote the vast majority of texts to her songs, and other composers often requested permission to set her poems. She even had her poems published in the monthly periodical *The Family Friend* in 1860.<sup>6</sup>

In order to understand why her extremely simple songs could become in such demand, it is necessary to look closely at the musical culture of the second half of the nineteenth century. Piano playing, which had once been an elitist pursuit, was becoming increasingly common for the middle classes, who could now begin to afford this instrument as its price decreased.<sup>7</sup> Any well-bred young woman who hoped to marry needed to acquire some musical ability to enhance her marital chances, and playing

# JANET'S CHOICE,

BALLAD,

SUNG BY

Madame Sainton Dolby,

WRITTEN AND COMPOSED

BY

## CLARIBEL.

Price 4/6

London.

BOOSEY & CO. MUSICAL LIBRARY, 28, HOLLES STREET.

### JANET'S CHOICE.

WORDS AND MUSIC BY CLARIBEL.

The musical score for "Janet's Choice" is presented in a standard format with a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are: "They say I may marry the Laird if I will, The Laird of high degree, And jewels so fair I may twine in my hair, And a Lady I'd surely be; But Oh! where would my heart be? In spite of my gems so gay, My". The score includes a treble clef for the voice and piano parts, and a bass clef for the piano accompaniment. The piano part features a simple, rhythmic accompaniment with chords and single notes.



Example 1. Claribel, "Janet's Choice"



the piano and singing in the home were considered to be appropriate accomplishments. As musical training was believed to exert a strong moral influence, young women were encouraged to study voice to enhance (or perhaps confine) their morality. Also during this time period, women were encouraged in philanthropic pursuits including singing to the poor and other charitable causes.<sup>8</sup> To bring music to the common people, various societies were established and they provided performing outlets for the young musicians. In addition, singing was even encouraged in Victorian England as a preventative against tuberculosis, which was rampant at that time.<sup>9</sup> One popular periodical, *The Englishwoman's Review*, dispensed vocal

health advice for its singer-readers: "If you wish to rid yourself of a hoarseness, take a little rum mixed with the dripping from bacon!"<sup>10</sup>

The accelerating interest in playing and singing resulted in a burgeoning demand for printed music, thus the music publishing industry sought accessible and attractive music to sell. Talented women composers, who were aware of the type of parlor music that would appeal to the average amateur taste, took advantage of the opportunity. Women composers, however, were discouraged from producing "serious" or "art" music, since they were considered intellectually, creatively, and emotionally inferior to male composers.

As Claribel's songs gained in popularity, musical periodicals, press reviews, ladies' journals, and the public eagerly awaited her newest compositions. The song "Five o'clock in the Morning," for which she wrote both the words and the music, was published by Boosey and achieved considerable success in England and America (see Example 2.). It is a pastoral ballad recounting the early morning tryst of a milkmaid named Bessie and a mower. Published in two keys, F major and G major, and again set in six-eight meter, the tale of rural English life was characteristic of the subject matter of the time. Mademoiselle Parepa, while on tour in the United States in December 1865, several months after the end of the Civil War, introduced the song to an enthusiastic American audience at the Mozart Hall in Cincinnati. Parepa may have been responsible for the "wave of popularity" in America of this as well as Claribel's other songs and ballads. A review of this particular performance stated, "We are much mistaken if there will not be a rush at the Music Stores for some days."<sup>11</sup> Until 1870, some sixteen or more editions of this song were published as uncopyrighted versions, as were many of Claribel's other tunes, which were often set to different texts. At least sixty-three of her songs had been pirated, or stolen, frequently bearing other titles.

Claribel's best-known ballad was "Come Back to Erin"—a song that reached epic numbers of publications through various arrangements both in England and the United States. The British Library holds over two dozen different versions of the song for voice and piano as well as for various instruments including the mandolin. It has been performed and recorded by such renowned artists as the opera singer Dame Nellie Melba and the Irish tenor John McCormack. Well into the twentieth century it was included in most of the volumes of songs and ballads. Although Claribel was not Irish, she captured the essence of an Irish ballad.

Without radio, television, recordings, or the Internet in the 1860s, the only way people could experience or hear music was to perform it themselves at home or to attend a public concert. Literally thousands of people turned out for the series of ballad concerts in which Sain-ton-Dolby and other famous singers appeared. Sain-ton-Dolby introduced a large number of Clari-

Example 2. Claribel, "Five o'clock in the Morning"



bel's songs to the public in John Boosey's popular ballad concerts as well as in other venues, much to the dismay of some critics who deplored the royalty system of the time. Typically, a singer might buy a copyright to a song outright, promote it, and collect considerable revenue after each performance. She would share with the composer in the sales of the song along with a yearly percentage to the publisher. The quality of many of the songs and ballads came under attack as some saw publishers promoting inferior works for monetary gain. Sainton-Dolby was criticized in a review following a Crystal Palace concert that included a Claribel song: "Madame Sainton-Dolby unfortunately broke the spell by singing a meaningless song called 'Maggie's Secret'. If such experiments are to be judged solely by their results, however, we presume that the vocalist has a fair right to be excused, for we regret to accord that it was the only encore of the morning."<sup>12</sup> Another harsh review of Sainton-Dolby offered: "The lady has reached that point of her career at which the most solicitous finish is required to carry her through; she sings with far more art than she did when her voice was younger. Strange that year by year she should addict herself to what may be called, Claribel-ware!"<sup>13</sup>

John Boosey, however, continued to publish Claribel's songs, and he supported both Claribel and Sainton-Dolby, who also came under some criticism from jealous colleagues. In an article in *The Musical World* in 1868, Boosey said that "it has been the fashion to sneer at Claribel, and talk of her being forced upon the public by singers. I can only answer that many other writers have enjoyed the same chances of popularity as Claribel, but with a very different result!"<sup>14</sup> One astute member of the public wrote in to *The Orchestra* that Sainton-Dolby "rendered the ballads so beautifully that they were artistically superior to classical compositions executed by inferior artists."<sup>15</sup> A point well made! Eventually, some of the negative press did affect each of the women—Sainton-Dolby and her husband left London for Turin, Italy, and Claribel experienced health problems at the rectory where she and her husband were again living.<sup>16</sup>

The year 1869 witnessed the end of Claribel's prolific outpouring of song. Extremely close to her father, who had suffered great financial ruin, she and her hus-

band had moved with him to Belgium. Ever eager for self improvement, she studied several hours daily with composition professors from the conservatoire. On a brief return to England, she fell ill and died two weeks later at the age of thirty-nine. Her songs had achieved great popularity during her lifetime and were similar in both style and demand to those of Stephen Foster, who was writing at that time in the United States; unlike Foster's, her songs largely fell from the public eye following her death.

Sainton-Dolby retired from her singing career shortly after Claribel's death and began her own composing in earnest, publishing many works during the 1870s.

Publication dates indicate that the vast majority of her songs were written after Claribel's. Sainton-Dolby made connections with several prominent publishers in London in addition to Boosey & Co.; they included Chappell & Co., Enoch & Sons, and Lamborn Cock.

Since she had the advantage of a formal musical education at the Royal Academy as well as a classical singing career, the body of her songs shows greater sophistication and imagination than Claribel's. They are more developed in form, melody, and harmony, and are somewhat more demanding of both the pianist and singer. For this reason, perhaps, they

**THE GLOVE.**

Words by **F. E. WEATHERLY Esq.** Music by **Madame SAINTON DOLBY.**

ALLEGRETTO LEGGIERO.

PIANO.

E. & S. 49.

Example 3. Charlotte Sainton-Dolby, "The Glove"

didn't quite reach the popularity of Claribel's—it is likely that Sainton-Dolby had in mind the musicianship of her voice students, which might have limited the songs' accessibility to the general public. Sainton-Dolby's name, however, did assure that her songs would receive currency among the works of the day, as this review of her ballad "Teddington Lock" (words by Edward Oxenford) confirms: "We see no reason why 'Teddington Lock,' however, should not have its fair share of patronage; for the little love story is unpretentiously and agreeably told, both in poetry and music, and moreover it is written by one whose name should be a pass-word to public favour."<sup>17</sup>

"The Glove," published by Enoch & Sons in 1873 with words by poet F.E. Weatherly, Esq., is one of Sainton-Dolby's most clever settings. The text about courtship is told from the perspective of a young girl who "loses" her glove to a suitor. With word play on "glove" and "love," the vocal line is more showy and demanding than Claribel's melodies, ascending to a sustained G<sup>5</sup>. The staccato piano accompaniment adds commentary between the verses. This is an engaging song that encourages a "coquettish" interpretation from the performer (see Example 3).

"I Can Wait," with words by R. Henry, was published in 1879 by Boosey & Co. and features the young woman Nell, who, when questioned why she rebukes her wooers, declares she can wait for romance. Sainton-Dolby's style here demonstrates more developed writing skills than in earlier works and demands more facility from the pianist, as well as octave jumps in the vocal line. Originally sung by a Miss Mary Davis, this is a saucy setting with both musical and textual interest. The range is D<sub>4</sub> to E<sub>5</sub> (see Example 4).

Sainton-Dolby was revered at the Royal Academy of Music, which initiated a Sainton-Dolby Scholarship in 1886 for young singers in her honor. By the 1880s, formal music study was so popular that the Royal Academy, the Royal College, and the Guildhall School of Music were bursting with young students. Women were now "coming into their own" as musicians, and at the end of the nineteenth century, the violin was added to piano and voice as an acceptable instrument on which women could perform.

One can discern much about Sainton-Dolby's own musical tastes and vocal at-

## I CAN WAIT.

WORDS BY  
RÉ HENRY.

MUSIC BY  
MADAME SAINTON-DOLBY.

Allegretto.

VOICE.

PIANO.

Lit - tle Nell with eyes so sun - ny,

She was wooed by ma - ny a lad, Some had land and some had.

Example 4. Charlotte Sainton-Dolby, "I Can Wait"

tributes by statements made in her "tutor." As a composer and much-beloved interpreter of ballads such as Claribel's, Sainton-Dolby said: "A ballad simply sung without exaggeration, and with purely natural feeling—that is to say, sung so that each word has its appropriate expression, each phrase its own significance—goes directly to the heart, and awakens memories of home and childhood wherever it is heard."<sup>18</sup> Her book is a sensible primer, founded on healthy, generally accepted views of vocal production. Following her death in 1885, Sainton-Dolby's last cantata, *Florimel*, was performed posthumously at her memorial concert on April 24 at Prince's Hall.<sup>19</sup> The breadth of Sainton-Dolby's influence in London's musical so-

ciety was impressive; whether working as teacher, performer, or composer she was seldom out of the public eye throughout her long career.

A word about the song texts employed by women composers of the second half of the nineteenth century: since women as a gender were not encouraged to express themselves emotionally to any great extreme, the texts they set were reflective of this societal restriction. A thorough examination of the song texts in the British Library of both Claribel's and Sainton-Dolby's works confirms that popular (and accepted) subjects were sea and sailor themes, an occasional soldier off-to-war song, spinning songs, wooing songs, and many pastoral and innocuous love songs. In other words, most dealt with "genteel"



emotions. Certainly this perspective affected the development of professional singers; opera singers at that time were especially considered “suspect” due to their flamboyant display of emotions. Voice teachers in England blamed the lack of outstanding singers on the practice of raising girls to be blandly polite and self-effacing, which is not conducive to free artistic expression.<sup>20</sup> The vast majority of the texts of Claribel’s and Sainton-Dolby’s songs were set in major keys, furthering a tendency toward happy and non-provocative expression.

In summary, how women practiced music at that time, and this certainly includes both Charlottes, was closely tied to opinions of suitable creativity for women artists. These gender double standards, however, did not deter either of the Charlottes from pursuing her individual musical mission. Unfortunately, neither could anticipate that their music would eventually fall largely into obscurity.

Obtaining, studying, and performing the songs of composers such as the two Charlottes bring us closer to understanding the development of the ballad and popular song form, certainly in Great Britain and the United States, and the influence of assumed gender parameters on this music. Our knowledge of music history continues to be enriched

by the stories and compositions of musicians such as the Charlottes whose talents were integral to the musical society in which they flourished.

#### NOTES

1. Sophie Fuller, *The Pandora Guide to Women Composers, Britain and the United States 1629–Present* (London: Pandora, 1994), 278.
2. Fuller, 86.
3. *Ibid.*
4. Phyllis Mary Smith, assisted by Margaret Godsmark, *The Story of Claribel—Charlotte Alington Barnard* (London: J.C. Smith, 1965), 74.
5. Smith, 70.
6. Smith, 71.
7. Paula Gillett, *Musical Women in England, 1870–1914* (New York: St. Martin’s Press, 2000), 3.
8. Gillett, 37.
9. Gillett, 40.
10. Smith, 62.
11. Smith, 80.
12. Smith, 102.
13. Smith, 116.
14. Fuller, 88.
15. Smith, 138.
16. Smith, 117.
17. “Review; Teddington Lock,” *The Musical Times and Singing Class Circular* 21/45 (September 1, 1880): 465.
18. Charlotte Helen Sainton-Sainton-Dolby, *Madame Sainton-Sainton-Dolby’s Tutor for English Singers (Ladies’ voices): A complete course of practical instructions in the art of singing* (London: Boosey & Co., 185-?), 4.
19. Fuller, 279.

20. Gillett, 145.

#### SELECTED SONG TITLES

Source: *The Catalogue of Printed Music in the British Library* (London: K.G. Saur, 1983), 17.

Songs by Charlotte Alington Barnard (Claribel):  
 “There’s A Silver Lining to Every Cloud” (1859)

“The Old Pink Thorn” (1861)  
 “At Her Window Ho! Hungarian Love Song” (1862)

“The Sailor Boy” (1862)  
 “I Leaned Out of the Window” (1864)  
 “I Cannot Sing the Old Songs” (1865)  
 “Spinning By Her Cottage Door” (1865)

Songs by Charlotte Sainton-Dolby

“You Said You Wouldn’t But You Did” (1870)  
 “Lost on the Battle Field” (1870)  
 “When We are Old and Grey” (1872)  
 “A Song of the Sea” (1872)  
 “The Sea-Side Kirk” (1874)  
 “A Sailing We Will Go” (1874)  
 “The Cottage on the Moorland” (1876)

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## *Canto de la Monarca: Mujeres en México / Song of the Monarch: Women in Mexico, a commissioning and recording project*

ANA CERVANTES

Among my primary aims as a musician and a pianist have been to develop a repertoire of contemporary Mexican concert music and to introduce it to audiences in Latin America, the United States, and Europe through live performances and recordings. I often program this music in a dialogue with works from the “standard” repertoire as a way of creating connections between the new music of today and of yesterday. As part of two commissioning and recording projects, I have invited eminent international composers to write solo piano pieces around a central theme, which in both cases to date has emanated from Mexico.

For my first commissioning project, entitled *Rumor de Páramo / Murmurs from the Wasteland*, I commissioned twenty-three composers from five countries—Mexico,

the US, Spain, Great Britain, and Brazil—to write a piece for solo piano inspired by the work of the proto-magic realist Mexican author, Juan Rulfo (1917-86). Rulfo was one of the most important Spanish-language writers of his time, and he provided the foundation for Hispanic letters in the rest of the twentieth century. Nobel-prize-winning novelist Gabriel García Márquez, author of *One Hundred Years of Solitude*, said his work would not have been possible were it not for Rulfo’s *Pedro Páramo*.

As a central pillar around which to build a commissioning project, Juan Rulfo was ideal. Within what is often thought of as the author’s small oeuvre—*Pedro Páramo* (a short novel, which is also arguably a long narrative poem), and his book of short stories, *El Llano en llamas* (The

Burning Plain)—there proved to be enormous richness for a composer’s inspiration. Every composer from Iberoamerica felt a deep connection with Rulfo’s work, both literary and photographic. The composers from English-speaking countries, none of whom knew Rulfo’s oeuvre before I asked them to participate, responded with works of enormous eloquence. The collection of twenty-three pieces that resulted from my request represented an impressive and moving variety of compositional voices. I performed the world première of eighteen of the pieces at the International Cervantino Festival in October of 2006. The first CD of *Rumor* was released in October 2006; the second, *Solo rumores*, at the end of 2007 (the CD is reviewed elsewhere in this issue).



By the end of 2008, amidst other activities, I was ruminating on a possible theme for my next commissioning project. I knew that it would be centered around Mexico, and increasingly I felt that it would somehow be related to the idea of people coming to Mexico and Mexico's connection to the world. A friend, a Mexican political scientist, helped me decide. He said: "For me the symbol of this project is the Monarch butterfly. She is a kind of ambassador to the world from Mexico, and every year she returns there with the dust of the world on her wings." A political scientist with the soul of a poet! The more I thought about this concept, the more all my previous thoughts coalesced around the idea of Women in Mexico and use of the *mariposa Monarca* (Monarch butterfly) as an emblem for the project. She is a particularly compelling symbol: a powerful metaphor for persistence and valor in a seemingly fragile body.

I decided to ask each composer for a piece of six to eight minutes' duration that is inspired by a woman from Mexico. The woman could be alive or have lived centuries ago; she might be a historical figure or one of mythology and legend (including someone drawn from Mexico's rich folkloric music); she might even be a woman born elsewhere who found her artistic and personal home in Mexico. The title of the project would be *Canto de la Monarca: Mujeres en México / Song of the Monarch: Women in Mexico*.

This central pillar was much more broad-ranging and potentially more amorphous than the Juan Rulfo project because it involved a complex interweaving of ideas: women, music, Mexico. For me, this was a compelling combination, but I was to find that not everyone comprehended it. The composers did, as did people who know and respect my work, but it proved to be difficult to summarize *Monarca* in the soundbite format that many people seem to need. As a writer friend said, "You had to blurb this project before it even started to be born; that's not easy."

### The Composers

How did I pick the composers I wanted to participate? This is an enormously personal matter in the sense that I sincerely believe in what I think of as the "Authentic Voice" of each composer and also in the "Authentic Voice" of the interpreter. When the two discs of *Rumor* were launched, I was often asked in interviews

about the rationale behind my selection of the composers. I thought about this deeply and realized that my primary motivation was curiosity. In many cases I knew the music of these composers in other contexts such as chamber or vocal music. As I was mentally designing *Rumor*, I found myself consumed with curiosity about what these creators would do with the theme of Rulfo, as expressed through the infinite and magnificent possibilities of my instrument, the piano.

I believe there are at least two singular relationships in a commissioning project: first, between the composer and the idea, and second, between the composer and the commissioning artist. There are different thoughts about this. Some composers will argue that the characteristic "voice" of the commissioning artist is much less important than the proposed idea of the commissioned work. Others feel that they are definitely writing for the performer who has commissioned the piece as well as in response to the proposed theme or idea. When a composer catches fire with both



Ana Cervantes  
(photo by Guillermo Martínez)

the commissioning artist and the idea, in my opinion, it makes the resulting work doubly powerful, and, incidentally, not just for the commissioning artist but for any other interpreter who may subsequently perform the piece.

I am proud to say that this happy confluence resulted with almost all of the pieces I commissioned for *Rumor* and for all of the *Monarca* pieces thus far. The latter is, I am quite sure, partly a result of the fact that most of the composers who participate in *Monarca* also wrote music for *Rumor*. It could be persuasively argued that I should have sought out a completely different group of composers for this second project. Although I considered this option, in the end I followed the lead of

my intuition because, again, I was curious about what these composers would do with this new idea.

This relationship between composer and commissioning artist is a complex question. It is impossible to generalize because there are too many variables, but in that felicitous confluence between composer, interpreter, and idea, something has definitely grown from *Rumor de Páramo* to *Canto de la Monarca*. I remember commenting, rather early on in the *Rumor* project, to the British composer Stephen McNeff how delighted I was that my commission had resulted in a collection of small jewels for the piano repertoire. Later, as I continued to re-encounter and perform these pieces over the next few years, I was awed to find that almost all of them are truly "keepers." With the pieces that many of these same composers have written for this new project, there has been an evolution from *Rumor* to *Monarca* in myriad delicate and hard-to-define ways, which has resulted in an extraordinary growth in our composer-interpreter relationship that is unique in every case.

### The Muses...and the Singular Connection

Who were the women who were selected as muses? Many of these women are not well known outside of Mexico. (A collateral goal of *Monarca* is to make them better known!) I invite you to visit [www.cantodelamonarca.com](http://www.cantodelamonarca.com), where you can download a "brief bio" of each in both English and Spanish. For the list of *Monarca* muses, the composers, and the titles of the works, see Figure 1.

And how did I pick the muses? With the help of my "kitchen cabinet," a group of mostly, but not exclusively, women from Mexico and the United States who care about my work and have always given me sound advice. I compiled a list of possible muses which formed part of the Composer Guidelines of *Monarca*. I made clear that if any composer felt inspired by a woman not on the list, she or he should feel free to follow that intuition.

Contrary to the counsel of heads often wiser than my own, I left to each composer the choice of muse. It would have been easier to assign a muse to each composer. But the more I thought about this option, the more it seemed to me that it would be trivializing the possible scope of the project. Patently ridiculous, the idea that I could come up with an exhaustive list of

possible muses; even more ridiculous, the notion that I might be the best arbiter of which composer would best connect with which muse.

With time, and as the pieces started to arrive, I realized that for me an essential part of *Monarca* was precisely that singular connection between composer and muse. For example, as you can see from the list, several composers chose Malintzin/La Malinche. Upon listening to the music, it is eminently clear that each composer established an absolutely singular connection with Malintzin. The same is true with Sor Juana.

Sometimes there are even more personal connections. In the case of Brazil's Silvia Berg, the piece sprang from a complex series of events: her first visit to Mexico in 2007 for the world première of *Dobles del Páramo*, the piece she wrote for *Rumor*; the afternoon when we walked around Coyoacán, ending at Frida Kahlo's Casa Azul; and the sudden and tragic death of her husband about a year and a half later.

I find this composer-muse connection to be one of the most precious and wonderful aspects of *Monarca*. I believe it shows how rich these women are as a fount of inspiration for numerous compositional voices.

### Diverse Compositional Voices

For me as interpreter, a composer's vocabulary does not matter in the least: what is important for me is the unmistakable presence and authority of that authentic voice. The compositional voices of *Canto de la Monarca* are diverse. To mention but a few: they range from the dense, almost-tonal language of Joelle Wallach, which evokes complex *affekts*, to Georgina Derbez, whose atonal writing manages to be both austere and sensual; from the almost Webernian economy and profound eloquence of Alba Potes to the glistening textures, in counterpoint with very simple single notes and lines, of Anne LeBaron; and the bounding, buoyant rhythms of Gabriela Ortiz. I could go on.

One question I am often asked in interviews is: Why did I invite male composers to participate in *Song of the Monarch*? I suppose the simple answer is again, curiosity. I wanted to see what these voices, which I also deeply value, would do with this central pillar of an idea: Women in Mexico. Interestingly, it was two of the male composers who selected the muses who were not on my original list: Carlos Cruz de Castro of Spain elected María Sa-

bina; and Mario Lavista of Mexico, artist Joy LaVille, who was born in England and resided for decades in Mexico. She is, with Remedios Varo, a muse who embodies my guideline that a muse could be a woman born elsewhere who found her personal and artistic home in Mexico.

Another question is: Why include foreign (non-Mexican) composers? There is no short answer. This is a complex issue and one that I cannot hope to address completely in this space. But I can say that as an artist and as a former Fulbright Scholar, one of the goals that lies closest to my heart is breaking down barriers. I suppose this has something to do with growing up as the

daughter of a Mexican man and a Nebraska woman and sensing during my early years the force of barriers and the importance of finding ways to move through them: in effect, to connect.

As you will remember, a central part of the emblem of the Monarch for this project is that this butterfly is a symbol of Mexico's connection and communication with the world. I wanted to see what composers of other countries—many with a strong connection to Mexico—would do with this theme: I wanted their perspectives. The result is a kaleidoscope of creation, which in turn becomes illuminating to all of us, whatever our country of origin.

MUSE	COMPOSER	TITLE
Sor Juana Inés de la Cruz	Pilar Jurado (Spain)	<i>Primero sueño (First I dream)</i>
	Tomás Marco (Spain)	<i>Nymphalidae: Tres mujeres para la mariposa Monarca (Three women for the Monarch butterfly)</i>
	Marcela Rodríguez (México)	<i>Todo, en fin, el silencio lo ocupaba</i>
Malintzin/Malinalli/La Malinche	Jack Fortner (USA)	<i>Retrato de Malintzin (Portrait of Malintzin)</i>
	Paul Barker (UK)	<i>La Malinche</i>
	Tomás Marco	<i>Nymphalidae</i>
Frida Kahlo and her Casa Azul (Blue House)	Silvia Berg (Brazil)	<i>El sueño...el vuelo (The dream...the flight)</i>
Adelita	Tomás Marco	<i>Nymphalidae</i>
Carlota of Belgium	Alba Potes (Colombia)	<i>Desde el aire: Seis instantes (From the Air: Six Instants)</i>
María Sabina	Carlos Cruz de Castro (Spain)	<i>María Sabina</i>
Quetzalpapalotl	Horacio Uribe (México)	<i>El viaje nocturno de Quetzalpapalotl (The night voyage of Quetzalpapalotl)</i>
<i>Sandunga</i>	Charles B. Griffin (USA)	<i>"...like water dashed from flowers..."</i>
Adelita	Tomás Marco	<i>Nymphalidae</i>
Remedios Varo	Anne LeBaron (USA)	<i>Creación de las aves (Creation of the Birds)</i>
Jesusa Palancares (protagonist of <i>Hasta no verte Jesús mío</i> , of Elena Poniatowska)	Gabriela Ortiz (México)	<i>Preludio y Estudio "Jesusa Palancares"</i>
doña Eduvigis Dyada (of <i>Pedro Páramo</i> of Juan Rulfo)	Stephen McNeff (UK)	<i>An Evening with doña Eduvigis: a Fantasy</i>
<i>La llorona</i>	Joelle Wallach (USA)	<i>Lágrimas y Locuras (Tears and madness), Mapping the Mind of a madwoman: a fantasy on La Llorona</i>
Joy LaVille (English painter resident in Mexico for many decades)	Mario Lavista (México)	<i>Joy</i>
Ana Cervantes	Georgina Derbez (México)	<i>Un vuelo para Ana (A flight for Ana)</i>

Figure 1. *Canto de la Monarca*: the muse, the composer, and the title of the work

Unashamedly, one of the collateral goals of *Monarca* is to send out a good news story about Mexico to the world and to Mexico itself. That message has to do with our magnificent patrimony, of which a central part is these women. Each of them dared to soar beyond the expectations of the societies into which they were born, and although some of them lived centuries ago, they have left a still-inspiring legacy for us, right now.

### Recent Events

On 19 October 2010, at the International Cervantino Festival in Mexico, I performed the world première of the *Monarca* pieces of Marcela Rodríguez and Horacio Uribe (Mexico); Pilar Jurado, Carlos Cruz de Castro, and Tomás Marco (Spain); Jack Fortner and Charles B. Griffin (US); Alba Potes (Colombia); Silvia Cabrera Berg (Brazil); and Paul Barker (Great Britain). A week later, I played the US première of these same pieces at the University of Texas at Dallas. More pieces arrived. I performed a preview première of *An Evening with doña Eduviges: a Fantasy* by Stephen McNeff (Great Britain); and of *Lágrimas y Locuras: Mapping the mind of a Madwoman* by Joelle Wallach in the Museo Iconográfico del Quijote in Guanajuato on 30 June 2011.

I was unable to raise the funds to continue with *Monarca* (cf. blog: <http://anacervantespiano.blogspot.mx/2012/06/>

[thoughts-on-failure-generosity.html](http://thoughts-on-failure-generosity.html)). I used the time to memorize several of the pieces I had premiered in October 2010 and performed all of those works extensively in fundraising concerts in my home. Thus, on 8 July 2012, when I performed the Mexico City première of the pieces I had played at the Cervantino Festival in October 2010 (with McNeff substituting for Fortner) the whole program was considerably transformed. With the luxury of time to truly live with these pieces—a luxury that money cannot buy—they had evolved enormously; they were now inside of me instead of outside on the music stand.

Some three weeks later, on 24 July, I played the première in Brazil of that same program, with the gratefully-acknowledged support of CONACULTA, the National Council for Culture and the Arts of Mexico—now with Fortner instead of McNeff—in an international meeting at the University of São Paulo-Ribeirão Preto, followed two days later by a session with young pianists and composers about the music I had played. With composer Silvia Cabrera Berg in the audience, I played her work from memory. It was the first time we had seen each other since the première in Mexico in 2010, and it was an intensely emotional moment (for a live video recording, please visit <http://www.youtube.com/watch?v=d36HEkKTFG8>).

In Mexico on 9 and 10 August, I played Cabrera Berg, Uribe, Wal-

lach, Barker, and McNeff, together with CPE Bach and Liszt's version of Robert Schumann's *Widmung* in a collaborative program with poet Lirio Garduño, who read from her own poetry inspired by the *Monarca* muses, as well as poetry of Sor Juana Inés de la Cruz and of Rilke (in her own translation from the German—the woman speaks five languages). We did these concerts in small towns, for audiences that supposedly have neither experience nor interest in “contemporary” music: the response was overwhelmingly emotional and warm.

On Wednesday 10 October 2012, I will perform the world première of the *Monarca* pieces of Gabriela Ortiz and Georgina Derbez (Mexico) and of Anne LeBaron (US) at the International Cervantino Festival in Mexico; and the Cervantino premières of Wallach and McNeff, together with two of Debussy's magnificent *Études*, in a program titled *Siete vuelos y un visionario* (Seven Flights and a Visionary). On 13 October I will repeat that same program, accompanied by Anne LeBaron in a pre-concert talk, in the city of Aguascalientes, thanks to the support of the US Consulate-General in Guadalajara, Mexico.

On 10 November, in beautiful Guanajuato (my home town), Lirio Garduño and I will repeat the concert we performed in those small hamlets in our home state in August. In late November, with profound thanks to FONCA (Mexican National Foundation for Culture and the Arts), I will perform the *Monarca* pieces of Rodríguez and Uribe of Mexico, Cabrera Berg of Brazil, and Barker of Great Britain, among others, in the XXV Festival of New Music of La Habana: the première in Cuba of at least some of this splendid *Monarca* music.

### To Be Continued

This is an ongoing story. In a sense, all music is: created, then—with luck and commitment—interpreted and heard by myriad listeners. The commitment part has a lot to do with the interpreter. For me it is essential to share the music I believe in with as many listeners as possible. It has always seemed to me the height of folly to spend hundreds of hours preparing an interpretation to perform a piece only once or twice. It could be argued that I should spend more time preparing new repertoire and less time memorizing pieces I have already played. Perhaps and perhaps not. (For a related blog, see

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tespiano.blogspot.mx/2012/08/thoughts-on-memorizing-really-really.html.)

If there is a connecting thread that runs through all this, it is that of connection: between this new music and audiences in small towns in my home state of Guanajuato, in Brazil, in Dallas, Texas, in an international festival such as the Cervantino. It is a connection made possible, I believe, by that felicitous confluence between composer and interpreter that I mentioned ear-

lier. "Only connect," said the British writer E.M. Forster. For me, this includes connection between composer and interpreter, between interpreter and listener, and between composer and inspiration for the work.

*An alumna of Bard College (USA) and a Fulbright-García Robles Senior Scholar (US-Mexico 1999-2000), Ana Cervantes names Joan Tower and the late Theodore Lettvin as her most important teachers. She has taught on the adjunct faculties of Princeton University and*

*Westminster Choir College of Rider University, and at the University of Guanajuato. Cervantes leads an active international life as a performer and teacher, and she is currently based in Guanajuato, Mexico. Critics have praised her as "a physical, emotional performer with mastery of tone and color" (Newark Star-Ledger, USA) and as an artist of "commanding intensity" (MusicWeb International, UK). For additional information, please see: [www.cervantespiano.com](http://www.cervantespiano.com); [www.anacervantespiano.blogspot.com](http://www.anacervantespiano.blogspot.com); and [www.cantodelamonarca.com](http://www.cantodelamonarca.com).*

## Virtual Opera Production: The Making of *Libertaria*, Part 1

SABRINA PEÑA YOUNG

Creating a full-length opera in the twenty-first century requires a composer's ingenuity and ability to think outside the box and into cyberspace. What do crowdsourcing, machinima, virtual auditions, social networking, and a libretto have in common? Each is a key element in the production of *Libertaria: The Virtual Opera*, a feature-length sci-fi animated opera created through online collaboration and cutting edge technology.

For those who live outside the twenty-first century digital world, terms such as crowdsourcing, virtual, and machinima may seem like a foreign language out of a Ray Bradbury sci-fi novel. Crowdsourcing involves assigning tasks for your project to



Sabrina Peña Young

the public at-large. More than simply outsourced, a project that is crowdsourced can involve dozens, hundreds, or even thousands of people contributing a small part to the creative whole. Typically, one person acts as the "brain" of the project, consolidating the many parts into a cohesive project. Projects such as Vox Novus 60x60 and *Free Will: Opera by You* are two music projects that use crowdsourcing ideas. The author's recent article for *NewMusicBox*, "The Compositional Collective: Crowdsourcing and Collaboration in the Digital Age," delves into more specific examples of crowdsourcing in composition.

*Libertaria* is a virtual opera, or an opera that exists outside the physical realm. How is *Libertaria* virtual? *Libertaria: The Virtual Opera* has a real cast conduct virtual rehearsals for avatars that perform the

opera to a synthesized score on a virtual stage created in a 3D environment using the virtual animation style known as "machinima." The machinima style of animation originated with video game "fan" movies. Gamers manipulated and recorded characters in *Quake* or *Halo* to create movies with storylines. Today "machinima" means any type of animation that involves directing virtual actors in a computer-generated 3D environment and is not limited to video games. The choice to use machinima and animation stemmed from the ideas to emulate graphic novel-based imagery, like Marvel's Motion Comics, to compensate for a comparatively small animation team, and to create an opera that could reach a broader audience through cyberspace.

### Virtual Auditions and Crowdsourcing

In cyberspace, one person reaches out to tens of thousands of others with a tap on an iPad. The potential talent pool for any project explodes exponentially online.

Creative individuals use sites such as Kickstarter, MusicXray, Wreckamovie.com, and the Amazon Turk to reach out to countless numbers of potential skilled musicians and artists. Wreckamovie, a crowdsourcing website for film and music productions, makes international collaboration easy for productions like the recent *Free Will: Opera by You*, premiered at the Savonlinna Opera Festival this summer. The Amazon Turk, run by Amazon.com, allows a person to assign hundreds of microtasks at pennies apiece. A composer can sign up as Music Industry Professional at MusicXray and easily set up virtual auditions that reach tens of thousands of musicians. These sites are simply a handful of the incredible networking tools available today.

Creating an opera as a one-woman show normally demands vast resources

well outside the average struggling musician's immediate grasp. Add to that a need for mobility and choosing to create an opera outside the realm of a specific geographic location makes perfect sense to the twenty-first-century musician. *Libertaria: The Virtual Opera* has a virtual stage, a virtual orchestra, a virtual choir, virtual rehearsals, and virtual actors. *Libertaria's* operatic sci-fi tale of evil geneticists, drug addiction, explosions, and a post-USA dystopia depends heavily on technology for its execution and creation.

Using such as websites as MusicXray, Artistopia, Facebook, and Twitter, the author hosted a series of online auditions in summer of 2011. Interested parties submitted audition mp3s via e-mail or MusicXray, which has a simple interface for reviewing sound clips. Accepted singers signed a talent release and received a Cast Information Packet that included a Welcome Letter, schedule, cast assignments, and home recording information. The cast for *Libertaria* morphs over time because of singer availability and score needs, with current openings for chorus members for the finale.

### Opera Rehearsals at Bandcamp

Organizing a cast virtually has distinct challenges. *Libertaria: The Virtual Opera* has a core cast of ten talented vocalists with incredibly diverse backgrounds. Talented opera singers Kate Sikora and Gracia Gilmund share the lead role of *Libertaria*, with Gretchen Suarez-Peña taking on the difficult antagonist Lucinde. Eclectic artist Matthew Meadows and electronic music guru Perry Cook lend two distinct styles for the male lead of Simeon, an addict who ages in reverse. Talented singers Jennifer Herman-sky, Lucas Matias Mora, and others round out the international cast. None of these cast members have met for a rehearsal.

How to organize an opera cast through cyberspace? Similar collaborative projects like the Deep Listening Telematic Circle have used Google+, Internet 2, and Skype for live concerts and rehearsals. Because *Libertaria* is animated, with the voices dubbed in during post-production, live rehearsals were unnecessary. Cast members download a *Libertaria* Cast Rehearsal Album from Bandcamp (<http://sabinapenayoung.bandcamp.com/album/libertaria-cast-rehearsal-album-vol-3>). Each Rehearsal Album contains scores, screenplay excerpts, Cast Information Packet, and click tracks. Musicians can set up numerous albums without a fee on Bandcamp and allow free downloads for fans. In this case, cast members and others access free downloads of the *Libertaria* Cast Rehearsal Albums.

The compositional process for a large work for multimedia and live performer typically involves several stages: acoustic music sketch, optional Logic sketch, MIDI cleanup in Finale, back to Logic, click track, final score with time code and cues. For quick projects, the process is streamlined considerably, but for larger projects, creating a clean score with time code and cues, a solid instrumental track, and a click track with optional piano cues is necessary for a

solid performance. *Libertaria*'s scores have a clear vocal part with an orchestral reduction for the electronic score. While the hope is to eventually have a fully acoustic opera score, currently the music track consists of an electronic symphonic score, synthesis, and the extensive East/West Symphonic Choirs sampling library. The click tracks have a piano playing each singer's individual part backed up by the instrumental track.

After receiving the download, a cast member has two months to record and submit excerpts. Each excerpt needs at least three clean takes in an uncompressed format without accompaniment for later mixing into the full score in Logic. Cast members send in their recordings using e-mail or Dropbox. Currently, the *Libertaria* cast is working on the final set of recordings for the opera.

### Machinima and Virtual Actors

The next phase of *Libertaria* involves mixing down all recordings and starting animation production. During mixing the composer will audition each take, clean it up, and edit it into the instrumental temp tracks for the animators. Instead of a live production, *Libertaria: The Virtual Opera* is an animated feature film using a combination of CGI and machinima. As mentioned

above, machinima is an animation style based on video game virtual worlds, and the animator directs avatars in a virtual 3D environment. The opera cast acts as voice actors, with most vocalists performing more than one animated role. Many electroacoustic composers experiment with multimedia, and programs such as Bryce, Moviestorm, DAZ Studios, and Poser give surprisingly good results with a relatively quick learning curve. Sound effects will be added in post-production after

animation production is completed in spring 2013.

In summer 2013, the Virtual Launch Party will begin, with select institutions, gallery spaces, and individuals receiving a free screening copy of the opera for a worldwide Launch. Up to 100 individuals and organizations will be selected to receive a free *Libertaria* screening packet, complete with DVD. Any person or organization interested in being a part of the Virtual Launch Party commits to at least one public screening of the work within the year, with an audience of a few people to audiences of a thousand or more. The Virtual Launch Party can take place in a living room, a concert hall, a public park, or as a guerrilla screening at the local Walmart. The venue matters less than the enthusiasm, and the number of attendees matters less than the social impact of the opera. Information on becoming a part of the Virtual Launch Party can be found below.

*Libertaria: The Virtual Opera* will premier officially in Lake Worth, Florida, hosted by Dr. Clare Shore, with additional partial screenings online, at the Virtual Launch Party, and at film and music festivals. At the Lake Worth performance, the audience will have an opportunity to see the full feature-length version of the opera, attend a lecture on the production, and discuss the making of the opera with the composer/director and select cast members.

### Practical Applications

Composers who want to create a large-scale production such as an opera or symphony can use today's technological innovations to collaborate with musicians throughout the world. Examples such as Eric Whitacre's Virtual Choirs, the YouTube Symphony, and *Free Will: Opera by You*, an entirely crowd-sourced opera, demonstrate that virtual collaborations are possible. Even on a minimal budget, a composer can produce a large-scale opera in a virtual world.

Virtual Launch Party Information: E-mail the author at [spenayoung@gmail.com](mailto:spenayoung@gmail.com) with the subject heading "Virtual Launch Party" or visit <http://virtualopera.wordpress.com/libertaria-virtual-launch-party/>

*A Vox Novus composer and obsessive sci-fi buff, Sabrina Peña Young has presented multimedia works that have premiered throughout Europe, Asia, the Americas, and Australia. Recent projects include the 2012 60x60 Athena Mix, the film score for Rob Cabrera's Monica, and the sci-fi animated opera Libertaria: The Virtual Opera, a film about a teen's battle against evil geneticists in a post-USA dystopia.*

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# Special Honors for Two Women, Past and Present

## St. Hildegard of Bingen: Music, Rhetoric, and the Divine Feminine

BEVERLY LOMER

St. Hildegard of Bingen, nun mystic, theologian, healer, and musician, is an extraordinary figure. She is the first woman composer in the Western tradition from whom a large body of music survives. In May of this year, Pope Benedict XVI decreed that Hildegard would be formally canonized (elevated to sainthood), finally completing the process that had begun after her death in 1179. The Pope also announced that Hildegard would be made the thirty-fifth Doctor of the Church on October 7, 2012, an honor accorded to those of saintly character and eminent learning who have made significant theological contributions to the Church as a whole. Only three other women have been so named: St. Catherine of Siena, St. Teresa of Avila, and St. Therese of Lisieux. Of the four, only Hildegard was a musician. Although Hildegard's elevation to Doctor of the Church is based primarily on her doctrinal writings, her devotional music also expresses aspects of her theology.

Hildegard was born in what is now Germany in 1098. She experienced visions from earliest childhood and was entrusted to the religious life at the age of eight. She received a rudimentary education in Latin grammar and music from her mentor, Jutta of Sponheim, the anchorite with whom she was enclosed. Hildegard often described herself as an unlearned and simple woman, a depiction that was at times used to enhance her prophetic credibility, and which also referred to her lack of a formal education. But these limited credentials are deceptively simple. The vast scope of her knowledge is revealed in the sophistication of her large body of theological, medical, and musical works.

Hildegard continued to experience visions, which were examined and ultimately authenticated by the ecclesiastical authorities. She was given formal permission to record what she saw and heard, a rare opportunity for a woman in this era. Her reputation as a mystic spread widely, and her advice was sought by lay and ecclesiastical leaders. She wrote three books of theology, two books of medicine, and a number of smaller works. She composed the first morality play set to music, the *Ordo virtutum* (Play of the Virtues), and the extensive collection

of liturgical chant, the *Symphonia armonie celestium revelationum* (Symphony of the Harmony of Celestial Revelations).

For Hildegard, music was divinely inspired and the ultimate means of communication with God. In a now famous letter in which she implored the prelates of Mainz to restore singing of the Divine Office after the convent had been placed under an interdict, Hildegard declared her belief in the implied power of music. "And so the holy prophets, inspired by the Spirit which they had received, were called for this purpose: not only to compose psalms and canticles (by which the hearts of listeners would be inflamed) but also to construct various kinds of musical instruments to enhance these songs of praise with melodic strains. Thereby, both through the form and quality of the instruments, as well as through the meaning of the words which accompany them, those who hear might be taught... about inward things."<sup>1</sup>

The *Symphonia* songs are elaborately ornamented melodies that challenged the bounds of musical decorum and extended the parameters of chant in new directions. In this article, I will explore the idea that the innovative style of the *Symphonia* was designed to enhance the theological ideas presented in the poetic texts, which Hildegard also wrote, and thus represents an early application of the principles of rhetoric to music. Though, as a woman, Hildegard had no access to the university *trivium*, in which rhetoric was taught, she would nonetheless have mastered the rhetorical protocols of the *ars praedicandi* (devotional arts) through informal study, imitation, and practice as St. Augustine advised.<sup>2</sup> In the sixteen songs to Mary, Hildegard attributes salvatory agency to the Virgin that goes beyond her traditional role of Mother/mediator. I have chosen the responsory *Ave Maria*, the first piece in the Marian repertory, for analysis because it sets the stage for Hildegard's Mariology and is representative of rhetorical procedures of the *Symphonia* as a whole.

### Music and Rhetoric

For a text to be considered rhetorical, it must be intended to persuade within a specific context. The *Symphonia* songs fit this stipulation as musical analogues of the

sermon and prayer/meditation, which were essential components of the medieval devotional arts. The *ars praedicandi* (devotional arts) were rooted in the principles of classical eloquence, which were adapted to the needs of the Christian speaker by the Church Fathers who were trained in its traditions. (Rhetoric and eloquence are used interchangeably.) The aim of the devotional arts was to persuade the believer to right moral action and greater personal sanctity. As head of her community, Hildegard would have assumed the role of teacher/preacher. She composed the *Symphonia* for the Divine Office, the prayer cycle that ordered the monastic day. As Hildegard attached great importance to music, it makes sense that she would have designed the *Symphonia* to deliver theological instruction and spiritual direction to the nuns in her care.

Medieval writers recognized that music had the ability to affect moods, emotions, and moral action. They believed that this power resided in its structures and existed independently of the words. As John Affligemus asserts, "It should not pass unmentioned that chant has great power of stirring the souls of its hearers."<sup>3</sup> This way of thinking is inherently rhetorical, even if it was not explicitly identified as such. When they discuss the relationship between text and melody, however, they refer to meaning only in broad terms. Guido of Arezzo writes, "Let the effect of the song express what is going on in the text, so that for sad things the neumes are grave, for serene ones they are cheerful, and for auspicious texts exultant, and so forth."<sup>4</sup> Structurally, they see a grammatical connection. According to Guido, neumes are akin to syllables and words, and key modal tones serve as punctuation for phrases and sentences.<sup>5</sup>

The *Symphonia* songs are congruent with the format and goals of monastic meditation and the associated practice of *lectio divina* (sacred reading). While narrative and formal argument were necessary components of the sermon, texts used for meditation were intended for self-persuasion and were therefore constructed differently. In sacred reading, words were to be read slowly and "chewed upon." The goal was to bring images before the eyes of the reader and so



fix them in the mind as a starting point for meditation. Thus the sense units were intentionally small, and individual words attained independent devotional significance.

Hildegard's songs are close analogues of the *lectio divina*, in which the rhetorical effects are achieved through a close alliance of text and melody that is both syntactical and *meaningful* in accordance with the practices of monastic meditation. Addressed to divine, saintly, and other holy figures, they are consistent with the epideictic genre of rhetoric, a ceremonial type of rhetoric in which a person is praised or blamed. In Hildegard's songs, the attributes and actions of the sacred *personae* are exalted and praised and in this way serve as topics for meditation. Rhetorical import

**Mary Sharratt: *Illuminations: A Novel of Hildegard von Bingen***

Boston and New York: Houghton Mifflin Harcourt, 2012

The publication of Mary Sharratt's new novel, *Illuminations*, in the fall of this year coincides with these important events: Hildegard of Bingen was honored by the Vatican when the sainthood process, which began after her death in 1179, was finally completed, and she was declared a Doctor of the Church, only the fourth woman in history to be so named. Narrated by Hildegard, *Illuminations* tells the story of her extraordinary life as a mystic, theological writer, healer, and composer. Though the author creates some fictive "back-stories" for some of the events, it is obvious that her knowledge of Hildegard's biography, books, and music is extensive. From the opening pages, one gets a sense of Hildegard's own voice and powerful personality. Two themes that run consistently through the account, and which should make it of special interest to women and to musicians alike, have to do with the significance Hildegard attached to music and her positive view of Woman as the epitome of God's creation. Eloquently and beautifully written, *Illuminations* brings Hildegard, her sisters, and her world alive for the modern reader.

*Reviewed by Beverly Lomer*

(*enargeia*) is achieved through the use of emphatic musical gestures that add persuasive force to the words. The musical features that Hildegard employed to achieve rhetorical effects included large pitch ranges, exploitation of the highest pitches of the register, unusual and unconventional leaps of a fourth and fifth, elaborate melismas placed on key words, ornamental neumes, using the final or other significant modal tone to outline selected images, and intentional deployment of repeated melodic motives to reinforce and link ideas.

**Hildegard's Theology of the Feminine**

Hildegard uses music's persuasive powers to express her theology of the feminine, which is not presented in its entirety in any one source. Rather, its various facets are articulated separately in the theological, medical, and musical works, a strategy that seemingly corresponds to the primary audiences and purposes to which her diverse writings and compositions were addressed. In the theological books, which were public and thus available to the authorities, allegorical personifications express feminine aspects of God. The closely related figures of *Caritas* (Love) and *Sapientia* (Wisdom) appear as embodiments of divine agency with an apparently autonomous stature. This seemingly unorthodox imagery was permitted, as allegory and *fabula* (fiction) were not regarded as a challenge to the Church's authority.

In the *Symphonia*, Hildegard's theology of the feminine is expressed primarily through the songs to Mary. In these works, Mary is identified with the archetypal sacred Woman. Mary not only repairs the damage to humanity initially wrought by Eve, but she assumes an active role as a partner of God in the Redemption schema. In this way, the original goodness of Woman's nature is recovered and the feminine

is restored to its predetermined place in the divine plan. As a saving figure, Mary assumes attributes of primary divinity, such as eternal existence and inherent radiance that draws the Father to her. The responsory, *Ave Maria*, as the first piece in the repertory, sets forth certain key elements of Hildegard's Mariology at the outset.<sup>6</sup>

**Ave Maria**

In the responsory *Ave Maria*, the image of Mary that Hildegard aims to set before the eyes/ears of the auditors is one of active partnership in the Redemption. In the first section of the piece, the stress falls on Mary's salvatory actions, an effect that is achieved through the highly melismatic setting, in which full melismas are placed on all of the important words. As the secondary themes are introduced, the setting changes to neumatic (only a few notes are assigned per syllable). This strategy is consistent with the protocols of rhetorical arrangement, in which the most important ideas are to be stated first.

*Ave Maria* begins with the salutation, *Ave Maria O aucatrix vite* (Hail Mary O authoress of life). (See Example 1.) The first two musical phrases of the greeting, *Ave Maria*, are internally symmetrical, with identical melodies on each word that are outlined by the modal final, C. Each subsequent word of the salutation is also demarcated by the final, a strategy that draws the ear to the individual images. The initial melodic gesture on *Ave* and on *Maria*, consists of three leaps, including a downward leap by fifth. This is an idiosyncratic gesture that catches the attention of the auditor at the outset. The phrase reaches to the G above the final, and as the magnitude of the message intensifies, the melody ascends. On *O* and again on *aucatrix* (authoress) the line attains the A above the final, and the quilisma (an ornamented neume) serves

The image shows three staves of musical notation in G-clef, 8/8 time. The lyrics are: *A - - - ve Ma - ri - - a* on the first staff; *O auc - trix* on the second staff; and *vi - te* on the third staff. Annotations include: 'I.cap' above the first and fifth notes of the first staff; 'Repeated Motive' above the first and fifth notes of the second staff; 'Fragment' above the first note of the third staff; and 'Leap' above the final note of the third staff. The notes are decorated with neumes.

Example 1

re - e - - - - - dif - fi - can - do

Example 2

con - - - - tur - - - - bas - ti

Example 3

to add emphasis and interest. The melody breaks free on *vite* (life) climbing to the highest C and incorporating the motive that includes the high A from the previous line. *Vite* is clearly the important thought, representing the new (spiritual) life that Mary is authoring, and the melisma to which it is set contains forty notes.

The musical energy recedes some in the next phrase, *reedificando salutem* (rebuilding salvation), as it descends to A and then G above the final. *Reedificando* is an important word that also denotes action on Mary's part. It is set to a thirty-one-note melisma, and it is motivically linked to both *vite* and to *O auctrix*, thus once again underscoring the Virgin Mother's own salvatory agency. (See Example 2.)

Hildegard turns next to the conventional comparison between Mary and Eve. The words state that the Mary "threw death into confusion and crushed the serpent, towards whom Eve raised herself, neck erect with the sufflation of pride." The melody on *conturbasti* (threw into confusion) contains a disjunct figure that consists of two leaps of a fifth, and which might be interpreted as a small musical mirror of *conturbasti*. (See Example 3.)

*Serpentem* (serpent) assumes a similar melody to *vite*. It includes both the rise to the C above the final and the internal downward interval of a fifth. Here, the link to the life image is intended to present the contrast between Mary's saving action and the destruction wrought by the serpent. Note that the approach to the high referential pitch point is slightly different in the two phrases, and they proceed differently after the high C melody resolves. Mary and the serpent, then, are both linked and opposed. (See Example 4.)

The traditional contrast between Eve and Mary is expressed in several ways in this responsory. (See Example 5.) The lyrics assert that the first woman's pride led her to accede to the serpent's temptation, a

common theme for Hildegard. The melodic lines that describe Eve stretching toward the devil proceed to the highest pitches in the piece, the C and D an octave and a ninth above the final. The melodic repetition is not exact when compared to the motives that appeared earlier on the high C, again underscoring difference. The first occurrence of the high C falls on *se* (herself), which indicates Eve. Interestingly, it is approached by Mary's *auctrix* (authoress) motive, thus musically connecting the first woman and the Virgin. The D is reached from G. As D is not typically used for reference in Hildegard's C songs, the G serves as the anchor point. The ascent to D, therefore, is not dissonant, but it is

not entirely consonant either. In this way, the "dissonance" created by the unusual tone might be read as a musical signifier of the trouble caused by Eve.<sup>7</sup> The contrast between the Virgin and the first mother is further highlighted by the change from the exuberant melismatic text setting that referred to Mary's saving agency to the less emphatic neumatic style that describes the actions of Eve.

Mary's relationship to the serpent is one of conqueror, trampling him underfoot (*hunc conculcasti*). (See Example 6.) The strategic placement of the repeated melody reinforces the interrelated roles of the Virgin, Eve, and the devil in the salvation drama. Mary's saving work again receives the rhetorical force by the melismatic treatment of *hunc conculcasti* (you/Mary trample him underfoot).

Having devoted the first section of the responsory to an elaborately set declaration of Mary's salvatory deeds—authoress of life, rebuilding salvation, confusing death, trampling the serpent—Hildegard adds the orthodox statement, "when you bore the Son of God from heaven whom the Spirit of God inspired" (*dum de celo Filium Dei genuisti quem inspiravit Spiritus Dei*). Ex-

vi - te

et ser - pen - - - - - tem

Example 4

ad quem se E - va e - re - xit

e - rec - - - - ta cer - vi - - ce

Example 5

e - rec - - - - ta cer - vi - - ce

hunc con - - - - cul - cas - - - ti

Example 6

Example 7

Example 8

cept for an extensive melisma on *Spiritus*, the rest of this phrase is set neumatically. It also remains within the range of the final to the G above until the word *inspiravi* (inspired), which refers to the *Spiritus Dei* (Spirit of God). There it ascends to the highest C. The melisma on *Spiritus* contains sixty-four notes, and it incorporates all of the previously significant melodic motives, serving in this way as a musical *peroratio* or rhetorical summing up. (See Example 7.)

The final section of the responsory treats Mary more conventionally as the sweetest mother who gave birth to the Son sent from heaven. (See Example 8.) Again, the rhetorical stress is more muted than in the first part of the piece. The text setting is neumatic, and the range is restricted to the G above the final except for the ascent to the high C on *natum* (son). This is in keeping with Hildegard's overall style in these songs in which Mary is depicted both conventionally and unconventionally. The musical emphasis makes it clear, however, that the image Hildegard wishes to offer for contemplation is the active *auctrix vite* (aucthress of life).

As the initial work of the Marian corpus, *Ave Maria* offers a portrait of the Virgin Mother that is more subtly drawn than the more passive (orthodox) mediator and vessel of the Incarnation.

### Conclusion

The rhetorical implications of Hildegard's *Symphonia* represent true musical innovation. The pro-feminine themes in the Marian corpus are also strikingly bold iterations for a woman in her era. Taken as a

whole, these songs embody a direct refutation of the contemporary negative valuation of the feminine and a more covert challenge to the traditional account of Mary's role in the Redemptive scheme as mere vessel/mother and *mediatrix*. As a woman, Hildegard was acutely conscious of the perils of transgressing doctrinal bounds. Yet in this repertory she takes a step over the line, but it is subtly articulated. The oral tradition remained strong in the monastic culture of the period. Thus the close intersection of text and melody that served to underscore significant theological themes would not have been lost on the nun auditors and singers. The portrayal of Mary as an integral partner in the Incarnation and the celebration of the glory of Woman would serve as a model of agency for women at least within the walls of the monastery. In the context of the twelfth century, women, no matter how they might have chafed at their secondary status, would not have sought practical changes to the social order. Yet Hildegard's devotional songs demonstrate how they might have sought transformation through creative means.

### NOTES

1. Hildegard of Bingen, "Letter to the Prelates of Mainz," in *The Letters of Hildegard of Bingen*, trans. by Joseph L. Baird and Radd K. Ehrman (New York and Oxford: Oxford University Press, 1994), I: 78.
2. Augustine, *On Christian Doctrine*. Translated by D.W. Robertson, Jr. (Upper Saddle River, N.J.: Prentice Hall, 1997), IV.III.4.
3. John, *De musica*, 114-15.
4. Guido of Arezzo, *Micrologus*, 162-63.
5. Guido of Arezzo, *Micrologus*, 162-63.

6. In addition to the theme of semi-independent saving agency, Hildegard attributed two other aspects of primary divinity to Mary—radiance and eternal existence. The radiance theme is introduced in *O Clarissima* and in *O splendidissima gemma*, in which the Virgin is described as a jewel and unclouded beauty of the sun. This antiphon also includes the highly unusual statement, "The Father made this word a man for you." On this account Mary is the *lucida materia* or shining matter through which the Word breathed forth all virtue of the new life. The themes of inherent radiance and pre-destination appear in the comprehensive sequence *O virga ac diadema*, "O branch, God had foreseen your blossoming on the first day of creation. And he made you the golden/luminous matter for his Word." *O virga ac diadema* also extends the designation of authoress to the even more unorthodox savior (salvatric). *Cum erubuerint* assigns agency to Mary through a reverse parallel with the *Logos*. Addressing her alone, the text reads, "Then you call out with a clear voice, in this way raising humanity from that malicious fall." *Ave generosa* proclaims that Mary is the "gleaming white lily upon which God looked before creating everything." *O tu suavissima* asserts that the Virgin's luminosity attracted the Father to her. It forms the text of the *repetenda* refrain, "when the supernal father observed the brightness of the virgin, when he wished his word to be incarnated in her." Mary's chaste motherhood is contrasted with Eve's pride, and on account of her actions, "the supreme blessing is in feminine form" (*Quia ergo femina*), and the "form of woman," which God made "the mirror of all His beauty and the embrace of all his creation" in the beginning is restored to glory through her (*O virga ac diadema*).

7. This same melodic gesture is found in *O Clarissima*, which follows *Ave Maria* and is similar in design and theme.

### Manuscript Sources

The transcriptions are my own and are taken from the following manuscript sources:

Hildegard von Bingen. *Lieder*. Faksimile Riesencodex (HS. 2) der Hessischen Landesbibliothek Wiesbaden, fol. 466-481 v. Edited by Lorenz Welker. With commentary by Michael Klaper. Wiesbaden: Dr. Ludwig Reichert Verlag, 1998.

Hildegard of Bingen. *Symphonia harmonicae caelestium revelationum*. Dendermonde. St. -Pieters & Paulus ABDIJ. Ms. COD. 9. Facsimile. With an introduction by Peter van Poucke. Peer, Belgium: Alamire, 1991.

Beverly R. Lomer, Ph.D., is an Adjunct Professor at Florida Atlantic University's Center for Women, Gender and Sexuality Studies, where she teaches courses in gender studies and music and culture. She is the author of *Hildegard of Bingen: Music, Rhetoric and the Feminine* (Verlag, Dr. Müller, 2009) and is currently working on a transcription of Hildegard's *Symphonia*.



## Pauline Oliveros: Celebrating Her 80th Birthday

Pauline Oliveros, born in Houston, Texas on May 30, 1932, is celebrating her 80th birthday this year. To honor her fifty-year career as a pioneering composer, performer, humanitarian, and founder of Deep Listening, numerous special events were held featuring performances of her music, lectures, workshops, residences, and Deep Listening activities. She received many honors including the prestigious 2012 John Cage Award from the Foundation of Contemporary Arts. One of the highlights of the year was the release by Important



Pauline Oliveros  
Photo by Pieter Kers

Records of *Reverations: Tape & Electronic Music 1961-70*, a twelve-CD collection of her early and unreleased electronic work. Organized chronologically by studio, this set not only documents Oliveros's earliest electronic music, it functions as an early history of electronic music itself.

### Performances

We list just a few of the many celebrations in which Oliveros participated. Cornell University's Department of Music presented an "80th Birthday Celebration" with Oliveros as a visiting composer and performer. Between March 14th and 16th, the activities included a Deep Listening workshop, a concert, and a formal talk and discussion session. In April, performances were scheduled at Harvard University and Drew University. On April 26, Brooklyn College joined other institutions to host a birthday concert that included *Four Meditations for Orchestra*, *Inner Outer Sound Matrix*, *13 Changes*, and *Double X*.

Oliveros traveled to London to perform at the Tate Modern, where she presented the keynote address, "Archiving the Future: The Embodiment Music of Women," on May 3. This was followed by a performance of her 1970 work, *To Valerie Solanas and Marilyn Monroe in Recognition of*

*their Desperation*, by a special ensemble. Oliveros went to Lublin, Poland for a Deep Listening workshop at the CODES Festival of Traditional and Avant-Garde Music (May 12-19). The CAGE100 Symposium, held at the Czartoryski Palace, showcased Oliveros's sound installation, *Dear John: A Canon on the Name of Cage*.

At the Rensselaer Polytechnic Institute, where she teaches, a birthday party with music and speeches was held in May. On June 1, at the start of the Darmstadt Essential Repertoire's annual new music festival in New York, a two-hour overview of her work was given. The program included *For Pauline*, *Tree Peace*, *Horse Sings from Cloud*, Oliveros's participatory *Tuning Meditation*, and a rare live rendition of her seminal early electronic piece, *I of IV* (1966). At the end of June, at the Bang on a Can Marathon in New York, Oliveros and her Deep Listening Band played three works at the World Financial Center. On June 13, she held a Deep Listening Intensive Workshop at McGill University in Montreal. On August 21, The Stone in East Village New York presented an Oliveros evening, and on September 9, she performed with the electronic musician Doug Van Nort at the New Museum in SoHo.

The *New York Times* honored her accomplishments with a substantial article on her career: "Strange Sounds Led a Composer To a Long Career" by Steve Smith (August 12). The author quoted an article Oliveros had written for the *Times* in 1970 in which she examined the reasons women composers have been prevented from attaining success and why people believe there are no "great" women composers. Smith remarked that the world now "recognizes female composers more read-

ily" and that "Ms Oliveros has captured enough ears, shaped enough minds and accrued enough renown to warrant a claim of greatness."

### Publication

*Anthology of Essays on Deep Listening*, edited by Monique Buzzarté and Tom Bickley, with a foreword by Pauline Oliveros, was published May 29, 2012 by Deep Listening Publications. Twenty-three authors contributed original essays to this groundbreaking work, which investigates and discusses Oliveros's revolutionary practice of Deep Listening. With topics ranging from an educational outreach program reaching 47,000 San Francisco school children to electronic dance music events held in remote desert locations, from underwater duets with whales to architectural listening, the multifaceted essays in this collection provide compelling depictions of Deep Listening's ability to nurture creative work and promote societal change.

The anthology's authors are Anne Bourne, Viv Corringham, Renee T. Coulombe, Lara Davis, Stuart Dempster, Fred Frith, Heloise Gold, Lesley Greco, Lawton Hall, IONE, Susan Key, Norman Lowrey, Miya Masaoka, Paula Matthusen, Thollem McDonas, Kristin Norderval, Jann Pasler, Fabian Racca, Dana Reason, David Rothenberg, Scott Smallwood, Suzanne Thorpe, and Gayle Young. The book is priced at \$24.95 and is widely available including directly from Deep Listening Publications at <http://deeplisting.org/site/featuredreleases>. ISBN 978-1-889471-18-1.

The IAWM joins many other organizations in saying "Congratulations!" We wish you a Happy 80th Birthday Year, Pauline!

### The Other "One Percent"

Quite a bit of the current political discussion, especially in the United States, refers to "The One Percent"—that group of people who earn the most money. But both in the US and the European Union there is another "one percent." Women composers, whether of popular or serious music, receive one percent of all broadcast time in the European Union. Little more than a generation ago recorded music by women was hard to find, but today it is readily available. Why does so little of it get heard over the radio? In the United States, according to the League of American Orchestras, only one percent of all music programmed on orchestral concerts is by women. Why does so little of our orchestral music get heard live? Yes, friends, we are "the other one percent!" *Nancy Van de Vate, composer and founder and president of Vienna Modern Masters Recording Company*

# Meet Two Long-Time IAWM Members

## Canary Burton: Kaleidoscopic Connections

ELIZABETH RAUM

Most people would describe Canary Burton's success in working with others as "networking," but I believe a more apt description would be "connections," because she is spontaneous and eagerly connects with persons, events, and activities that excite her. She is kaleidoscopic in her approach to life, a free spirit who finds reasons to be interested in everything. She loves composing music, writing poetry, painting, and drawing. She enjoys being alone, standing in a tiny log cabin and contemplating doing anything that thrills her.

At the age of thirty Canary moved to Moscow, Idaho, where she attended the University of Idaho. She and Yvonne Hoar were the first women to be accepted into the university's music composition program. After passing her third-year piano exam she left to form her own rock 'n roll band and two jazz bands. She branched out and began performing in restaurants. She explains how her career goals changed: "I love jazz and think I have heard all the jazz that was ever written. Years went by and opportunity called in the guise of a request for a composition here, a commission there. The first time it happened I asked if the letter of request was actually for me—we wrote letters in those days. Eventually some of my music was performed in Europe plus some scattered performances across the United States. Although I sometimes reached holy heights when playing the piano at gigs, I felt unfulfilled and stopped playing in favor of composing."

She moved to Wellfleet, Massachusetts, on Cape Cod, a place she finds infinitely supportive in many ways and an inspiration to her writing. A major facet of Canary's kaleidoscopic career is that for the past seventeen years, she has been a disc jockey for the radio station WOMR 92.1 FM in Provincetown. The year the station went to 6,000 watts she started playing music that was sent to her from academic, independent, and commercial composers and labels. She says that she "grew musically with the waning and waxing years." Canary's show, *The Latest Score*, features contemporary art music from the last twenty years to the present and is broadcast on Tuesdays from 1 to 4 PM. Performers, composers, and recording companies can send their CDs to her at Box 3057, Wellfleet, MA 02667, and if she decides to broadcast the music, she will send an email notice when the CD has been played. WOMR is part of the NonPop International Network and Community Radio for Cape Cod.

Canary inherited a love of radio from her father, George Burton, and brother Alan, both of whom were pioneers in the development of the early radio repeater, a technology that is now commonly used in all radio communication. They were career

law enforcement agents who built a tall windmill using Volkswagen and Cadillac parts with homemade blades to power their office. An early wind turbine.

Before the Internet became popular, Canary developed a large group of friends that she has maintained to this day, and her community continues to grow through the Internet and other connections. A network of friends and colleagues has made it easier for her to find opportunities to compose. A good example of her skill in connecting with others would be the fruitful partnership she developed with composer and director of the Tempus Floridum Vocal Ensemble, Joan Yakkey, with whom Canary made a CD, *Women in Harmony*, which features choral music composed by both women. They had never met when they decided to collaborate, since Joan lives in Florence, Italy, where, until her recent retirement, she taught at the Music Conservatory Luigi Cherubini. After Canary contacted her with her plan for this project, they communicated through the Internet, sending sound files and rewrites back and forth until the finished product was produced. Canary is an artist as well as a composer, and she sent some of her drawings to Joan, who was so impressed that she used them as inspiration for several of her songs. In his laudatory review of the CD, Rick Sowash wrote the following in CDBaby.com on April 9, 2011:

The 19 tracks of this CD move about in an astonishing range of musical styles. There are arrangements of Italian folksongs but also a slew of very original pieces. The inventiveness never ceases. Much of the music is a cappella but there are surprising accompaniments featuring harp, cello, piano, et al. The stylistic influences are many but the influence of jazz is the most predominant. Yet you would never call this music "jazz" as such. Some of this music is probing, some of it light and humorous, some of it poignant and affecting, most notably Canary Burton's "American Lullabye." All of it rewards careful listening.



Canary Burton

### Women Song Composers

Christopher Reynolds announces a new home for his database, "Women Song Composers: A Database of Songs Published in the United States and England, ca. 1890-1930." The new URL, housed by the California Digital Library, is <http://n2t.net/ark:/13030/m5br8stc> and the database is now downloadable. It is devoted to women composers and songwriters who wrote songs between roughly 1890 and 1930, and who published them in the United States and in the countries of the British Commonwealth, especially Canada and Australia. The database currently contains about 15,400 entries of songs and song publications by 1,580 women songwriters. It will be updated at least once a year. In addition to the database, there are three other files: a brief essay about the database, a list of publishers and the publisher abbreviations that appear in the database, and a list of the women composers and songwriters, with indications when they are present under more than one name. An article that presents some interpretations of the data will appear next spring in *Notes*.

On her Website (<http://www.seabird-studio.com/>) Canary lists many other connections; for instance, a long list of patrons and people who have supported her work in various ways. She includes events that have been special to her, a list of her affiliations, and a work list of compositions, both completed and in progress. The site also features a number of comments on her music. Regarding her 2009 CD, *Piano Music from Cape Cod*, Herb Bielawa, professor emeritus at San Francisco State University, wrote: "I went through your CD yet again this morning. Lovely music there! I am particularly fond of *gaia-noon*...[which] represents your control of 'time' for drama and variety for interest and, yes, I like the special places of counterpoint; certainly not academic, but just wonderfully flowing and clear....All in all it's a wonderful CD. Congratulations." (The CD can be purchased from CD Baby either as a CD or as MP3 downloads.)

Canary's music is influenced by her jazz/pop background although she has refined it to a style that is more classically grounded. She originally composed her music at the piano, but she was frustrated that her works were too difficult for her to play at the proper speed. She relied on a pianist in Boston to play the pieces and make comments; she would then make adjustments. Later, with the development of notation programs, she was able to hear her music played back on the computer, but the drawback was that since a computer lacks humanity, she had to write the notation so that it included phrasing and expression.

Canary writes in a semi-improvisatory style possibly as a result of her years as a cocktail pianist, but at the same time, she likes "beginnings, middles, and endings." She develops her material by selecting a short theme and then building on it, often using both tonality and atonality in the same piece. She makes extensive use of Baroque contrapuntal techniques, and some of her piano works resemble the two-part inventions of Bach, with the left and right hands being independent but complementing each other. One can't help but think of her music as an analogy of Canary herself, as she likes to be her own person but connects harmoniously to so many others.

On the CD, Canary demonstrates how new music can still be created on a traditional instrument (without plucking the

**Atlantic Sunset**

3rd movement of  
Atlantic Sonata  
page 10

1989  
Canary Burton

Example 1: Canary Burton: "Atlantic Sunset," from *Atlantic Sonata*

strings). The music is contemporary yet it echoes the past styles of Chopin, Scriabin maybe, a little Menotti and Liszt, and *Les Six* French composers. The American jazz idiom, which she has incorporated into her style, adds original rhythms and harmonies. *Atlantic Sonata*, a thirteen-minute piece, is the final work on the disc, and Canary admits that she cannot perform the sonata herself (see Example 1). On the recording, the sonata is played by John Zielinski.

Canary is now writing a new work called *The Twelfth of Cold*, scored for oboe, B-flat clarinet, piano, violin, viola, cello, and double bass. The title alone projects the sense of the kaleidoscope that is so "Canary." One wonders where her imagination and drive will take her with this piece, so we certainly look forward to its completion and performance. In addition to the two CDs that she has released,

a third—a jazz album—is nearly finished. She also plans to produce two classical albums in the near future.

Canary recently received an ASCAP Plus Award. She was reluctant to apply because of the very complicated new application form. In this case, her online connection with IAWM member Vivian Adelberg Rudow proved to be helpful. Through numerous email posts, Vivian coached Canary on the process and encouraged her to not give up. Vivian remarked, "Canary has helped so many people through her radio program; I thought she greatly deserved to have the award!" Canary sincerely feels that because of the Internet, she belongs "to a truly beautiful network of women who help me in a thousand ways."

*Elizabeth Raum is a retired principal oboist with the Regina Symphony Orchestra in Canada.*



## *A Song In My Heart: A Novel including CD with Original Musical Score*

ROMA CALATAYUD-STOCKS

Minnesota has a long history of musicians. No doubt everyone has heard of Prince, Bob Dylan, and Judy Garland, but do the names Anna E. Schoen-René, Emil Oberhoffer, or Henri Verbrugghen mean anything to you? At the turn of the twentieth century, they were all influential musical pioneers in Minnesota and as such served as the inspiration for my debut historical novel, *A Song In My Heart*. Schoen-René was the first woman conductor in the United States, and Oberhoffer and Verbrugghen were conductors of the Minnesota Symphony Orchestra.

*A Song In My Heart* introduces Alejandra Stanford, the protagonist, who is born into a privileged bi-cultural family in Minneapolis of 1902. Growing up, she and her artistic family experience the intermingling of American, Hispanic, and European cultural influences, as well as national events that challenge their lives. Alejandra finds music is the perfect expression of her own artistic inclinations and ambitions. As a young pianist and budding composer, Ale is inspired by Minnesota's musical pioneers and resolves to become a symphonic conductor despite the obstacles. In pursuit of her dreams, Ale travels to New York, Mexico, and Europe and falls in love with the music of legendary composers and conductors. Ultimately, it is her passion for music that guides, inspires, and determines Alejandra's destiny.



Roma Calatayud-Stocks

In planning and writing this project, I had several objectives in mind:

1. To highlight the music of composers from around the world and the role of an orchestral conductor in performing the music of these composers,
2. To highlight the contributions of many cultures through history, music and the arts,
3. To address many of life's challenges as the protagonist pursues her goals, and as a woman trying to earn respect in a milieu that is mostly male,

4. To set music to the story and compose an original musical score to complement the narrative.

In the process of doing the research, I was fascinated by the vitality and energy of the early 1900s and the music that was being created, as well as the music of earlier periods. For the novel, I carefully selected musicians, composers, and conductors from the United States, Latin America, and Europe whose music and stories became interweaved with the story of Alejandra Stanford. Each chapter in the book is given the title of a musical composition: Schumann's *Dance of Nymphs and Satyrs*, Beethoven's Symphony No. 5, Johann Strauss's *The Blue Danube*, Gershwin's *Rhapsody in Blue*, Joplin's *Maple Leaf Rag*, Mora's *Alejandra*, Lombardini Sirmen's String Quartet No. 3, and Falla's

*The Three Cornered Hat*. Each piece was chosen to enhance the protagonist's educational, intellectual, and personal experiences. The book includes dozens of additional musical references which the reader can further discover while reading the story or by turning to the appendix pages of the book. To maintain historical accuracy, most of the places, dates, and events surrounding the characters' lives are based on true events that happened in history from the creation of the Minneapolis Symphony Orchestra in 1903, World War I, the Beethoven Festival in Mexico of 1920, to the Roaring Twenties.

The CD soundtrack contains only music that I composed: songs, instrumental compositions, and lyrics, of which eight are world premieres including "Vals del Sol," "Nostalgia Mexicana," "There With

### Reviews of *A Song In My Heart*

*A Song In My Heart* has been reviewed by numerous professional reviewers of which several are included here:

*Kirkus Reviews*: "Well-written – The historical aspect is well-researched and true to the period. The story is compelling [and] this novel deserves to find a larger audience. It is both book and musical composition (CD included) – An auspicious debut."

Jim Barnes, editor, *www.IndependentPublisher.com*: "Reading this book will put a song in your heart, and take you back to a time when classical music was the pinnacle of popular culture and entertainment. A talented composer herself, author Calatayud-Stocks shares her knowledge and passion for art and music with this compelling historical novel and accompanying original soundtrack. How refreshing this is—longing for a world of fine art and music with substance? *A Song In My Heart* is a great place to start."

"5 Star Review" by *Heartland Reviews*: "If you enjoy American and world history and culture, especially of the arts such as music and paintings and their interplay with cultural developments, you will love this book. Ms. Calatayud-Stocks' writing style is a "You Are There" approach. The author's unique approach to telling this story is demonstrated by her composing and recording music that exemplifies the moods of different story segments as they unfold. Ms. Stocks' music is a joy to experience."

Ana Luisa Fajer Flores, Consul General of Mexico in St. Paul, Minnesota: "*A Song In My Heart* is a delightful reading. I enjoyed it immensely. Roma did a wonderful job in researching music history, the classic composers, Bach, Liszt and Debussy. *A Song In My Heart* is a powerful Song in a man or a woman's soul, in an American, Mexican, French or English heart. It is a novel that can find its place in any context, in any time in history."

Chan Poling, Emmy award-winning composer: "I have arranged and played many styles of music over the years. Roma's music has touched me always. Her new collection of songs for her story, *A Song In My Heart*, [is] once again beautiful and lushly romantic, evocative of another time and place."

You,” “Castanets,” “We Have Been Waiting,” “Amalfi,” “Remembrance,” and “A Song In My Heart.” The musical score, in classical, jazz, and Latin styles, corresponds to several chapters in the book, and it serves to capture Alejandra’s emotional and creative expressions in pivotal moments in her life. All fourteen tracks are cited throughout the novel should the reader wish to play the music. To produce the album in 2010/11, I enlisted the talent of recording artist Chan Poling as arranger and performer, as well as that of other musicians and vocalists who are listed in the appendix pages.

*A Song In My Heart*, the first book in a planned trilogy, took almost ten years to complete from my initial idea in 2002 to the final completion in June 2011 (eBook version in 2012). This work is the literary and musical realization of years of study, research, and composition.

## Meet Three New IAWM Members

### Gina Biver: From Jazz-Rock Guitarist to Award-Winning Electro-Acoustic Composer

When Gina Biver began her professional career as a guitarist, she had no idea that she would eventually become a composer of electro-acoustic music for chamber ensemble, choir, multimedia, installations, dance, and film. She recalls that while growing up, there was always music in the house. Her father, an engineer, marketing director, racecar driver, and creative type, listened to big band, swing, and 50’s popular music, and listened loud! Her parents told her that when she was just a few years old she would shudder with excitement when the racecars roared past. She blames her love of loud electric guitar on those early moments near the track. She attended many performances and musicals directed by her mother, a music teacher, vocalist, and flutist. Under the tutelage of her mother, Gina began her studies on flute and piano at a young age, but piano lessons gave way to the guitar during her teenage years. Living in Paris, France at the time, she was surrounded by musician friends with whom she frequented Paris jazz clubs such as Le Petit Journal and Riverbop. She began studying privately and soon was “busking” in the metros for extra cash on the weekends and jamming with friends.

The novel is the recipient of several national book awards. It received the Mom’s Choice award in Multimedia Experiences adult books and First Place in the Arts category by the 2012 Midwest Book Awards. The book also landed awards in both Best Novel Historical Fiction and First Book categories by the prestigious 2012 International Latino Book Awards, the largest and most important Latino book awards in the USA, in which fourteen countries were represented. The award ceremony was held at the Cervantes Institute in New York City during Book Expo America. The novel was also a finalist in multicultural and cross genre-fiction through Next Generation Indie Book Awards and 2012 International Book Awards.

With bachelor’s and master’s degrees from the University of Minnesota, and in line with my passion of honoring world cultures through history, music, and the

arts, I turned to music composition in 1996 and to historical fiction writing in 2002. The next book in this series, “Striking The Right Note,” will begin in 1933 in Berlin, Germany (publication date 2014).

As a presenter at the IAWM Congress in Flagstaff, Arizona, and at meetings of other organizations throughout the United States, including Book Expo America, I feel profoundly grateful for the opportunities to discuss music history and cultural perspectives through music and the arts. As an arts educator, I will be a presenter at the Minnesota Council on the Teaching of Languages and Cultures Fall Conference, 3M Company for Hispanic Heritage Month, and in 2013 at the American Association of University Women, Minneapolis Branch.

*For more information, interviews, speaking engagements, and arts educational workshops on Music History, Culture and the Arts, and Writing Historical Fiction, please visit [www.RomaStocks.com](http://www.RomaStocks.com).*

She was accepted at Berklee College of Music in Boston just as the family moved back stateside. At the time, Berklee had few women—the ratio was about ten males to every female student—and the guitar department had an even smaller percentage of women. Aside from a few instances, for example, when one keyboardist declined to play at her senior recital because he “didn’t want to be seen on stage with a female guitarist,” her four years there were an intensely gratifying and musically stimulating experience. Her teachers offered encouragement, and Professor Mike Ihde invited her to join the prestigious Guitar Ensemble, replacing Steve Vai.

Upon completing her undergraduate music degree at Berklee, Gina began performing as lead guitarist/songwriter in New York City, Boston, and other cities in the Northeast. With her all-female rock band, Pantara, she performed in countless clubs and produced recordings. She was featured in several magazines, including *Kerrang! Guitar World*, and *Guitar for the Practicing Musician*. *Rock Scene* magazine called her “the best female guitarist in rock today.” After the breakup of the band, she tried to find work in other bands, but it was increasingly harder for female guitar players to be accepted. Perhaps this is the reason that for most of her career she was

the one to create and direct the groups or ensembles in which she played.

By 1990 she had married and moved to the Washington, DC area, and she needed to find a career path that did not involve performing late in the evening—one that would be more family-oriented. In addition to writing rock tunes, she had always composed instrumental music and thought it would be fun to try composing for film. A friend in the business suggested



Gina Biver

taking a position as production assistant for a film company, and after about six months, they hired her to compose the music for two television spots. During the first year, she used a Mac Classic (she remembers maxing out the memory with 4 mb!), some music software, and a Korg M1 keyboard. Best of all, she was able to work at home and nurture her three children while doing something creative. Over the past twenty years, her music for film and television has been broadcast across the US and Latin America, and recent clients include the United Way and Music

and Arts, as well as several independent short film producers. She has won numerous awards such as Cine Golden Eagle, Tele Awards, Best in Show at DC's 48 Hour Film Fest, and International Television and Video (ITVA) Awards.

In the meantime she continued her studies, earning a graduate degree in music education with a concentration in composition from George Mason University. She studied composition with Steve Antosca, conducting at Bard College with Maestra Apo Hsu, and audio engineering at Omega Recording Studios. Studying with Antosca created quite a shift in her writing, opening her up to a broad world of contemporary classical music with which—aside from Varèse, Reich, and Glass—she was unfamiliar. Something inside her clicked; she felt a freedom and a “rightness” about her new direction in composing that she had not felt within the confines of popular music writing. Antosca encouraged and helped her organize the form and structure of her writing and pushed her to write more and more substantial works while still maintaining her intuitive style of writing.

In her music, Gina explores and integrates the ideas of duality, of simultaneous and parallel worlds—not colliding but working cooperatively alongside each other. She is inspired by influences as varied as the humor of Zappa, what Gina calls the “heart rhythms” of Reich, and the invention, freedom, and lawlessness of Cage, with electronic inspiration from Crumb, Subotnick, and others. Much of her music has the

push-pull of rhythm vs. non-rhythm; of tonality vs. atonality. After a performance of *Parallels*, her piece for cello and DIY music box instrument, with its jarring, angry cello part and sweet, childlike tinkling music boxes, composer Andrea Clearfield told Gina, “Now *that* was a piece by a woman who has lived a lot of life.” In an excerpt from her Artist Statement Gina wrote:

With my music I look to create a connection to the listener's outer and inner worlds...and to fuse and enliven them both in the process. Leaving enough auditory space in the music to allow the listener to come into it, I wish to engage the inner workings of the mind, but to also involve the heart and stir the body. Embedded concepts reflected in sound and explored through time, layers hinged or unhinged, previous musical hierarchies rearranged and disputed—no notions of what is acceptable and proper but equanimity and license of process—the creation of a space within which to dive and exist albeit for a moment, and digital captures of real-life sounds all play a role in my work.

She is adept at many forms of music technology and uses electronics and background audio in much of her work. Continually inspired by the visual world, Gina has integrated video and kinesthetic sculpture to the live performances of her work and has collaborated with choreographers, video artists, sculptors, and installation artists.

She has been awarded composer grants from The American Music Center and the American Composers Forum and a 2010 Strauss Fellowship Grant from the Arts Council of Fairfax County, and she has been a fellow at the Virginia Community for the Creative Arts (VCCA). Her electronic composition *Skating Still* was chosen for the 2006 International 60X60 Project and was performed in New York, Sydney, Australia, and across Europe and Canada. Her work on *Temporal Interference*, a multimedia project in collaboration with new media artist Bryan Leister and choreographer Jane Franklin, was performed in Washington, D.C.; Denver, Colorado; and Puebla, Mexico in 2008. Gina recently performed as electric guitarist with the National Gallery of Art's Modern

Music Ensemble at the National Gallery of Art in Washington, DC as part of the *Andy Warhol: Headlines 2012* exhibit. *The Cellar Door* for piano, cello, and multi-channel audio, performed by Washington, DC's Verge Ensemble, received its premiere in April of 2011 at the Corcoran Gallery Frances and Armand Hammer Auditorium. *Mirror* for piano, violin, and spoken word, based on a poem by Colette Inez, was premiered at The Firehouse Space in Brooklyn, NY in June of 2012.

Gina is currently the Composer and Director of Fuse Ensemble, a new music/new media ensemble based in Washington, DC. The ensemble premieres several pieces of new music each year, fusing live music performance, video, and live kinetic art installations to create engaging, multi-faceted happenings in concert halls, clubs, and galleries. Fuse has performed at Indiana University's Intermedia Festival, the Kennedy Center's Crosscurrents New Music Festival, Woolly Mammoth Theater, Andrea Clearfield's Salon in Philadelphia, the Firehouse Space in Brooklyn, NY, and several other venues. Active in the promotion of new music, Gina gives master classes on the subject at universities and engages in dialogue with her audiences in pre-concert talks. Her ensemble has given performances and premieres of several living composers from South America, Europe and the United States, including Eve Beglarian, Alexandra Gardner, Patrick Burke, and Fernando Benadon.

Gina is an adjunct professor of Audio Technology at American University in Washington, DC, teaches middle school music at Browne Academy in Alexandria, Virginia, and lives in Falls Church, Virginia with her husband, Steve, a photographer, filmmaker, and author, and their three children: Jade, Nigel, and Tessa. Gina's music is available on CD Baby, iTunes, and at [www.ginabiver.com](http://www.ginabiver.com), and she can always be contacted via her website.

Gina is excited to be a member of IAWM and hopes to connect with its diverse and talented members. She is currently working on the concept for a Fuse Ensemble performance piece that would feature the music of international women composers and video artists for an upcoming season of Fuse Ensemble. She is always looking for new composers whose music would be a good fit for Fuse, so please, send her a note! (or two, or three...)

### Brass Composition Competition

Humboldt State University announces its Brass Chamber Music Workshop Composition Contest. All competition entries are kept in the music library and played by the participants during the Workshop. The winners receive cash prizes, and the top cash prize is US\$2,000. A publication contract may be offered in addition to the cash prizes. Contest particulars, including submission directions and guidelines are available at <http://www.humboldt.edu/brass/compcontest.html>. The contest is seeking compositions for brass septet (2221) this year. The deadline for submissions is February 1, 2013.



## Ruth Lee Martin: Liminal Spaces, Continuity, and Exploration

I am a composer, researcher, and performer and a Senior Lecturer at the School of Music, Australian National University in Canberra, where I now live. A number of quite disparate elements feed into my work and drive me as a composer: Scottish folk music, the connection between music and landscape, the relationship of women to their musical world. I think composition is so much about exploration. Music has the ability to connect with both the external world and the inner world of our emotions and thoughts, and it allows us to explore these relationships in a very profound way.

In many ways I inhabit a liminal world—a world of “inbetweens.” As a migrant, caught between two worlds in which nothing seems to quite fit, I have a preoccupation with the way in which music provides a means to maintain and foster connecting spaces. As a musician I also inhabit a liminal world somewhere between folk and western art music. Music in many ways acts as a bridge between old and new physicalities, feelings, ideas, and thoughts, and it provides my life with a sense of continuity as I seek to make connections with the past and explore the present.

Music has held a central place in my family life for as long as I can remember. Some kind of music was always being sung or hummed around the house, or my sister and I would be practicing at the piano. When my mother was only three or four she used to sing Scottish folk songs for visitors from the chair on which she was placed for such occasions, and my grandmother and great-grandmother were often invited to provide the entertainment at local weddings with their unaccompanied renditions of the old Scottish songs. They also had a great love of Scots Gaelic song, something that has come down to me. My father, however, enjoyed classical music and often in the evenings he would conduct whole orchestras from his armchair in the living room. I think the music you grow up with is so important, since you absorb it unconsciously. It becomes a part of you. Distinctions among the various musical genres were not apparent—music was just music, and this has stayed with me.

In my twenties I heard some music by Ravel that had such an impact on me it

completely changed my life. For the first time I began to apply myself very seriously to the study of music and enrolled in university. There my love of composing folk songs turned also into a love of composing works within the western art tradition. For the many years that I was a student, I kept my folk music composing and my western art composing completely separate. I was aware that many professionals felt that folk music had no place in academia (this attitude unfortunately still survives), but over time, I found this artificial divide increasingly difficult to maintain. As I slowly began to find my own compositional voice, the folk influence insinuated itself more and more into my composing because it was so much a part of me.

The connection between music and landscape is a very strong theme in my works. I am fascinated by the way in which a sense of place can be expressed through the medium of music. I found that the words of Wanta Patrick Jampijimpa, a Walpiri Elder who is in residence at the School of Music, ANU, had a great deal of resonance for me. We discussed the relationship between music and landscape, and he explained that in the Walpiri culture they believe that “the landscape gives you the sounds, the sounds give you the words, and the words give you the songs....” Thus the landscape is *the* source—the generative force of all music.

Much of my compositional work is a response to landscape, and this response can vary. Some works are inspired by direct physical contact and knowledge of a place, such as *The Burnished Earth Shimmers* for Chinese lute (ruan), inspired by the hot baking summer landscape of the limestone plains that surround Canberra. *House on the Hill*, commissioned for the twentieth birthday celebrations of the building of the Australian Parliament House, reflects the impact of human activity on the landscape. (The building itself is a remarkable piece of architecture and reflects the philosophical ideas that drove the architects to literally set the building into the hillside, rather than as a dominating element.)

Some compositions are inspired by a landscape of the imagination mediated through other people’s experiences, to which I in turn respond. In 2009 I was awarded an ArtsACT Creative Arts Fellowship, which gave me the time to compose a series of vocal and choral works. *Wimmera*

*Song Cycle* was one of the works produced during this time of feverish activity. The work is a musical response to poet and theologian Kevin Hart’s poetry about the Wimmera district in Victoria. It is a place that he knows intimately, and although I have not been to the Wimmera district myself, I would argue that I have experienced a sense of this place through the powerful and stark imagery of Hart’s poetry. Three striking aspects of Hart’s poem “Wimmera Songs” that resonated with me were the underlying sense of reverence for this landscape; the intimate knowledge and experience of this landscape that Hart shares with us all through his use of vibrant and sensitive imagery; and an overwhelmingly dynamic and joyful celebration of all that that particular landscape encompasses for Hart. My compositional approach was simply to immerse myself in Hart’s imagery and then try to translate what this place now signified for me through my own musical language. Our relationship with landscape is powerful, so powerful that even when, or sometimes especially when, mediated through the experience of others it has the ability to resonate with us, to help us see the world in a different way perhaps, and to inspire further creative responses.

Finally, but certainly not least, one of my other preoccupations has been with the relationship of women to their musical world, particularly in the world of western art music. I say particularly in western art music, since in folk music the composer



Ruth Lee Martin

### Kapralova Society Journal

The latest issue of the Kapralova Society Journal has been now posted online (free of charge) at <http://www.kapralova.org/JOURNAL.htm>: “Kapralova and the Muses: Understanding the Qualified Composer” by Diane M. Paige (Hartwick College), “Kapralova’s Piano Concerto in D Minor” by Karla Hartl (Kapralova Society), and a CD review by Michelle Latour (University of Nevada).

does not really matter. Many tunes are known only for their names and the fact they are quite simply nice tunes and enjoyable to perform. Where composers' names are known, women number amongst them with no sense of exclusion or hierarchy. One of the most famous of all Scots Gaelic bards was a woman known as Màiri Nighean Alasdair Ruaidh, or in English, as Mary MacLeod. She was the bard of Dunvegan Castle on the Isle of Skye for most of her life, dying (somewhat unusually for those days) when she was over one hundred years old in 1674. Many of her songs survive; they are highly regarded to this day and take their rightful place in the song repertoire.

I remember that as an undergraduate student I accepted as fact that women within the western art field had not really composed much, if at all. When I discovered a few women's names creeping in here and there, I assumed that their compositions were probably not very good and therefore were not performed. I was utterly amazed on finally discovering the high standard of works produced by composers such as Elisabeth Jacquet de la Guerre and others. Then came the big question for me: if women were composing, and if their works were good, then why did we never hear of them? This question has occupied much of my time ever since. As I delved into the world of women's music, I began reading articles about the possibility of a female voice, drawing on the writings of the French feminist Hélène Cixous and her concept of "l'écriture féminine" (women's writing) or the female voice. Although this area is fraught with the jagged rock of essentialism, it is also a fascinating one to explore. I have aimed to do this in some of my compositional work with a kind of playful, tongue-in-cheek exploratory approach. *Five Waves for the Other* for saxophone and marimba was the first of these explorations in which I played around with musical structures to create a sense of surprise and fun. Other works such as *Spurt!* for solo cello, *Rapture* for string quartet and choir, and *Gair Na Mara* for orchestra set out in the same vein of exploration. The *Wimmera Song Cycle* (mentioned above) uses these ideas, but they are woven into the whole fabric of the work along with other elements. I believe that it is in this work and other more recent works that the disparate influences that drive me as a composer come together in a way that is unself-

conscious and integrated. For me, composing provides the means where the things that are most meaningful are explored and given voice, and where the liminal spaces are, to some degree at least, reconciled.

### Laurie Matheson: Warp and Woof

I am not a weaver, but I like the metaphor of various threads coming together to make a whole—with sometimes one color or texture more prominent, sometimes another. It's a good model for the way I like to put my life together. Music is always a part of it, and language another part, in various kinds of balance. In the current configuration, I am editor-in-chief of the University of Illinois Press, in Champaign-Urbana, and organist and choir director for a church in the nearby town of Decatur. I direct a community choir, Prairie Voices, and am associate director of an early music group, the Baroque Artists of Champaign. In between times, I write as much music as I can. Most days, I cannot decide whether I am an editor who is really a composer/conductor/singer or the reverse.

I earned a B.A. in English from Swarthmore College, and then I spent a couple of years as an assistant editor at Charles Scribner's Sons in New York. This was just at the moment that venerable family publishing firm—home of F. Scott Fitzgerald, Ernest Hemingway, and the legendary editor Maxwell Perkins—was being taken under the corporate wing of Macmillan. I then spent two years in Europe studying French and German before veering back to music and, through a back door, returning to publishing.

The University of Illinois Press has been my professional home since 1996, when I began working half time as a "development associate" while finishing the dissertation for my D.M.A. in the choral program at UI. I didn't quite know what development was at the time, but I was sure I could get the hang of it, and it had to be better than shelving books in the library for minimum wage. As it turned out, by the time I completed the degree I had a

full-time position at the Press—as the marketing copywriter—and I never went into academe. I wrote seven seasons' worth of copy, which taught me a good deal about constructing eight to twelve pithy sentences that would make someone like my mother interested in reading any book we published.

Then in 2001 I became an acquisitions editor, meaning I started traveling to conferences and recruiting books for us to publish in our fields of strength. At first I worked primarily in history, especially working-class history, women's history, Asian American history, and southern history. I was far from expert in history, but I learned quickly. In addition to gaining a toehold in these subjects—as a publishing colleague of mine likes to say, our knowledge is an inch deep and a mile wide—I learned how to recognize a strong historical argument when I see one, and I learned how to coach authors to develop their own voices, to cultivate and focus what they have to say, and to say it in a well organized and compelling way. My role as an acquisitions editor is to be an advocate, an encourager, a guide, an adviser, a sounding board, and a facilitator for the authors I work with. I help them negotiate the peer review process and make their way through revisions, I represent them to our internal committees and our faculty board, and I celebrate with them when their beautiful books come out.

Around 2005 I started gradually to take over the music list from the legendary editor Judith McCulloh, who founded our series *Music in American Life* in the early 1970s. In many ways this series defines music publishing at the University of Illinois Press, and it also, as the first home for serious scholarly work in American music, changed the field of music publishing more broadly. Judy was also the development director who first hired me into the Press, so taking over the stewardship of the list she developed with so much love and vision seems like coming full circle. Judy initiated two other series that I have continued to develop. These are brief studies of American composers and of women composers; the latter includes a book on Kaija Saariaho by Pirkko Moisala and a forthcoming book on Marga Richter by Sharon Mirchandani. We recently published a book on Carla Bley in the *American Composers* series. I also started a series called *New Perspectives on Gender in Music* that seeks to capture wide-



Laurie Matheson  
(photo by  
Mary E Yeomans)

ranging scholarship, both musicological and ethnomusicological, on topics dealing with women and gender in performance.

Last winter I became editor-in-chief at the Press, so in addition to continuing my acquisitions areas—which also include folklore and Appalachian studies—I now manage a department with two other editors and two assistant editors, covering areas ranging from women’s studies and religion to film studies and military history. I like participating in broader discussions about future directions for our Press and for publishing in general, which has reached a moment of cataclysmic change. All of us in the industry are experimenting like mad, looking for feasible ways to meet the wishes and needs of our readers while also recovering enough income to keep operating. It’s a most interesting time, and I can’t wait to see what the next ten years will bring.

Meanwhile, I am very fortunate to be able to do as much music as I do on top of

my work at the Press. My church choir of ten to fifteen, depending on the season, is quite skilled, and so musically responsive. I have learned a lot in the past twelve years about giving the most concrete feedback in the most positive and concise way to help these singers make the most of their voices and to feed their love of singing. To me there is nothing more joyful than the joy of amateur singing.

As far as my own work as a composer, that has mostly begun to flower in the past eight years or so. When I was a teenager I did a good bit in a singer-songwriter vein and wrote a few songs our high school choirs performed. Then my composing took a hiatus of about twenty-five years—ironically, including the years I turned more formally back to music and earned a master’s degree in choral conducting at Westminster Choir College and the DMA at Illinois, and briefly taught grade 6-12 vocal music. I came back to composing when

I needed music for my church choir that I could imagine but could not find in print. Then I started writing for my own voice recitals—recent works are settings of texts of Christina Rossetti, Shakespeare, and James Joyce—and then settings for community choirs I was involved with. Recently my group, Prairie Voices, premiered *A Book of Songs*, four songs for tenor solo and chorus with texts by William Butler Yeats. Currently, I am completing about a dozen songs for a production of *The Tempest* at St. Mary-of-the-Woods College in Terre Haute, Indiana. I hope before too long to start working toward more extended pieces and instrumental chamber works. But I am sure that even without singers my pieces will always have a text somewhere in the background.

I am very happy to be a new member of IAWM and look forward to the contacts, connections, and exchanges this organization makes possible.

## BOOK REVIEWS

### Dorothy de Val, *In Search of Song: The Life and Times of Lucy Broadwood*

In the series *Music in Nineteenth-century Britain*.

Surrey, England; Burlington, Vermont: Ashgate, 2011. 194 pp. ISBN 9780754654087 hbk, 9781409431275 ebk

SUSAN H. BORWICK

Dorothy de Val (associate professor of musicology, Department of Music, York University, Toronto) organizes the life and times of song collector, editor, composer, performer, and amateur poet Lucy Broadwood (1858-1929) into an introduction, eight numbered chapters, and an epilogue that trace the chronology of Broadwood’s life at its intersections with individuals, places, ideas and philosophies, and music. Absent musical examples, the work is more about the person and influence of Lucy Broadwood than about the songs themselves. It tells the story of this historical figure of note from her own vantage point and situates better known individuals such as Ralph Vaughan Williams or Cecil Sharp within her realm. Indeed, it resolves historical biases of Broadwood’s day, when a woman folksong scholar was viewed as a “lady collector problem,” and instead claims her as an initiator and innovator in the field of folksong studies. De

Val’s manner seems eminently suited to her subject: refreshing, wise.

The author convincingly proves Broadwood’s multi-dimensional contributions: as a collector of folksong from Scotland and England; as an influential-though-modest member of the musical establishment of London and environs; as the youngest and never-married daughter in an aristocratic musical family; and foremost, as an intellectual leader in the folk-music movement of the Victorian and Edwardian eras.

During those times, the world of nascent English and Scottish folksong studies became prickly. Cautious scholars were pitted against pragmatic educators: one, the caretakers of unearthed findings, and the other, the disseminators of newfound songs; one holding materials close to the vest and the other publishing poorly edited repertory of questionable provenance. Antiquarian Frank Kidson represented the former group, and educator Cecil Sharp the latter; both fought for position and influence. In her book, de Val seems to tread this prickly landscape as Lucy Broadwood would have, employing an uncanny gift for grasping multiple perspectives and building relationships among them. Perhaps Broadwood developed her gift in order to contend with her own interior contradictions, such as sympathizing with the women’s suffrage movement while a

Primrose Leaguer and Conservative. With other people, Broadwood negotiated musical peace accords, such as Percy Grainger under attack by Cecil Sharp. Clearly, Lucy Broadwood’s keen scholarly acumen—the refinement of her song collecting together with the excellence of her judgment and intuition—earned her the status of valued editor and consultant in each of the two cantankerous camps of folksong studies.

De Val has produced a scholarly work of merit. She bases the book almost entirely on primary sources, largely Broadwood’s meticulously kept daily diaries and letters, and published materials consisting of newspaper and journal articles, books, and music collections in the Broadwood archive of the Surrey History Centre, which the author had mined for her doctoral dissertation, “*Gradus ad Parnassum: The Pianoforte in London 1750-1820*” (1991). For *In Search of Song*, de Val also investigated the British and Bodleian libraries, the Royal College of Music, and particularly the Vaughan Williams Memorial Library at Cecil Sharp House in Regent’s Park, London, the last of which houses sources for both Broadwood’s song collecting and the Folk Song Society, which she helped found, served as honorary secretary for many years, and presided over.

Designed for musicologists, as is the entire Ashgate series, de Val’s monograph holds appeal also for folklorists, ethno-



musicologists, scholars of Victorian and Edwardian history, and fans of the wealth of musical activity that abounded in nineteenth-century Britain. The level of detail in *In Search of Song* keep it from becoming bedside reading; yet, in the light of day, it brings a woman of note out of the historical shadows and places her at the center of early folk music revival.

*Susan Borwick, a professor of music and Robinson Fellow at Wake Forest University, is a theorist, musicologist, composer, and the president of IAWM.*

Tim Howell with Jon Hargreaves and Michael Rofe, eds.,  
*Kaija Saariaho: Visions, Narratives, and Dialogues*

Contributing authors: Jon Hargreaves, Liisamaija Hautsalo, Tim Howell, Vesa Kankaapää, Daniel March, Anni Oskala, Taina Riikonen, Michael Rofe, and Tom Service.  
Surrey, England: Ashgate Publishing, 2011. 254 pp. ISBN 9781409421160

KERRITH LIVENGOD

*Kaija Saariaho: Visions, Narratives, and Dialogues* represents the output of an informal research group including several scholars connected to the University of York and the Sibelius Academy, forming what primary editor Tim Howell terms the “York-Helsinki axis”—one of the first international consortiums devoted solely to Kaija Saariaho’s works. As suggested by the subtitle, *Visions, Narratives, and Dialogues*, this book offers a cross-disciplinary sampling of diverse perspectives on and approaches to the music of Finnish composer Kaija Saariaho. The widely differing research interests of the contributors are unified by their respect for the composer’s personal statements and theoretical writings. “It’s always the inner space that interests me,” Saariaho tells Service in the interview that begins this collection of essays, “...fundamentally private music, music that I want to communicate with the inner world of my listeners, just as it expresses my inner imagination” (14). Saariaho’s desire for personal expression is emphasized in every article, regardless of the style of discourse. The quality of scholarship represented here is generally quite high, and the book as a whole presents a spectrum of promising research and criticism focused on a composer for whom relatively little authoritative scholarship exists.

The articles are grouped under the three subtitular headings: “Visions,” “Narratives,” and “Dialogues,” with three articles in each group. The first section, “Visions,” begins with an interview with Saariaho herself, conducted by Tom Service, columnist for *The Guardian*. Service’s insightful *Guardian* columns translate here to an intimate and incisive conversation, in which Saariaho reflects on her childhood influences and later adolescent struggles as the lone female composition student of her generation in Finland. Saariaho further describes how her self-knowledge and self-confidence grew as her career gained momentum in the late 1980s and early 90s. She concludes by claiming that although her recent works such as *L’amour de loin* (2000) have brought her critical acclaim and widespread recognition, she remains unconvinced: “any of my pieces are able to express completely what I would like to express” (14). The reader gains a brief but vivid image of Saariaho and is mentally poised to learn about her music in the context of her personal experiences.

The next two articles, Daniel March’s “From Air to Earth: Reading the Ashes” and Anni Oskala’s “Dreams about Music, Music About Dreams,” continue the theme of “visions” by examining selected works from the perspective of Saariaho’s external sources of inspiration. March contrasts the ephemeral, reductive interweaving of texture and timbre in *Cendres* (1998) for alto flute, cello, and piano with the physically confrontational, process-oriented harmonic structures of her second string quartet, *Terra Memoria* (2007). Through the lens of Derrida’s “supplementarity,” March also examines *Cendres* as the retrospective remainder of a strand of Saariaho’s compositional activity culminating in *Du cristal...à la fumée* (1989–90) for orchestra. Oskala, on the other hand, takes Freud as

her starting point; she explores the significant role that the experience of dreaming and dream interpretation occupy in relation to Saariaho’s music. Oskala deftly extends Freud’s concepts of “condensation” (the combination of disparate elements) and “wish-fulfillment” in her analyses of the recurring dream motifs in *L’amour de loin* and *From the Grammar of Dreams* (1988) for soprano and mezzo-soprano. Oskala also finds formal connections between the cognitive-linguistic analysis of dreams in David Foulkes’ *A Grammar of Dreams* (a book Saariaho read and found inspiring) and the presentation of textual fragments in Saariaho’s work *Nuits, Adieux* for vocal quartet and electronics. This second analysis is less convincing than her examination of Freudian elements in *L’amour*, although the background on Saariaho’s interest in formal semantics in dreaming is quite interesting.

The central section (“Narratives”) begins with Taina Riikonen’s article “Stories From the Mouth” and discusses one of Saariaho’s favorite instruments—the flute—and how Saariaho’s composition incorporates a spectrum of sounds between breath, speech, and traditional flute tone. Riikonen convincingly makes the case that Saariaho’s nontraditional blending of sounds raises aspects of embodiment and eroticism, as the performer’s voice adds a gendered, carnal dimension to performance. Riikonen discusses *Laconisme de l’aile* (1982), focusing on different performative interpretations of the piece’s slow transition from notated speaking to flute playing, with an emphasis on Pedro Rebelo’s concept of the eroticized performer/instrument relationship. This is followed by a focus on *NoaNoa* (1992) for flute and electronic soundtrack, in which disembodied whispers give rise to a sensual interplay between performer and music. Riikonen’s article draws more upon femi-

### Abiquiu Chamber Music Festival

Many readers commented on how much they enjoyed reading Madeline Williamson’s inspiring article in the spring issue of the Journal about how she and Birgitte Ginge developed the Abiquiu Chamber Music Festival (ACMF) in New Mexico. Madeline reports that the 2012 festival had an “absolutely fantastic” sold-out season. The free Outreach Program especially designed for children and seniors (to age 103) was also a great success. She is pleased to report that ACMF’s fund-raising goal of having a resident chamber ensemble has finally materialized with the formation of Trio Arriba (Conor Hanick, piano; Sally Guenther, cello; and David Felberg, violin). For information on the 2013 summer festival, please visit ACMF’s website at [www.abiquiumusic.com](http://www.abiquiumusic.com).

nist theory and performativity studies than any other chapter in this collection, and the change of perspective is refreshing.

Michael Rofe's article, "Capturing Time and Giving it Form," continues the "Narratives" category with an investigation of *Nymphéa* (1987) for string quartet and live electronics. As suggested by the title, Rofe argues in favor of an atemporal translation of the piece based upon Jonathan Kramer's distinction between "clock time" and "musical time," with a further con-

nection to Monet's study of color, shape, and light in the painting series *Nymphéas* (Water Lilies), which directly inspired Saariaho's quartet. Rofe carefully examines an expansion of musical materials through a continual process of distortion termed "cyclical anamorphosis"; the different evolutions and re-evolutions of materials form a cycle of cycles, radiating out from a theoretical center. Rofe's analysis is extremely detailed, accounting for Saariaho's choices in all parameters (harmonic, timbral, dy-

namic), and presenting a challenging narrative of *Nymphéa* as a whole.

By contrast, Liisamaija Hautsalo's "Whispers from the Past: Musical Topics in Saariaho's Operas" largely pursues a single agenda: the examination of musical topics in Saariaho's operas *L'amour de loin* and *Adriana Mater* (2006). Hautsalo's purpose is to highlight traditional musical devices linking Saariaho's works to historical operas. With this purpose in mind, she adapts Raymond Monelle's theory of musical topics, placing select musical gestures and idioms in a semiotic-historical framework. At times, Hautsalo's assignment of topics to her chosen examples seems unconvincing—taken out of context, it is unclear whether the examples would truly function for the listener as clear symbols bearing historic weight. Nor does Hautsalo include other examples from traditional operas to illustrate a clear topical link. Consequently, this article is the weakest of the collection, and its appeal will largely depend on the reader's interest in Monelle's topic theory.

The final subheading of the collection, "Dialogues," includes three in-depth articles that address dual characteristics of Saariaho's music: timbre and harmony, individuals and groups, spatial and temporal listening. In "Dualities and Dialogues: Saariaho's Concertos," Tim Howell compares the relationships between soloists and ensembles in *Graal théâtre* (1997) for violin and orchestra and *Notes on Light* (2006-07) for cello and orchestra. Howell's purpose "is to demonstrate how competing formal impulses...are directly conveyed through the concerto, a medium that Saariaho particularly values" (xx). Howell's examination of the fluctuating dynamic between solo cello and orchestra in *Notes on Light* is especially thoughtful and compelling, focusing on the unique temporal/spatial duality created by each movement. Following this, Vesa Kankaanpää's "Dichotomies, Relationships: Timbre and Harmony in Revolution" draws upon his earlier writings on Saariaho's construction of musical forms from analyses of sound spectra. Kankaanpää discusses the pivotal work *Lichtbogen* (1985-86) as a point of departure from strict application of spectral principles, while maintaining a unity between timbre and harmony through organization that links *consonance* and *purity of sound*, *dissonance* and *noise*. The author observes that Saariaho's interests are

### Recommended New Books

Irving Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*

Edited with contributions by John A. Rice [after Godt's death]. Eastman Studies in Music, 77. Rochester, NY: University of Rochester Press, 2010. 299 pp. ISBN 9781580463515

Marianna Martines (1744-1812) was a singer, keyboardist, and composer of Mass settings, motets, oratorios, cantatas, keyboard concertos, and other music. Following a detailed discussion of her family origins and education, analysis of Martines's innovative early Viennese Classic style is illustrated with extensive examples from her published and unpublished scores. The authors note that while her contemporaries recognized her musical mastery, they were still bound by social conventions of the time to make "persistent allusions to the weakness of her sex"; the book includes insightful examination of these conventions. Oddly, the authors scarcely acknowledge other recent scholarship about Martines's music—the many ClarNan Editions with informative introductions by Shirley Bean, Barbara Garvey Jackson, and others; Conrad Misch's editions for *Furore*; or the many good recordings.

Deborah Hayes, *Ruth Shaw Wylie: The Composer and Her Music*

Minneapolis, MN: Mill City Press, 2012. 292 pp. (www.wyliebook.com) ISBN-13: 9781937600969.

This is the first full-length study of a distinguished American composer and teacher who contributed to the remarkable development of American music in the middle decades of the twentieth century. Ruth Wylie (1916–1989) earned a PhD at the Eastman School of Music in 1943 and established her career as professor of composition at Wayne State University. She won the recognition and support of Detroit musicians and critics, performed widely with her improvisation ensemble, and was active in the midwestern University Composers Exchange. In 1969 she retired from teaching and moved west to the Rocky Mountains to enjoy nature and wilderness. In Estes Park, Colorado, she produced memorable scores and attracted the attention of musicians in the Denver-Boulder area, including the University of Colorado. She was writing music and advising performers up until a short time before her death.

Sharon Mabry, *The Performing Life: A Singer's Guide to Survival*

Lanham, Maryland: Scarecrow Press, 2012. 180 pp. ISBN 0810884097; 9780810884090

*The Performing Life* is the first-hand account of the thirty-five-year career of singer, music professor, and recording artist Sharon Mabry, who draws on personal experience to explore how professional singers survive in the face of personal and professional pressures, exorbitant expectations, illness, and the demands of their public. She details the factors that can change the course of a particular performance or an entire career. Mabry offers sage advice for how singers can bolster themselves mentally, physically, and emotionally in order to maintain their powers of performance. She illustrates how perseverance, organization, attention to detail, excellent training, strong planning, a resilient support system, and a good sense of humor can lead to a successful and satisfying career during even the most difficult times.

different from those of Grisey, Murail, and other members of the *L'itinéraire* group of spectralists: "...not in the purity of methods or ideologies, but rather in the pursuit of techniques that allowed her to develop her own expressive language" (176).

The third and final essay in "Dialogues" (and in the collection), Jon Hargreaves' "Networks of Communication: (De)Crystallization and Perceptual Zoom in *Du cristal*," discusses the first part of Saariaho's orchestra diptych *Du cristal...à la fumée*, arguably bringing the collection full circle, since March's essay considered *Cendres* as a reflection of the earlier work. Hargreaves investigates *Du cristal* as it relates to biologist-philosopher Charles Atlan's depiction of processes of growth and decay in individual cells contributing to chains of events in the organism as a whole. As musical information changes from moment to moment along a network of listener perception, motivic fragments "crystallize" into prominence and are then subsumed into the overall mass of sound in a continual state of solidification and dissolution. This continual shifting of sound and blurring of motivic boundaries places the listener *inside* the music—as the listener must constantly choose which framework with which to listen (harmonic or timbral), he or she is drawn into the music as a static space in which the listener moves, rather than observes a stream of external musical events. Hargreaves' study is convincing and thought-provoking, concluding the collection on a high note (so to speak).

Both Kankaanpää's and Hargreaves' articles are focused upon iconic works (*Lichtbogen*, *Du cristal...à la fumée*) which exemplify Saariaho's greatest musical challenges and concerns: formal innovation without complete severance from tonal practices of the past, and the preeminence of timbre as both organizational impetus and sensual phenomenon. Conceivably, the entire book might be reorganized, with these two articles directly following the opening interview with Saariaho, forming a new "Dialogues" section that sets the tone for the rest of the volume. Nonetheless, as Tim Howell observes in the preface, this book is by no means intended to be comprehensive in its examination of Saariaho's music and methods, nor must the chapters be read sequentially. Rather, the versatile assemblage of perspectives, critiques, and analyses in *Kaija Saariaho*:

*Visions, Narratives, Dialogues* offers readers the opportunity to make an extensive journey into Saariaho's aesthetic world, or to go only a short way down such a path; to travel directly, or with many fascinating diversions and detours.

*Kerrith Livengood recently earned a Ph. D. in music composition and theory at the University of Pittsburgh. A composer of a wide variety of chamber music, art songs, orchestral pieces, electronic music, graphic scores, and experimental improvisations, she has also been principal flutist and chairman of the board of directors for Alia Musica Pittsburgh, a collective of young composers and performers.*

Karla Hartl, Erik Entwistle, eds:  
*The Kaprálová Companion*  
Lexington Books, Lanham, MD, 228  
pages (2011). ISBN: 978-0-7391-6723-6.

MICHELLE LATOUR

On her way to becoming a successful composer and conductor when she died abruptly at the age of twenty-five from tuberculosis, Czech composer Vítězslava Kaprálová's (1915-1940) impressive cross-genre oeuvre remains largely unfamiliar to the majority of the musical public. *The Kaprálová Companion* is the first English text published on this composer. Long overdue, the volume is a comprehensive, well-written, and insightful guide to the life and work of Vítězslava Kaprálová. Editors Karla Hartl and Erik Entwistle have collected an impressive set of biographical and analytical essays by distinguished scholars in the field of Czech music, which provide a unique perspective not only into Kaprálová's life and work but also into Czech history between the two world wars. The essays delve into both her personal and professional life, from her early studies in Brno and Prague to her sojourn and eventual exile in Paris.

The book is organized into two parts, with a forward and introduction preceding each of the two sections. The forward is written by New York University Professor of Music and Chair of the Music Department, Michael Beckerman, author of several books on Czech topics and recipient of the Janáček Medal from the Czech Ministry of Culture. He sets the stage for scholarly analysis and inquiry. The introduction is provided by Karla Hartl, founder and chair of *The Kaprálová Society*, the Canadian arts organization that supports projects that make available Kaprálová's

music, in addition to building awareness of women's contributions to musical life.

Part One is comprised of five chapters, each of which examines a different genre of Kaprálová's output, with the exception of Chapter One, "Kaprálová in the Context of Czech Music," which discusses the history of Czech music and Kaprálová's role in it. Jindřiška Bártová, Professor of Music and Chair of the Department of Music History at the Janáček Academy of Performing Arts in Brno, Czech Republic, expands upon material set forth by Hartl in the introduction.

Chapter Two delves into Kaprálová's piano compositions, which span her entire career and demonstrate her developing style. It is written by Entwistle, a musicologist at the Longy School of Music who has devoted much of his scholarly efforts to the music of Czech composers, specifically Bohuslav Martinů. It is fitting to begin musical analysis of Kaprálová's oeuvre with her piano works since "an examination of Kaprálová's catalog of some fifty compositions reveals the piano's central role in nearly all of her works" (27). The piano was an essential compositional tool for Kaprálová, and her solo piano pieces demonstrate the pinnacle of her achievement. She was able to experiment with small and large forms and refine her harmonic and melodic languages through her piano works. Entwistle discusses the *Sonata appassionata*, op. 6, which Kaprálová wrote while a student at the Brno Conservatory, the *Dubnová preludia*, op. 13, which was composed while she was continuing her studies at the Prague Conservatory, and the *Variations sur le carillon de L'église Saint-Etienne du Mont*, op. 16, which she composed in Paris under the tutelage of Martinů. "These works demonstrate Kaprálová's rapidly evolving musical style, from an earlier emphasis on romanticism blended with impressionism to a more distinctive and acerbic modern idiom" (27).

Chapter 3 focuses on Kaprálová's vocal works and is written by Dr. Timothy Cheek, Associate Professor of Music at the University of Michigan, Ann Arbor. He has published several books on Czech music, including *Singing in Czech: A Guide to Czech Lyric Diction and Vocal Repertoire*. A strong advocate for the music of Kaprálová, Dr. Cheek has presented lectures and recitals of her music nationally and internationally, published a CD in 2003 of Kaprálová's vocal music, and in 2005, edited a critical



edition of her songs. He is considered by many to be one of the foremost scholars on Kaprálová's songs. Here he discusses the composer's distinct vocal style, and examines *Navždy* (Forever) in depth; Cheek describes this as one of Kaprálová's best songs and uses it in order "to see what it reveals about her and her time" (75).

Numerous qualities make Kaprálová's vocal music distinct. Arguably her most impressive compositional trait is her ability to create mood and atmosphere, which stems from her treatment of harmonies. Kaprálová shows a fondness for unexpected modulations and shifts in sonorities, sometimes even writing in an impressionistic vein. Additionally, her predilection for motivic writing in her accompaniments is often derived from the natural inflection of important words in the text. In this way, the accompaniment and melody are truly intertwined. Another characteristic feature is her careful and accurate attention to setting the text, in part due to her lifelong interest in poetry. Kaprálová is incredibly skilled at matching musical and poetic inflection, creating memorable and singable melodies that also remain true to "the natural stress, vowel-lengths, and inflection of the Czech language" (71).

In "Kaprálová and the Czech Tradition of Melodrama," Judith Mabary examines the melodrama in the Czech Republic and its impact on Kaprálová. (Mabary wrote her doctoral dissertation on Czech melodrama.) Although melodrama may not be exceedingly popular today, Mabary feels that understanding these works can further aid in understanding Kaprálová's vocal style and treatment of text in general. Several preliminary sketches exist wherein Kaprálová develops ideas for possible melodrama compositions, some of which are second settings of previously composed songs.

The next chapter, also written by Mabary, analyzes Kaprálová's orchestral works. Despite the fact that Kaprálová's works for orchestra are far fewer than her vocal and piano compositions, Mabary is adamant that an examination of her instrumental works is vital in order to fully understand her compositional style. "Her orchestral compositions are essential to examining her style in its entirety, revealing not only the manner in which she addresses a large ensemble but also how she adapts pre-existing approaches to suit her own musical language" (93). This chapter ana-

lyzes three orchestral compositions which represent distinct facets of her evolving style. *Vojenská symfonieta* (Military Sinfonietta), op. 11, utilizes a neo-romantic orchestra, whereas *Suita rustica* (Rustic Suite), op. 10, incorporates folk tunes. And finally, *Partita*, op. 20, adopts Baroque features "to create a piece with an ancestry in the distant past" (93).

The second part of the book is comprised of five sections in which Karla Hartl provides an encyclopedic chronology of Kaprálová's life and works. Section One is an annotated chronology of the composer's life broken down year-by-year. Next is an annotated catalog of her compositional output, followed by a comprehensive bibliography. Section Four lists all published works by Kaprálová, and the final section provides a comprehensive discography.

*The Kaprálová Companion* is a welcome addition to the body of texts on women composers. Vítězslava Kaprálová's music is beautiful, haunting, and distinct, and deserves to be heard more frequently on concert hall stages across the U.S. One hopes that this long-awaited and superbly-written book will provide inspiration and motivation to those who are interested in learning more about Vítězslava Kaprálová.

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### Victoria Armstrong, *Technology and the Gendering of Musical Education*

Surrey, England: Ashgate Publishing, 2011. 157 pp. ISBN 9781409417842 (hbk); ISBN 9781409434139 (ebk)

TAMARA CASHOUR

In *Technology and the Gendering of Musical Education*, Victoria Armstrong demonstrates the perpetuity of gender inequality in protocols of the modern secondary school music technology curriculum. In 2003, Armstrong, a professor in the School of Management and Social Sciences at St. Mary's University College in Twickenham, London, conducted an empirical study of

eighty-four students from four British secondary school music technology classes. Using qualitative data gathering and analytical strategies, Armstrong builds a case that young women approach and work with music technology differently from young men. Citing earlier "determinist" studies that focused solely on the positive, "democratizing" protocols of technology (to the exclusion of its potentially pejorative effects), Armstrong posits a counterview in her opening page. She holds that reception and use of technology are never neutral, but are bound to a still endlessly repeating essentialist social code that reinforces gendered learning styles in young men and women, a code that should by now be outmoded.

Armstrong's thesis is solid and well-anchored in feminist and social constructivist theory, both of which often teeter on the tightrope of essentialism. Constructivist theory emphasizes individual processes of acquiring knowledge in relation to the social world; essentialism—of which there are several variants—supposes certain pre-existing attributes or approaches irrespective to social interaction. Although Armstrong's data presentation often threatens a slippage between essentialist and social constructivist tenets, the stated focus of her research protocol is on process (socialized learning), rather than product (student's work output) (p. 9). Armstrong firmly acknowledges the constructivist pull on objective observation (p. 17) and offers a disclaimer of any essentialist agenda (p. 136); in doing so Armstrong adopts an important strategy for any researcher studying gender difference/sameness within a constructivist framework.

Armstrong's research ethics for this study were sound. Deftly concealing the "emic"<sup>1</sup> nature of her study under the "etic"<sup>2</sup> rubric of "situated ethics" (p. 13), Armstrong eschewed full disclosure of a "gender agenda" from her subjects. Teachers were advised that gender behavior was but one parameter of the study; students were not informed of such, in the interest of waylaying any self-consciousness or behavior-altering tendencies on their part (p. 13). Armstrong reveals her struggle with this choice, but given certain social codes among that age group in the form of peer pressure, personal liaisons, and competitive academics, this seemed a very strong move on her part.

Armstrong's weaker move is her tendency to employ somewhat outdated re-

sources for theoretical and practical support of her findings. She may have used these earlier sources for historicity's sake, yet current sources are often lumped with earlier sources, making it difficult for the reader both to distinguish "then" from "now," and also with whom Armstrong is aligning her own 2003 results.

Armstrong's overwhelmingly qualitative approach to data presentation might be problematic for some readers. Save for one table listing the schools, gender, and number of students studied, data primarily consists of a vast array of short clips from student interviews and far fewer teacher interviews. Most of these snippets (presented verbatim and freely employing the vernacular of the British "tween" crowd) seems hand-picked to substantiate Armstrong's umbrella hypothesis and its various sub-premises. Wholesomely honest, revelatory and endearing, these conversations fall short as hard evidence, often reading as anecdotal. More quantitative tallying in tandem with this sensitively tendered qualitative data would have done the trick toward sheer clarification of the results as well as amplifying the scientific validity of this study. Encompassing as it does such a small and precious locus of regional subjects, this study cannot conclude sweeping scientific validations at the international level of the field. Its status is therefore rated contributory, rather than ground-breaking. But it remains one of the few studies critical of gendered processes in secondary school *music* tech education and therefore begs careful consideration by field practitioners from all regions.

When Armstrong enters the actual classroom, essentialist social code often rears up, victimizing both male and female teachers. Armstrong substantiates this via data relating student perceptions of (1) their teachers' technical knowledge, and (2) how much tutoring they receive on software operation. Students tended to perceive their female teachers as being less technically knowledgeable (even when the opposite was true), but more supportive in general. The author portrays students grappling with the use of the technology itself, having been given no formal classroom instruction on the software's operation. In this study, most boys launched directly into this activity, whereas most girls preferred to ask peer girlfriends (rather than the teacher) for help. Clearly, Curriculum

is the true culprit here. Why not a structured, graded introductory "how-to" on each software's intricacies before allowing students to tackle the creative process? In that scenario, both boys and girls would get a fair shake on the tech learning curve. Armstrong finally acknowledges a need for such an approach in her Conclusion.

In the latter portion of her monograph, Armstrong insightfully explores three crucial arenas of deterministic classroom music tech protocols: (1) "gendered software" designed with a male or female user approach in mind, (2) "deviance" and "conformity" in relation to an instructor-generated musical idea, and (3) gendered classroom spatial arrangements.

Armstrong's book is most beneficial to K-12 music curriculum designers and teachers who will be supported by it in guarding against essentialist approaches to training their pupils in the use of music technology. Theorists might brief this book to get a view of what is "going on in the trenches" behind the larger political argument. The book is extremely well-organized with clear introductions and cogent conclusions in each chapter, although for those unfamiliar with British secondary school system protocols (such as A-level, GCSE, PGCE, BECTA, SCOT, etc.), an Appendix of Terms would have been useful.

Given the viral speed with which new intellectual property of various technologies is developed and introduced, a follow-up study of these schools, focusing on any changes to class curricula, teaching protocols, and technical set-ups in 2013 might prove useful.

#### NOTES

1. "Emic" is a study conducted from the researcher's stipulations and views. ([http://www.sagepub.com/upm-data/43454\\_10.pdf](http://www.sagepub.com/upm-data/43454_10.pdf))

2. "Etic" is a study conducted from the subject's point of view. (Ibid)

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## Rosalind Appleby, *Women of Note: The Rise of Australian Women Composers*

North Fremantle, Washington: Fremantle Press, 2012. 184 pp. ISBN 9781921888762

JILLIAN GRAHAM\*

According to the summary on the inside of *Women of Note's* attractive jacket, being a female composer in the twentieth century was a "dangerous game." Some achieved success only after their divorces, others felt the need to lie about their gender to get their music published, and one was considered by her psychiatrist husband to be mentally insane. There were also challenges to gaining exposure and recognition, as they tended to be less well known than their male counterparts. Rosalind Appleby notes her own initial surprise to discover how many women composers there actually were in Australia. (In 2011, the Australian Music Centre<sup>1</sup> recorded that twenty-five per cent of Australian composers are women.)

That is why this book, which profiles the creative output and personal lives of a selection of women composers who have significantly shaped Australia's music history, is such a welcome—and overdue—publication. The contribution of these composers to Australian culture is certainly under-documented, particularly outside the academy. But this is due not only to what Appleby aptly refers to as "Australia's cultural amnesia when it comes to music." Composition has not historically been considered an appropriate profession for women; hence, it was only fairly recently that women had the encouragement and opportunities to acquire the necessary education to create music, and to gain recognition for it.

Biologically deterministic arguments have long been advanced to justify the denial of women's creative and intellectual abilities. The foundations were laid as far back as Aristotle, and built upon by famous philosophers of the seventeenth, eighteenth, and nineteenth centuries, including Descartes, Rousseau, Kant, Hegel, Schopenhauer, and Nietzsche. The notion persisted into the twentieth century and beyond, and was epitomized in 1880 by American journalist and author George Upton, who said that, because of her innate inability to limit her emotions "within

the rigid laws of harmony and counterpoint,” a woman could interpret, but not create, music. This was a “cold-blooded operation, possible only to the sterner and more obdurate nature of man.”<sup>22</sup>

In her preface, Appleby acknowledges the problematic nature in this day and age of writing a book about women composers, when “most composers agree the time for critiquing gender equity has long passed.” As she points out, her choice to focus her book on women could either be seen as “insulting or essential.” I would argue for the latter interpretation, for four principal reasons. First, as Upton’s comment demonstrates, women have struggled to be taken seriously in a traditionally male domain. Second, their life experiences have been different from men’s, particularly because relationships and parenthood have typically been more determinative conditions. Third, the history of women’s contributions must be adequately acknowledged and documented before it can be argued that there is real gender equity. And last but certainly not least, we need to celebrate the achievements of Australian women composers who have written fine music. Therefore, Appleby’s aim to address this “silence surrounding the role of women in Australian composition” is laudable. Her subsequent comment that the book’s position “is not overtly feminist, beyond what emerges in the stories of the women interviewed” is curious. Perhaps it was included in an effort to placate readers who feel that taking a feminist stance is no longer necessary.

It would have been a difficult task to decide which composers to include and exclude, and Appleby adeptly justifies her choices. She focuses on twenty composers and incorporates additional “emerging voices” in a separate chapter near the end. The selection is not definitive, she writes, but includes women who have made or are making “outstanding and original contributions to Australia’s classical music scene.” The volume provides “a sample of three generations of women and their various compositional styles.”

No less difficult is the task of adequately communicating the essence of each of the twenty composers in one relatively slim volume. Here, Appleby displays an expertise probably honed by her years as a journalist. She writes engagingly, achieving a fine balance be-

tween conveying information about the women’s personal lives and their music. She has skilfully chosen direct quotes—many from her own interviews with the women—that best express their personalities. Peggy Glanville-Hicks’s “biting wit,” for example, is expressed in a quote from her review of a concert featuring the theremin, an electronic instrument: “In fast passages precision departs entirely and a swooping sound reminiscent of an air-raid siren is the mournful result.” Of Alban Berg’s *Chamber Concerto*, Glanville-Hicks wrote that it was “a taxing [item] for a fresh audience, and an endurance test for a tired one.” Ros Bandt is quoted as saying that her music “has a really ballsy sonorosity,” and that if “the sound wasn’t good enough to have a bath in,” she wasn’t interested.

The selection of musical examples is similarly efficacious. Appleby does not provide exhaustive lists of each composer’s output, though she does provide “Selected Listening” and a list of references for readers who wish to explore further. She rather focuses on works that demonstrate the originality, range, and development of each composer’s oeuvre, while at the same time highlighting the broad range of styles represented in the work of the group as a whole.

Appleby alludes to Elvis Costello’s renowned quote that “writing about music is the same as dancing about architecture—it’s a really stupid thing to do.” It is not easy to write about music, and it can also be a challenge to do so without resorting to potentially alienating technical language, especially when trying to reach an audience without a degree in music or a penchant for music analysis. Appleby succeeds in giving a sense of the musical style of each composer without getting bogged down in analysis and also manages throughout the book to maintain a non-judgmental tone about either the women’s individual characters or their musical output. While assessment of the music’s merits was not the object of her exercise, this is still an impressive accomplishment.

The well-balanced structure of the book adds to its accessibility. It is divided chronologically into three sections. “The Trail Blazers (1900–1950)” includes, among others, Margaret Sutherland (1897–1984) and Peggy Glanville-Hicks (1912–1990). In “The Feminist Era (1950–1980),”

Helen Gifford (b 1935), Ann Carr-Boyd (b 1938), Moya Henderson (b 1941), Anne Boyd (b 1946), and others are discussed. And “The Third Wave (1980–2010)” includes, for example, Elena Kats-Chernin (b 1959), Liza Lim (b 1966), Sarah Hopkins (b 1958), and a selection of “Emerging Voices” from 2000 onwards. Each section is prefaced by an introduction that provides the context of the era and sets the scene for what is to come. The initial paragraphs of the composer-focused chapters that follow are worthy of mention. Without fail, they serve to whet the reader’s appetite to learn more about the composers. This is achieved through judiciously chosen direct quotes, or by describing an event that immediately situates the reader within the composer’s individual story.

Fittingly, the book ends with a Coda. Appleby’s desire is that *Women of Note* should help retain the “basic bricks on which Australian music culture can be built,” and inspire people to “seek out the music with open ears.” The book achieves these aims, being the product of thorough research expressed in engaging writing that is enlightening without being didactic. Appleby is to be congratulated, as is the West Australian Department of Culture and the Arts and Fremantle Press, who were insightful enough to consider this project “worth the effort.”

\*This review is based on one previously written by Jillian Graham and published in *Australian Book Review*, March 2012.

#### NOTES

1. Australia’s national service organization dedicated to the promotion and support of both the artform of music and the creators and performers of contemporary classical, improvised jazz, experimental music, and sound art in Australia (<http://www.australianmusiccentre.com.au>).

2. George Upton, *Woman in Music* (Boston: J.R. Osgood, 1880) 21; quoted in *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*, ed. Carol Neuls-Bates (New York: Harper & Row, 1982): 207.

Jillian Graham holds a PhD from the University of Melbourne, and her thesis is entitled “Composing Biographies of Four Australian Women: Feminism, Motherhood and Music” (2009). She currently runs her own freelance professional writing business.



## COMPACT DISC AND DVD REVIEWS

*Sunburnt Aftertones: The Chamber Music of Katy Abbott*  
Caerwen Martin, cello; Mark Gaydon, bassoon; Barry Cockcroft, Joseph Lallo, and Jessica Voigt, saxophones; Syzygy Ensemble; Halcyon; Collision Theory. Move, MCD 441 (2010)

GAIL LOWTHER

Katy Abbott's recent CD, *Sunburnt Aftertones*, provides an evocative introduction to her chamber music. The works highlight Abbott's intuitive musicality and her sensitivity to subtle differences in timbre and texture. Currently an Honorary Fellow at the University of Melbourne, Australia, Abbott has received international recognition for her compositions, including most recently the Albert H. Maggs Composition Award (2011) and the Sylvia Glickman Memorial Prize (2012). Holding a PhD from the University of Melbourne, where she studied with Brenton Broadstock and Linda Kouvaras, her works have been performed by major symphony orchestras and leading Australian ensembles, such as Halcyon and the Syzygy Ensemble, both of which are featured on this album.

*Sunburnt Aftertones* focuses on Abbott's chamber music. Subsequent releases will feature her vocal and choral music (*Famous* and *Domestic Sublime* are scheduled for release in late 2012) and orchestral works (forthcoming). The selections on this CD are loosely connected through common themes that resonate across Abbott's oeuvre, namely a sense of place and personal identity. Abbott's inspiration for the works includes her own travels and experiences as well as the historical accounts of nineteenth-century Australian immigrants. She demonstrates a keen ability to musically capture and transform human experience through a poignantly sensitive approach to composition.

The album's first two selections, *Egyptian Wish* (2001) and *Sunburnt Aftertones* (2001), introduce the theme of place. Scored for soprano saxophone trio, *Egyptian Wish* references the Islamic calls to prayer Abbott heard while backpacking in the Middle East. Throughout the piece, the individual saxophone lines intertwine and overlap, echoing winding musical phrases to envelope the listener within a world of sound. The album's title piece, *Sunburnt Aftertones* for mixed sextet, was a com-

mission for the Dorian Le Gallienne Prize for Composition. Abbott indicates that her intention for this work was to depict the intense heat of the Australian summer, accomplished through a careful juxtaposition of slow yet pressing piano ostinati and sustained tones exchanged among the flute, clarinet, and strings. Abbott effectively exploits the potential textural and timbral differences within the mixed ensemble.

*Making Angels* (2001), a trio for flute, clarinet, and piano, also explores differences in musical texture. As Abbott explains in the liner notes, her premise for the trio was born out of the unfinished sculptures of Michelangelo's *Quattro Prigioni* (Four Prisoners). Intrigued by the stark contrast between the smooth lines of the sculp-

tures and the uncarved marble surrounding them, Abbott recreates a similar sense of breaking free by alternating sections of driving rhythmic activity with sweeping melodies in the flute and clarinet.

One particular highlight of this album is Abbott's song cycle *No Ordinary Traveller* (2006) for mezzo-soprano, clarinet, percussion, and piano with text by Jacki Holland. Historical accounts of immigration to colonial Australia provide the subject of the cycle, taken from newspapers and ships' diaries of the time. Holland's text chronicles beautifully the unique experience of female travellers during such a voyage, as they confront conflicting emotions, including uncertainty, grief, and hope for the future. Abbott's restrained and

### New Recordings

#### *Dert Seelenvogel – Soulbird*

Elisenda Fábregas's *Colores Andaluces* for cello and piano is featured on the CD. Milos Mlejnik, cello, and Rainer Gepp, piano, of the Meininger-Trio. NCA (New Classical Adventure) 60247 (2012). The score is available from Friedrich Hofmeister Music Verlag.

#### *Paradigms – New Sounds for the Modern Orchestra*

Rain Worthington's *Of Time Remembered* is included on the CD. Moravian Philharmonic conducted by Petr Vronsky. Navona Records NV5880 NaxosDirect (2012). Scores are included with the recording. *Paradigms* explores the notion that music of varied influences, backgrounds, and techniques can be presented as a criterion of modern classical as a whole. The works on the CD shape the contemporary American soundscape; they dive into the dramatic and expressive, ponder the impressionistic, and compare the peaceful with the chaotic.

#### Judith Lang Zaimont

The following four recently-released recordings feature her music. They received glowing reviews in *Gramophone*, *Audiophile* magazine, *American Record Guide*, *Fanfare*, and elsewhere.

*Art Fire Soul: Piano Works of Judith Lang Zaimont* (2-disc box set). Elizabeth Moak, piano solo. MSR Classics 1366 (2012). Works: Sonata, *Calendar Collection* (excerpts), *Jupiter's Moons*, *Wizards – Three Magic Masters*, *Nocturne: La fin de siècle*, *A Calendar Set – 12 Virtuoso Preludes*, *Cortège for Jack* (premiere recording), "Jazz Waltz" from *Suite Impressions*, *American City: Portrait of New York* (premiere recording), *Hesitation Rag*, *Reflective Rag*, *Judy's Rag*, *Serenade*.

*Judith Lang Zaimont: Piano Music*. Christopher Atzinger, piano solo. Naxos 8.559665 (2012). Works: Sonata, *Nocturne: La fin de siècle*, *A Calendar Set – 12 Virtuoso Preludes*.

*Eternal Evolution: Music of Judith Lang Zaimont*. The Harlem Quartet and Awadagin Pratt, piano. Navona Records (PARMA). Enhanced CD includes scores and score excerpts (2011). Works: String Quartet "The Figure" (premiere recording), *Zones – Piano Trio No. 2*, *Astral* (viola solo, premiere recording), *Serenade* (violin, cello, piano, premiere recording).

*Judith Lang Zaimont: Music for Orchestra*. Slovak National Symphony Orchestra, Kirk Trevor, conductor. Naxos: American Classics B0037TTQ92 (2010). Works: *Chroma – Northern Lights*, *Ghosts*, *Elegy*, *STILLNESS – Poem for Orchestra*.

sensitive musical setting accentuates the underlying emotions in the text. In the introduction to the first movement, "No Ordinary Stranger," Abbott establishes a sense of deep introspection with a repeating set of sustained chords that are exchanged between the vibraphone and piano. The accompaniment builds after the vocal entry, but remains relatively sparse throughout the movement, effectively complimenting the soloist with a continued exchange of chords and short, repeated motives that evoke the movement of water. The performance by the Australian vocal ensemble Halycon is superb. Mezzo-soprano Jenny Duck Chong immediately draws the listener into the text with her vibrant vocal expression.

The mood shifts dramatically in the next movement, "Ship Life," which depicts the activity and disorder of the long voyage through jabbing syncopation in the accompaniment, quick text declamation, and abrupt changes in tempo. I found the third movement of the cycle, "One Dark Sky," to be especially poignant in its depiction of a mother's grief and feelings of isolation following the death of her son during their ocean voyage. Duck-Chong's performance in this movement is genuinely intimate and almost folk-like, due in part to her thoughtful approach to the pitch bends and ornamentation and her restrained use of vibrato. Abbott ties the cycle together with the final movement, "An End That Marks a Start," which recalls emotions and melodic fragments from the previous movements. In all, it is a striking piece.

*The Empty Quarter* (2008), for percussion duo and cello, returns to the album's earlier theme of place. The work takes its title from the *Rub' al Khali* (Empty Quarter) in Saudi Arabia, the largest sand desert in the world and a region marked by desolation and harsh extremes. Abbott musically conjures that sense of isolation with melancholy cello solos, abrupt changes in mood, and a generally sparse musical texture. The opening percussion effects on bowed crotales, performed flawlessly by the Australian duo Collision Theory, create an almost supernatural sense of place. The cellist, Caerwen Martin, interacts gracefully with the percussion duo, making for a particularly thought-provoking performance.

The final work on the album is *Multi-Sonics* (2010), written for and performed

by Australian bassoonist Mark Gaydon. The piece explores textural and extended techniques for solo bassoon, including multiphonics, timbral trills, and circular breathing. The liner notes indicate that the composition also includes the technique of water tonguing, but does not provide an explanation for those listeners who, like me, may be unfamiliar with the newest innovations in bassoon technique. Abbott embraces the rich timbral space of these extended techniques with characteristic sensitivity and employs stark contrasts in musical texture to craft a journey in sound. Gaydon's performance of the formidable work is exceptional, and he elegantly navigates the transitions between technical virtuosity and soaring lyricism with remarkable flexibility.

Abbott's approach to chamber composition is poetic. These highlights from her oeuvre make for a welcome introduction to her compositions.

*Gail Lowther is a doctoral student in musicology at the Eastman School of Music. She holds masters degrees in music history and music education from Bowling Green State University and previously taught elementary general music in Fernley, Nevada, and Cleveland, Ohio.*

Ana Cervantes, piano: *Solo Rumores*

Quindecim Recording #7509708071860  
(www.quindecim.com). ASIN: B003X-DAALU (2007)

KARI BESHARSE

On the opening track, composer Arturo Marquez' *Solo Rumores* immediately captures the listener, as does the exquisite playing of Mexican pianist Ana Cervantes. Each track on this high-quality CD paints an image, and each seems to hold a unique place in an overall narrative. The pieces, unified by a similar mood of palpable tension and mystery, are largely expressed through similar harmonic and scalar materials. Together, the works tell a story, creating something like a concept album. The composers included on the CD include Arturo Márquez, Marcela Rodríguez, Ramón Montes de Oca, Juan Fernando Durán, Hilda Paredes, Joaquín Gutiérrez Heras, Paul Barker, Laurie Altman, Alex Shapiro, Zulema de la Cruz, and Silvia Berg.

A graduate of Bard College, Ana Cervantes has enjoyed an active career as an internationally recognized teacher, clinician, and performer specializing in con-

temporary music. She has commissioned music by living composers (many of them women) through two special projects, and has received several grants to develop and promote the contemporary piano music of Mexico. (For additional information, see Cervantes' article in this issue.)

This is the second CD in a two-CD project of works based on stories, characters, and images by Mexican author and photographer Juan Rulfo. Composers on this disc and her preceding disc, *Rumor de Páramo* (2006), sought inspiration from Rulfo's *Pedro Páramo* (1955), a short novel, and *El Llano en llamas* (The Burning Plain) (1953), a set of short stories. From the CD liner notes, we learn a little about the characters and the mythical yet stark landscape of Comala, an abandoned town that is the setting for *Pedro Páramo*, a place where we hear murmurs (Rumores) of ghosts from the deserted shadows.

*Entre las ramas rotas* (Among the Broken Branches) by Marcela Rodríguez (Mexico, 1951) immediately captivates with several brief phrases of longing, quickly followed by subtle hints of Latin American dance rhythms coupled with a Scriabin-like harmonic language. Throughout the piece, Rodríguez weaves seamlessly through slower melodic sections and passages with a stronger rhythmic profile; we hear variations on walking bass and scalar passages enlivened with punctuated, off-beat chords in dance-like rhythms. The timbre of the work is quite varied as well, as Cervantes' articulations and pedaling successfully illuminate each phrase and passage, bringing to life the timbral nuances detailed in the score. Marcato and pizzicato notes lead to tumbling legato arpeggios and scalar work.

*Sobre un páramo sin voces* (On a Voiceless Wasteland) by Mexican composer Hilda Paredes (b. 1958) is marked by dramatic and sudden contrasts in rhythm, dynamics, and timbre. It begins with tremolo-like articulations on narrow, nested clusters of notes, bringing harmonic clouds to the foreground. Between each chord is a hanging pause, creating a sense of expectation and silence. A sudden dramatic descending gesture leads to a passage of pointed rhythms and violent string scrapes inside the piano. This tumultuous section of erratic rhythms and metric modulations gives way to a slower, sparser passage that is full of questions. Autoharp-like multi-

octave strums inside the piano alternate with rolled clusters and chords on the keyboard, sometimes soft, sometimes sharp. There is much dynamic contrast in this work; the sudden fortissimos frequently take one by surprise.

Based on Rulfo's short story of the same name, Alex Shapiro's *Luvina* conveys a mood of despair through soft, ascending arpeggios that repeat, wave-like, for the duration of the piece and simple textures that manage to contain the mysterious, questioning mood that inhabits the rest of the CD. The piece begins with a dark, rolling arpeggio figure, soon joined by a subtle melody sometimes articulated through single notes, other times through dyads or chords. Overall, this beautiful and impressionistic work retains a spare and stark simplicity throughout. It provides a respite in the midst of so many dramatic and rhythmic works.

*Arenoso: No. 2 de Estudios sobre la Tierra* (Arenaceous: No. 2 of the Studies of the Earth) by Zulema de la Cruz (Spain, 1958) is a study that emphasizes specific rhythmic patterns in each section. Rapid tremolo articulations are occasionally interspersed with small clusters, blurring the

aural image of the single line. Incessantly repetitive rhythm is a driving factor in this work, although varied repetitions and alternations between sections keep it interesting. A second part moves to the mid-low register where the line is painted with a patterned, pointed rhythm in the right hand and a softer, rolling pattern in the left. De la Cruz uses the piano's registral extremes well. According to the composer, this rhythm is taken from a ritual dance found in African, Brazilian, and other Latin American traditional music.

The disc comes to a conclusion with *Dobles del Páramo* (Reverberations of the Wasteland) by Silvia Berg (Brazil, 1958), a work which seems to act as both resolution and epilogue. Opening with a slow, floating passage that suggests a sense of space in its varied repetitions, the work evokes the contemplative act of looking out across a sparse landscape. Soon, brief, punctuated bursts of sound are accompanied by dark harmonies. The mood lifts, via a resolving passage in a major key, retaining the sense of space that opened the work. Finally, however, Rulfo's ghosts and their murmurings return and remain.

Overall, the recording, production, and playing are outstanding. Cervantes crafts a well-polished and colorful performance of each of the pieces, showing impressive attention to detail, expressivity in dynamic shaping, and careful use of pedaling. A highly recommended disk!

*Continuously exploring the myriad ways that music intersects with science, nature, and the human world, Kari Besharse composes acoustic and electroacoustic music. She currently teaches at Southeastern Louisiana University.*

### *Notable Women: Trios by Today's Female Composers*

The Lincoln Trio (Desirée Ruhstrat, violin; David Cunliffe, cello; Marta Aznavoorian, piano). Cedille Records CDR 90000 126 (2011)

NANETTE KAPLAN SOLOMON

The piano trio evolved from its origin as amateur *hausmusik* in the Vienna of the eighteenth century to virtuosic concert music in the nineteenth and twentieth centuries. While the standard nineteenth-century "masterpieces" of this time-honored and beloved genre still form the mainstay of chamber music programs, pianists, violinists, and cellists are constantly on the lookout for fresh works to invigorate their repertoire. All six trios on this spectacularly performed and produced CD are impressive compositions by living American women, providing listeners with sixty-seven minutes of a kaleidoscopic aural journey, and performers with fodder for new explorations. The composers range from the precocious Lera Auerbach (b. 1973) to the distinguished "grande-dame" of American music, Joan Tower (b. 1938); the others include Pulitzer-Prize winner Jennifer Higdon, Stacy Garrop, Laura Schwendinger, and Augusta Read Thomas. The compositions derive their inspiration from a wide variety of sources: the turmoil of political dislocation, the color spectrum, a Sci-Fi television robot, and the moon. The ordering of the program on the CD seems exquisitely thought out for maximum effect and contrast. (It may have been accidental that the pieces are also presented in chronological order of composition, or vice versa; in any event it works!)

The CD opens with Lera Auerbach's powerful *Trio*, the first two movements of which were written in 1992 (when she was 19!), a difficult period for the Russian-born composer during which she defected to the

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United States without her family; the third movement was completed in 1996. The brief opening Prelude (marked *Preludium Misterioso*) has a contrapuntal, almost Bachian texture, punctuated with jazz-like gestures, syncopations, and eerie glissandos on the cello, meant by the composer to imitate the cries of seagulls (sounding very similar to George Crumb's whale-like effects in *Vox Balaenae*). The composer calls the Andante second movement a lyrical and tragic dialogue between violin and cello, while the piano provides harmonic underpinning and crystalline figurations. The Presto is a fierce toccata, with relentless perpetual motion contrasted only by a short middle section marked "still and dead," which recaptures the *mysterioso* of the first movement. The rousing coda again draws on earlier styles; following a Baroque-sounding cadence, the instruments move through breathless sequences in a Romantic paroxysm of sound. At the conclusion of my first hearing of this piece (in my car, alone, on a beautiful summer morning) my response was an enthusiastic and audible "Wow"!

The genesis of Stacy Garrop's *Seven* (1998) was the disparate merging of Anne Sexton's poem "Seven Times" (in which the speaker expresses her desire for the peace of death—"I died seven times in seven ways...") and a character from the TV show *Star Trek Voyager*. In the latter, a Borg (a half-machine, half-organic creature) named Seven of Nine is abducted by the Voyager crew and is faced with the terror and isolation of becoming a human individual. Garrop saw the connection between these two sources as characters facing change: the poet's speaker craving death, and the Borg fighting the metamorphosis from collective consciousness to isolated individualism. The eleven-minute single movement (in, of course, seven interlinked sections) vividly portrays these emotions. The composer calls for a plethora of special sonic effects including muted and *col legno* strings, dampened strings on the keyboard, forearm piano clusters, hitting the palms on the piano strings, harmonics, and glissandi. These odd sonorities reinforce the alienation and "strangeness" that Garrop had in mind. The players are often asked to "freeze," creating sudden robot-like pauses in the music. The opening chromatic motive in the cello and low register of the piano conveys an obsessive,

ominous mood, which gives way ultimately to a climax with raucous chords in the piano and wildly improvisational tremolos in the strings, suggesting, literally (in the score) "a machine out of control." The piece returns to the ominous beginning, "like a machine slowing to a stop." Interspersed throughout the piece are sections with rapid meter changes and moments of virtuosity and fleeting lyricism. It is, all in all, a very imaginative and effective work, and, I might add, extremely complex to put together. Needless to say, the ensemble work of the Lincoln Trio is excellent. (I remember that when I was asked to play this piano part on an IAWM concert in Washington, D.C. several years ago, we actually needed a conductor since we had limited rehearsal time.)

Jennifer Higdon's *Piano Trio* (2003) is the result of the composer's fascination with the connections between painting and music. "Can music reflect colors and can colors be reflected in music?" she asks. The two movements, "Pale Yellow" and "Fiery Red," represent completely opposite musical canvases. The first movement, a moderate Andante, opens with a beautiful pastoral theme, lushly swathed in harmonies of thirds and sixths in a luminescent A major. The instruments play mostly together, with brief passages of imitation, building up in rhythmic complexity and intensity until a sudden key change to B-flat major (a nod, perhaps, to pop music in its climactic upward half-step?). The movement is decidedly tonal and romantic; there is nothing "pale" in the writing or this performance! The second movement is more aptly titled: the writing is full of fire and fury in a perpetual motion of ostinato string passages interrupted by glissandi and piercing octaves in the bass register of the piano. It has a Bartókian feel in its harmonies, rhythmic energy, and almost jazzy syncopations.

The two short works that follow both use lunar themes in contrasting ways. Laura Elise Schwendinger's *C'è la Luna Questa Sera?* (Is There a Moon Tonight?) (1998/2006) was originally written for violin, cello, and percussion and then later transcribed for the Lincoln Trio. Inspired by moonlight reflected on the surface of Lake Como, it features the "purple hue of the Dolomites" as a haunting backdrop. This very colorful and atmospheric work is one continuous, rhapsodic movement in which the violin and cello play in very high

registers over rapid piano figurations. One can visualize the shadows and landforms emerging from different angles, backlit by various phases of the moon.

In Augusta Read Thomas's jaunty *Moon Jig* (2005), the moon metaphor becomes more destination than landscape. The composer, in describing the texture, states, "the piano serves as the protagonist, as well as fulcrum point on and around which all musical force-fields rotate, bloom and proliferate." Rather than the expected regularity of a typical jig, this piece is more pointillistic, opening with a jazz-inspired, jig-like piano bass line that alternates with animated, expressive lines in the strings. The funky, sporadic character ultimately grows into an upward sweep to the finish, "as if the jig leaped skyward and moonward."

Joan Tower's nineteen-minute (the longest piece on the disc) *Trio Cavany* (2007) closes the CD. The work was commissioned by the La Jolla Music Festival, the Chamber Music Society of Lincoln Center, and the Virginia Arts Festival (hence the title: CA-VA-NY for the states in which the festivals were held). As usual for Tower's works, this tour-de-force is both rhythmically and texturally interesting. It highlights the solo capabilities of each instrument, yet exploits the sonority of the ensemble as a whole. The structure is almost like a jazz jam session, with each instrument taking a solo turn and then recombining. The trio begins with a *pianissimo* violin statement of the three-note fragment that unites the piece; the piano punctuates with offbeat chords, while the cello echoes the violin, giving way to an extended virtuosic piano solo (played beautifully by Ms. Aznavoorian). A middle section in 6/4 serves as a slow movement with *pianissimo* chords in the piano, beautiful harmony changes, and extremely high registers in the cello. Another piano cadenza is quite impressionistic in its sonorities. Although the work is very contemporary in style, Tower displays her lifelong passion for Beethoven in her use of sequences of thirds; the build-up and intensity of the climactic passages are Beethovenian as well. The last section features dactylic dotted rhythms and an abundance of hemiolas. A minimalist influence is apparent in some of the ostinato repetitions. This robust and substantial work closes with unison passages in the strings and strong dissonant chords in the piano.

Congratulations are due *Çedille* Records for its vision and commitment to contemporary repertoire, and to the Lincoln Trio for its exciting and refined presentation of some really outstanding works. The CD booklet includes extensive program notes by Andrea Lamoreaux, as well as biographies of all the composers. Listeners are in for a real treat; performers will want to immediately purchase the scores. My faculty piano trio is performing “Pale Yellow” at the end of September (2012); I can hardly wait to investigate the other works on the CD!

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

### Marcela Pavia – Max E. Keller

Note: This review focuses on the works composed by Pavia; the performers include Stephan Laederach and Beth Schneider, violins; Emanuel Ruetsche, violoncello; Esther Flückiger, piano; Lisa Cella, flute; Valentin Johannes Gloor, speaker; Matt Gould and Patrik Kleemola, guitars; Gleb Kanasevich, clarinet. NEOS 11121 (2011)

#### CYNTHIA GREEN LIBBY

Marcela Pavia, born in Argentina in 1957, settled in Italy in 1992, where she teaches composition at a number of public and private schools, sharing citizenship with both Italy and Argentina. Pavia composes mostly chamber music, and this compact disc features six of her more recent works. She is also the author of a number of journal articles dealing with harmonic analysis.

*Flair* (2009), dedicated to the Flair Trio (violin, cello, piano) struck this listener with its teeth-clenching, emotionally short-tempered sonorities, a musical language that has probably been more gracefully, and certainly accurately, described as “uncompromising” with “abrupt cut-offs and aggressive textures.”<sup>1</sup> From a compositional standpoint, Pavia’s objective is to “explore timbre in various ways” so that “sound creates form on both a micro and macro-plane.”<sup>2</sup> While an engaging intellectual pursuit to be sure, the fruits of this labor may not appeal to a wide audience.

*Nayla* (1993) for solo flute is absolutely relentless in its phrasing and technical requirements and makes great demands upon the breath control and register flexibility of the performer. It is brilliantly executed by Lisa Cella, associate professor of music at the University of Maryland (UMBC) and Artistic Director of San Diego New Music. Cella also serves on the faculty of soundSCAPE, a festival of new music in Maccagno, Italy, where presumably she encountered Pavia. The composer herself lauds Cella as one who “accepted the challenge presented by a difficult piece in which the performer is given no respite and the listener no opportunity to avoid a vortex of notes that gradually ripen into spectra.”<sup>3</sup>

Next, a nod to twenty-first century *Sprechstimme!* In *Per un addio* (For a Farewell, 2009) for speaker and piano, Valentin Johannes Gloor’s silky tenor voice momentarily calms after the previous track’s panicked intensity. But soon we return to Pavia’s characteristic musical high tension in this rendition of the poem by Gabriela Fantano. Unfortunately, the accompanying booklet, already cumbersome by most standards at thirty-five pages, does not provide a translation of this text.

The last three works on the disc include guitar: *Los senderos que se bifurcan* (The Trails that Branch Off) for violin and guitar (2007), *The Banshee’s Keen* for guitar solo (2009), and *Amancay* for clarinet and guitar (2001). The preceding works on the CD are essentially atonal and pointillistic, making sparse use of traditional chordal structures. Pavia’s guitar pieces, therefore, provide a new and welcome warmth. Credit also goes to the impeccably sensitive performances of guitarists Matt Gould and Patrik Kleemola. It is no wonder that Marcela Pavia has won awards for her guitar writing—she shines in this venue! Her inspired work with guitar took top honors at the 7th International Paul Barson Guitar Composition Competition and the Dundee Guitar Festival.

Pavia’s Argentinean roots flourish when writing for this instrument. As a listener, I responded to something more soulful there, as opposed to innovation for its own sake, which seemed to dominate the earlier pieces. Even Igor Stravinsky downplayed the value of unscrupulous originality, saying modestly, “Only God can create. I make music from music.”<sup>4</sup> Through

the medium of guitar we recognize, on an intuitive level, just the hint of a derivative quality in Marcela Pavia’s music, the echo of something remembered. Ironically, perhaps, it is this feature that communicates best.

Works by Max E. Keller (b.1947) comprise the remainder of the CD, including *Tenuto, battuto, fulminate for Symphony Orchestra* (2001), *Selbstgespaeche* for piano (2006), *Cinque* for bassoon quartet (2008), and *Trio fluido* for violin, cello and piano (2009).

#### NOTES

1. NEOS CD Booklet, 6.

2. Ibid.

3. Ibid., 7.

4. Robert Craft, “1949, Stravinsky’s Mass, A Notebook,” from *Igor Stravinsky*, Edwin Cole, ed. New York, NY: Duell, Sloan & Pierce, 1949, 206.

*Cynthia Green Libby serves as professor of oboe and world music at Missouri State University and as Secretary of the Board of Directors of the IAWM. Her latest world premiere recording of works by women, The Lotus Pond: Exotic Oboe Sounds, will be available in Fall 2012 from MSR Classics.*

### Hasu Patel: *Sitar Concerto Mangal Dhvani* (Auspicious Sound)

The Classical Music of India based on *Raga Bageswari*. Hasu Patel, sitar; Arup Chattopadhyay, tabla; Doctors Orchestra of Houston, Libi Lebel, conductor. DVD, recorded live February 10, 2008

#### JENNIFER KELLY

When Hasu Patel was approached in 2007 with two commissions to compose sitar concertos featuring Indian classical *ragas*, she realized that no other woman had yet taken on the challenge. Ravi Shankar had composed *Concerto for Sitar and Orchestra* (recorded by André Previn conducting the London Symphony Orchestra in 1990), but the task of combining a European-developed orchestral ensemble with the musical systems and instruments of India would be difficult. Accepting the challenge, Patel composed *Mangal Dhvani* and *Swara Mangalam*, both for sitar, tabla (a pair of hand drums of contrasting sizes and timbres), and orchestra. The *raga* is an exceptionally complex melodic system based on consonant notes, *shrutis* (microtonal intervals), improvisation born out of variation, melodic dialogue, and es-

tablished mood. The mood is affected by the tradition of the chosen *raga* and by the personal performance of the player as she improvises around the twenty-two *shrutis* within a given octave.

The fifty-minute concert DVD was filmed live, from the perspective of an audience member. In addition to spoken introductions by both Patel and conductor Libi Lebel, the DVD features the world premiere of *Mangal Dhwani* “Auspicious Sound” based on *Raga Bageswari*, followed by *Raga Yaman kalyan* for sitar and tabla, played as an encore to the concert. There are challenges to creating a video recording of a work for sitar, tabla, and orchestra that would not be as apparent on an audio-only CD. For example, the sitar and tabla are traditionally played on the floor, making sightlines and listening difficult for both musicians and conductor. There are anticipated sound issues between the amplified Indian instruments and the acoustic fifty-piece orchestra. Balance between the soft-spoken Patel and the audience’s enthusiastic applause, for instance, may require one hand on the volume control of the remote. Despite these challenges, the music is beautifully written and the performance is worthy of active and repeated listening.

The thirty-minute, single-movement concerto is based on the *raga Bageswari* (the Goddess of Speech, the Divine Mother *Saraswati*), and centers around two “notes” E-flat (*komal Gandhar*) and B-flat (*komal Nishad*). As the program notes accompanying the DVD explain, these notes sound flatter than usual to ears more familiar with a European-based tuning system. Fortunately, the orchestra’s string instruments can nuance pitch in order to blend well with the Indian music. Combined with the melodic *raga*, played by both sitar and orchestra, is the equally complex rhythmic *tala*. The *tala* is the rhythmic cycle, played here with sixteen beats and accents by Arup Chattopadhyay on the tabla.

Patel begins the concerto by establishing on sitar the mood of the *raga* through *alap* (improvisation). Once this is set, the tabla introduces the rhythmic composition and then all instruments join in a slow tempo that gradually increases with an intensity ebbing and flowing as themes are traded between sitar and orchestra. The work evolves into complex rhythmic patterns at a very fast tempo, leading the listeners to the climax of the piece. In the finale (which

deserves several listenings) three identical musical phrases are executed sequentially by various instruments within the 16-beat rhythmic cycle (*tala*) before landing on the first beat, or *sum*, at the end. The orchestra moves from playing themes—together and in call and response—to playing harmonic drones underneath the sitar and/or tabla. Although the mood is one of dignity and devotion, the piece always seems energized, and there is a sense of pulse even without a consistently obvious meter. There is a sense of journey, motion, and repetition leading to the climax.

Patel’s concerto is a great challenge for any European-influenced orchestra because of differing musical languages as well as the role of improvisation (versus the training of reading and interpreting a score). A composer knows that she must write in the performer’s musical vernacular. For Patel, an exceptional sitar player born and raised in Northern India and trained in the Hindustani singing style of music, this included not only composing the work but also translating her music into a European-based musical system. In addition to understanding the orchestral instruments and respecting the trained players, Patel challenged them to listen and play within an Indian melodic system. Thus the musicians were often asked to play microtonally, outside of the system in which they were trained. Kudos also go to the conductor, Libi Lebel, for coordinating the orchestra with the organized improvisations of the complex rhythms played by sitar and tabla.

This reviewer is also familiar with Patel’s other sitar concerto, *Swara Mangalam*, and looks forward to both worthy compositions receiving professionally produced and commercially released recordings. Despite the difficulty of a video-recorded live performance of a world premiere that combines an American orchestra with the melodies and rhythms of the classical music of India, the DVD reminds us that there is magic in the imperfections of live performances, and Hasu Patel’s *Sitar Concerto Mangal Dhwani* is a wonderful example of combined efforts to bring new music into our lives.

*Dr. Jennifer Kelly is a professional conductor and Assistant Professor of Music at Lafayette College. Her book In Her Own Words: Conversations with Composers in the United States will be published spring 2013 by the University of Illinois Press.*

**Marga Richter: *Riders to the Sea***  
Melissa Maravell, contralto; Susan Holsonbake, soprano; Anna Tonna, mezzo-soprano; Aram Tchobanian, tenor. Assisting vocalists: Julie Nord, soprano; William George, tenor. Instrumentalists with Daijuro Ukon, conductor. *Kyrie*: MOTYL String Quartet; Pawel Knapik, double bass. Leonarda LE358 CD (2011)

#### SHARON MIRCHANDANI

This recording features two contrasting works by the American composer Marga Richter (b. 1926): her one-act chamber opera *Riders to the Sea*, based on the 1902 play of the same name by John Millington Synge, and her eight-minute *Kyrie* for string quintet. Marga Richter has had a long, highly successful compositional career with numerous recordings of her works. She has received the most attention for her orchestral and chamber works, so the recording of her opera here is particularly welcome. Leonarda has produced a high-quality recording with good balance between voices and instruments in the opera, and full-bodied resonance in the string quintet. A synopsis and libretto of the opera are provided in the liner notes.

Richter was drawn to Synge’s tragic story because it portrays a woman of exceptional emotional strength. Mixing both Catholic and pagan elements, the play is set in a fishing village on the Aran Islands off the Irish coast. As the opera begins, Maurya has lost her husband, father-in-law, and four of her six sons at sea. Her fifth son, Michael, is currently missing at sea. Richter establishes the opening mood of the opera with the clanging of a distant bell, the gentle entry of the Irish harp, and the gradual emergence of subdued flute playing. Daughters Nora and Cathleen sing out of earshot of their mother about the local priest’s visit and whether the clothes he brought from a drowned man are Michael’s or not. As the opera continues, Maurya’s sixth (and last) son, Bartley, is about to take two horses by sea to sell at a fair in Connemara. In a wrenching scene, Bartley disregards Maurya’s pleas that he not leave because of the stormy weather and he departs. Cathleen urges Maurya to go after Bartley with some forgotten bread and offer him a blessing. When Maurya returns, she is quite shaken by a vision she has seen of Michael in fine clothes riding along with Bartley, for she is certain that the fine clothes are a sign that Michael is dead.



Richter's music vividly captures the varied emotions of Maurya and her daughters as Maurya describes what she saw. Soon Bartley's body is brought in and the deaths of both Michael and Bartley are confirmed. Maurya stoically gathers her two daughters around her and the opera closes with her intoning the lyric "No man at all can be living for ever, and we must be satisfied."

Richter's musical style is primarily modal with a high degree of chromaticism that suits the somber atmosphere of the opera. Though Richter studied Irish folk songs before composing the opera, she views them as a source of inspiration and does not directly quote from them. The poignantly chromatic vocal melodies always are foremost, and are set with care to the Irish rhythmic inflections in the text. A Celtic sound is further generated by her orchestration of flute/piccolo, bodhran (Irish drum), bells (tuned to A-B-flat-B-C), Irish harp, concert accordion, two violins, viola, and two cellos. (On this recording Richter used her own bells made from recycled oxygen tanks.) The rhythms and textures of the orchestration are captivating, constantly in flux responding to the emotions of the drama. The bodhran is used at more intense moments and at times to generate a dance-like feel. Richter succeeds in her goal to keep the focus solidly on the human emotion of the drama with her delicate use of the orchestra. This is in contrast to the emphasis on nature-versus-man brought out in Vaughan Williams' version of the opera with its more forceful orchestration.

The fifty-five-minute *Riders to the Sea*, composed in 1995-96, was first performed

in 2002 at St. Mark's Episcopal Church in Jackson Heights, Queens, New York, and several of the first performers reprised their roles on this CD: Melissa Maravell as Maurya; Susan Holsonbake as Nora; and Aram Tchobanian as Bartley. They are joined by Anna Tonna as Cathleen, conductor Daijiro Ukon, and assisting vocalists and instrumentalists. The performances are beautifully executed with the expression of the drama always the foremost concern as the vocal lines progress through challenging sections of dialogue, reflection, arioso, and monologue. (The only ensemble singing is when the women keen together briefly after Bartley's body is brought in.) Maravell's rich, full, nuanced contralto is particularly effective in capturing the strong tragic lead character of Maurya, at various moments stoic, anguished, fearful, reflective, knowing, or defiant. Anna Tonna's voice soars with skillful control as she navigates sustained chromatic lines expressing Cathleen's touching concern for her mother and caring for Bartley. Occasionally both singers evince folk-like ornamentation with gapped appoggiaturas or subtle slides. Susan Holsonbake's soprano constructs a gentle, youthful character in Nora with her clear bright sound. Tenor Aram Tchobanian as Bartley appears only in one scene, but he makes the most of it. His well-articulated diction and direct manner evolves into a fuller, passionate response to Maurya's entreaties and controlled directives to Cathleen and Nora. Conductor Daijiro Ukon expertly unites the vocalists and the instrumental ensemble so that the listener is easily caught up in the ebb and

flow of emotional intensity supported by sustained accordion passages, Irish fiddle figurations, dance-like bodhran parts, and more.

Filling out the CD is Richter's 2004 *Kyrie* for string quintet for the less common scoring of two violins, viola, cello, and double bass. (The work can also be played by a string orchestra.) The ensemble consists of Pawel Knapik on double bass, along with four members of the MOTYL Chamber Ensemble: Tali Kravitz and Aleeza Wadler, violins; Anoush Simonian, viola; and Ellen Rose Silver, cello. The group plays well together, generating a wide range of dynamic levels with full tone quality throughout the movement. The work achieves a powerful dramatic effect beginning with a monophonic syncopated ostinato while the texture slowly expands outward into rich, chromatically-inflected D-minor sonorities. The main theme enters and the piece eventually builds to a climax in which the cello executes the main theme in its low register while the double bass plays the same in its high register. The work concludes with a return to the introductory material.

This well-made CD provides an engaging introduction to the many creative musical expressions of Marga Richter. It is quite likely that it will prompt new performances of these excellent and moving works.

*Sharon Mirchandani is professor of music history and theory at Westminster Choir College of Rider University and the author of the biography Marga Richter published by the University of Illinois Press. Her research interests are American music, women in music, historiography, and twentieth- and twenty-first-century music.*

## REPORTS

### BBC Proms Survey 2012

JENNIFER FOWLER

For some years Women in Music (UK) has been conducting a survey of the number of women represented in the BBC Proms season. The Proms is the largest music festival in the world. This year eighty evening orchestral concerts, as well as chamber music concerts, late evening concerts and other related events were scheduled from July 13 to September 8. Audiences in the Royal Albert Hall numbered in the thousands, and all the concerts were broadcast on the radio, with many also on television. This year the figures for women are the best ever!

Composers: 14/151 (9.2%)  
 Living composers: 14/56 (25%) [But the number of works are 14/72 (19.4%)]  
 BBC commissions: 5/11 (45%)  
 Conductors: 5/58 (8.6%)  
 Instrumental soloists: 8/45 (17.7%)

The women composers are Elaine Agnew (BBC commission), Charlotte Bray (BBC commission), Helen Grime (BBC commission), Sofia Gubaidulina, Imogen Heap, Emily Howard, Nikki Iles, Nicole Lizée (BBC commission), Anna Meredith, Thea Musgrave (BBC commission), Olga

Neuwirth, Kaija Saariaho, Joan Tower, and Aleksandra Vrebalov.

The conductors are Marin Alsop, JoAnn Falletta, Jane Glover, Susanna Malkki, and Christina Pluhar.

Analysis: Last year, although several women composers were featured, their works were performed in the chamber or late night concerts, apart from one four-minute fanfare. This year, eight works by women were played in the main orchestral concerts and six in the concerts that have smaller audiences.

The figures for both composers and conductors are the highest ever, although instrumental soloists are down. Part of the reason the concerts feature an unusually large number of women composers is no doubt because the number of works composed by living composers, overall, is extraordinarily large for any general music festival anywhere.

## Chinese Woman Composers' Association (CWCA): 2011-2012

LAM SHUN, CWCA Vice-President

### Concerts in 2011

In 2011, the CWCA presented three concerts that featured works for orchestra and for two pianos. The orchestral concert was performed by the Shanghai Philharmonic Orchestra at the Shanghai Concert Hall on May 13 as part of the 28th Shanghai Spring International Music Festival. It was sponsored by the Shanghai Cultural Development Foundation and Shanghai Musicians Association.

The two duo-piano concerts held in Beijing on September 24 and 25 were sponsored by Beijing's Parsons Music and offered classical and popular works for two pianos. The CWCA was seeking music that was innovative and that demonstrated the talents of women in both composition and performance. Men and women worldwide were welcome to participate. Twelve works in different styles by the following composers were selected: Zhang Ning, Li Yiding, Shi Fu-hong, and Gao Yuan (Beijing); Zhu Jie, Shen Hui-lian, and Du Ning-wu (Guang Zhou); Su Fan-ling (Taiwan); Li Hong-ying and Deon Nielsen Price (USA); Tao Yu (France); and Wang Qiang and Lam Shun (Hong Kong). Both Wang Qiang's and Lam Shun's two-piano works were "commissioned by the Chinese Woman Composers' Association in 2011 with sponsorship from the CASH Music Fund."

The compositions were played by different partners such as a member and her son or husband, or a teacher and her student. The performers ranged in age from nine to eighty-two. The first concert was held at Shaw Hall of Renmin University of China on September 24. The audience gave the performers warm applause and the university students were very excited and enthusiastic. The second concert was held at the Arts Information Centre of the National Centre for the Performing Arts

To put the figures in context, I decided to survey the 2012 – 2013 season of orchestral concerts at the Southbank Centre in London. For the 132 orchestral concerts listed, the figures for women are:

Living composers: 0/14 (0%)

Conductors: 5/73 (6.8%)

Instrumental soloists: 18/36 (50%)

on September 25, and once again the audience's response was very positive. The intimacy of the small hall served to increase the enjoyment of the performances.

### Tenth Anniversary Concert Series of the CWCA - "Our Dream 2012"

To celebrate the organization's tenth anniversary, CWCA has organized two concerts and one forum in Hong Kong. The first is a Duo Piano Concert to be held on October 18 at Hong Kong City Hall Theatre. Of the thirteen pieces on the program, seven are by IAWM members: Li Hong-ying (USA), Wang Qiang (Hong Kong), Shi Fuhong (Beijing), Zhu Jie (Guangong), Wendy Lee Wan-ki (Hong Kong), Li Yiding (Beijing), and Deon Nielsen Price (USA). The other six are by CWCA members: Liu Qin, Zhang Ning, and Gao Yuan from Beijing; Sul Fan-ling and Lu Wen-tze from Taiwan; and Sierra Tse from Hong Kong.

CWCA invited the exceptionally talented twin sisters Chau Lok-ping and Chau Lok-ting to perform. They are currently working for their master's degree at the Hong Kong Academy for Performing Arts with Professor Eleanor Wong. They will play four works by Wang Qiang, Shi Fuhong, Liu Qin, and Lu Wen-tze. Li Yiding's and Sul-fanling's works will be played by Wang hai-bo and Hu Pengfei, and by Han Peijun and Teng Teng, respectively. The remaining seven works will be played by the composers themselves with their partners, namely Beijing's Wang hai-bo and Gao Ya; Shanghai's Li Jia; Hong Kong's Yau So-han, Michelle Yip, and Poon Kiu-tung, and clarinetist Berkeley Allen Price from the United States.

The Forum, entitled "Splendid Bits and Pieces in the Life of a Woman Composer," will be held on October 21 at the Hong Kong City Hall Recital Hall. The four participants are Su Fan-ling (Taiwan), Liu Qing (Beijing), Wang Weilian (Beijing),

In conclusion, although the Proms season this year is much improved in its proportion of women (apart from instrumental soloists), other concert-givers are lagging behind!

and Wendy Lee Wan-ki (Hong Kong).

The Chamber Orchestra Concert will be held on October 22 at the Hong Kong City Hall Concert Hall and Dr. Gilbert Sak will conduct the City Chamber Orchestra of Hong Kong in all twelve pieces. It is really amazing that of the twelve pieces that have been selected, ten will be world premieres that were written in 2012; the other two pieces were newly orchestrated for chamber orchestra in 2012.

The orchestral works are by Jiang Xue (Beijing), Li Jia (Shanghai), Weily Luc (USA), Li Yiding (Beijing), Gao Yuan (Beijing), and Su Fan-ling (Taiwan). The newly orchestrated works are by Wang Qiang (Hong Kong) and Ho Ping-ye (Canada). The work for string orchestra was composed by CWCA treasurer, Fu Bo Yan (Hong Kong).

Three concertos will be performed. Tang Wai-chung's (Hong Kong) Percussion Concerto, "Illuminance," was especially written for the famous French percussionist Thierry Miroglio. The Concerto for Pipa was composed by Qin Yi (Shanghai), and she will also perform the pipa solo part. The Piano Concerto, entitled "Flying Sonority," was composed by Lam Shun (Hong Kong), and the piano part will be played by the young talented pianist Tsang Hin Yat, who is currently a final year degree student in the Bachelor of Music course under the tutelage of Professor Eleanor Wong at the Hong Kong Academy for the Performing Arts.

*In addition to serving as Vice President of CWCA, Lam Shun also holds the position of 2012 Rotating President, which means that she is responsible for organizing the musical activities of the entire year on behalf of CWCA's 2012 President.*

## Operas in the News

### Victoria Bond: *Mrs. President*

For the past ten years Victoria Bond has been working on her opera *Mrs. President*, about Victoria Woodhull, the first woman to run for the presidency in 1872. A full-scale performance was given in October of this year by Anchorage Opera in Alaska, and excerpts were presented in a preview performance in New York City at Symphony Space in July with Bond conducting. In his *New York Times* review (July 11, 2012), Allan Kozinn writes that “Ms. Bond has given each character a distinct musical stamp. Woodhull’s arias are passionate, emotional, often agitated, occasionally seductive: everything you would expect from an opera heroine.” For information, please see [www.MrsPresident-TheOpera.com](http://www.MrsPresident-TheOpera.com). (The spring 2013 issue of the *Journal of the IAWM* will feature an article on the opera.)

### Anne LeBaron: *Crescent City*

Anne LeBaron’s sixth opera, *Crescent City*, received its world premiere at Atwater Crossing in Los Angeles on May 10, 2012. In his review in the *Los Angeles Times*, music critic Mark Swed describes the work as “darkly mysterious, troubling yet weirdly exuberant and wonderfully performed.” He comments that the “score includes a complex of styles. There is the Cajun and

Creole music, the jazz and zydeco from her native New Orleans, which LeBaron layers to create atmosphere. She is fluent in grandly operatic manner and in the language of avant-garde. A lot can happen at once, or she can focus very simply on the moment. This too is a perspective that is always changing, and always captivating.” (The spring 2013 issue of the *Journal of the IAWM* will feature an article on the opera.)

### Nancy Van de Vate: *Where the Cross Is Made*

The one-act opera by Nancy Van de Vate, *Where the Cross Is Made*, based on the play by Eugene O’Neill, is now featured in a special section on [www.eoneill.com](http://www.eoneill.com), the extensive electronic Eugene O’Neill archive. Created by Dr. Harley Hammerman, the web site includes information about past performances of the opera, a complete video of its premiere, and unrestricted access to all performance materials. The full score, orchestral parts, piano-vocal score, and complete libretto are immediately available over the web site for performance or research ([www.eoneill.com/wcm/index/html](http://www.eoneill.com/wcm/index/html)).

### Contemporary Opera Labs in Denmark

What does a modern opera sound like? This question will be the main topic

in the Danish project coOPERation. Over the next year, young composers will explore and challenge the opera genre in four laboratories, starting with the first lab, September 17-22, at Open Stage, Godsbanen, Aarhus, Denmark. The project coOPERation creates a platform for contemporary experimental opera, where young composers from Denmark, Sweden, England, and Lithuania gain a new voice and together with performers Annika B. Lewis and Christina Dahl they will try to find a contemporary chamber opera format. The composers are Laura Bowler (UK), Ruta Vitkauskaitė (LT), Ylva Lund Bergner (SE), and Lasse Schwanenflügel Piasecki (DK).

The project, which was initiated by the chairman of AUT (Aarhus Unge Tonekunstnere), Line Tjørnhøj, will be created in collaboration with the ensemble LYDENSKAB, the Danish National Opera, and the international theatre festival ILT. Tjørnhøj remarked: “With coOPERation as the medium young composers will penetrate the very substance of the opera, tear it apart and put it back together – in a whole new way.” For more information on coOPERation and the participants, go to [www.4cooperations.com/presse](http://www.4cooperations.com/presse).

## Celebrating the Centenary of Peggy Glanville-Hicks (1912–1990)

DEBORAH HAYES

Peggy Glanville-Hicks’s *Sappho, An Opera in Three Acts* (1963), conducted by Jennifer Condon (b.1983), was released on a Toccata Classics CD on November 13, 2012, just in time for Glanville-Hicks’s birthday.

Glanville-Hicks was born in Melbourne, Australia, on December 29, 1912, and studied in Melbourne and at the Royal College of Music in London, UK. She made her career in New York City in the 1940s and 1950s as a leading composer, respected critic, and successful producer of concerts and recordings of new music. After about twenty years in New York City, quite exhausted by her struggles, she moved to Greece, where she could live well for less and thus have more time to compose music. *Sappho*, commissioned by the San Francisco Opera Company with funding from the Ford Foundation,

but not performed, was among Glanville-Hicks’s favorite creations. The music reflects her fascination with non-Western traditions and folk music, especially ancient Greek folk music.



Peggy Glanville-Hicks

Glanville-Hicks fashioned her libretto from *Sappho, A Play in Verse* (1950) by her exact contemporary Lawrence Durrell (1912–1990). With Durrell’s approval, Glanville-Hicks cut scenes, summarized others in a few lines, reduced the dialogue throughout, and changed the ending. Composer and playwright collaborated via letters, and in September 1963, Durrell and his third wife, Claude, visited Glanville-Hicks in Athens. Durrell’s play is an intimate and personal exploration of the poetic imagination—the conflict between the creative mind, such as Sappho’s, which seeks a still, quiet focus, and the world of action that can intrude. Sappho in middle age is caught up in political intrigues perpetrated by the men in her circle; she faces exile and the end of her life as a poet, priestess, and living muse. For Durrell, a writer who spent much of



his life in British foreign-service postings, the encroaching world was perhaps the political world of the diplomat. For Glanville-Hicks, it was perhaps the political world of New York's composers and critics and patrons that she had moved to Athens to escape. Glanville-Hicks identified herself increasingly with the character of Sappho that Durrell created.

Jennifer Condon, conductor of the premiere recording of *Sappho*, decided in 1995, at age eleven, that she wanted to be a conductor. Simone Young, conductor at Opera Australia in Sydney, became her mentor. Condon spent her teenage years learning repertoire and marking up orchestral parts for the pieces Young was conducting. In 2001, one of those pieces was the final aria from *Sappho*. When Condon discovered that the complete opera had never been performed, she dedicated herself to producing it on the grand scale the composer envisioned.

Condon started asking the trustees of the Glanville-Hicks estate for permission to produce *Sappho*, but they advised her to finish school first. In 2009, when they finally granted her the rights, they gave her four reasons, she recalls: she is Australian, a woman, young, and someone with

the same annoying persistence they fondly remembered in Glanville-Hicks. Condon prepared the vocal and instrumental parts from the composer's manuscript score.

Young had advised her that to find work as a conductor she needed to study German. Now Condon works as one of two souffleuses (prompters) at the Hamburg State Opera, which Young conducts; Condon learns nineteen operas per season, or half of the company's repertoire. For *Sappho* she was able to assemble a world-class ensemble of singers and instrumentalists who gave their talents voluntarily to record *Sappho* in Lisbon, Portugal. The American dramatic soprano Deborah Polaski, in the title role, was the first to volunteer; she describes the opera as "the kind of music that singers want to sing." Her participation drew other world-renowned soloists, including the British bass-baritone Sir John Tomlinson. Condon conducted a six-hour read-through of *Sappho* with the Orquestra Gulbenkian in Lisbon and that group was equally enthusiastic about the project.

The website [http://www.toccatoclassics.com/cddetail.php?CN=TOCC0154\\_5](http://www.toccatoclassics.com/cddetail.php?CN=TOCC0154_5) offers a link to the liner notes, a lavishly illustrated sixty-seven-page booklet. Details

about the opera and its production are at <http://www.sappho.com.au/>.

*Deborah Hayes is a musicologist and professor emerita at the University of Colorado at Boulder. She is the author of the recently published book, Ruth Shaw Wylie: The Composer and Her Music.*

### Visit the IAWM Website

We encourage you to visit the IAWM Website often at [www.iawm.org](http://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](mailto:webmaster@iawm.org).

## IAWM NEWS

### Message from the President

#### *The IAWM Welcomes a New President*

SUSAN BORWICK

During her four-year tenure, outgoing IAWM president Hsiao-Lan Wang has set a model of modest and encouraging leadership that I hope to emulate. Thank you, Hsiao-Lan, for your lasting imprint on the International Alliance for Women in Music. We look forward to serving with you in future ways in the IAWM. I also wish to thank Julie Cross (Treasurer), Deborah Hayes (Membership Chair), Pamela Marshall (Search for New Music Chair), and Linda Dusman (Annual Concert Chair) for their outstanding service as well as our board members and those who have made special contributions to the organization over the past year.

Our website describes the Alliance as *a global network of women and men working to increase and enhance musical activities and opportunities and to promote*

*all aspects of the music of women.* We build awareness of women's contributions to musical life through this *Journal* and in other public places, including international competitions in composition and research, conferences, congresses, concerts,



Susan Borwick

and observations, other creative people and their products, and community. We may disagree about

advocacy work, the listserv, and the efforts of individual IAWM members. The IAWM exists because its members need it. Creators of music, often solitary workers, are drawn toward stimuli: ideas and observations,

whether an innately "women's music" exists. Composer Annette LeSiege, whom we sadly lost on August 28, espoused that she composed her own distinctive music, not "women's music." I tend to think that our creative work is informed by our gender, among the multiple identities all of us carry. Probably both perspectives are legitimate and true.

The IAWM also exists to *ensure that the progress women have made in every aspect of musical life will continue to flourish and multiply.* As you enjoy reading this issue of the *Journal* please appreciate, as I do, far-reaching and impressive achievements of our members. This *Journal* reflects needs met through the Alliance and celebrates women around the globe who are flourishing in music. The work continues, together.

# Winners of the IAWM's 2012 Search for New Music Competition

PAMELA J. MARSHALL, Coordinator

The IAWM has selected the winners of its 2012 Search for New Music Competition. The competition recognizes the accomplishments of IAWM member composers and fosters the IAWM's goal of increasing awareness of the musical contributions of women. Performers around the world can seek out the music recognized in the competition as a resource for their own concert programming. The competition attracted seventy-five entrants who submitted compositions in ten categories. The honorees in the various categories are:

**Ruth Anderson Prize** (\$1000) for a commission for a new sound installation with electro-acoustic music. **Winner: Ida Helene Heidel** of Norway for *Wall Talk*, a sound installation to be created from recordings of artists at work and musical fragments.

**Theodore Front Prize** (\$300) sponsored by Theodore Front Musical Literature, Inc., for a composer of a chamber or orchestral work who is at least 22 years old. **Winner: Emily Doolittle** of Seattle, Washington for *A Short, Slow Life* for soprano and orchestra.

**Miriam Gideon Prize** (\$500) for a composer at least 50 years of age for works for solo voice and between one and five instruments. **Winner: Liselotte Westerterp**

of Philadelphia, Pennsylvania for *Fishing Village* for soprano, alto flute, and piano.

**Sylvia Glickman Memorial Prize** (\$500) given by Harvey Glickman in memory of his wife and supported by the Hildegard Institute, awarded to a composer at least 40 years old for unpublished works for 3 or 4 instruments, drawing from woodwinds, strings, and piano, with some preference for piano trios and piano quartets. The music must have had no professional performances. **Winner: Katy Abbott** of Australia for *Valentine* for string quartet.

**Libby Larsen Prize** (\$200) awarded to a composer of a work in any medium who is currently enrolled in school. **Winner: Tonia Ko** of Bloomington, Indiana for *Siteless Structures* for solo piano. Honorable Mentions: Heather Stebbins of Boston, MA for *Shimmerings* for large ensemble (flute, oboe, bassoon, bass clarinet, horn, trombone, percussion, and strings). Honorable Mention: Elizabeth Lim of New York City for *Lessons by Swansea*, suite for solo piano.

**New Genre Prize** (\$200) awarded for innovation in form or style, including improvisation, multimedia, or use of non-traditional notation. **Winner: Paula Matthusen** of Middletown, Connecticut for *lathyrus*, structured improvisation for laptop ensemble.

**Pauline Oliveros Prize** (\$150) for works for electro-acoustic media. **Winner: Haruka Hirayama** of Lancaster, England for *Tints of July* for flute, guitar, and live electronics.

**PatsyLu Prize** (\$500) for a work in any medium by women of color and/or lesbians. **Winner: Yoon-Ji Lee** of Brooklyn, New York for *Lyric Montage* for clarinet, piano, viola, and cello. Honorable Mention: Chia-Yu Hsu of Durham, North Carolina for *Xuan Zang* for horn and orchestra.

**Judith Lang Zaimont Prize** (\$400), for extended instrumental compositions—large solo or chamber works—by a composer at least 30 years old whose music has not yet been recorded or published. **Not awarded.**

**Ellen Taaffe Zwilich Prize** (\$200) for a composition in any medium by a composer 21 years of age or younger. **Winner: Molly Joyce** of New York City for *Royal Tide* for flute and percussion.

The judges were Kimcherie Lloyd, Director of Orchestral Studies at University of Louisville, and Roshanne Etezady, Professor of Composition at Arizona State University. Pamela J. Marshall served as chair of the IAWM's Competition Committee. See the IAWM website for biographies of the winners.

## Guidelines: 32nd IAWM Search for New Music by Women Composers – 2013 Competition

Receipt deadline: **March 15, 2013.** Each prize category has its own monetary award as indicated.

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

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

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

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

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

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

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

**PatsyLu Prize (\$500):** (for Black women and/or lesbians). Classical art music in any form or instrumentation.

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

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

### Competition Requirements and Rules

1. Contestants must be IAWM members or must join before entering (\$55 individual, \$30 student, \$45 senior 65 and over). If you

are not a member, include a check for membership with your submission or follow the instructions on the IAWM website for becoming a member and paying via Paypal: [http://iawm.org/membership\\_joinUs.htm](http://iawm.org/membership_joinUs.htm). Paying online via Paypal is recommended to avoid problems cashing checks, especially for members outside the United States.

2. For current members, remember that the membership year begins January 1. Please check that your dues are up-to-date for 2013.

**\*IMPORTANT:** If you are not a member, your entry will not be considered.

3. A composer may submit only one piece in any given year in only one chosen category. Please do not send more than one composition total. Winners of previous SNM Awards cannot apply for two years subsequent to their award (for 2013, this includes winners of the 2011 and 2012 competitions). There is no restriction on submissions for those who received honorable mentions.

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

5. No scores or recordings will be returned.

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

7. Contact the Search for New Music Coordinator with questions by sending email to [snm@iawm.org](mailto:snm@iawm.org). For 2013, the coordinator is Pamela Marshall.

### Calendar

1. The submission period begins **January 15, 2013**.

2. Deadline for receipt of materials is **March 15, 2013**. This is NOT a POST-MARK DEADLINE. 3. Materials can be sent by postal mail or via Internet file-sending services.

4. Winners will be notified by **May 30, 2013**. Please check the IAWM website for a complete list of winners shortly after the announcement date.

### Submission Procedures

1. Your submission can be sent online, the preferred method, or in the mail.

2. The usual submission is a score and optionally an audio recording. If the work does not have a traditional score, submit

a recording or video of the work, or some other format, with a document explaining the structure, parameters, participants' roles, and any other considerations the composer deems notable.

3. Submissions are anonymous. Your name must not appear on the score, recording, in the metadata of your file, or any other documentation. Submissions with names on them will be automatically disqualified. The coordinator screens the packages and online files, takes out the application form, and sends the musical materials on to the judges.

4. Prize category names: Anderson, Front, Gideon, Glickman, Larsen, New Genre, Oliveros, PatsyLu, Zaimont, Zwilich.

### Via Internet (preferred method)

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

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

2. Name your files with the prize name and your pseudonym, like this: prizenam-pseudonym.ext. For example, if your pseudonym is puffin and you are entering the Front category, your files would be: front-puffin.aiff, front-puffin.pdf. If you have several audio or score files, add a third descriptor, like front-puffin-mvt1.aiff.

3. Download the Search for New Music application form, available at [www.iawm.org](http://www.iawm.org). Fill it out and submit it with your other files.

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

5. Send your materials to the coordinator at [snm@iawm.org](mailto:snm@iawm.org). Several methods will work. You can use a file-sending service like [yousendit.com](http://yousendit.com), post your files on a web server and send a link, or send your files via email attachment. Note, however, that some email servers do not handle large files.

The Coordinator will confirm receipt of your files via email.

### Submitting by Postal Mail

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

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

the information before forwarding materials to the judges.

3. Download the Search for New Music application form in PDF format, available at [www.iawm.org](http://www.iawm.org). Print it, fill it out, and send it with your package.

4. Send materials before March 15, 2013 to:  
Pamela Marshall  
IAWM SNM Competition Coordinator  
38 Dexter Road  
Lexington, MA 02420  
USA

**Please note:** You must be a member of IAWM when the Coordinator receives your submission. See above for membership information.

## Advertise in the Journal of the IAWM

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

### Guidelines:

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

### Ad sizes:

Full page:	7.0 (w) x 9.25 (h)
Half page (vertical):	3.3 (w) x 9.25 (h)
Half page (horizontal):	7.0 (w) x 4.5 (h)
Quarter page:	3.3 (w) x 4.5 (h)
Eighth page	3.3 (w) x 2.25 (h)

### Ad prices:

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

Please send your ad as an attachment to [journalads@iawm.org](mailto:journalads@iawm.org)

**Deadline:** March 30, 2013

### Payment:

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

Stefania de Kenessey  
Eugene Lang College  
The New School for Liberal Arts  
65 West 11th Street, room 251  
NEW YORK, NY 10011



# Announcements and Reports

## IAWM Annual Concert

The annual concert of the IAWM was held on October 28 at the University of Maryland, Baltimore County (UMBC), Linda Dusman, chair. The annual concerts are intended to provide an opportunity for IAWM members to showcase their music. Composers from Cuba, Japan, and the U.S. presented a pre-concert panel focusing on international and regional issues in contemporary music.

Ensemble Pi performed Kyong Mee Choi's *Inner Space* for cello and electronics; Jerry Casey's *O, Death, Rock Me Asleep* for violin and soprano; Molly Joyce's *Illuminated Shadows of Louise Nevelson* for clarinet, violin, and piano; Maureen Reyes Lavastida's *Generation* for piano and electronics; Frances White's *Tracing* for trombone and electronics; Kanako Okamoto's *Inori-Prayer* for cello and piano; Mara Helmuth's *Butterfly Mirrors* for voice, piano, and cello; and Heather Stebbin's *Three Stones* for clarinet and electronics. Information about the composers is available at their Web pages. Ensemble Pi (<http://ensemble-pi.org/>) describes itself as "a socially conscious new music group founded in 2002." Its members are pianist and artistic director Idith Meshulam, clarinetist Moran Katz, composer and singer Kristin Norderval, cellist Katie Schlaikjer, violinist Airi Yoshioka, and trombonist and composer Monique Buzzarté.

## Membership Report

### Deborah Hayes, Membership Chair

Since our last Journal issue we have welcomed seven new members, representing a variety of activities in music. The IAWM Member Directory 2012, distributed to members only, contains complete

self-descriptions from our members. Gina Biver, in Falls Church, Virginia, is a composer and educator at American University and Browne Academy. Yahan Chen is a student living in New York City. Louise Jackson, in Greenwich, London, UK, is the head of Learning Enhancement at the Trinity Laban Conservatoire of Music and Dance. Seonmi Koh is a singer and professor at Daegu National University of Education, South Korea. Anne Neikirk is a DMA student at Temple University in Philadelphia, Pennsylvania. Rúbia Santos, in Laramie, Wyoming, is a pianist and piano teacher who specializes in contemporary music by composers in the U.S. and Brazil. Lisa Shirah-Hiers in Austin, Texas, teaches piano, music theory, and composition, and is a composer and writer.

## Welcome To Our New Membership Chair

We are pleased to welcome Jennifer Kelly as the IAWM's new membership chair. An IAWM board member since 2010, Jennifer is an assistant professor of music and the director of choral activities at Lafayette College in Easton, Pennsylvania, USA. She directs two ensembles and teaches courses in Women in Music and Power and Political Cartoons, and co-teaches Music and the Brain: Neuroscience of Music. Jennifer holds the DMA degree from the University of California at Los Angeles. She presented a paper at the 2011 IAWM Congress titled "The Importance of Women Composers in the Recognition of Video Game Music." She is working on a book about contemporary American women composers.

While Jennifer Kelly manages individual memberships, our former membership chair, Deborah Hayes, continues to manage library subscriptions to this Journal. Deborah is also 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!

We are very appreciative of the work

Deborah Hayes has done since 2009 as membership chair, one of the most vital positions in the organization. In addition to contacting members regarding membership renewals (with frequent reminders) and welcoming new members, she has prepared the membership mailing and email lists and the Membership Directory. Her title as membership chair implies that a committee participates in the work of compiling and organizing the information, but in reality she has done the work herself and has established an organized procedure that should be very helpful for future membership chairs. We thank you, Deborah!

## IAWM Donors

The IAWM thanks the following donors to the organization during the year 2011–2012: Elaine Barkin, Susan Borwick, Vivian Conejero, Emma Lou Diemer, Deborah Broderick Edwards, Deborah Hayes, Carolyn Horn, Jennifer Kelly, Eve Meyer, Janice Misurell-Mitchell, Maria Niederberger, Karin Pendle, Vivian Adelburg Rudow, and Dolores White.

## 2013 Alderman Awards

Every two years the IAWM honors outstanding scholarship on women in music through the Pauline Alderman Awards, named for the pioneering musicologist. The deadline is February 1, 2013 for works published during 2011 and 2012. To determine the appropriate award cycle, we use the date printed in the nominated work.

We consider books, articles, and reference works in any discipline that treats some aspect of women and music. Any individual or organization may submit items for consideration by sending a letter of nomination with the nominated work, postmarked no later than February 1, 2013. Send letters and publications 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

The letter of nomination should state the name, title, and complete contact information of the author(s) and a bibliographic citation including the title and publication data of the work nominated. In the case of an article in an online journal, the letter of

## Join the IAWM

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

nomination may be emailed to elkeathl@uncg.edu, with “Pauline Alderman Awards Nomination” in the subject line. The email should include author’s information, as above, and the URL of the article.

Nominated works will be evaluated for quality and significance of research, clarity, persuasiveness, and utility as a model for future scholarship. Please include a postage-paid, self-addressed mailer if you wish to have your submission returned. See the

IAWM website for more information. For questions, contact Dr. Elizabeth L. Keathley, elkeathl@uncg.edu. Please use the subject line, “Pauline Alderman Awards.”

The Pauline Alderman Awards Committee wishes to note the passing of music scholar Franya Berkman (1969-2012), whose book, *Monument Eternal: The Music of Alice Coltrane*, was nominated for the 2011 Pauline Alderman Award. *Monument Eternal* received significant praise

from adjudicators for both its subject and its treatment, and showed Berkman to be a significant voice in scholarship on women and music. Berkman received her PhD in ethnomusicology from Wesleyan University and was an assistant professor at Lewis and Clark College in Portland, Oregon. She died of breast cancer on August 26, 2012, at the age of forty-three. She is survived by her husband, three children, mother, and siblings.

## Congratulations to Award Winners

Additional details are in the Members’ News column.

**Chen Yi** received the University of Missouri–Kansas City Conservatory’s 2012 Muriel McBrien Kauffman Faculty Service Award on April 30. *Symphony Humen 1839* (a four-movement symphonic work co-composed by Chen Yi and Zhou Long, commissioned and premiered by the Guangzhou Symphony Orchestra in 2009) has been awarded the first prize at the 16th Annual China National Composition Competition in 2012.

**Kyong Mee Choi’s** *In Void* for two pianos won the Tempus Continuum Ensemble Composition Competition 2012.

**Andrea Clearfield** was awarded a Lucas Artist Residency Fellowship at Montalvo, California to create new works during the fall of 2012. She received the Alumni Achievement in the Arts Award at Muhlenberg College on September 22. Clearfield and **Ellen Frankel** won a New Music USA grant to develop a new opera, *The Golem at MIT*, as part of Center City (Philadelphia) Opera Theater’s Creative Development Program.

**Melissa Dunphy’s** song cycle for soprano and piano, *Tesla’s Pigeon*, won the National Association of Teachers of Singing Art Song Competition Award. It was performed at the national conference in Orlando, Florida on June 30. The work is about the elderly scientist and inventor, Nikola Tesla, and his relationship with a white dove in New York City.

**Anne Kilstofte** has been named the winner of a Special Judge’s Citation from the American Prize for Unique Artistic Achievement in Choral Composition for 2012 for her choral work *Soft Footfalls: Song of the Anasazi*. This is the first time the American Prize has designated a special judge’s

award in this category. The text is about the Anasazi, the music is about the lives of the Anasazi, and the poet is the acclaimed British writer Kevin Crossley-Holland.

**Esther Megargel** was the recipient of the Vera Hinckley Mayhew Award in Composition, sponsored by Brigham Young University. Her work, *Voix de la Montagne*, is scored for flute, clarinet, violin, cello, and piano.

**Elizabeth Nonemaker** won second place in the 2012 SCI/ASCAP’s National Student Commission Competition. The award winning work is *Fantasy and Poem* for orchestra.

**Deon Nielsen Price** and son Berkeley (Price Duo: piano/clarinet) were awarded the James and Lola Faust 2012 Chamber Music Grant from Mu Phi Epsilon International Foundation for multi-cultural concerts in Hong Kong and Los Angeles in October.

**Judith Lang Zaimont** was awarded three major prizes:

*Doubles* for oboe and piano was awarded First Prize in May 2012 in a competition sponsored by Tempus Continuum Ensemble (New York).

Her Concerto for Piano and Wind Orchestra “Solar Traveller” received The American Prize in Orchestral Composition 2012 (one of three awarded).

Her Serenade for violin, cello, and piano was awarded first prize in the competition sponsored by the Third Millennium Ensemble (Washington, DC / Baltimore), announced in April 2012.

In addition, she was honored as “Composer of the Month” for January 2012 on radio station WFIU Public Media (Indiana).

**Dafina Zeqiri’s** Variations for Piano was awarded second prize in the Composers Competition of the 2012 Chopin Piano Festival, which was held in Pristina, Kosovo between April 12 and May 5.

### Nancy Reich Receives an AMY Award

The distinguished musicologist Nancy B. Reich was the recipient of the 2012 AMY Award for Lifetime Achievement in Music Scholarship. Liane Curtis, President of the Women’s Philharmonic Advocacy organization, announced the award and commented that Dr. Reich’s book, *Clara Schumann: The Artist and the Woman* (1985; rev. ed. 2001), “was the first book of serious musicological scholarship devoted to a female musician. The very different scholarly landscape that surrounds us now, in which feminist scholarship and interest in women’s lives and musical creations is mainstream, is in a great part due to Dr. Reich’s pioneering work.” She said that the “subject matter was new for the field of musicology, but her research methods were solidly grounded, and the precision, detail, and discipline with which her work was carried out has led it to be widely respected and influential.”

The book was the winner of the ASCAP-Deems Taylor Award, and has become a classic since its publication in 1985. For the 2001 edition Dr. Reich updated the text to include recent discoveries and a catalogue of published and unpublished works. The book has been translated into German, Japanese, and Chinese, and Cornell University Press plans to reissue it in electronic format in the near future.

## 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, information such as lengthy descriptions, lists of performers, and reviews may be edited.

Please send information about your activities to members' news editor Anita Hanawalt at [anita@hanawalthaus.net](mailto:anita@hanawalthaus.net) or by mail to 514 Americas Way PMB 3734; Box Elder, SD 57719-7600. The deadline for the next issue is March 30, 2013. Please note: Anita does not monitor announcements sent to the IAWM listserv; you need to send the information directly to her.

**Adrienne Albert's** *Poetry* (baritone sax, piano), a new version of *Doppler Effect* (clarinet, baritone sax, piano), and *Winter Solace* (alto sax, piano) were performed by the Free Spirits Ensemble in Raleigh, NC on October 7. Her *Circadia* was performed by Christin Schillinger, bassoonist, and Jed Moss, piano, at Miami University in Oxford, Ohio on October 10. Their CD of bassoon works by women composers will be released next spring. Albert's *New York Gardens* (soprano sax, cello, piano) was performed on November 3 at a concert of NACUSA-San Francisco composers. She had the honor of being chosen as Guest Lecturer at the Mu Phi Epsilon District Conference at Cal State Dominguez Hills, CA on November 10. She spoke on a number of topics including her vocations as a professional singer, teacher, business owner, and composer.

The following choral works by **Beth Anderson**: *We Thank Thee* (SATB, piano/organ), *In the Company of Women* (SATB, piano/organ), and *May We Ever Mindful Be* (SSATTB, piano/organ) were included in a Women's Mass (May 13, Mothers' Day) at St. John's Episcopal Church, Brooklyn, New York. The church choir with organist Cryder Bankes performed *Magnificat* in a special Evensong service on June 10.

**Elizabeth Austin's** *Weep No More* (clarinet quintet) was commissioned and premiered by The Commonwealth Clarinet Quintet on April 21, 2011 at the National Association of College Wind and Percussion Instruments National Conference held at the University of Florida. On May 27, 2012, *B-A-C-Homage* for viola and piano was premiered by the Hartford-based new music ensemble "016" on a concert of chamber music by Connecticut Composers, Inc., with violist Laura Krentzmann and pianist Anastasia Seifetnova at The Hartt School. On April 14, students of the Portland (Maine) Conservatory of Music performed *A Child's Garden of Music* (solo piano) at the Back Cove Contemporary Festival. *Mass of Thanksgiving* (We Gather Together), for SATB, organ, and optional instruments, was performed at a Mother's Day/Women's Mass at St. John's Episcopal Church on May 13 in Brooklyn, New York. She has completed her full-length opera, *that I'm one and double too* (based on Heinrich von Kleist's *The Marquise of O*), in bilingual (German/English) versions (see [www.elizabethaustinmusic.com](http://www.elizabethaustinmusic.com)).

*The World Beloved: A Bluegrass Mass* by **Carol Barnett** and Marisha Chamberlain will be performed at Carnegie Hall on February 18, 2013. Nancy Menk of St. Mary's College, Notre Dame, Indiana, will conduct and Monroe Crossing, the group that premiered the work, will perform.

On September 9, 2012, **Gina Biver** performed Cage's *Invisible Landscape #4* for 12 transistor radios with the National Gallery of Art New Music Ensemble in the Atrium of the National Gallery of Art as part of the Washington, D.C. John Cage 2012 Festival.

Anchorage Opera performed the world premiere of the fully orchestrated score of the opera *Mrs. President* on October 5 and 7, 2012 at the Discovery Theatre in Anchorage, Alaska. The opera tells the story of Victoria Woodhull's visionary struggle to become the first female President of the United States in 1872. Composer **Victoria Bond** and librettist Hilary Bell were drawn to Woodhull's compelling character because her goal of women's equality remains a hot-button issue throughout the world today. (See Operas in the News.)

In 2012, **Lynn Book** performed *The Phaedra Escapes* with sound artist Shawn Decker in a Chicago premiere at the Outer Ear Festival in January and excerpts at the International Society of Improvised Music conference in February at William Paterson University, New Jersey (where she also performed with composer and percussionist Kevin Norton). Book and Decker performed the 60-minute *denatured song cycle* in July in Vienna at Amann Studios (recording forthcoming) and also in an underground tunnel beneath a Soviet era bus station in Topalcany, Slovakia. Book is currently developing "Unreading for Future Bodies," a three-suite video book for text/voice/sound/image. She will be a Guest Artist in Residence at Sarah Lawrence College during the fall of 2012 to develop the second suite, *Derangements*. In October, Book performed a voice and sax duet improvisation with Herman Rapaport, Derrida specialist and saxophonist, in conjunction with "CageFest" at Wake Forest University as part of the 100-year celebration of the birth of John Cage. She will publish a book of selected essays in spring 2013 on creativity and entrepreneurship with Edward K. Elgar Press.

**Julie Hedges Brown's** article, "Study, Copy, and Conquer: Schumann's 1842 Chamber Music and the Recasting of Classical Sonata Form," was recently accepted for publication in the *Journal of Musicology* (forthcoming summer 2013).

Cross Island, a chamber trio with Elinor Abrams Zayes, piano, **Suzanne Mueller**, cello, and Thomas Piercy, clarinet, performed **Canary Burton's** *Chopin Slept* on August 7, 2012 at the Wellfleet (MA) Public Library. *Sri Rama* (piano) and *Soaring* (cello) were played by Cross Island in Harwichport, MA, the following evening. Carson Cooman, artist in residence at Harvard University's Memorial Church, has commissioned Burton to write an organ composition. She has also been asked to write the music for a multimedia project celebrating the 250th birthday of Wellfleet, and a composition for two B-flat clarinets, commissioned by Arianna Tieghi of Rovigo, Italy. Burton's music can be heard on Jango.com, an Internet station, Artsindonesia.com, and Women of Substance radio. Her sheet mu-



sic is selling and free copies are downloaded frequently from Musicaneo.com. Most of her compositions are archived in the Wellfleet Public Library and the Fondazione Adkins Chiti: Donne in Musica. Burton's album, *Piano Music from Cape Cod*, was reviewed by Lynn Renee Bayley in the April issue of *Fanfare* magazine.

Pieces from **Jerry Casey's** CD, *Yet, I Will Rejoice*, were aired on ArtsIndonesia (radio) between March and June of 2012; and on Radio Horizon in Johannesburg, South Africa in February. Two works by Casey were played on WOSA-FM in Columbus, Ohio on March 23, including *Seven* with the Slovak Radio Symphony. "Jerusalem! Rome! Caesarea!" the opening aria of the in-progress chamber opera, *Pilate's Wife*, was premiered on a Member Musicale of Women in Music – Columbus on May 8, performed by Jerry Casey, soprano, and Eileen Huston, piano. The next scene will be premiered on November 6. *Oh, Death, Rock Me Asleep* (soprano and violin; poetry of Anne Boleyn) was selected for the IAWM Annual Concert 2012, October 28.

On July 8, 2012 in Mexico's Centro Nacional de los Artes (National Center for the Arts) in Mexico City, pianist **Ana Cervantes** performed the Mexico premiere of ten of the works she commissioned for *Canto de la Monarca: Mujeres en México*. For details, see the article in this issue. She performed the world premiere of most of these pieces at the 38th International Cervantino Festival in Guanajuato, Mexico in October 2010. She premiered the remaining work at the 40th Cervantino Festival.

**Yahan Chen** will sing the role of Michaela in the *Carmen* opera scene with the opera studio at the Manhattan School of Music on November 16 and 18.

**Chen Yi** received the University of Missouri–Kansas City Conservatory's 2012 Muriel McBrien Kauffman Faculty Service Award on April 30. *Symphony Humen 1839* (a four-movement symphonic work co-composed by Chen Yi and Zhou Long, commissioned and premiered by the Guangzhou Symphony Orchestra in 2009) has been awarded the first prize at the 16th Annual China National Composition Competition in 2012. The work was performed by the China National Symphony at the China National Center for the Performing Arts in Beijing on February 13. The Gustavus Adolphus College Orchestra

commission, *Faith and Perseverance*, was premiered on March 25, directed by Dr. Ruth Lin, to celebrate the college's 150th anniversary in Minneapolis, Minnesota. The Idyllwild (CA) Arts Foundation commission, *Tone Poem* for chamber orchestra, conducted by Peter Askim, was premiered on April 27-28. The Beijing Modern Music Festival commission, *Blue, Blue Sky* for orchestra, was premiered at the opening concert on May 19 of the 2012 Beijing Modern Music Festival by the China National Center for the Performing Arts Orchestra conducted by Lu Jia. The Jessica Heller Knopf commission, *The Soulful and the Perpetual* for alto sax and piano, was premiered on July 14 at the World Saxophone Congress XVI held at St. Andrews, Scotland. The Chanticleer commission on the theme of Siren's Call, *I Hear the Siren's Call* (a cappella chorus), for its 35th anniversary season, was premiered on September 14 at the San Francisco Conservatory, with tours planned for the 2012-13 season. The New York Virtuoso Singers' 25th anniversary celebration commission, *Let's Reach A New Height* for mixed choir, directed by

Harold Rosenbaum, was premiered on October 21 in Merkin Hall, New York City.

**Kyong Mee Choi's** *Breathe Life* for solo piano was commissioned by and premiered at the 2012 International Beethoven Festival in Chicago on September 16. The concert featured 19 world premieres of bagatelles for solo piano exploring the themes of the *Eroica* Symphony. *In Void* for two pianos, commissioned by Seung-Ji Ryu, was premiered by Duo Ryu at the Jang Cheon Art Hall in Seoul, Korea on September 10; it won the Tempus Continuum Ensemble's 2012 competition. *Water Bloom* for two pianos—eight hands was commissioned and premiered by Pianissimo ensemble at the Feast of Eight Hands II concert in Youngsan Art Hall in Seoul on September 9. *The words of Tagore* (voice, piano, narrator, and electronics), commissioned by Con Brio, was premiered at the Con Brio Festival in Mumbai, India on July 13. *For those who left us* for guitar and piano, commissioned by the Wagner Association in Korea, was premiered by Timothy Ernest Johnson and Kyong Mee

### Hsiao-Lan Wang and Julie Cross: Thank You for Your Outstanding Service to the IAWM

Hsiao-Lan Wang, who has served a four-year term as president, composes music for orchestra, chamber ensembles, solo instruments, and electronic media. Her works have been played by the Tokyo Philharmonic Orchestra and the National Taiwan Symphony Orchestra, among others, and her compositions have won numerous national and international awards. Her most recent work, the duet *Before Sunrise*, was commissioned by Taiwanese percussionist Ling Sun and Japanese marimbist Kuni-hiko Komori. The premiere is scheduled for December 2012 in Taiwan. She has also recently been involved as the composer for a team of filmmakers of the documentary series called *Women & Girls Lead*. The episodes, which have aired on PBS, concern the leadership of women and girls who face tremendous challenges. In addition to her career as a composer, Hsiao-Lan is also active as a conductor. Given her special interest in contemporary music, she frequently conducts works by both developing and established composers of our time, including numerous world premieres. In addition, she is the founding director of the Electric Monster Laptop Ensemble.

Julie Cross, Associate Professor at the University of Wisconsin-Whitewater, has completed a four-year term as treasurer. She is a mezzo soprano who presents recitals and master classes in colleges throughout the country and is dedicated to the performance and promotion of new music. She has performed with the Opera Theatre of St. Louis, Chautauqua Institution, South Beach Chamber Ensemble, Ann Arbor Art Song Festival, and other performing groups. While living in New York City, she sang professionally with the St. Bartholomew's Episcopal Choir. Her performance of Aunt Hannah in William Mayer's opera *A Death in the Family* was recorded on the Albany Records label. Other opera roles include Madame Pernelle (Kirke Mechem's *Tartuffe*), the Mother and the Witch (*Hansel and Gretel*), La Zia Principessa (*Suor Angelica*), Zita (*Gianni Schicchi*), Mrs. Grose (*Turn of the Screw*), Baba (*The Medium*), Gertrude (*Romeo et Juliette*), and Aunt Sue (*Slow Dusk*). She is also a frequent reviewer for the *Journal of the IAWM*.

at the Ilshin Art Hall in Seoul on June 25. *Condolence* for video was programmed at FILE 2012, the Art Gallery of SESI at FIESP, Ruth Cardoso Cultural Center in Sao Paulo, Brazil from July 16 to August 19. *Tensile Strength*, a co-commissioned work for electronics, was performed at the 2012 Soundcrawl Festival in Brick Factory, Nashville, Tennessee on October 6-10.

*It only needs to be seen* for guitar and electronics was performed at the Miami (Florida) Dade College on October 7 and the 12 Nights Electro-Acoustic Series, held in Miami during November. *Ceaseless Cease* for clarinet and electronics was performed at the Lipa Festival in Iowa on October 9 and the Electro-Acoustic Barn Dance Festival on November 8-10. *Sublimation* for marimba and electronics was performed at the Electronic Music Midwest on October 12. *Inner Space* for cello and electronics has been selected for the IAWM Annual Concert, October 28. "Spatial Relationship in Electro-Acoustic Music and Painting" will be published in Korean in the Korean Electro-Acoustic Music Society Computer Music Journal *Emile* in December. *Inner Voice* for cello and electronics will be published in the 2012 SEAMUS CD collection. *The Eternal TAO* will be released by PARMA in January 2013. Choi will be a featured artist as part of a composer residency at the University of Wisconsin, Oshkosh on February 8, 2013 and at Western Michigan University, Kalamazoo, March 20-22, 2013.

**Andrea Clearfield** was awarded a Lucas Artist Residency Fellowship at Montalvo, CA to create new works during fall 2012. She has received initial funding from New Music USA for her first opera in collaboration with librettist **Ellen Frankel**. The work will be developed by Center City Opera Theater and scenes will be presented in March 2013 at the Prince Theater, Philadelphia. Flutist Carol Wincenc, with principal players from the New York Philharmonic, Cynthia Phelps, and Nancy Allen, are recording Clearfield's trio, *and low to the lake falls home*, for a spring CD release. Upcoming residencies include Yaddo (Saratoga Springs), Civitella (Umbria, Italy), and The Wurlitzer Foundation (Taos). Her new song cycle for LyricFest, commissioned in celebration of their ten-year anniversary, will be premiered on January 27 at the Academy of Vocal Arts, Philadelphia. Clearfield was recently honored with the Alumni Achieve-

ment in the Arts Award at Muhlenberg College on September 22.

**Melissa Dunphy's** song cycle for soprano and piano, *Tesla's Pigeon*, won the National Association of Teachers of Singing Art Song Competition Award and was performed at their national conference in Orlando, Florida on June 30.

Mezzo-soprano **Katherine Eberle** is embarking on a yearlong Women and Music research project to locate new music for her University of Iowa students, culminating in a concert tour and CD recording project. The recital program, "In This Moment: Women and Their Songs," showcases the music of living female American musicians, including works by Juliana Hall, Lori Laitman, Libby Larsen, and **Judith Cloud**. Please see [www.keberle.com](http://www.keberle.com) and click on "In this Moment" for performance details. The fall concert tour includes performances at the University of Massachusetts, Amherst; Shenandoah Conservatory, Winchester, Virginia; Southern Illinois University, Edwardsville; University of Missouri, Columbia; Truman State University, Kirksville, Missouri; and Michigan State University, East Lansing. The CD will be published by Albany Records and will be available in 2013. Eberle has performed a lecture recital for the American Pen Women Chapter and the UIHC Noon Time Concert Series in Iowa City, Iowa.

**Mary Kathleen Ernst** is working with composer **Stefania de Kenessey** on the development of a new work for piano and various instrumental combinations called *Spontaneous D Combustion*. It will consist of multiple short movements in virtuoso style, all in the key of D. The concerto can be performed with various orderings and ensembles including symphony orchestra, band, jazz and rock groups. In addition to professional orchestras, the composer and performer will reach out to community and school musicians to perform the concerto and develop interest in performing new music. Several movements were previewed in performances this spring at the 2012 Women's Work Festival in New York City.

**Elisenda Fábregas** had two premieres recently in Seoul, Korea, where she teaches. *Caminos del duende* for solo marimba (Jae Hyun Yoon) and four percussionists was premiered at the Seoul Arts Center Recital Hall on July 21, by the 4Plus Ensemble who commissioned the piece. This work was

also performed at the International Percussion Festival of Seoul KNUA (Korean National University for the Arts) on July 25. The premiere of *Return a la terra* for narrator (optional) and instrumental ensemble took place at the Ban Sook Concert Hall of the Dong Tan Art Center of Hwaseong, Korea, on May 26. This three-movement work was commissioned by the Virtuoso Ensemble under the direction of Unai Urrecho. On April 4, Elisenda gave a lecture about her song cycles at Ewha Womans University, Seoul, as part of the seminar "Music by women, for women, about women." Selections from her *Five Songs* (1986) for soprano and piano were performed by soprano Hye-Ryung Kwon. On June 4 the complete cycle was performed by soprano Jee-Hee Yoon and the composer at the piano at Ewha Womans University. *Andante appassionato* for solo flute was performed by Barbara H. Williams in South Africa at the Casa Labia Cultural Centre, Muizenberg (June 14), and at the Mosselbay Music Society (June 28).

*Colores Andaluces* for cello and piano is now available on NCA (New Classical Adventure records) in the album titled *Dert Seelenvogel – Soulbird* 60247. The score, available from Friedrich Hofmeister Music Verlag, has been recorded by Milos Mlejnik, cello, and Rainer Gepp, piano. *Voices of the rainforest* for flute, cello and piano received two performances by the Trio Quer-Strich in Freiburg, Germany, on May 31 and June 16. Recent broadcasts of Elisenda's music include *Colores Andaluces* (July), and *Voices of the rainforest* (November 2011) on Radio Horizon in South Africa. *Moments of change* for soprano and piano was aired on the TPR Classical program "The Voices of the Poet: Alternate Routes" (April 11, 2012).

In late 2011, the premiere recording of **Tsippi Fleischer's** children's opera *Oasis* (illuminating the world of the children of Sinai during the Exodus) was released on Vienna Modern Masters (VMM 4007), also including the premiere recording of *Moderna*, a song cycle for soprano, ud, cello and piano (poems by Egyptian poet Iman Marsal sung in the original Arabic and in Hebrew translation) and *Erasure* (violin solo). The world premiere of the English-language version of *Oasis* will take place in Bratislava in May 2013. An MP3 version is available for free listening and downloading on her website. In May 2012, Fleischer



was invited to participate in the “Musik Unserer Zeit 2012” festival at the Westfälische Wilhelms-Universität Münster, produced by the Musikhochschule Münster (University’s Music Academy). The festival included the world-premiere stage production of *The Animals’ Wish*, featuring acting, pantomime, and dance, in two performances, along with performances of a new German version of *Girl-Butterfly-Girl* (song cycle), many solo and chamber works, and a lecture on her video-art composition, *Daniel in the Den of Lions*. On June 10, Sapir College (Upper Negev, Israel) dedicated a series of workshops to Fleischer’s music in the framework of the Sapir Forum of Cultural Research. A workshop-concert featured live and recorded performances, also documenting the premiere of *The Animals’ Wish* in Israel and Germany. The event included an exhibition of her manuscripts, courtesy of the National Library of Israel.

Fleischer’s Sixth Symphony, “The Eyes, Mirror of the Soul,” a multimedia work inspired by an exhibition of the same name by the late designer Dorit Harel, received its world premiere on July 20 in Tel Aviv, with four singers from the Israeli Opera and instrumentalists conducted Yi-An Xu. The performance included the projection on a large screen of photographs of eyes from Harel’s exhibition. The world premiere of *Avram*, an oratorio portraying the birth of monotheism, took place in Haifa on September 20, as part of the 15th Israeli Music Celebration. The Hemyola Women’s Choir was joined by five violinists and three harpists. On October 20, the world premiere recording of *Letter from Naguib Mahfouz*, with the Vokalquintett Berlin, took place in Berlin in preparation for the premiere stage performances in Israel and Europe. The work is sung in five languages. World-premiere recordings of all the new above-mentioned works are taking place throughout 2012 in preparation for a planned album, “The Box of Late Opuses” (Vienna Modern Masters VMM 1065), scheduled for release in spring 2013. The album will also include new versions of *Girl-Butterfly-Girl*.

From June 7 to 17, the world premiere performances of **Ellen Frankel’s** first opera (as librettist), *Slaying the Dragon*, with music by Michael Ching, took place at the Prince Music Theater and the Academy of Vocal Music in Philadelphia, produced by the Center City Opera Theater. On June

9, [www.operamusicbroadcast.com](http://www.operamusicbroadcast.com) presented a Worldwide broadcast viewed by 9,000 viewers in 17 countries. Frankel was commissioned by Montreal soprano Sharon Azrieli to write the libretto for a new work for soprano and chamber ensemble, *The Esther Diaries*, with music by Haralabos Stafylakis, premiering in Montreal on December 4, and at the 92nd Street Y in Manhattan on December 27. The piece will be performed a year later, on December 1, 2013, as part of a concert sponsored by the Women’s Sacred Music Project in Philadelphia. All three performances will feature soprano Sharon Azrieli. Frankel has won a New Music USA grant, together with composer Andrea Clearfield, to develop a new opera, *The Golem at MIT*, as part of Center City Opera Theater’s Creative Development Program. The opera is tentatively scheduled for performance in 2016.

Upcoming premieres at the University of Missouri-St. Louis for **Barbara Harbach** include *Fanfare for Grand Center* (brass quintet), performed by members of the brass section of the St. Louis Symphony on September 14; *One of Ours – A Cather Symphony for Wind Ensemble*, performed by the University Orchestra on October 12; *A State Divided – A Missouri Symphony* performed by the University Orchestra (commissioned in recognition of Missouri’s entrance into the Civil War) at the Missouri History Museum, October 23 and November 1; and *Nocturne noir – for Solo Piano*, for Alla Voskoboinikova, Touhill, on December 4. *Ojibwa Prayer for Choir* will be premiered at Unity Evangelical Lutheran Church on November 18.

**Haruka Hirayama’s** Pauline Oliveros Prize-winning piece, *Tints of July*, was selected for the 2012 ACMC (Australasian Computer Music Conference) held at Griffith University Queensland Conservatorium in Brisbane, July 12-15. The performance was given by Paul Ballam-Cross (guitar), Kathleen Gallagher (flute) and Hirayama (live-electronics).

The American Prize has awarded a Special Judge’s Citation for Unique Artistic Achievement in Choral Composition for 2012 to **Anne Kilstofte** for *Soft Footfalls: Song of the Anasazi*. The work was premiered by the Northern Arizona University Shrine Choir, Edith Copley, director, in September 2011 at the International Congress of the IAWM in Flagstaff, Arizona.

Evis Gjoni (violin) and Maria Iatridou (piano) premiered **Sofia Kamayianni’s** *Prelude for violin and piano* on August 2 at a full moon concert held at Nafpaktos Castle in Greece. *Dance* for Youth Symphony Orchestra, commissioned by ASON (Athens Youth Symphony Orchestra), will be premiered this fall. A CD containing *The Lovely Echoes* will soon be released. This project by the collective Spiza (Athens) features both medieval music performed on original instruments as well as the use of computer generated sound, alongside two new compositions featuring original medieval instruments in combination with contemporary musical practices and digital technology. *I have done with phrases* (soprano, bass, portable, gong and tape) features the collaboration of mezzo soprano Effi Minakoulis and bass Tobias Schlierf. Kamayianni has also created two arrangements (electronic processing) of the medieval pieces: *Palestinalied* and *A Chantar m’er de so qu’ieu non volria*. She took part in a creative field recording project on the small, remote island of Kastelorizo (Greece), gathering a wide range of recordings over two days before working these resources into an extended improvised performance with composers Tim Ward and Dora Panagopoulou that took place in the municipal art gallery on the island. The project was part of the group exhibition “Periphery as Center/Politics of Loneliness.”

**Laura Kobayashi** and Susan Keith Gray of the Kobayashi/Gray Duo completed a two-week concert tour of Thailand in July sponsored by the United States Embassy in Bangkok and the United States State Department. The tour program included works by American composers Copland, Bolcom, Gershwin, and **Emma Lou Diemer**, as well as by Irene Regina Poldowski, Grieg, and Schnittke. During the tour, the duo presented numerous recitals, concerts, master classes, and workshops on their respective instruments to high school and college-age students throughout Thailand.

Three sopranos, **Seonmi Koh**, Jiyoung Part, Hwajung Yoo, and pianist Hojung Jung formed a group named WIM (Women in Music) to study the subject of women and music and to perform the repertoire of women artists. The group gave their first concert on September 11 at the Youngsan Art Hall in Seoul, Korea, including songs of Barbara Strozzi, Isabella Colbran, Amy Woodforde-Finden, Pauline Viardot, Lori



Laitman, and Korean composer Okshik Shim. The main purpose of the concert was to introduce works of women composers to a Korean audience, and this goal was successfully achieved. All three sopranos studied music at the graduate level and earned DMA degrees in the United States. Members of WIM are planning to give a second concert of songs with words written by women poets in March of 2013.

**Maureen Reyes Lavastida** was selected to participate in the 2012 IAWM Annual Concert. She is a new member of the Cuban delegation to the International Confederation of Electroacoustic Music (CIME/UNESCO) and also one of the composers and the curator of the musical program presented in the 2012 edition. Reyes has been invited to do a series of presentations on Cuban Contemporary Music and her own composition catalogue by the Michigan State University College of Music during November. Her works have been commissioned by performers, festivals, and cultural institutions, including flutist Anna Margules (Spain), the Department of Electronic Production and Design at the Berklee College of Music (Boston) and The National Laboratory of Electroacoustic Music in Havana (Cuba). She has also been selected to participate in the upcoming International Festival of Contemporary Music by UNEAC, held during December in Habana City, including the world premiere of two pieces.

The Price Duo (Berkeley and **Deon Price**) performed **Li Yiding's** *Zhaxi Island Rhapsody* on October 11 at a Mu Phi Epsilon concert in Los Angeles, at Chinese University of Hong Kong on October 18, and at the Church of Jesus Christ L.D.S. in Kowloon, Hong Kong on the 19th.

**Sharon Mabry's** latest book, *The Performing Life: A Singer's Guide to Survival*, was published by Scarecrow Press in August of 2012. She is the mezzo-soprano soloist with members of the Nashville Symphony Orchestra for the Roy Harris work, *Abraham Lincoln Walks at Midnight*, on the recently issued Naxos CD, *Abraham Lincoln Portraits*.

**Pamela J. Marshall** reports several new publications, including a new recording of *Through the Mist* for flute, violin, and harp played by members of the Lexington Symphony. In June she celebrated the release of *Play Book*, a book and CD of piano pieces for and by students, the result of several

workshops with Lexington piano teacher Carroll Ann Bottino. Also in June, Esprit de Cor premiered *Labyrinth for 6 horns* in Lexington, MA. Two of Marshall's pieces have been part of Composer's Voice 15-Minutes-of-Fame concerts: *Altered* for hornist Michelle McQuade DeWhirst in March and *Double* for soprano Beth Griffith in September 2011. Marshall adapted two movements from *The Future of Life*: "The Bee Song" and "Grand Grand Mother is returning" for Carla Strandberg and her women's chorus, Women of Note. They will perform the new SSAA adaptations in December 2012. *Phrase by Phrase* (improv design) was part of the Junk Kitchen Series' Ultra-New Music night in June. Another improv, *Manyone*, based on the poem "Manyone Flying" by May Swenson was performed on a Vortex concert in November 2011.

**Esther Megargel** was recently a prize winner in the Vera Hinckley Mayhew composition contest sponsored by Brigham Young University. Her work, *Voix de la Montagne*, is scored for flute, clarinet, violin, cello, and piano.

In September 2012 **Ann Millikan** was the cover feature on NewMusicBox in an article and video titled "Ann Millikan: On The Move." Her profile and interview appeared in the journal *Altered Scale*, and she was one of the composers of the month of the Pytheas Center for Contemporary Music. *Abstracões* was premiered by Abstrai Ensemble in Rio de Janeiro on August 3. Her opera *Swede Hollow* premiered June 2 and was so successful that plans are underway to remount it at next year's "Art In The Hollow." Videos of both compositions can be found on her YouTube channel, "Music by composer Ann Millikan."

This past spring, **Anne Neikirk** received the Michael Iovenko Composition Fellowship to attend the European American Musical Alliance 2012 summer program held in July in Paris, France. Also in July, her song cycle for mezzo and string quartet, *Years Later*, was selected as one of two Region III finalists in the 2012 SCI/ASCAP Student Composition Commission; the premiere took place on October 19 at St. Peter's Church Chelsea in New York City. *Gangrel* (string quartet) was among five student works selected to be premiered by the resident string quartet at the end of the SCI/ASCAP program. Two New York based ensembles, the 4-Leaf Horn Trio and

the Momenta String Quartet (with mezzo soprano Silvie Jensen), performed these works, all of which reflect on the nature of love and loss. Another concert was held in Philadelphia on October 21 at the Ethical Society in Rittenhouse Square. These concerts were generously funded by the Presser Foundation as part of the Presser Music Award. *Blue Ridge Horn Trio* (also featured on the October concert) was performed on the ADJ\*ective new music concert series on September 27 in Toledo, Ohio. This fall, Neikirk began her doctoral dissertation, a work for orchestra and soprano soloist. In conjunction with this piece, she will be the resident student composer this year for the Temple University Orchestra under the direction of Luis Biava.

**Elizabeth Nonemaker** is currently an artist-in-residence at the Helene Wurlitzer Foundation of Taos, New Mexico. During the three-month residency, she is working on a commission for the Los Angeles Definiens Ensemble and doing research for a future opera, among other projects. Nonemaker won second place in SCI/ASCAP's National Student Commission Competition and was commissioned to write a piece for the 2013 SCI National Conference.

**Alexandra Ottaway** sang John Duke's song cycle, *From the Sea* (based on poems by Sara Teasdale), on July 1, 2012, accompanied by Jerry Noble. On December 18, 2011, they performed songs from Ottaway's serial piece, *The Merlin Études*, based on a tone-row discovered by Noble in Oliver Messaien's *Merle Noir* for flute and piano. Harold Rosenbaum, Lead Choral Conductor for Parma Recordings, recorded four works by Ottaway with the New York Virtuoso Singers during late October 2011. On August 1, 2012, Ottaway and Noble were at the Shaliu Lin Center in Rockport, MA for the recording of Ottaway's chamber pieces from 2006 and 2007, *Jakob in Blue* for clarinet, bassoon, and piano, and *Radio Silence* for flute, violin, cello, and piano (two movements each).

Four postage stamps have been created to commemorate **Alla Pavlova's** 60th birthday. In 2011 her Symphony No. 7 and Symphony No. 8 were recorded on Naxos. Digital release is set for December. Personally signed CDs of Pavlova's works are available on her website.

**Deon Nielsen Price** and son Berkeley (Price Duo: piano/clarinet) were awarded the

James and Lola Faust 2012 Chamber Music Grant from Mu Phi Epsilon International Foundation for multi-cultural concerts in Hong Kong and Los Angeles in October. They were invited to be guest artists for the 10th Anniversary of the Chinese Woman Composer's Association concert on October 18 at the Hong Kong City Hall Theater playing Price's *Interruptions II* for 2 pianos and clarinet with pianist Wang Haibo of Beijing. They also performed Price Duo concerts of music by Price and by three Chinese composers. On the afternoon of October 18 they played a Price Duo concert at Chinese University of Hong Kong Lee Hysan Concert Hall. The program included Price's *Big Sur Triptych*, *Yellow Jade Banquet*, *Three Faces of Kim*, *Women in Christ's Line*, and *Zhaxi Island Rhapsody* by **Li Yiding**, *Passing Through the Pentatonic* by Yao Henglu, and *Toccata for Clarinet and Piano* by **Wendy Wan-ki Lee**.

The Price Duo played the same program on October 11 for Mu Phi Epsilon Los Angeles Alumni in Culver City, CA, and on October 19 at Wanchai Chapel, Church of Jesus Christ (LDS) in Hong Kong. They performed *Yellow Jade Banquet* August 25 on the Steinway Concert at the Ranch, co-sponsored by NACUSA-Los Angeles and Steinway Gallery of West Hollywood. Price's string quartet movement "Allegro Barbaro" was programmed on October 28 by NACUSA, at California State University, Northridge. On September 25, *Three Faces of Kim*, *the Napalm Girl: Soulful, Playful; Mesuree Mexicana*; and *Crossroads Alley Trio* from the *Clariphonia* album (Cambria/NAXOS CD) were aired on "The Latest Score" on WOMR in Provincetown, MA.

**Andrea Reinkemeyer** flew in from Thailand to attend the premiere of *Wrought Iron for Flute and Percussion*, commissioned by the Albany (New York) Symphony. The performance was given by Albert Brouwer and Robert Schulz during the American Music Festival in May in the iconic Troy Savings Bank Music Hall. *The Daily Gazette* (Schenectady) reviewer, Geraldine Freedman, praised the work as "an excellent duo" and wrote that "Albert Brouwer played the stuffings out of the terrific flute part, which was clever, funky, jazzy and virtuosic."

**Jessica Rudman's** *Certain Octobers* was selected for performance by The American Piano Trio at the College Music Society National Conference in San Diego, CA on

November 15. Her music will also be included in the November 8-10 Electroacoustic Barn Dance in Fredericksburg, Virginia and New Voices @ CUA (The Catholic University of America) Festival in January 2013. Three new works, *To Think on You* (tenor and piano), *Continuities* (woodwind quintet), and *Everything Carries Me to You* (chamber orchestra) are scheduled for October premieres at the Seasons Fall Festival in Yakima, Washington.

Recent performances of **Vivian Adelberg Rudow's** music included *Love, Loss and Law*, from an electronic music CD, *With Love, Portrait of a Friend, Portraits of Lawyers*, for the Bar Association of Baltimore City on May 30, and *Spirit of America* performed by the Orchestra of St. John's on April 1, for the Har Sinai Congregation. *Spirit of America*, with the London Philharmonic Orchestra, was also heard on Radio WBJC FM Baltimore on March 30. The satellite radio program "A Music Special, Radio Program 4," March 25 through September 2012 aired the following music: *Dawn's Journey*, *The Bare Smooth Stone of Your Love*, selections from the *Portraits of Lawyers, Portrait of A Friend, I Pledge My Love, Lament, The Head Remembers*, and *Lies. The Bare Smooth Stone...* was a continuous download featured on Poetry-Magazine.com website for two months including June 2012. *John's Song, Variation 1* was heard on the NACUSA "Web Radio" April 21-30; *John's Song, in memory of John J. Hill, Variation 2* aired June 1-30. *With Love* and *Martian Gardens* were heard on May 13 on WMUA FM 91.1 Amherst, MA in a live webcast.

**Sharon Guertin Shafer** served on the faculty for the first annual Legatum Institute Summer School, held in Tuscany, Italy, July 30-August 6. She was part of the culture and arts team, participating as panelist and lecturer in sessions on creativity; art, power, and philanthropy; and spirituality and art. Performances of her new song cycle, *Poems of a WWII Veteran*, are being presented in Washington, DC, Maryland, and Virginia in 2012. Her presentations in Washington DC as part of the Markowski/Shafer Duo include a new work, *Creative Encounter*, with a fusion of her music compositions, improvisation, and the drawings and poetry of Gene Markowski. In 2013 the work will be presented at The Athenaeum in Alexandria, Virginia.

The Center for Contemporary Opera in New York City will give the premiere performance of **Alice Shields's** new opera, *Zhaojun - A Woman of Peace*, in April 2013 at the Peter Jay Sharp Theatre at Symphony Space. It is a one-act chamber opera with both music and libretto in English by Shields, scored for mezzo-soprano, baritone, chamber ensemble, and computer music with optional Chinese instruments. Zhaojun was famous for creating lasting peace between China and Mongolia in 36 B.C.E. The performance will use as stage settings paintings and calligraphy by contemporary Chinese artist Wang Mansheng. *Four Songs of India* (2012) for singer and piano will be premiered in Montreal, Canada in December by soprano Kripa Nageshwar and mezzo-soprano Danielle Vaillancourt. Three of these songs are adapted from raga based on traditional Hindustani songs. The fourth song is on a poem in Hindi by Shields, dedicated to the Hindu

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great goddess. On May 27, 2011 Shields sang “Apocalypse Song” (mezzo-soprano, electric guitar and electronic music) from her opera *Apocalypse* at the Theater for the New City’s Joyce and Seward Johnson Theater (New York City) for the 2012 Lower East Side Festival of the Arts. *Apocalypse* (New World Records NWCR647) is an electronic opera for live and recorded singers, choreographed with movement patterns from the Hindu Bharata Natyam dance-drama. Shields wrote both the music and libretto, based on early Greek poems and Hindu writings about the god Shiva. On March 28, trombonist Monique Buzarté performed *Mioritza—Requiem for Rachel Corrie* for trombone and computer music on the Interpretations Concert Series at Roulette in Brooklyn, New York.

The world premiere performance of **Faye-ElLEN Silverman**’s *Hymn of Compassionate Love* was given by the Barnard-Columbia Chorus of Barnard College (New York), **Gail Archer**, conductor, on October 19. *For Showing Truth* (women’s choir) was also performed on the program, which included a panel discussion. On September 9, Mary Barto (flute) and Yumi Suehiro (piano) gave the world premiere of the last movement of *Xenium* as part of The Composer’s Voice series held at Jan Hus Church in New York City. New publications include *Fleeting Moments* (piano solo); *Shifting Colors* for guitar, percussion, contrabass, and piano (written for the ZigZag Quartet); and *Conversations Continued* for alto flute and clarinet (written for Voices of Change); all were published by Subito Music Corporation, summer 2012.

A July 2 Radio interview by Birgitta Tolan for Scerigen (Swedish) radio included playing parts of *Pregnant Pauses*, *Protected Sleep*, *Translations*, *Left Behind* and *In Shadow*. Works from *Transatlantic Tales* were featured on *The Mind of the Composer* on KZYY in Mendocino, CA on June 11. Multiple radio performances were aired on Radio Arts Indonesia, “Classical Discoveries” (WKRB, Princeton), “The Latest Score” (WOMR, Provincetown, MA) and WFMR FM (Orleans, MA). On June 7, Silverman served as moderator on a featured composers panel for the 7th International Women’s Brass Conference held at Western Michigan University in Kalamazoo. *Edinboro Sonata* (3rd movement) has been chosen for the solo tuba competition (category 2) also for the 7th IWBC Conference.

*Marii Hasegawa: Gentle Woman of a Dangerous Kind*, a documentary film on the life of the late peace and human rights activist, featuring a full-length soundtrack of classical works by **Jamie K. Sims**, was aired on two PBS stations on August 9: WCVE (Richmond, Virginia) and WHTJ (Charlottesville, Virginia). On April 14, WRIR-FM conducted a live interview with the film’s director, producer, and Sims, and played several works from the score, including the title track. The interview was also U-streamed. The film and its creative team were the subject of a feature article by Bill Lohmann in the *Richmond Times-Dispatch*, April 6. The title track was chosen for inclusion as the only classical selection in the *Style Weekly 2012 Music Issue*, April 18. *Circus Girl I*, from the score, was played on the Bopst Show on KAOS Austin, Texas, May 1. *Southern Crescent* and *Midnight Mockingbird* (both for saxophone and piano) were aired on WCVE-FM radio on April 11.

On October 29, 2011, **Elizabeth Start** appeared with the Chicago Composer’s Consortium in Curtiss Hall at the Fine Arts Building in Chicago, also appearing on “Art Break” at the Kalamazoo Institute of Arts, performing her solo works on November 8. On November 10, Start performed with MusicAeterna on an opening night concert of the Michigan Festival of Sacred Music. Her new works for viols were premiered on a November 17 concert presented in collaboration between the Michigan Festival of Sacred Music and Western Michigan University Collegium Musicum. On January 17, 2012, Start presented her “Cello as Muse” program at the Kiva at Friendship Village, Kalamazoo, also presenting an all-school convocation for the Northern Illinois University music school on entrepreneurship in music on February 14. On April 3, she appeared with Western Michigan University Collegium Musicum for “Art Break” at the Kalamazoo Institute of Arts. On April 9, she performed her solo works and those of Robert Fleisher at Northern Illinois University.

On April 29, Start premiered her *Influences* at First Congregational Church in Crystal Lake, Illinois. On May 7, she performed her *3 Etudes for Electric Cello and Processing* at a Chicago Cello Society program. “Poco Frenetica” from *Air Swiftly Flies* was also performed at the Music Institute of Chicago. On May 24,

Start played six new works by members of the Chicago Composers’ Consortium, including her work *Called Hers* in a collaborative concert with CUBE Ensemble held at the North Shore Baptist Church in Chicago. On May 26, Start composed music cues and performed for “All Ears Radio Theatre” in Kalamazoo. On June 2, Start performed on solo cello at the Kalamazoo Institute of Arts annual Art Fair. On July 8, *Influences* was performed at the International Double Reed Society Conference, Miami University, Ohio. On September 23, Start performed her duo for cello and violin, *Rising*, dedicated to Wen Chao Chen, at his memorial service. On September 23 and 24, Carlo Aonzo and Rene Izquierdo performed *Pale Cliffs* in Milwaukee and Madison, Wisconsin.

**Naomi Stephan**, along with her partner, started a Women’s Ensemble in a remote area of Northeast Germany. They gave their first concert on September 27 featuring 15 pieces spanning 12 centuries, along with short lectures on women’s music and dramatic readings of German women’s poetry. In the spring, they are planning a concert to be held in the former nearby concentration camp of Ravensbrück, and will give the European premiere of Stephan’s choral setting of *KZ-Lieberslied* based on text and music of two women interred in that infamous camp. Please see femcomposer@naomimusic.com.

Nick Rodgers performed **Evelyn Stroobach**’s *Solar Flare* (solo piano) in Ottawa on May 26 at a 60X60 concert. *Into the Wind*, composed for violinist Ralitsa Tcholakova, received its world premiere at the Ottawa International Chamber Music Festival at the “New Music Now I” concert held at the National Gallery of Canada on August 6. Tcholakova also performed *Into the Wind* at the “Ars Universalis presents: Cultures Days” at MacKay United Church in Ottawa on September 28. *The Ottawa Citizen* published an article about Stroobach on August 6 and also interviewed her on camera (see YouTube). On September 4, “The Latest Score,” WOMR radio, Provincetown, MA, aired *Petition* (solo guitar), *Crepuscule* (harpsichord), *Daydream* (carillon), and *Fanfare* (organ), from her CD *Aurora Borealis*. *Aurora Borealis* was performed in Venice, Italy on September 12, conducted by Sylvia Constantinidis, who wrote, “Very powerful and interesting work. Quite difficult, but...a great piece!”



**Hilary Tann** will be guest composer for the Women Composers Festival of Hartford, March 6-10, 2013. Her orchestral CD (N/S R1056 *Here, The Cliffs*) was recently reviewed by Robert Carl in *Fanfare* 36/1 as “music of great integrity, impeccable craft, and genuine expressive ambition.” A recording of *On Ear and Ear* (piano, viola) is now available as part of a supplement to *Perspectives of New Music* 49/2, “Milton Babbitt: A composers’ memorial.” **Cynthia Green Libby** has recorded a piano transcription of Tann’s oboe concerto, *Shakkei*, for MSR Classics (MS1421, *The Lotus Pond: Exotic Oboe Sounds*). Current projects include a piano trio (*slate, blue-gray...*) for the Kandinsky Trio and a set of organ preludes (*Embertides*) for the 2014 American Guild of Organists National Convention in Boston.

**Line Tjørnhøj** serves as the chairperson for Aarhus Unge Tonekunstnere (AUT), a nonprofit organization for sound art. For information, please see “Operas in the News.”

**Nancy Van de Vate**’s *Prelude for Organ* was performed at a concert given in the Jesuitenkirche in Vienna, Austria on October 3. On October 18, Daniela Lahner (flute) and Ruth Spindler (piano) performed *Fantasy Pieces for Flute and Piano* in Eisenstadt, Austria. The Brno Chamber Orchestra performed *Gema Jawa for String Orchestra* at the Künstlerhaus Museum in Vienna, Austria on November 25.

**Elizabeth Vercoe** announces the release of two new CDs. *Kleemation and other works*, on the Navona label, contains six of her small ensemble works and serves as a retrospective of her chamber music from 1975 to 2003. The second CD, on MSR Classics, contains *Butterfly Effects* performed by oboist **Cynthia Green Libby** and harpist Jeremy Chesman. *Butterfly Effects* was also performed in its original version along with *Kleemation* (flute and piano) by flutist Peter H. Bloom and harpist/pianist Mary Jane Rupert at the St. Gaudens National Historic Site in New Hampshire on August 19. Vercoe, Bloom, and Rupert were joined by mezzo D’Anna Fortunato in a residency at Goucher College that included performances of *Kleemation* and a Dickinson cycle called *This is my letter to the world* (voice, flute and piano) on April 12, a program repeated on April 14 at Washington College.

**Elisabeth Waldo** has sponsored many performances throughout the year at her Rancho Cordillera del Norte in Northridge, CA. On July 8 Rancho Series #4 featured a mystical concert honoring the Mesoamerican people through pageantry from pre-Columbian times, interpreting the music, dance, art, costumes, and prophecies of the Mayan Calendar. The final Rancho Series #5 “Realm of the Mayas” concert on September 16 featured Waldo’s musical score *Creación* honoring the Mesoamerican Peoples. An October 14 concert featured Native American music and dance including Waldo and her Indigenous Music. The Elisabeth Waldo Ensemble and a cast of singers, dancers, and actors, inspired by customs of the Native and Spanish Americans Southwest, will be included in a Noche Buena Dinner Show on December 15.

**Wang An-Ming**’s *Suite for Flute, Clarinet and Piano* was performed at the Strathmore Manor in Rockville, Maryland on December 3, 2010 and February 25, 2011. Organist **Calvert Johnson** included *Mystic Moments* for organ in his concert tour throughout the United States and Japan from March through September 2011. The final performance took place at the International Congress of the IAWM in Flagstaff, Arizona. Members of the Bethesda (Maryland) Presbyterian Church Choir performed a selection of sacred compositions on October 13, 2011. *Fantasy for Solo Organ* was performed by LeeAnna McQueen, *Alleluia* by soprano Denise Young, *Lux Aeterna* by the Bethesda Presbyterian Church Chancel Choir, and *Ring for Joy* by the Handbell Choir. On November 18, 2011, dancers premiered scenes from the ballet suite *The Homeless Child*. Additional performances were held at the Dance Place in Washington, D.C., December 9-11, 2011. *Fantasy on Sakura* for oboe and piano was commissioned by the Chevy Chase Chapter of the National League of America Pen Women and premiered on April 20, 2011 in celebration of the 100th Anniversary of the Washington, D.C. Cherry Blossom Festival. In celebration of Asian American Heritage Month, “Longing” (from the opera *Lan Ying*) was performed by the Tung Hsing Choral Society, Lucy Lee Lin, conductor, on May 5, 2012 at Thomas Wooten High School in Rockville, Maryland.

**Deanna Wehrspann**’s string orchestra piece, *Empty Branches, Crystalline Grace*, was premiered by the Augustana (South Dakota) College Orchestra on October 7. *In the Beginning Was the Word* (SSA choir, string quartet, and liturgical dance) was premiered at the college’s annual Christmas Vespers concerts in December 2011.

**Rain Worthington**’s orchestral composition *Of Time Remembered* was released on August 28 as part of a new enhanced-CD compilation entitled PARADIGMS (with scores included on the disc). A variety of orchestral music is included in this album. The CD is available from Amazon and Naxos.

**Judith Lang Zaimont** was recently awarded three major prizes. *Doubles* for oboe and piano was awarded First Prize in May 2012 in a competition sponsored by Tempus Continuum Ensemble (New York). Her Concerto for Piano and Wind Orchestra “Solar Traveller” received The American Prize in Orchestral Composition 2012 (one of three awarded). Her Serenade for violin, cello, and piano was awarded first prize in the competition sponsored by the Third Millennium Ensemble (Washington, DC/Baltimore), announced in April 2012. She was the subject of a feature interview by David DeBoor Canfield in the Sept/Oct 2011 issue of *Fanfare* magazine. Zaimont was the Composer of the Month on WFIU Public Media (Indiana) in January 2012 and WKPC-FM (San Antonio Public Radio) in March 2011. Recent premieres include *JoyDance in Spring*, one of three international commissions from Camerata Bern, July 17, 2012, in Geneva, Switzerland to honor this esteemed orchestra’s 50th anniversary. *Wizards—Three Magic Masters* received its New York premiere by pianist Young-Ah Tak, March 8, Carnegie Hall/Weill Hall. The Massachusetts premiere of the String Quartet “The Figure” was presented by the Harlem Quartet on February 16 at Jordan Hall, Boston. The work was premiered in New York City by the Juilliard New Music Ensemble on July 24, 2011.

**Dafina Zeqiri**’s *Variations for Piano* was awarded second prize in the Composers Competition of the 2012 Chopin Piano-Fest in Pristina, Kosovo, April 12 to May 5. At the closing concert the prizes were awarded for piano works by young Kosovo composers.



The International Alliance for Women in Music is a global network of women and men working to increase and enhance musical activities and opportunities and promote all aspects of the music of women.

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