
Journal

of the
iawm
international alliance for women in music

WIZARDS
Three Magic Masters
Judith Lang Zaimont

Expansive
mp

rit. *a tempo* *rush...* *linger* *molto*

Slower *a tempo*
mp *p*
una corda

Spell CASTER
[Rhetorical]
Andante misterioso
R.H. sempre *mp*

loco *stretch* *mf*



In this issue:

Elizabeth R. Austin
Cécile Chaminade
Tasoulla Christou
Ariane Delaunois
Deborah Hayes
Asako Hirabayashi
Cat Hope
Heidi Jacob
Susan Cohn Lackman
M. Steele Moegle
Marion von Tilzer
Helen Walker-Hill
Jing Wang
Dolores White
Judith Lang Zaimont
Reviews
Reports
IAWM News
Members' News

Table of Contents

Volume 19, Number 2 (2013)

Articles

Judith Lang Zaimont: Part I, Profile	Susan Cohn Lackman	1
My Musical Journey	Jing Wang	4
The Harpsichord in the New Millennium	Asako Hirabayashi	8
Elizabeth R. Austin Turns 75	Deborah Hayes	11
Cécile Chaminade, Pianist and Composer	M. Steele Moegle	14
Meet Five New IAWM Members		
From Classical Pianist to Post-Modern Composer	Tasoulla Christou	17
Hildegard to Hildegard	Ariane Delaunois	18
An Australian Woman in Music	Cat Hope	19
My Career from Cellist to Conductor to Composer	Heidi Jacob	21
In Search of Synthesis	Marion von Tilzer	22
In Memoriam		
Helen Siemens Walker-Hill (1936–2013)	Deborah Hayes, Dolores White	23
Marian McPartland (1918-2013), Jeanne Luanne Brossart (1935-2013)		24

Book Reviews

Jeanice Brooks: <i>The Musical Work of Nadia Boulanger: Performing Past and Future Between the Wars</i>	Monica Buckland	24
Ruth C. Friedberg and Robin Fisher: <i>American Art Song and American Poetry</i>	Michelle Latour	25
Ros Jennings and Abigail Gardner, editors, <i>'Rock On': Women, Ageing, and Popular Music</i>	Amy E. Zigler	26
Carol Kimball: <i>Art Song: Linking Poetry & Music</i>	Michelle Latour	28
Doris Leibetseder: <i>Queer Tracks: Subversive Strategies in Rock and Pop Music</i>	Lynn Gumert	29
Rhiannon Mathias: <i>Lutyens, Maconchy, Williams and Twentieth Century British Music: A Blest Trio of Sirens</i>	Pamela Blevins	30
Recent Publications		31

Compact Disc and Concert Reviews

Emma Lou Diemer: <i>Chamber Works</i>	Elizabeth Nonemaker	32
Violeta Dinescu: <i>Forgetmenot</i>	Eva Wiener	33
Tsippi Fleischer: <i>The Box of Late Opuses</i>	Eva Kendrick	34
Deon Nielsen Price: <i>Concerto for Oneness</i>	Lucille Field	34
<i>Here, The Cliffs: Orchestral Music of Hilary Tann</i>	Lori Ardovino	35
Recent Releases		36

Reports

Australia Celebrates India – Encounters: India Festival	Deborah Hayes	37
BBC Proms Survey 2013	Jennifer Fowler	38

IAWM News

President's Message	Susan Borwick	39
IAWM 2013 Search for New Music Competition: Award Winners		
<i>Dirge for the Earth Elements</i> (Judith Lang Zaimont Prize)	Sang Mi Ahn	40
"Two Loves" from <i>Clara</i> (Miriam Gideon Prize)	Victoria Bond	41
<i>UNLESS</i> (Ellen Taaffe Zwilich Prize)	Cara Haxo	42
<i>Journey to the West</i> (PatsyLu Prize)	Chia-Yu Hsu	43
Overture to the Opera, <i>The Siege</i> (Libby Larsen Prize)	Shuying Li	45
<i>Elsewhere</i> (Theodore Front Prize)	Nicole Murphy	46
<i>Whisper City</i> (New Genre Prize)	Emma O'Halloran	48
<i>Shahida</i> (Pauline Oliveros Prize, Honorable Mention)	Kala Pierson	49
<i>Post-Industrial Broadcast #1</i> (Pauline Oliveros Prize)	Nichola Scrutton	50
Coordinator and Judges		51

Members' News

.....	Compiled by Anita Hanawalt	
Award Winners: Congratulations!		52
News of Members' Activities		52

IAWM MEMBERSHIP INFORMATION

IAWM membership includes a subscription to the *Journal of the IAWM* (issued twice a year), participation in the optional IAWM e-mail list, eligibility to participate in IAWM competitions, and eligibility to apply for participation in the IAWM congress and annual concert. Membership is paid on an annual basis, January through December, and membership categories are US\$55 for individuals, US\$30 for students, US\$45 for seniors (65 or over), US\$85 for supporting membership, and US\$80 for joint membership (two members at the same address). A lifetime membership is US\$1,000, which may be paid in five installments of \$200 each over a five-year period. IAWM will be fundraising for the IAWM's 20th-Anniversary celebration in 2015. Lifetime membership payments will go towards the 20th-Anniversary Endowment Fund. Please contact the membership chair for more information. Requests for subsidized membership in return for IAWM service will be considered. IAWM membership is open to all, regardless of ability to pay.

To pay dues online using Paypal, please go to http://www.iawm.org/membership_joinUs.htm and click on the orange "Join Us" square. The IAWM adds a fee of US\$2 to each PayPal dues payment to recover the fee that PayPal assesses the IAWMdues@unt.edu account. You may also pay by personal check, cashier's check, or money order made payable to IAWM and mailed to Membership Chair Jennifer Kelly (see below). All funds must be in U.S. dollars. For more information, please contact her at membership@iawm.org, or

Jennifer Kelly
IAWM Membership Chair
235 Williams Center for the Arts
Lafayette College
Easton, PA 18042

Institutional subscriptions to the Journal are US\$55 per year. Contact Deborah Hayes at membership@iawm.org.

BACK ISSUES

For information on purchasing back issues, contact Deborah Hayes at membership@iawm.org.

IAWM ADMINISTRATIVE OFFICE

International Alliance for Women in Music
Department of Music, FA 509
University of Maryland/Baltimore County
1000 Hilltop Circle
Baltimore, MD 21250

GUIDELINES FOR CONTRIBUTORS

Articles

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

Reviews

Compact discs, music, and books for review should be submitted to the Review Editor:

Dr. Ellen K. Grolman
192 Anastasia Lakes Drive
St. Augustine, FL 32080

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

E-mail: egrolman@frostburg.edu.

Members' News

Please send your news items to the Members' News Editor, Anita Hanawalt, at anita@hanawalthaus.net, or 514 Americas Way PMB 3734; Box Elder, SD; 57719-7600. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other news 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. Please note that she will no longer be monitoring the listserv for members' activities.

Reports and Announcements

Reports, announcements, and other information should be sent to the Editor, Eve R. Meyer, by e-mail at evemeyer45@gmail.com.

Deadlines

Deadlines for the receipt of articles, reviews, and reports: March 15 for the spring issue and September 15 for the fall issue. For members' news: March 30 and September 30.

IAWM WEBSITE

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

PUBLICATION

Copyright © 2013 by the International Alliance for Women in Music. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means without permission. Any author has the right to republish his or her article in whole or in part with permission from the IAWM. Please contact the editor.

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

Journal of the IAWM Staff

EDITOR IN CHIEF

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

PRODUCTION MANAGER

Lynn Gumert

MEMBERS' NEWS EDITOR

Anita Hanawalt
anita@hanawalthaus.net

REVIEW EDITOR

Ellen Grolman
egrolman@frostburg.edu

EDITORIAL BOARD

Ellen Grolman
Lynn Gumert
Anita Hanawalt
Deborah Hayes
Eve R. Meyer

Board of Directors

PRESIDENT

Susan Borwick
Wake Forest University

TREASURER

Stefania de Kenessey
Eugene Lang College

SECRETARY

Cynthia Green Libby
Missouri State University

BOARD MEMBERS

Stefanie Acevedo, Yale University (13)
Adriana Figueroa-Mañas, Mendoza, Argentina (14)
Ida Helene Heidel, Norway (15)
Jennifer Kelly, Lafayette College (13)
Pamela Marshall, Cambridge, MA (13)
Carrie Leigh Page, Tempe, AZ (14)
Ursula Rempel, University of Manitoba (14)
Maureen Reyes Lavastida, Cuba (15)
Meira Warshauer, Columbia, SC (13)
Tao Yu, Paris, France (13)

PAST PRESIDENTS

Hsiao-Lan Wang (2008-2012)

Judith Lang Zaimont: Part I, Profile

SUSAN COHN LACKMAN

Take a brilliant and inquisitive mind, add performing and creative musical talent, then layer it with unquenchable energy and unflagging confidence, and the result is Judith Lang Zaimont. Realizing early her good fortune to have grown up in a locale as culture-minded as New York City, five-year-old Judith relentlessly pestered her mother, a fine piano teacher, for lessons. Three years later she was performing in public, and three years after that she was winning prizes, to the extent that at age eleven she was flown out to California to perform on the popular *Lawrence Welk Show*. By the next year she had won a scholarship to the Juilliard School's preparatory division, studying with Rosina Lhevinne and Leland Thompson, and about this time Judith began composing and soon was winning prizes for her original work. The prelude to her life, with its pattern of diligence, musical sensitivity, and fearlessness, all infused with exuberance, already indicated the "musical woman" Judith was to become.

While at Juilliard and barely into their teens, Judith and her sister Doris were paired as a duo-piano team under professional management; Judith was one of

several composers who arranged and composed for the duo.¹ Their concert calendar included performances around the US, radio and TV appearances, a Carnegie Hall debut in 1963 with the Little Orchestra Society in *Carnival of the Animals*, a two-season association with the TV *Mitch Miller Show* and the *Concert for Two Pianos* recording, which included US premieres of works by Poulenc and Casadesu.

At age sixteen Judith entered Queens College. Although the program only offered a general music major with no particular sub-concentration, she took theory classes with George Perle, Hugo Weisgall, and Leo Kraft, and studied Schenkerian analysis with Felix Salzer. Though she wasn't able to study composition there, after graduating magna cum laude at age twenty with a fistful of music prizes, a Woodrow Wilson Fellowship and an Anton Seidl Fellowship allowed her to enter Columbia University, where her only formal composition lessons took place with Jack Beeson and Otto Luening. Completing a master's degree in composition at age twenty-two, she later was awarded the Debussy Fellowship from the Alliance française to study orchestration for a year in Paris with André Jolivet.

Her career is studded with prizes and awards. As the oldest child in a family of quite modest means, the only way to move forward in her chosen field was to go head-to-head with other talented composers in the most open and competitive environments in order to gain notice and to obtain funding for her work—and to do this often and regularly. It is not surprising, then, to find her dossier replete with accolades, many of which are recent; for example, those at the start of the

new millennium include Honored Composer in the 2001 Van Cliburn Competition, Aaron Copland Award in 2003, Bush Foundation Fellowship in 2005, Featured Composer at Eastman's 2009 annual new-music festival, and two national First Prizes for chamber music and one of three American Prizes for Orchestral Music in 2012. Her website, www.jzaimont.com, contains a selected list of her honors over time, including grants from the two National Endowments as both composer and author (*The Musical Woman*, vol. III).

Her natural confidence makes Zaimont a born teacher, and her thirty-six years in academia include being named "Teacher of the Year" at Peabody Conservatory along the way. The demands she places on herself as composer and as performer she also places on herself as an educator. Studying with her is part-philosophy, part-nurturing, and all about craft. Inspiration, she believes, arises in significant ways from deep knowledge of a medium, and from defining for oneself the parameters governing how to construct the problem the piece intends to solve. She equally stresses her many editorial visits with a piece in various developmental stages so that the work can be made "ever finer, more striking, more original."² She elicits from her students beyond what they consider possible: "You either rise up to snuff, or you break. You must always continue to match an international standard of excellence."³

Following her career as professor at Queens College, Peabody Conservatory of Music (Johns Hopkins University), chair of the music department at Adelphi University, and overseeing the composition program at the University of Minnesota School of Music, Zaimont moved to Maricopa, Arizona in 2005. Here she set up a quiet place where she could focus on her composition and "set out to write pieces [she] needed to write, even if they weren't commissioned." *Even if they weren't commissioned!* For many composers, not being commissioned is a matter of course, but Zaimont's talent and determination to succeed is so well known that she can start on a piece, knowing it will ultimately receive a commission no later than mid-project. As she points out, she never writes just for the premiere or one set of

Judith Lang Zaimont on Video

(The selections below are primarily live performances.)

ZONES, Piano Trio No. 2, mvt. 3, "Temperate"

https://www.youtube.com/watch?v=8HfcOn_yPr

"Growler" from *Symphony for Wind Orchestra in Three Scenes*
Video title: *Beasts*, premiere 2003, University of Minnesota Symphonic Wind Ensemble

<https://www.youtube.com/watch?v=0vA5DIc1SNg>

String Quartet "The Figure," mvt. 1, "In Shadow"

Premiere 2007, Harlem String Quartet

<https://www.youtube.com/watch?v=kNRxenK-5q8>

"Folderol" from *Parallel Play* for Saxophone Quartet

Presidio Saxophone Quartet

<https://www.youtube.com/watch?v=ze28ut2BGso>

Wizards – Three Magic Masters

Young-Ah Tak, piano solo

<https://www.youtube.com/watch?v=OaNAZ-EoVRE>

Zaimont playing Zaimont:

Chansons nobles et sentimentales, mvt. 3, "Clair de Lune"

Video title: *The Joy of Dance*. Charles Bressler, tenor

<https://www.youtube.com/watch?v=Gw9uOqXNuig>

Serenade (piano solo)

<https://www.youtube.com/watch?v=GkkhcZzv3DE>

performers at one specific time: “If I am not writing something I firmly believe will be a durable and prime addition to repertoire, I won’t even begin work on the piece.”

Her music is attractive and well-formed, the thorny sections compelling, and the accessible music setting the mind to contemplative journeys, and she herself sees it as always tonally moored in some fashion. More than one critical writer, considering the original and expanded chromatic lattice, invention in form, and many-layered construction, has termed her style “Romantic Modernism.”²⁴ A large number of recordings of her works are available on the web as CDs, mp3 downloads, and YouTube videos, which pair husband Gary Zaimont’s artwork with Judith’s compositions.

When asked about pieces she considers her “signature works,” Zaimont replies that the “pieces that are most me are often my first try in writing in that genre.” Among these she includes *SONATA* for piano (1999); the second piano trio, *ZONES* (1985); *Elegy* from her Second Symphony (2001); *Growler*, from the Wind Symphony (2003); Saxophone Quartet (1999); the dance symphony *Hidden Heritage* (1987); the cantata *Parable – A Tale of Abram and Isaac* (1986); and String Quartet “The Figure” (2007). The Quartet is cited by the composer as a recent example of one of her most representative works. The opening of movement one, “In Shadow,” sets forth the work’s central musical figure (see Example 1). Her current project is *Pure, Cool (Water) – Symphony No. 4*, a five-movement work, now in its final phases of preparation, which explores the differing naturally-occurring states of water. The 2014 Sorel Commission has already been awarded to this symphony, a major commissioning grant from

the Elizabeth and Michel Sorel Charitable Organization, Inc. Since her compositions in their original versions are done entirely in pen and paper, the cost for calligraphy to prepare the symphony’s published version is covered through a successful crowd-sourced project undertaken through www.unitedstatesartists.org.

Just as she is a teacher, so is Zaimont a student: At times she undertakes self-study projects prior to composing; for example, before she wrote *SONATA* she played through and charted all the development sections from every Beethoven piano sonata movement cast in true sonata form. Her purpose was to check the proportion of developments in relation to that of their surrounding expositions and recapitulations. What makes for good bal-

ance, satisfying proportion? She quotes from *Of Beauty* by Francis Bacon: “There is no excellent beauty that hath not some strangeness in the proportion.” *Strangeness* of course means “distinction, specificity,” the non generic. In a moment of curiosity about her response to two other composers’ works (“fascinating, but boring”), Zaimont studied these composers’ scores to see if she could detect the problems (one with a glacially slow harmonic rhythm, and one with a flow without beat). She then wrote *Stillness*, an eighteen-minute poem for orchestra. Boring? Not if you believe the critic who wrote, “A highly rewarding work that engages the interest of the listener throughout.”²⁵ Driven by “great faith in the quality” of what she writes, she is clear that you have to “appreciate what others have

I. In Shadow Judith Lang Zaimont

Example 1. String Quartet “The Figure,” movement 1, “In Shadow”

done before you,” and “you must feel you can add to the genre.”

Zaimont continues to teach and to adjudicate composition competitions. This past year, after judging an international choral composition competition and the national finals of an orchestral composition contest, she came away from both a bit discouraged. “I love difference in music, something that is fresh, new, distinct.” But what she found was “a sea change—we seem to have gone from facing forward to facing backward.” She deemed only one orchestral entry as properly skillful and inventive, and she was disappointed that no one was writing non-tonal music. She remarked, “I like people who take chances and don’t mine a garden that’s already been planted for centuries.”

Growing up as a collaborative pianist and performer, Zaimont is a composer who requires her performers to bring their selves to the music, to really dig beneath the dots on the staff in order to get the best performance. Elizabeth Moak, Professor of Piano at the University of Mississippi, is a current Zaimont champion. An early convert to Zaimont’s music, she had been captured by a performance of *Nocturne: La Fin de Siècle* when she was a student in Peabody’s master’s program. Even after several years, while living and studying in Switzerland, she could not get the *Nocturne* out of her mind. In 1987 she wrote to the composer asking how to find the score. Moak recounts that she received a lovely letter in return with the

name of the publisher and “began performing it sometime in 1988 in Europe and the USA, always to favorable response.” After a later encounter with Zaimont’s *Calendar Collection*, she commented that the works “gave me a glimpse at these preludes designed for ‘the developing pianist.’ That first edition was published by Alfred and included exercises to go along with each prelude, something I had only seen in the old Alfred Cortot editions of the Chopin Preludes and Etudes.”⁶ Her curiosity prompted Moak to complete her doctoral research and recital on Zaimont’s music, and after decades of performing this music Moak writes, “I am continually attracted to Zaimont’s work because she makes the piano live, breathe, and resonate. These qualities, as well as the well-crafted aspect of the music, make it a pleasure to play. There is also quite a wide variety of types of pieces, so it makes for interesting programming.”

Composing remains a daily activity for Zaimont: “I write 364 days a year, except for Yom Kippur, the Jewish Day of Atonement.” As a young mother in the 1980s she would grab moments when the house was quiet and closet herself in the basement with a desk and piano, composing sometimes until two in the morning. “Everybody’s busy,” she says, noting that Archimedes was in his bath when he came up with his method of measuring density.

And the ink continues to flow, even beyond music manuscripts. She blogs.

Her books include the well-known three-volume series *The Musical Woman: An International Perspective* (Greenwood Press, 1994, 1987, 1991) and the 2011 e-book written with Rachel S. Heller, *Click, Flip, RUSH – Reclaiming Clarity in the Hyperlink Age*. Her keynote addresses and speeches become articles in widely-read journals. Zaimont believes “the creative mindset informs all of life,” and her motto is: “Make something happen that didn’t exist before.” Since moving to Maricopa she and two musician neighbors founded a conductor-less chamber orchestra, which now performs regularly in and around Maricopa. She was also a key player in bringing together Maricopa’s creative, fine and performing artists in 2012 for city showcases, and in 2013 founding the new Maricopa ARTS Council (where she is co-director).

“Don’t talk about it—do it!” Zaimont’s energy and efficiency arise from a stern self-discipline evident very early in life: she realized at age eleven that she was born to be a composer. And it is as if she has a list of aphorisms that keep her going: “Work outside the established frame of reference—do the thing that didn’t exist before.” Add in her mother’s watchword: “If you can’t go through, go around!” along with Zaimont’s own, “Believe in yourself: this is your identity! *You* make the outlines of the box.” To listen to Judith Zaimont speak is to be in the company of an unstoppable, unwavering power.

NOTES

1. Doris Lang Kosloff, a thoughtful and superb opera conductor, is now conductor and coach in Hartt School of Music’s opera program.

2. Judith Lang Zaimont, “Composer: Living American Woman,” *New Music Box*, webzine of the American Music Center (November/December 2005).

3. Zaimont, telephone interview with the author, August 7, 2013. Subsequent quotations are from the same telephone interview.

4. David DeBoor Canfield, Review, *FANFARE* (September/October 2012).

5. *Ibid.*

6. Elizabeth Moak, e-mail correspondence with the author, September 25, 2013.

Susan Cohn Lackman, Ph.D., M.B.A., is Professor of Theory and Composition at Rollins College, Winter Park, Florida. Audiences from Boston to Beijing have heard her music in concert, and her essays about music have been enriching and delighting concert-goers for years. She served as treasurer and board member of the IAWM, and is now Director of the Sigma Alpha Iota Composers Bureau, an IAWM affiliate.



New York Women Composers, Inc.
www.newyorkwomencomposers.org
A great resource for women’s music
* **Composer Profiles** * **Catalog** *
* **Audio Excerpts** * **Member CDs** *
&

Visit NYWC!

My Musical Journey

JING WANG

My first name, “Jing,” means “crystal” in Chinese. According to my father, my name carries his wish that my future would be a crystallization of intelligence and spirit. Today, while recalling the tonal journey I have taken and while looking at my current status as a composer, performer, and professor, I strongly sense that my musical world is the synthesis and integration of what I have learned and experienced in the past. Every composer strives to convey his/her own personality through compositions, as *uniqueness* and *originality* are important criteria by which to evaluate a composer’s work. Because I believe the musical path I have pursued is unique, the components of my scattered and pointillistic learning experiences now have become connected, constructed in my own voice, language, expression, and identity.

Music Education in China and the USA

My early awareness of music, at the age of five, stemmed from the memorable sounds of my mother singing while my father accompanied her on a small pump reed organ. As the only child in the family who paid attention to their nightly music sessions, I secretly attempted to mimic what my father played during the daytime when both my parents were at work. The day soon came when I performed at the keyboard for a surprised father who thought I might have some promise in music. Thus, a door to another world was opened for me, and informal music training with my father commenced. When I was in the fifth grade, my father began planning my formal music training, with the initial thought that attending a conservatory would guarantee me a future position. I believe there was another reason, either conscious or subconscious, that helped my father decide to guide me through music. The vision of a career in music was a long-cherished dream that my father himself possessed but had never fulfilled due to the advent of the Cultural Revolution. In Chinese society, it is quite common for parents to anchor their hopes to their children with the desire that they live up to their parents’ expectations and accomplishments. Fortunately, I did not feel pressured to fulfill my beloved father’s dream; instead, music had become a natural part of my being.

My father loved to search through newspaper ads and soon the erhu became my primary instrument simply because of his quest. After ten months of erhu study and a series of competitive music entrance exams,¹ at the age of twelve, I was accepted into the Pre-Collegiate Music School (PCMS), an affiliate of the Wuhan Conservatory of Music in China. Dormitory life began! Although the erhu remained my primary instrument during my six-year



Jing Wang playing the erhu

program and subsequent four years at the Central Conservatory of Music (CCOM), I had the opportunity to take additional lessons in subjects such as composition, vocal performance, piano, and the Yamaha Electone, a two-row electronic organ. It was then that my love for Western music materialized, and I added it as a second major.

I must confess that I had never been completely satisfied or enthusiastic about a career as an erhu performer due to its limited repertoire, necessitating excessive repetition. I was eager to find a path to expand my journey into the musical world: the turning point emerged when I was accepted to the Beijing Apple Computer Music Center in 1996. The solution to my “trip” was the technology highway.

At the Center I was assigned to design and develop music software, which provid-

ed valuable experience that enabled me to integrate two of my concentrations—classical music and music technology. In addition, I gained a solid foundation on hardware maintenance and software programming, which later greatly benefited my computer music programming. Today, I consistently advise students that they must absorb and master all knowledge to which they are exposed because it will become useful and beneficial in their future lives. For me, piano, erhu, composition, theory, vocal performance, and technology collectively have reflected my past and also shaped the person I have become as a musician. My work experience at the Apple Computer Music Center solidified my decision to seek further educational opportunities in the United States. I earned a Master of Music degree in Computer Music and New Media Technology from Northern Illinois University (NIU) and was awarded the Doctor of Musical Arts degree in Composition from the University of North Texas (UNT).

Retrospectively reviewing my musical learning experience, I realize that the education I received in China helped me establish a solid foundation in music theory and history, which in turn deeply influenced me as a composer. Furthermore, my primary instrument, erhu, helped me firmly root in Chinese music and culture, thereby establishing my music identity. The education and experience I had in the USA not only instilled a breadth of vision and understanding and provided possibilities and opportunities to enrich my musical language and expression, but also served as an intangible container combining and merging the merits of Chinese and Western styles. Today, I appreciate Chinese music even more than before; I am more comfortable and confident in expressing my voice through my music.

My Life as a Performer

It was clear in my mind that I wanted to change my concentration to computer music composition before coming to the USA; however, at the bottom of my heart, I was reluctant to part with the erhu completely. Northern Illinois University was my first choice simply because of the World Music program listed in a published booklet titled “Music Schools in America,” and my choice was a positive one. At an annual concerto

CHICAGO PERFORMS. SO WILL YOU.



Bachelor of Music and Master of Music degree programs in Music Composition, led by faculty members Dr. Stacy Garrop and Dr. Kyong Mee Choi.

Study with accomplished faculty, who include Chicago Symphony and Lyric Opera orchestra members, Metropolitan and Lyric opera sensations, renowned soloists, Grammy-winning jazz musicians, and award-winning composers. Enjoy opportunities to perform in professional venues.

Live, learn, and perform in downtown Chicago.

R ROOSEVELT UNIVERSITY
CHICAGO COLLEGE
OF PERFORMING ARTS

roosevelt.edu/CCPA
(312) 341-6735
music@roosevelt.edu
Text CCPA to 57711

competition held at NIU, I became a co-winner and most likely the first non-Western instrumental participant. The award afforded me the opportunity to perform an erhu concerto with the university orchestra, and subsequently erhu performance invitations have continued from many sources.

As an active erhu performer, I have introduced the Chinese indigenous erhu into the Western contemporary musical scene with my wide array of compositions for chamber ensemble, avant-garde jazz improvisations, and multicultural ensembles. In the past few years, I have had collaborative performances with the highly acclaimed Korean komungo virtuoso Jin Hi Kim, with an Indonesian gamelan ensemble, and with a Thai music ensemble, among others. I also performed on a “hybrid” East-Meets-West concert series with Western and folk instrumental players. In addition, I have had invitations to perform erhu concertos with the University of Wisconsin at Madison Chamber Orchestra, Rockford Youth Orchestra, Georgia Symphony Orchestra, and Lawrence University Chamber Orchestra.

Due to my composing and teaching responsibilities,² erhu is presently assigned a relatively lower priority, often recreational. Nevertheless, I have attempted to maintain a monthly performance goal. For instance, this summer I attended the Music Omi residency where I enjoyed collaborating with musicians from all over the world. In addition, I have been invited to perform Tan Dun’s *Crouching Tiger Erhu Concerto* with the Sheboygan Symphony Orchestra in 2014. Erhu used to be, and to a certain extent still is, an integral part of my life, and it began with my father’s response to a newspaper ad.

My Life as a Composer

My focus in acoustic composition has been to blend Chinese and Western musical instruments and to stimulate creative and meaningful conversations between the East and the West. In the electronic music field, my focus has been to explore the real-time interaction between the computer and live musical instruments along with computer-based control of multimedia. As an echoing of the concept of “balance of dichotomy,” my attempt is always to endow Chinese instruments with contemporary color with the aid of Western instruments and/or technology, which in turn contributes a distinctive musical color to Western music.

Brahmanda, inspired by an animation project produced by the multidisciplinary artist Harvey Goldman, Chancellor Professor of Design at the University of Massachusetts Dartmouth, has been presented at various venues nationwide and internationally. In the following discussion, *Brahmanda* (2012) will be examined as a demonstration of my concept of the “balance of dichotomy,” in particular, the dialectical relationship between the acoustic and electronic sound, the visual and aural element, tradition and modernism, and Chinese and Western synthesis. Thus, I have been presented with the opportunity to trace my musical path and exemplify how *Brahmanda* reflects my roots, learning experiences, and aesthetics.

Artistic and Technical Perspectives of *Brahmanda*

The spirit and implication of *Brahmanda* are described by Professor Goldman as follows:

Entwined meditations on the futility and absurdity of combat are both the genesis and essence of this piece. The “accidental war” with its loss of empathy and “eye for an eye” hostility dominate the lives of our twin protagonists. The translation for the Hindu Sanskrit word *Brahmanda* is “the universal or cosmic egg.” Ancient creation mythology is rich in references to this theme as well as the birth of twin creators. The epiphany of these ancient cosmologies is woven together with our cultural obsession regarding ownership,

material wealth and territory. The piece gives credence to these archetypal themes. In the end we are all the same... “ashes to ashes, dust to dust.”³

I. Formal Articulations

Formal structure usually takes priority in my music-conceiving process. It was the case for *Brahmanda* as well. After viewing the animation a few times, the first thing I realized on my sketch paper was the formal design. It was such a coincidence to discover that my five-section musical structure (Figure 1) exactly matched a short narrative written by Professor Goldman, which assured me of a good start for our collaboration.

My next step was to explore the inner relationship of the five sections. As illustrated in Figure 2, the three major sections in the middle of the piece exhibit a progressive logic, while the introduction and coda echo each other. In accordance with this formal construction, I subsequently derived and developed the sound sources, the tension and release, and the musical pacing from it.

II. Acoustic vs. Electronic

The sound generation method of *Brahmanda* takes the typical approach of electroacoustic composition, which is to transfigure the recorded musical or non-musical samples digitally. The software I utilized in this work includes Peak, MetaSynth Pro, and Reaper. To me, *Brahmanda* explores the origin and creation of the human being as well as the relationship between the human being and the universe. In the initial stage of sound planning, I purposely chose the ocean surf and the human voice,

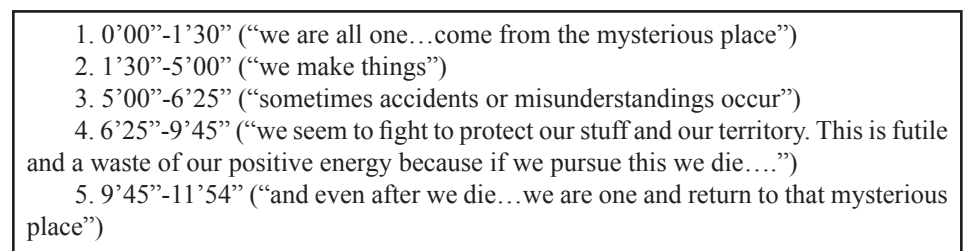


Figure 1. Formal articulations of *Brahmanda*

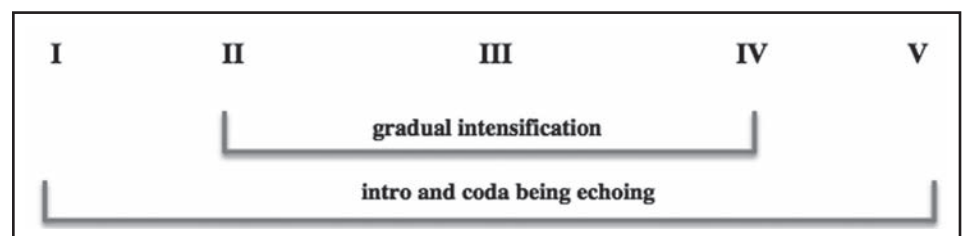


Figure 2. Internal formal structure of *Brahmanda*

Primary Sound Source	Representation of	Sound Processing	Cohesive Consideration	Developmental Methods
human voice	human figures	extracting and stretching overtones	transform the acoustic human voice to synthetic/electronic sound	<ul style="list-style-type: none"> • developing variations • leitmotif • percussion: juxtaposition and layering (gestural consideration)
ocean surf	the natural world (universe)	resonance filtering, harmonization, chorusing	assign humanity and musicality to non-musical sound	
percussion (structured around the Five Elements of nature: metal, wood, water, fire, earth)	the fight scenes	unprocessed	the timbral and gestural coherence to the synthetic sounds	

Figure 3. Sound sources and their developmental methods in *Brahmanda*

respectively, to denote the planet and the creature, and I based this on the visual images revealed in the animation.

As indicated in the chart in Figure 3, my timbral approach was to transform acoustic sound to synthetic, non-musical sound to musical, and electronic sound to acoustic. During this sound-transforming process, *coherence* became my primary consideration and concern: How could I organize and develop all the sounds in a logical and organic way? I was aware that pursuing a common ground, which would enable all of the sonic elements to communicate with each other, would stimulate a meaningful conversation. After a sustained effort of experimenting with various sonic samples, it became clear to me that the timbral, rhythmic, and gestural similarity of all the sonic elements, including acoustic and electronic, musical and non-musical, Chinese and Western sound, culminate in the common foundation that facilitates all the communication.

III. Chinese vs. Western

Blending Western musical sound with Chinese musical instruments and employing Chinese musical elements with Western techniques are recurring concepts in many of my compositions. The most evident Chinese element that I integrated into *Brahmanda* was the use of percussion instruments to portray the fight scenes taking place in Section IV, where the twin protagonists fight for their territory and property, and the fight ultimately escalates into a vital collision. I derived the idea from watching Peking Opera with my father, who is a big fan. In Peking Opera, the martial-drama is always accompanied by a set of Chinese traditional musical instruments, especially the percussion. The players perform a set of stylized patterns to accompany the combat

on stage. When I first began studying the animation, the sound of the Chinese percussion and the images of the martial-drama of the Peking Opera *San Cha Kou* lingered in my mind, resonating with my aesthetic sensibility. I firmly believed that the humor, smartness, and tension generated by the percussive sounds would harmoniously complement the fight scenes in *Brahmanda*.

I also made use of some idiomatic rhythmic patterns that are adopted from Chinese traditional music such as the *accelerando* and *ritardando* on a single pitch, the sudden stop placed at the end of a rhythmically complex passage, and the textural relationship exhibited in traditional Chinese percussion music. Although I intentionally avoided the traditionally repetitive rhythmic pattern, I retained the characteristic tension and energy throughout the combat drama.

Another important Chinese concept that I applied in *Brahmanda* is the treatment of *silence*. Silence, analogous to the white color in Chinese ink painting, is not perceived as a perceptual interruption; instead, it offers vagueness and space for the listener's comprehension and enlightenment, ultimately evoking a harmonious state of the integration of sound and imagination. Silence is widely and carefully employed in *Brahmanda* through the synchronization with the motionless image as a means of articulating the visual element. Concurrently, the occasional juxtaposition of the moving image and the sonic silence, though generating a great sensory contrast, is unified in a way to intensify the dramatic situation.

IV. Visual vs. Aural

One of the most challenging tasks for a multimedia composer is the exploration of the relationship of the audio-video materials, such as the connotation and extension

of the sound sources manifested in the animation, the synchronization or asynchronization of the audio and video, and the dramatic contrast engendered between the two. The sound sources and their applications of *Brahmanda* have been discussed above, and the dialectical relationship of the animation and sound contained in this work will be explained below.

Synchronization is extensively employed in most multimedia work, whether the medium is film, cartoon, animation, or even TV commercial, as it meets the viewers' aesthetic need: the coordination of the eyes and ears. The synchronized visual and aural components complement and illuminate each other, hence mutually reinforcing the drama. This type of "in-synch" relationship is prominent in *Brahmanda* in which the audio provides an ambient environment upon which the animation can develop; it can depict a figure, object, or situation (resembling the concept of *leitmotif*), or it can accentuate and articulate the visual presentation. Nevertheless, there are some moments in the animation where the physical and musical gestures are asynchronized, creating a great perceptual contrast. The animation and sound are purposely treated as polyphonic counterparts and carry their own weight, independence, and direction in the course of the development. With the asynchronization, the music not only prolongs and connects the visual fragments and retains the tension, but also dramatizes the situation.

Furthermore, the "in-synch" (convergence) and "out-of-synch" (divergence) techniques function as a means to govern the musical and physical tension-release structure in *Brahmanda*. For instance, the fight scenes last for a few minutes and ultimately lead the drama to its climactic point. Hypothetically, a correspondent crescendo in the music would be an ideal way to achieve this climax, but due to the human nature of listening and comprehension, it is not feasible to retain the musical tension both continuously and linearly for a specific amount of time. As a solution, I approached the climax by constructing several tension-release gestures at the local level (in the form of unequal-lengthened musical phrases) while embedding them in a larger spiral-shaped dynamic and formal design. By the employment of such an approach, the synchronization-asynchronization operates as the tension-release

controller, efficiently and effectively governing the musical and dramatic structure of *Brahmanda* and achieving a harmonious balance of unity and variety.

Conclusion

It is widely believed that America is the land of freedom, globalization, and promise, providing equal opportunity for world musicians to fully express their musical ideas and freely reclaim their artistic identity. I am most appreciative of what life has given to me. *Brahmanda*, for example, has had an amazing reception. Thus far, it has been presented fourteen times (listed below) at various festivals and conferences in the United States, Australia, Italy, Russia, and Turkey, and it received the award for Best Animated Short Film at the 2013 Magikalcharm Film Festival held in New York City.

China endowed me with rich plumage and prepared my musical wings, while America provided a broad blue sky to allow me to soar on those wings. I am fortunate because I do not have the regret my father had with respect to his unfulfilled musical dream. The musical path I have

pursued reveals the realization of self-choice and self-actualization and thus becomes the most significant self-identity seeking process to me. Therefore I thank music. I thank living.

Addendum

1. URL for viewing *Brahmanda*: http://www.harveygoldman.com/animations/Brahmanda_View.htm
2. Presentations of *Brahmanda* in 2012-13:
 - International Computer Music Conference (Australia)
 - 2013 Second International Exhibition: Media and Visual Art (Turkey)
 - Provincetown International Film Festival (Massachusetts, USA)
 - CEMIcircles Festival (Texas, USA)
 - Magmart International Video Art Festival (Italy)
 - New York City Electroacoustic Music Festival (New York City, USA)
 - New Music Festival: Voice in the 21st Century World Electroacoustic Music Listening Room (California, USA)

- Athens Slingshot (Georgia, USA)
- Magikalcharm Film Festival (New York City, USA): awarded *Best Animated Short Film*
- International Art Expo in Istanbul (Turkey)
- Linoleum International Festival of Contemporary Animation and Media Arts (Russia)
- Videosincrazy Festival (Italy)
- Great Lakes International Film Festival (Pennsylvania, USA)
- California International Animation Festival (California, USA)

NOTES

1. The exams included performance, singing, ear-training, sight singing/reading, and general school subjects such as the Chinese language and mathematics.
2. Jing Wang is an Assistant Professor of Music at the University of Massachusetts Dartmouth, where she teaches electroacoustic music, composition, and music theory.
3. Goldman, Harvey, "Description-Brahmanda," http://www.harveygoldman.com/animations/Brahmanda_description.htm. Harvey Goldman, n.d. Web, September 1, 2013.

The Harpsichord in the New Millennium

ASAKO HIRABAYASHI

I was born in Nagoya, Japan, and began studying piano and music theory at an early age. I was not fond of the music of the classical era with its repetitive accompanying patterns and simple harmonies and melodic line. I much preferred the more chromatic and complicated music from the Romantic period, but my teacher said I was too young to play that repertoire, so she introduced me to contemporary works by the Japanese composer Akira Yuyama and to Spanish music by Albeniz, Granados, and de Falla.



Asako Hirabayashi

I was instantly drawn to the rhythms, the characteristic dissonance, and the harmonies and melodies of Spanish music, and I appreciated my teacher's flexibility, since Spanish music was not part of the usual curriculum. These early encounters, plus my fascination with jazz, greatly influenced my compositions later in life. By the time I was in high school, I realized that my hands are too small and weak (I am double jointed) to perform the grand Romantic piano pieces. I could not compete with most of my classmates, so I applied to college as a composition major.

My decision to become a harpsichordist

The harpsichord was still a novelty in Japan when I was in college in the 1980s. Fortunately, friends of my parents were Bach enthusiasts as well as amateur harpsichordists, and they owned four harpsichords! Their mission was to give concerts of J.S. Bach's concertos for multiple harpsichords every year. Due to the family connection they invited me to

perform with them. I enjoyed doing this but I was not interested in studying the harpsichord. The transformative event for me was attending a solo harpsichord concert at my college given by Eiji Hashimoto. I was mesmerized by the sound of the harpsichord, which made so much sense for the music of Bach and Scarlatti. Unlike the piano, the harpsichord can carry each voice more independently and also the dissonance (a significant characteristic feature of Spanish music) in Scarlatti's music sounds more crashing and harsh on the harpsichord than on the piano. It was amazing to me to hear the effect of the sounds produced by the harpsichord. On the harpsichord, the music of Scarlatti, with its Flamenco influences, suddenly sounded like music heard on the streets of Spain. I immediately decided that I wanted to study with Hashimoto, a harpsichord professor at the College Conservatory of Music in Cincinnati.

The geography was a daunting challenge; I had never imagined studying in a foreign country, in part because my English skill was very poor. The fact that he spoke Japanese greatly eased my fears, and I decided to apply. By that time my interest in

composition had waned, largely because of the academic focus on minimalism, electronic music, and twelve-tone methods. I was underwhelmed by such calculated and intellectual approaches to music. I also found that I missed performing. In 1990, I came to US to study harpsichord performance with Hashimoto and then went on for a doctoral degree at the Juilliard School.

Differences between the harpsichord and the piano

Even though the harpsichord is the direct predecessor of the piano, performance practice for the two instruments is quite different. The piano is a percussion instrument (hammers striking strings) while the harpsichord is a plucked instrument (small plectra plucking strings). The mechanics of the harpsichord closely resemble the guitar or harp, and the playing technique is more similar to these instruments than to the piano. On a personal level the harpsichord is advantageous because the keys are narrower than on a piano (more suited to my small hands), and the touch is lighter (more suited to my slight arms). When teaching, I often refer to piano touch as “dog playing” and harpsichord touch as “cat playing.” The harpsichord requires various and detailed articulation changes that differ dramatically from piano technique. Since the harpsichord is not capable of making gradual dynamic changes by striking keys softer or harder, harpsichordists create dynamic effects through articulation. To crescendo, I sustain notes longer at the beginning and gradually play more detached. The volume does not change, but I can create a “crescendo effect” to human ears. Depending on the interval, harmony, style, structure, form, and dynamics, harpsichordists must make fine, detailed articulations. Another characteristic of the harpsichord is the absence of pedals; the only way to sustain a note is to keep the key depressed. Sustained notes often are not indicated in harpsichord scores; the performer must work out this aspect of the performance. These are among the factors that make harpsichord performance more complicated than (and simply different from) piano performance.

In the Renaissance and Baroque periods, musicians were not as specialized as they are today—a musician typically could play several different instruments and also compose, improvise, and copy music. This helps to explain that, for ensemble works,

the harpsichord part often indicates only the bass part, sometimes with numbers (figured bass); the performer must be able to realize a figured bass and improvise the melody, harmony, and ornaments. This simple historical fact, for me, created a natural affinity between my skill as a performer and my background as a composer, and this has had a profound influence on my development as a harpsichordist and (more recently) on my enthusiastic return to composition.

Another fact also contributed to my choice of instrument. The distinctive timbre of the harpsichord sometimes is off-putting to people whose primary musical experience has been through the piano. By contrast, the unique harpsichord sound is naturally compatible with traditional Japanese stringed instruments such as the koto and *shamisen*. They are softer than modern Western instruments and use various temperaments.

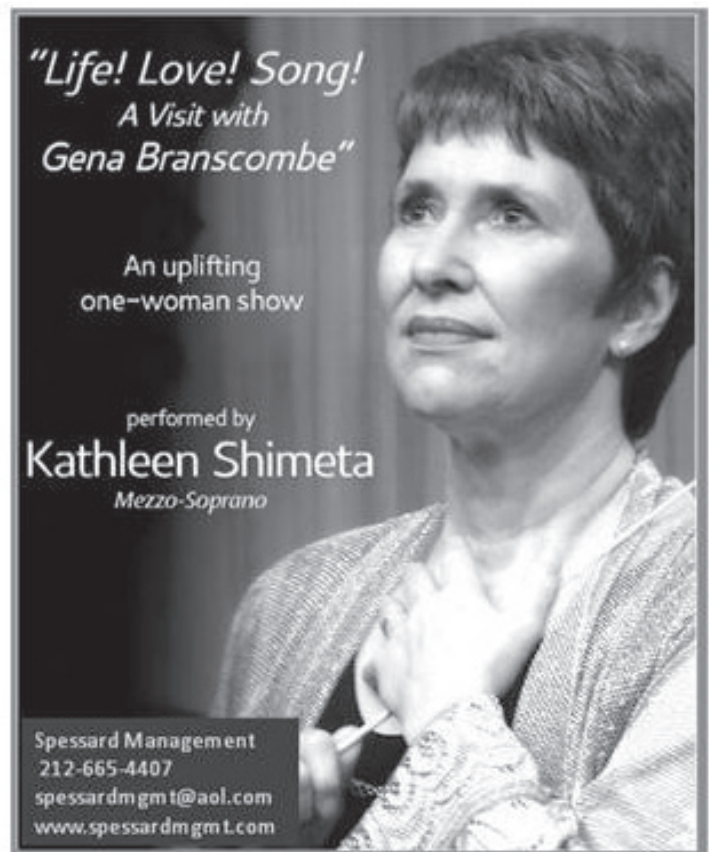
Contemporary harpsichord music and the revival of harpsichord

With the development of the modern piano, the harpsichord became “obsolete.” Composers no longer wrote music for the harpsichord, and it ceased to be a performance instrument. Beginning around 1940 there was a vigorous revival of interest in compositions for the harpsichord. That revival continues and I have become an enthusiastic participant.

My doctoral degree is in harpsichord performance, but it is a scholarly degree. I conducted research on historical harpsichord performance, including its twentieth-century revival. Through this research I realized that there could be a unique opportunity for me to participate simultaneously as both a performer and a composer. I found obscure gems, occasional pieces written for the harpsichord by some of the most revered composers of the nineteenth and

twentieth centuries, and I programmed this music in my performances. I also discovered and performed pieces written specifically as part of the deliberate revival of the harpsichord. While at the Juilliard School, I became a regular performer at the Focus Festival, a contemporary music festival. In the program of my debut recital at Carnegie Hall, I included works by living composers such as Milton Babbitt, Robert Hall Lewis, and Robert Martin. At that time (in the mid 90s), most new works for harpsichord were composers’ occasional experiments, or were a small part of larger works in which the composer wanted a brief “harpsichord sound.” There were few masterworks for this instrument. From 1990 to 2005, I could find very few truly idiomatic or virtuoso solo pieces for the harpsichord. I felt the necessity to write my own compositions.

At a meeting of the Midwest Historical Keyboard Society, Dr. Calvert Johnson was looking for works by female Asian composers. When he learned that I was a composer as well as a harpsichordist, he asked whether I had written anything for solo harpsichord. At that time I had not, but I answered “yes” anyway. In that moment I understood that this was “opportunity knocks,” and I eagerly wanted to answer



“Life! Love! Song!”
A Visit with
Gena Branscombe

An uplifting
one-woman show

performed by
Kathleen Shimeta
Mezzo-Soprano

Spessard Management
212-665-4407
spessardmgt@aol.com
www.spessardmgt.com

that knock. As soon as I got home I wrote *Sonatina No. 1*. Dr. Johnson has since performed it many times and has recorded it. I have been composing steadily ever since. My second piece, *Sonatina No. 2*, won the first prize at the Sixth Alienor International Harpsichord Composition Competition in 2004, and this encouraged me to keep writing for harpsichord.

With Yuko Heberlein, a former member of the Saint Paul Chamber Orchestra, I formed Duo Libero. Yuko encouraged me to write works that we could perform together. She is a modern violin player, and when we started concertizing, we realized a problem—our repertoire was focused on Bach and Handel with only a very few contemporary pieces. I wrote many compositions for us. By 2009 I had written fourteen works for harpsichord, either as solo pieces or for small ensembles (mainly duo). I recorded a CD consisting entirely of my own compositions. This CD, *The Harpsichord in the New Millennium*, was selected as “one of the 5 best classical CDs of 2010” by the *Minneapolis Star Tribune*, and received favorable reviews in numerous publications both nationally and internationally. The success of this recording consolidated my reputation as a virtuoso performer and composer of significant contemporary music for the harpsichord.

My music and style

As noted above, I was not inspired by the highly mathematical, intellectual compositional styles that were prominent in academic circles when I was a student. For me, composing is spontaneous. It is a means to express feelings and connect to the audience. As I write to expand my concert repertoire, I try to create pieces that I enjoy practicing, and which allow me to connect to the audience. Often, I have found other composers’ contemporary harpsichord pieces very difficult and sometimes agonizing to read, analyze, and practice. I write pieces that performers can relate to and understand. In different pieces, I incorporate elements of “classical” music (Romantic, Impressionist, and other styles.) and also elements of broader music traditions, including jazz, Latin, and traditional Japanese music—reflecting the music I have loved since I was young. A couple years ago, I wrote a piece for voice, violin, bass, harpsichord, and bongos, which was performed with Latin dancers. It was simply fun!

Problems with writing for and performing on the harpsichord

There are larger and smaller pianos, but all have the same basic design and all are intended to make the same sound. The harpsichord is different. Harpsichords come in different types (French, German, Italian, English, Flemish, etc.) that are built to different designs and are intended to have different sounds. Some have one keyboard while others have two. Some have five octaves while others have four. Some have a single registration while others have two or three. Due to its iron frame the piano requires very little maintenance. Because of its wooden frame the harpsichord requires frequent maintenance and frequent tuning. For this reason harpsichordists must do their own tuning and much of their own maintenance. Humidity and temperature are critical and must be controlled. Because of the relatively low volume of sound the harpsichord is much more strongly affected by the performance space (e.g., the size and acoustics of the hall). I performed at the State Theater in Minneapolis several years ago, and it was so dry that my tuning became half-step lower in thirty minutes. When a piece includes multiple instruments (e.g., my *Concerto for Four Harpsichords*) tuning can become a nightmare. On the harpsichord, each key activates as many as three strings. If a harpsichord has sixty keys, then 180 strings must be tuned for each performance. Thus, I must be very careful about the venue, the condition, and detail of an instrument that is available for performance.

Another complicating factor is the pitch difference. A=440 is used as concert pitch for modern instruments while Baroque pitch A=415 is used for historical instruments. This can make it difficult or impossible to combine modern instruments and historical instruments in a single program. Thus, I cannot construct a program combining Renaissance and Baroque repertoire and contemporary works in one concert.

Combining a career as a performer and motherhood

To be a mother and to pursue a career as a performer is not easy. My daughter was born with multiple disabilities. Motherhood became a hard road. I considered giving up my career to devote myself to her, as many mothers of children with special needs have done. It was a particularly hard decision because my daughter was born in 1997, when I was about to earn a

doctoral degree from the Juilliard School and shortly after my New York debut recital at Carnegie Hall in 1996. I was ready to pursue my career as a performer. My life seemed to be under control. I set my goals, worked hard, and accomplished my goals. Now, suddenly, I was forced to realize that my life was not entirely under my control. My priority had shifted to taking care of my child and adjustment was not easy.

To have a child with permanent disabilities requires parents to relinquish some of their most cherished dreams. I went through denial, guilt, pain, grief, fear of the future—it took a long time to accept. As we were working through these issues, we made the decision to expand our family by adopting a child. The adoption process was long and difficult, and gave rise to many questions, but our son is a beautiful boy—healthy and vigorous.

When I could, I sought refuge in music. I found that the intense concentration of composing helps to clear my mind, and the work itself gives me a way to express my feelings and experiences that I cannot put into words. For the first time, it seemed, I found the meaning of composing—to express myself and share with other people. “It’s bigger than me” is a commonplace observation, but that is because life naturally pushes us so often toward this insight. Surely that was true for me. Music helped me to cope with my family situation, and my family situation has profoundly enriched my music.

The Japanese word for “talent” is *sainou*. The literal translation is “exceptional ability.” By contrast, in English, “talent” is often equated with “gift,” as in a gifted athlete. I like this connection; the idea that talent is a gift resonates deeply with me. My music talent is definitely a gift—a gift that is given by the people around me and experiences of my life.

Asako Hirabayashi has appeared as a featured guest soloist in international festivals and concert series worldwide. She has won numerous grants and awards including the 2009-10 McKnight Fellowship for Performing Musicians and the 2012 Artist Initiative grant as a soloist and composer. In addition to the Alienor International Harpsichord Composition Competition (winner of the 6th, 7th and 8th, consecutively), she won the NHK International Song Writing Competition in Japan. She was recently awarded the 2012 Jerome Fund for New Music by the American Composers Forum to write an opera entitled Yukionna (Snow Witch), based on an old Japanese folk tale.

Elizabeth R. Austin Turns 75

DEBORAH HAYES

To mark her 75th year, Elizabeth R. Austin (b.1938), American composer, pianist, teacher, and longtime member of the IAWM, has completed a big new work—an opera with the intriguing title *I'm one and double too*. The libretto, in German and English, is by her husband, Gerhard Austin. The story is based on the 1808 German novella *The Marquise of O-* by Heinrich von Kleist (1777–1811). Austin also uses as a point of reference one of her favorite poems, *Ginkgo Biloba* (“Bilobed Ginkgo”), written in 1815 by Johann Wolfgang von Goethe; the opera’s title is in fact the last line of that poem. For Goethe, just as the ginkgo leaf begins as two separate lobes or two parts and becomes a singular entity as the tree matures, so also do two separate people choose each other and become one. Austin’s musical setting of the poem functions as a leitmotif in the opera, and the ginkgo leaf appears as a visual symbol.

The story

The Marquise of O- in Kleist’s story is the widowed mother of two children and the daughter of a colonel in Napoleon’s army. She discovers that she is pregnant, though she cannot explain how that happened. In the opera’s Prologue, as at the beginning of Kleist’s novella, the Marquise (Julietta) has placed an announcement in the local newspaper asking the man who is responsible to come forward. Her father, convinced that she knows the identity of the man, banishes her from his house for bringing shame upon the family; in his wrath he commands her to leave the children behind, but she refuses and takes them away with her. We learn that during an attack on an Italian outpost where her father was in charge of the defense, the Russian Count F- (Pjotr in the opera) had rescued her from a group of his soldiers who intended to rape her. The Count led her to a quiet part of the castle, where she lapsed into unconsciousness and he forced himself upon her. After the family moves back to their home in town, the Count visits her repeatedly. He asks for her hand in marriage, but she hesitates, then refuses him—all the more strongly when he identifies himself as the man responsible for her pregnancy. Nevertheless, her father has him sign a marriage contract, stipulating that he is to forego his conjugal rights. He lives

separately from Julietta and his newborn son, but he is invited to family gatherings. The final scene, which addresses how a reconciliation can come about, culminates in the Marquise’s forgiveness. Another wedding ceremony takes place, a happy occasion, and more Russian babies follow.

Kleist’s novella, in particular the rape, shocked readers in 1808, and Austin realizes that her opera may shock as well. By no means does she condone rape; the rapist is beyond contempt. Like Kleist, she is less interested in the rape as such than in its consequences. Austin’s message is “reconciliation, the counterweight to violence—a non-violent outcome to a tragic misdeed.” Some critics have



Elizabeth R. Austin

noted that the extreme emotional states of Kleist’s characters reflect the havoc in Europe in an era of revolution and war; people are thrown into situations they do not understand or control. Austin sees the characters and plot line as “quite relevant to our time: the tangled and tragic encounter between a lovely woman and a man, caught up in the violence of war.”

Austin’s concern is with individuals. “The aggressions induced in wartime may be attributed to group behavior; yet the personal loss of inhibition usually held in check by one’s subconscious is individual,” she explains. “I am almost haunted by what drives a person to commit violent acts or to come up with shallow rationalizations for his/her actions.” Kleist’s story addresses the consequences of uninhibited action, when love and recklessness merge to cause a pregnancy that leads to shame and painful disorientation for the woman, and shame and remorse for the man. “Is there any way a catastrophic ending can be ameliorated

or avoided?” Composer and librettist agree that “it is essential that Julietta and Pjotr agree that forgetting the dark past would not lead to true and lasting reconciliation.” Evil must be confronted, not ignored. “We can rise above evil if we allow ourselves to consider another course,” not killing or dying, but living.

From novella to opera

Constructed as a prologue and twelve scenes with an intermission after scene six, *I'm one and double too* combines Kleist’s story and Goethe’s ginkgo poem in a number of ways. In the opera’s first scene, the Marquise’s young twins sing Goethe’s poem as an innocent folk song, as their mother reminisces. The aria, which acts as a unifying factor, is sung by the main characters in various ensemble settings as the opera progresses. Each character reinterprets its message (“one and double”) to fit her or his inner state. The Count experiences the poem as representing the duality of character lurking within himself. He has watched the execution of his five soldiers for attempted rape, knowing that he himself was caught up in the violence of war and took advantage of the Marquise but remains unpunished. The Marquise views him as both a rescuing “angel” and an aggressive “devil.”

Austin is most interested in the transformation of Julietta, the widowed mother of two children, living in security and comfort, who finds herself inexplicably pregnant and thus banished from family and respectable society. For Austin, the defining moment, the peripeteia (turning point), is when Julietta defies her wrathful father, ignores public disgrace, and “rises out of time and place to take her children away with her. For a woman to effect a transformation of this intensity, she must reach into the essence of womanhood,” Austin writes.

Elizabeth and Gerhard Austin felt that the sudden resolution at the end of Kleist’s novella was weak and unconvincing. So they enhanced the period of time between the first, pro forma marriage of Julietta and Pjotr and the second, true marriage. The couple needed time, not to forget their tragic common past, but to rise above it in forgiveness and reconciliation. The opera’s final scene, then, covers about a year, as

indicated by the changing colors of the ginkgo tree in the background. “In a setting removed from outer reality,” the composer writes, “Julietta and Pjotr explore their feelings about the past and about each other. They pose the serious questions that need to be answered before any kind of a new life together can come about.” In scene twelve Austin sets Goethe’s poem as a duet for Julietta and Pjotr, as shown in Example 1. At the end of the opera, the ginkgo leaf appears visually as a universal symbol of two people living in a loving relationship.

The composer

Austin’s new opera, five years in the making, brings together many general features of her oeuvre. Michael Slayton in “Elizabeth R. Austin,” chapter 1 of *Women of Influence in Contemporary Music* (2011), offers detailed information about her development as a distinctive musical voice, of which the following is a summary. Born Elizabeth Rhudy in Baltimore, Maryland, she displayed remarkable musical abilities from an early age and enjoyed solid musical training. She studied piano at the Peabody Preparatory Institute in Baltimore, and spent summers at the Junior Conservatory Camp in Vermont. At age sixteen she won a composition competition. After high school, she entered Goucher College in Baltimore. In 1958, Mlle Nadia Boulanger, on a visit to the USA, heard one of her compositions and offered her a scholarship to study at the Conservatoire Americaine in Fontainebleau. Elizabeth graduated with a BA degree from Goucher in 1960.

She married the next year, becoming Elizabeth Scheidel. She and her husband moved to a suburb of Hartford, Connecticut, where she raised three children and taught music and composition at various music preparatory schools. In 1979, wanting to ensure that she could support her family, she enrolled in a master’s degree program in music composition at the Hartt School of Music (University

of Hartford), and when she finished she immediately began work on a PhD. She enjoyed the freedom of being a student and her teachers were encouraging. Her “epiphany,” when she reaffirmed her true calling as a composer, did not happen until she was about forty years old—the timing is perhaps more typical of women than men. In 1980, she completed her “breakthrough” work, the monumental *Zodiac Suite* for piano. Her attention became less focused on her family, and her marriage eventually ended. For her, succumbing to the “lure of the arts” was not as romantic as it might sound; “that fearsome lure, which Thomas Mann describes, is actually unpleasant and

painful for surrounding and unsuspecting family” (quoted in Slayton, p. 4).

In 1987 she completed her doctoral work, the *Wilderness Symphony* (Symphony no. 1), a nineteen-minute work for two reciters and orchestra based on the poem *Wilderness* by Carl Sandburg (1878–1967). The poem begins, “There is a wolf in me,” and Austin describes the symphony as “six character variations that evolve out of the introductory landscape, as each animal emerges from our psychological ‘zoo.’” Here, as in her new opera, completed some twenty-five years later, Austin confronts the dark and violent forces of the subconscious “wilderness.” In 1989, two years after

Example 1. *I'm one and double too*, scene 12, mm. 23-33

©2009

Example 2. *I'm one and double too*, scene 1

completing the doctorate, she married Gerhard Austin, a professor of German at the University of Connecticut, where he is now professor emeritus. Some of her compositions bear the name Elizabeth Scheidel-Austin.

Since her epiphany thirty-five years ago, she has produced an impressive amount of music, including piano works and works for other instruments, both solo and ensemble, two symphonies, about a dozen choral works, many songs and song cycles, and two electroacoustic pieces for instrumentalist and tape. She is often inspired by visual designs and literary works. Goethe's *Ginkgo Biloba*, which has great significance in the new opera, is the inspiration for the earlier trio *Ginkgo Nova* (2002), for English horn, cello, and piano; the score includes a floor diagram to guide the three performers as they move around the stage, outlining the shape of the ginkgo leaf. Austin often draws upon German writers, especially Romantics like Goethe, Kleist, Friedrich Hölderlin, and Adelbert von Chamisso. Her wide-ranging taste also includes Rainer Maria Rilke, Bertolt Brecht, Rose Ausländer, Ingeborg Bachmann, William Butler

m. 575 ff. $\text{♩} \approx \text{ca. } 50$

Count rises, steps aside and appears lost in thought; Spotlight gradually only on him....

(Swan Lake theme)

I was de-li-ri-ous with fe-ver,

©2009

Example 3. *I'm one and double too*, scene 5

Yeats, Christina Rossetti, Elizabeth Barrett Browning, and Americans such as e.e. cummings and William Carlos Williams.

Quoting from musical masterworks of the Western tradition and weaving them into a “contemporary fabric” is fundamental to Austin’s compositional technique. Such quotes “inevitably carry with them nostalgia, tinged with pathos or irony,” she writes. She treats the old material as a thematic “jumping-off point” or she makes it a “form-defining element” of the new piece. Her aim is for the contemporary non-tonal or pan-tonal fabric to sound familiar and “right” to the listener and the tonal quote to sound oddly out of place. Musical passages are sometimes disguised, as in the six *Puzzle Preludes* (1994/2009), where she deconstructs and reworks passages by Bach, Beethoven, Schubert, Mendelssohn, and Brahms. (In his chapter, Slayton reveals the solution to some of the puzzles.) She is especially fond of the German repertoire, particularly German Romantic and late-Romantic composers—Schubert, Robert Schumann, Brahms—but she has also used material by Johann Stamitz, Igor Stravinsky, Olivier Messiaen, and others.

In *I'm one and double too* Austin continues her practice of musical quotation. She quotes the piano part of Schumann's *Mondnacht* (Eichendorff) in a moonlit scene (Example 2). She quotes a theme from Tchaikovsky's *Swan Lake* ballet (Example 3), when the Count likens Julietta to the white swan of his childhood, which he dirtied in one incident. She quotes Wagner's famous Tristan phrase for its association with star-crossed lovers. Musical quotation takes a "twist" in the opera: in many of the arias she quotes her own music, as "a kind of retrospective,"

Cécile Chaminade, Pianist and Composer

M. STEELE MOEGLE

During her lifetime, Cécile Chaminade (1857-1944) was an exceptionally popular pianist throughout Europe and the United States, and she was frequently recognized for her compositions and her civic work. After the first world war, however, interest in her music declined, and, except for just a few pieces, her music was soon forgotten. Over the past twenty-five years, however, her compositions and her career have attracted the attention of both scholars and pianists.

She has the special distinction of being one of the most published among all female composers. Traditionally, women in her time had to be content with performing because publishing was seen as improper for women. Thus, Chaminade was successful despite societal conventions and pressures. More than four hundred of her compositions were published. Of her 171 opus numbers, all but two are for solo piano, include piano, or are the composer's transcriptions for piano. Chaminade is best at writing character pieces for the piano, which are suitable for a wide range of performance levels. It is quite remarkable, for the time, that her works were included in numerous method books that were otherwise dominated by male composers. For the teacher who likes music that is out of the ordinary, Chaminade's compositions are very nostalgic with wonderful pedagogical potential.

Cécile Louise Stéphanie Chaminade was born in Paris in 1857. Both of her parents were amateur musicians. Her father was a violinist, and her mother, who gave Chaminade her first piano lessons, played the piano and sang. In 1865, the family purchased land in Le Vésinet, a village west

she explains. Quotations are mainly from her art songs—the *Drei Rilke Lieder*, *Five Sonnets from the Portuguese* (Barrett Browning), *Prayer for a Christian Burial* (Jarrett), *An die Nachgeborene* (Brecht), and *Frauenliebe und -leben* (Chamisso).

In her 75th year, Elizabeth R. Austin celebrates another notable achievement. Congratulations, Elizabeth!

Sources

"Elizabeth R. Austin," http://elizabethaustinmusic.com/Home_Page.html.

Elizabeth R Austin, email messages to Deborah Hayes, August and September 2013.

Kleist, Heinrich von. *The Marquise of O-*, translated by Richard Stokes. London: Hesperus Press, 2003. Foreword by Andrew Miller. Introduction by Richard Stokes.

Slayton, Michael. "Elizabeth R. Austin." Chapter 1 of *Women of Influence in Contemporary Music: Nine American Composers*. Edited by Michael Slayton. Lanham, Md.: Scarecrow Press, 2011.

Deborah Hayes is a musicologist and professor emerita at the University of Colorado at Boulder. Her publications include new editions of music composed by eighteenth-century European women, and studies of the lives and works of the twentieth-century composers Peggy Glanville-Hicks and Ruth Shaw Wylie.

of Paris that was a popular place for artists and musicians, and the family often invited composers to dinner. That was how Chaminade met one of her neighbors, Georges Bizet, who called her his "little Mozart."

Bizet arranged for her to audition to study piano with Félix Le Couppey at the Paris Conservatoire. Le Couppey was impressed with and enthusiastic about her talent, and he wanted to enroll her in his class. Chaminade's father refused, saying that "young ladies are intended to be wives and mothers."¹ Both mother and daughter were upset and encouraged Bizet to intercede. Her father did concede, but she was permitted to study only two courses privately. At the age of ten, when she began piano lessons with Le Couppey, she also began the study of counterpoint and harmony with Augustin Savard. At some point, she studied composition with Benjamin Godard. From 1875 to 1890, Chaminade's mother kept a scrapbook of Chaminade's musical accomplishments, which is now the only source of information detailing her early performing achievements. According to Chaminade's niece Antoinette Lorel, she composed her first piece at age seven (1864), but other sources give a different date.²

The noted pianist and composer Moritz Moszkowski became engaged to marry Chaminade's younger sister, Louise-Henriette. Though the marriage subsequently ended in divorce, Chaminade remained close friends with Moszkowski and was a frequent visitor at his home.³ She dedicated her piano sonata to him. In 1887, her father died suddenly, leaving the family in financial straits. The loss of his income, his poor spending habits, and the division of the

estate forced Cécile and her mother to sell their Parisian home and live in Le Vésinet.

With the death of her father, Chaminade's compositional activity became a necessity, and her publications became a major source of the family's income. This may explain her move away from absolute music, such as the sonata, to the more popular character pieces. She realized that the majority



Cécile Chaminade

of her fan base consisted of young women who had only intermediate or basic training in music and/or a lack of practice time. Thus, her character pieces were technically geared to these levels. Of course, her études require a more skilled hand. Her use of descriptive titles such as *Romances sans paroles*, *Arabesque*, *Tristesse*, and *Expansion* and exotic titles such as *Oriental* may have contributed to the mass appeal of her music and may have attracted those desiring an escape from the humdrum of everyday life.

Over the next few years, Chaminade grew in prominence as a composer and pianist. In 1888, she completed a commissioned ballet called *Callirhoë*. It was extremely popular and was performed in various cities about two hundred times.⁴ She transcribed almost every work she wrote for a large ensemble for solo piano or piano duet in order to make it more marketable, including the piano version of *Callirhoë* and a few separate piano pieces such as *Scarf Dance* and *Amphora Dance*. Finding that publishers could sell piano solos and songs most readily, Chaminade began to compose in these genres almost exclusively starting in the 1890s.

Despite her shyness, her preference for family activities, and her general dislike of traveling, she toured France, Switzerland, Belgium, and Holland, performing her own pieces.⁵ Beginning in 1892, she made annual tours of England. Though she spoke no English, she was very popular there. Queen Victoria was a devoted supporter, inviting Chaminade to Windsor Castle and to the Diamond Jubilee in 1897, where she was awarded a medal. Chaminade's *Organ Prelude*, op. 78, was even performed at Queen Victoria's funeral.

At age twenty-seven, Chaminade had been engaged, but the marriage never took place. Her fiancé is known as a "Dr. L," and a tragedy within his family prevented the marriage.⁶ One biographer hypothesizes the fiancé was Doctor Paul Landowski.⁷ Edouard Landowski, Paul's older brother, was married with six children, but both he and his wife died from an infectious illness.⁸ On his deathbed, he requested that Paul take care of his children.⁹ This instant family seems to have quashed the marriage plans. As her father had done before her, Chaminade frequently received artists at Le Vésinet. While there she was quoted as saying: "Music is my love, and I am its nun, its vestal.... How disappointing artistic marriages are: one party always devours the other."¹⁰ Lorel suspected that Chaminade may have avoided marriage owing to her experience with a controlling father.¹¹

Usually, Chaminade's mother accompanied her daughter on tours. But in 1899, she asked an old family friend, music publisher Louis-Mathieu Carbonel, to accompany her daughter instead. At forty-four years of age, Chaminade shocked her fam-

ily by marrying him. Her family was upset because he was twenty years her senior, and they thought marriage may stifle her creativity.¹² Also, they knew of Chaminade's unusual marriage conditions.¹³ They would continue to live in their separate homes: she near Paris, and he in Marseilles. He was allowed to visit her periodically and to accompany her when she traveled, but there would be no sexual relationship. She agreed, however, to hyphenate her name as Carbonel-Chaminade or simply C-Chaminade. In 1903, as they were traveling together, he contracted a lung disease, which led to his death four years later. She cared for him for two years, and she never remarried. Chaminade's thoughts on marriage were strongly affected by her career. In an interview in 1908, Chaminade was quoted in *The New York Herald* as saying:

Marriage must adapt itself to one's career. With a man it is all arranged and expected. If the woman is the artist it upsets the standards, the conventions, the usual arrangements and, usually, it ruins the woman's art.... Tho' I have been married and am a widow now, I feel that it is difficult to reconcile the domestic life with the artistic. A woman should choose one or the other.¹⁴

During these years, her popularity in the United States was climbing. Articles in magazines such as *The Étude*, *The Century*, and *The Ladies Home Journal* made her more widely known. Chaminade Clubs sprouted during the heyday of women's clubs in the United States. (The National Federation of Music Clubs also began at this time.) By 1904, there were one hun-

dred Chaminade Clubs listed in *L'Echo Musical*; Chaminade gave the number as two hundred on her own copy.¹⁵ Some Chaminade Clubs were organized as late as 1940.

In 1908, Chaminade finally decided to tour America. From October 17 to December 15, she performed fifteen concerts in eleven cities. The tour began and ended with concerts at Carnegie Hall. Her first Carnegie Hall recital was sold out and was one of the most profitable in over a decade. Two singers accompanied her, since almost all of her concerts included songs in addition to solo piano pieces. At most concerts, Chaminade played the *Scarf Dance* as an encore and was surprised to learn of its popularity. She dined at the French Embassy and was introduced to President Theodore Roosevelt at the White House.¹⁶ Her performances received mixed reviews—those most critical were from the larger cities. Nevertheless, the tour was a great financial success. Some concerts were sold out, and patrons were turned away from the door.

Her mother died in 1912. When World War I began two years later, she moved to Carbonel's coastal villa near Toulon, and she continued her commitment to people in need by managing a hospital for convalescent soldiers.¹⁷ Her failing eyesight and increasing pain in her left foot (which was later amputated) severely impaired her activity during her last years. In 1936, Chaminade moved to Monte Carlo because of the threat of German invasion. Since composition had taken a back seat, Chaminade had become more enchanted and involved with her Pekingese dogs and her garden.¹⁸ She died in Monte Carlo in April of 1944.

The image shows a musical score for a piano piece. It is titled 'Lento' with a tempo marking of 112. The score is for piano and is marked 'PIANO'. It consists of two systems of music. The first system shows the beginning of the piece with a piano (p) dynamic. The second system continues the piece with various pedaling instructions marked as 'Ped.' and '* Ped.'.

Ex. 1. Chaminade, *Automne*, op. 35, no. 2

Ex. 2. Chaminade, *Sérénade*, op. 29

Chaminade had an exquisite gift for composing melodies that somehow sound familiar and memorable. After you have heard or played a Chaminade piece, its melody follows you like a pleasant friend.

Chaminade's *Automne*, from *6 Études de concert*, op. 35, was probably the most internationally popular of her works, according to her biographer, Marcia Citron.¹⁹ The hauntingly beautiful melody, meant to evoke the bountiful warmth of the fall season, appears in the thumb of the right hand, then in the left-hand thumb, and eventually in the fifth finger of the right hand. Each shift requires great control and a seamless flow. To perform the melody legato and in an expressive manner might pose a technical challenge for the typical pianist who would purchase the music. (See Example 1.) The fast, fiery, and passionate B section offers a dramatic contrast to the lyrical A section. Then the opening theme returns unaccompanied, followed by another brief passionate section, a short cadenza, and finally a return of the lovely A section with a concluding flourish up the keyboard.

When Chaminade toured the United States, she was pleased to discover the immense popularity of her delightful *Sérénade*, op. 29, published in 1884 by Enoch and Costallat (Example 2). This became another frequent encore piece. Its style is reminiscent of Mendelssohn's well-known collection of *Songs without Words* for piano.²⁰ In an ABBA form, it opens with a quaint, guitar-like accompaniment before the melody enters in the upper voice. The melody shifts to an inner voice in the B section. Like *Automne*, this piece requires a delicate balance between the melody and accompaniment. Typi-

cally, Chaminade includes interpretive details such as rubato.

Scarf-Dance (Pas des écharpes), op. 37, no. 3, an arrangement of a movement from her ballet *Callirhoë*, was another favorite work, and it was also one of her few works that remained in the repertoire. The attractive music is sprightly and features a clear texture and structure (AABABA) and slightly chromatic harmonies. One of the most attractive of her descriptive works is *L' Ondine (Water Sprite)*, op. 101. Chaminade effectively captures the playful splashing and splashing that one associates with the creature through the use of a broken chord accompaniment, a sweet melody high in the treble register, and pedaling that helps to create the sound of water.

Cécile Chaminade achieved popularity with audiences as a pianist and as a composer of accessible, attractive, lyrical, and sometimes exotic music. She won a loyal and enthusiastic following and received awards, civic honors, and other public recognition for her musical achievements. In 1913 she received a major tribute: the first woman composer to be inducted into the French Legion of Honor. Her works brought great enjoyment to countless pia-

nists and listeners during her lifetime, and, with the revival of interest in her music, they continue to do so today.

NOTES

1. Gerard Condé, "Liner Notes," *Cécile Chaminade's Piano Music*, Danielle Laval, pianist (EMI Pathé Marconi, PM 371, 1980): 1.
2. Antoinette Lorel, "Viatique," typescript (1948). Quoted in Marcia Citron, *Cécile Chaminade: A Bio-Bibliography* (Connecticut: Greenwood Press, Inc., 1988), 8.
3. John Jerrould, "Piano Music of Cécile Chaminade," *The American Music Teacher* 22-23 (January 1988): 46.
4. Citron, 8.
5. Condé, 1.
6. Lorel, 42-49.
7. Cécile Tardif, *Portrait de Cécile Chaminade* (Montreal: Louise Courteau, 1993), 92.
8. *Ibid.*, 84.
9. *Ibid.*, 83.
10. Condé, 1.
11. Lorel, 42.
12. Citron, 13.
13. Lorel, 95, 108-109.
14. Quoted in Citron, 14.
15. *Ibid.*, 15.
16. *Ibid.*, 17.
17. Condé, 1.
18. Tardif, 161-2.
19. Citron, 21.
20. *Ibid.*

Dr. M. Steele Moegle is an Associate Professor of Music at Louisiana Tech University. In the Department of Music, she serves as the head of three areas: piano studies, collaboration/accompaniment, and music history. In addition to teaching, she is well known throughout the region as a soloist and collaborator. Along with performing, Dr. Moegle enjoys researching women in music and American popular music. Her current focus includes the female composers Cécile Chaminade, Amy Beach, and Lili Boulanger. She has presented papers at the Southern Chapter Conference of the College of Music Society, at Tech's Liberal Arts Symposium, and at an international musicological conference in Struga, Macedonia.

The IAWM is pleased to welcome Steele Moegle as a new member!

Music by Women on Radio

In July, *Journal of the IAWM* Review Editor Ellen Grolman launched a new radio program, *Music of our Mothers*, on WFCF, Flagler College Radio, 88.5 FM in St. Augustine, Florida. *Music of our Mothers* is a two-hour weekly radio show that plays music by women composers, both historical and contemporary. The program is aired live on Wednesdays from 1:00 to 3:00 pm and can be streamed from iheartradio.com by searching for the station's call letters and geographic location. Composers interested in possibly having their compositions aired on the show may send the CDs (with detailed duration/titling/performer information) to Ellen at 192 Anastasia Lakes Drive, St. Augustine, FL 32080.

Meet Five New IAWM Members

From Classical Pianist to Post-Modern Composer

TASOULLA CHRISTOU

Growing up in Cyprus in the 1940s and 1950s, when the island was still a British Colony and recovering from the effects of the Second World War, meant that there was little time or opportunity for cultural activities. In those days, music was represented mostly by traditional Greek folk music and songs performed by amateur musicians plus a Conservatoire in Nicosia associated with the Athens Conservatoire. I became interested in Western classical music when I began taking piano lessons at age seven, and eventually I attended the Conservatoire and earned diplomas in both teaching and performance. I was a piano teacher, performer, and accompanist for some years, but I moved to London to study at the Royal Academy. I married in London and have settled there permanently.

Although I have continued my career with the piano, I have always been interested in composition. Later in life, when my children were grown and I had the time and the opportunity, I returned to university (Birkbeck College, University of London, and Middlesex University) to concentrate on becoming a composer, and I currently have an association with the composition school at the Royal College of Music in London. I was attracted to composition because I felt the need to express myself and my musical ideas so that I could control of the process of creating music and not just perform the works of others. Furthermore, becoming a composer has given me a better understanding of the whole composition process, resulting in a deeper appreciation of various composers' works and a greater facility in interpreting them.

At university I was introduced to many different styles and was encouraged to experiment with them all, but in the end to create my own style and find my own voice. I did not want to abandon tradition completely and focus only on the latest contemporary trends, thus my style is eclectic, combining tradition and innovation. I prefer tonal melodies with strong lyrical lines but often in combination with dissonant passages. While some of my works are in a post-romantic style or a combination of tradition and modernism, many are entirely

original and conform only to my own principles and ideas. It is the creative aspect of composing, not just conceiving musical ideas but also embodying these ideas in a more original form, that fascinates me.

Given my Greek background, I have a special interest in Greek folk music, and several of my compositions, for example *Kalamatianos* and *Skopos*, are based on Greek folk tunes. Some works were motivated by classical Greek culture; *Imagined Ritual* was inspired by a visit to the Temple of Poseidon at Sounion near Athens, and *A Hymn to Aphrodite* by the lyric poet Sappho. I have also written works such as *Cherubic Hymn* for the Greek Orthodox Church liturgy. Literature and the visual arts are other sources of inspiration; for example, my song *Dreams of May* is based on a poem by the American writer Sue Guiney.

Often many of these different influences come together. When I composed *Norwegian Reflections* I drew inspiration from a journey to Norway, the paintings of Edvard Munch (the Norwegian surrealist painter), and the piano concerto by the Norwegian composer Edward Grieg. I am also interested in world music, particularly Indian, Japanese, and Chinese, as I lived for a time in Japan and Singapore and traveled extensively in the Far East. Some of my compositions were motivated by my experience: *Silver Moon, Silver Lake* was inspired by a visit to the Temple of Heaven in Beijing, and *A Passage to India* by Indian ragas.

I normally compose a piece because something has stimulated me, even if it is for a commission. Wherever I travel, I look for ideas. Being inspired by something makes composing easier, as I usually know the melodies I want, the form I should use, and the musical language to incorporate. Also, I know by instinct the instruments I want to use. The composer has to be inventive and be able to make the wonderful journey into the imagination. Thus subjectivity plays a great part in the aesthetic choices I make.

I believe, however, that these qualities are not enough by themselves. A composer should study the works of other composers and have a thorough grounding in theory and orchestration. Thomas Edison's much-quoted remark, "Genius is 1 percent inspiration and 99 percent perspiration,"

certainly applies to the art of composition. Conceiving an idea is just one percent of the process; the rest is very hard work before the composition finally emerges.

As to my career, I am pleased to report that the climate in the United Kingdom today is much more favorable for women composers than it was even fifty years ago. Many successful women composers are working in the UK at the moment, and I have never felt that I was at a disadvantage because I was a woman. I believe the biggest difficulty in any composer's career is becoming sufficiently well known so that promoters are willing to produce per-



Tasoulla Christou

formances of her works. In this respect, I was fortunate at the start of my composing career to receive two commissions from

PriceWaterhouseCoopers (*Norwegian Reflections* and *Silver Moon, Silver Lake*). This made for a good start and encouraged me to continue composing.

Some of my recent compositions include *Passage to India* for chamber orchestra (2003), *Norwegian Reflections* for piano (2005), *Silver Moon, Silver Lake* for string quartet (2006), *Dreams of May* for voice and piano (2007), *Romance* for violin or flute and piano (2008), *Kalamatianos* for solo violin (2008), *Imagined Ritual* for string orchestra (2010), *Cherubic Hymn* for a cappella choir (2011), and *Hymn to Aphrodite* for voice, flute, and piano (2012).

My compositions have been performed in London, Amsterdam, Hanover, Berlin, Munich, Istanbul, and Tokyo. I published a CD of my work (*Anthologia*) in 2009 and produced a concert of some of my work at St James Church, Piccadilly, London, in October 2012. I am currently writing a wind quintet, which has been commissioned for a banquet to be held in July 2014 for the Lord Mayor of the City of London at the Mansion House (the Lord Mayor's official residence). This year the Lord Mayor will be a woman, so I feel it is very appropriate that some of the music

should be by a female composer. My most recent concert was in October this year at Sophia Antipolis near Nice, France, and I am planning another concert showcasing my compositions in 2014.

I am delighted to join the IAWM and share my interests with other women composers because I feel that, even if there is less discrimination today, the contributions of women have been almost completely overlooked until very recently. I did a project on women composers while at university, and I was amazed to discover the number of women who were excellent composers but whose works are so rarely performed or completely ignored. I would like to help redress the balance and see not only the past contributions of women composers recognized but also more opportunities for contributions by women composers in the future.

Hildegard to Hildegard

ARIANE DELAUNOIS

I have been a producer and program presenter at Soundart radio in the UK since 2008 and have been in charge of the program entitled “Hildegard to Hildegard” (created by Lucinda Guy) for the last five years. The show features music by women classical composers from Hildegard von Bingen (one of the first female composers in Western history) to Hildegard Westerkamp (a contemporary composer, radio and sound artist). We aim to cover a wide range of female talent, and therefore we play music from every place and every time period—from historic music to contemporary genres and technology, including the works of sound artists. We want to give composers an open platform and air time for those whose music is rarely heard.

We offer diversity to our listeners. We play discs by well-known female composers, but much of the music we play is being broadcast for the first time—many are new, prize-winning works, and many pieces are sent to us by the composers themselves or their publishers. We want to inspire our wide range of listeners, allowing them to experience lengthy pieces of music and to discover the reality of creativity rather than a parade of only the best recognized musicians. We nurture a sense of community and cooperation. We are all unpaid volunteers at Soundart radio, and we rely on the generous donations of our listeners for funding. Unfortunately, our ninety-minute

program cannot explore all the extraordinary amount of talent that exists. Ninety minutes can't possibly be enough time for all the themes, portraits, and submissions that we want to broadcast!

At Soundart radio, I have also produced other music shows such as “Sound Door,” featuring international electro-acoustic music, mostly composers who are academics, and “The Random ShowShow,” presented by fourteen-year-old K about her music explorations. In addition to programs about music, I have written and hosted radio programs on topics such as Belgian art and culture, Fukushima, local events, and my personal sound recordings.

Soundart radio is situated in Dartington estate, Devon, rural England, far from London and the major cultural centers. Dartington used to be the home of an extraordinary performance arts college, which unhappily closed in 2010. It is still a thriving cultural centre with many international artists in residency, concerts and performances, and its traditional summer music school. Dartington has given Soundart radio many opportunities to host exclusive performances and interviews on its airwaves, which in turn have given me the chance to meet and interview world famous musicians including Pauline Olive-

ros, Annie Gosfield, Basekou Koyate, and Eddie Rider, among others.

Despite being a rural community radio station, it is also an internationally-praised art radio station that is affiliated with Radia network, which broadcasts our programs to twenty-nine countries in Europe, Canada, and the US. Art radio explores the diversity that radio can be: more imaginative, daring, and richer than traditional radio, and it allows less prominent voices to be heard. Soundart radio has no commercial interests and only wishes to share the enjoyment of the arts and provide information.

As to personal information, I am originally from Belgium and my native language is French. I have lived in the UK since 2000. I have been married to an Englishman for eighteen years and have a fourteen-year-old daughter whom I home school. I am also a practicing artist and writer. I graduated from the Rietveld Academie (Amsterdam) majoring in visual arts in 1994.

I have been fascinated for as long as I can remember with the phenomenon of culture and the process of creativity. My research projects concentrate on consciousness, the relationship we have with reality, and our experiences and inner world. My work is focused on female identity, existence, my own sensitive/perceptive space

The D Major International Music Festival

VIVIAN CONEJERO

The D Major International Music Festival was inaugurated in Kiev, Ukraine, on November 25, 2011, and events since then have been presented in Bulgaria, Poland, Romania, and thrice in Italy. The festival was founded by Maestra Vivian Conejero, Artistic Director and Principal Conductor. Her original mission was to offer opportunities on an international level to under-exposed professional classical musicians with disabilities and to integrate them with comparably gifted conductors, composers, instrumental and vocal soloists, as well as orchestra players without disabilities. The festival is now fully integrated; it is NOT a “disability festival” but a festival that welcomes all qualified musical artists, regardless of disability, age, race, etc. High-caliber, professional-level conductors, composers, instrumentalists, and singers with/without disabilities are invited to be a part of every DMIMF concert and to have their appearances recorded on audio and/or video—as available and if affordable in each locale.

The DMIMF will be held at other cities and countries around the world. Depending on monetary resources and other factors, the DMIMF will occur at least once per year. This year the festival was held in Rome, Italy, September 9, 2013. In the planning stages are festivals in the USA (New York City area) in April of 2014, China (near Beijing) in the fall of 2014, and an opera-DMIMF in 2015 (in Ukraine), involving three or four conductors sharing a fully-staged performance of Mozart's *Don Giovanni*. Guest singers and orchestral players will take part in this event as well.

For pictures, videos, and further information on upcoming DMIMF events, visit: www.DMajorInternationalMusicFestival.com or www.facebook.com/DMajorInternationalMusicFestival. To be considered for participation in a future DMIMF, email Maestra Conejero at: DMIMF.Director@gmail.com

(including the vibrational dimension of perception, music and sounds, and dream states). I write, draw, take photos, and present radio pieces. I record and edit pieces of reality, authentic moments, and oneirical spaces (dreamspaces).

Although I have studied a variety of subjects (French and international literature, theatre and cinema, meditation and spiritual traditions), my only formal music education was three years of music history in high school. I can neither read music nor play an instrument; nevertheless, music has always been important for me and I breathed it through dancing (a great passion I still have). I listen to music with my entire body. I grew up with classical music and the pop-punk styles of my time. I traveled around Europe to see all kinds of obscure little bands. As a teenager I was also surrounded by African and South-American music. At university I became interested in ethnic and traditional music as well as the various twentieth-century musical trends. During the ten years I lived in Amsterdam, I went to see all sorts of performances and attended concerts nearly every day.

I began to be interested in gender issues in the late 80s, when I attended a feminist conference about women in the arts and became aware of the inequality, the injustices, and misconceptions our society still has not resolved. I based my research on female identity. I discussed the subject with male and female friends, spent time in lesbian gatherings, shared my life with women of various ethnic groups, and read anthropological studies. Without judgment, I watched and appreciated differences, and I realized that we take too many things for granted.

I believe that women are very different from men, which certainly does not mean we are inferior or less able. Women have an inner world to develop, and can do that better if they have an environment where they can live in trust and confidence. I believe that women have imitated the work of men too much, and they need to develop their own work in their own way. Women who bear children should be given more space. Unlike many women, I did not send my daughter to a child care center at age four, and I don't think institutions are the only way to educate children. By teaching her at home, I try to give my daughter the confidence to be who she truly is as a person and as a woman.

The "Hildegard to Hildegard" radio program has provided an amazing opportunity for me to continue my research on female identity and also on the relationship between sound and the arts. I plan to continue to promote and support the extraordinary work and talents of women, especially the composers and sound artists, and I hope many IAWM members will join our modest community. I recently moved to Lincolnshire (five hours from Soundart radio's studio), which means I will rarely be able to present live shows, but I will continue to broadcast pre-recorded shows. Lucinda Guy will participate on the program and you can look forward to hearing her voice every fortnight. The two of us, together, will work to improve "Hildegard to Hildegard" and to extend our access to more contacts. If you have recordings that you would like us to air, please send us an e-mail to hildegardtohildegard@gmail.com for Mp3 or postal address if you prefer CDs. We'll be happy to share information about your work and websites. We appreciate your support!

An Australian Woman in Music

CAT HOPE

I joined the IAWM this year, but I had been aware of the organization for some time. This may seem surprising, but I would say Australian politics is what encouraged me to join. After years of keeping out of debates about women in music, I decided that I could no longer just watch from the sidelines. My philosophy had always been to lead by example; if I did it, others might too. If I can do it, anyone can. Yet it was the vile treatment of ex Prime Minister of Australia, Julia Gillard, by the media and her peers that made me aware that the equality situation in Australia was not a good one, and that sitting on the fence was no longer an option. Australians were not so able to accept female leadership as I had imagined; we were not the balanced society I had taken for granted. I am not comment-



Cat Hope

(Photo by Heidrun Lohr)

ing on Julia Gillard's effectiveness as prime minister, but rather the way in which she was vilified by the media, and her access to opportunity. To lead by doing was no longer enough. I would rally with other women to make a stronger voice that would celebrate women's aspirations in their chosen field. Music is my chosen field, and here I am.

In addition to being a flute player, noise bassist, self-taught vocalist, songwriter, video maker, and composer, I am the founder and artistic director of a new music ensemble, Decibel, which has been operating in my home town of Perth, Western Australia, since 2009. This group focuses on music that combines electronic and acoustic instruments, but also experiments with scoring mechanisms for new music. Directing this six-piece ensemble has played a fundamental role in the development of my own work as a composer, in that it has provided me with a group of musicians and composers who have performed, supported, and collaborated with me. Decibel has made me realize that mine is a collaborative practice. I like to work with others when creating, performing, or showcasing music and ideas. Calling for inspiration and ideas, as well as providing them, seems to be an approach that drives me forward into new and different projects. I continue to undertake many solo projects, but in the end, it is simply not as much fun. I came to this understanding after a twenty-show European tour as a solo bass performer in 2002. Apart from not having anyone to bounce ideas off before, during, or after performances, it was socially hard going. Touring solo and in groups has been a key part of my musical growth—sharing what I do, comparing to what else there is, seeing others doing the same thing. Because I live in Perth, touring has been a vital part of avoiding the isolation so often identified in this city.

I really believe that there is no standard path to a career. Maybe in other less creative fields there are foolproof channels, but my experience has been varied and has strangely led to where I am now. I began rather late in music compared to others—taking up flute studies in high school and classical flute performance at university in Australia. Like many other Australians, I backpacked overseas to Greece and Turkey, where I was employed as a belly dancer, progressing through the Middle East, and ending up in Europe playing bass guitar in rock bands in Berlin and then Sicily in the

early 1990s. I returned to Australia to continue this trajectory, with a gradual shift to composition by way of noise improvisation and invitations to write music for dance and film. I have two children, now twenty-one and nine years old, and they have in no way inhibited my career, in fact they have given me some much needed work/life balance. I am lucky to have a very supportive partner, something I think all creative persons—male or female—need in their lives if they are to happily combine a family with creative practice.

My main interests in music are the exploration of low frequency sound, graphic notation, improvisation, noise, drone, and glissandi. The way I explore these elements ranges from the literal to the conceptual. In 2010, I completed a PhD degree in art, with a project entitled “The Possibility of Infrasonic Music.” I chose an art school for my studies so that my projects would not be restricted to notated music projects, but would enable installation and improvisation as key components to my research. Until beginning my PhD program, my focus had been on songwriting, sound installations, noise music, and improvisation. In 2004 I began an academic career, which led to my first complete *written* score, entitled *Kingdom Come* (2008). This was a black and white graphic score for two laptop performers. The next score I made used colored graphic notation as a solution for the ideas about noise, drone, and pulseless music I had been mulling over for some time. *In the Cut* (2009) was a composition with a simple proposition—a long descent into the lowest possible sounds for each instrument, inspired by the trajectory of the novel of the same name by Susanne Moore (and the film adaptation by Jane Campion). These scores established a format that all my subsequent work would adhere to: large format images that are then put in motion, like a movie, against a playhead on a computer screen. This means that whatever information arrives at the playhead, which is simply a vertical line on the screen, is what the musician would play at any time. As an example, see an excerpt from *Longing* in Figure 1. My long-time collaborator and friend Lindsay Vickery assisted me in realizing this functionality, and it had a strong enabling effect for my written compositions—I have composed over twenty works this way since 2008. The creation of this score player led to the release of an

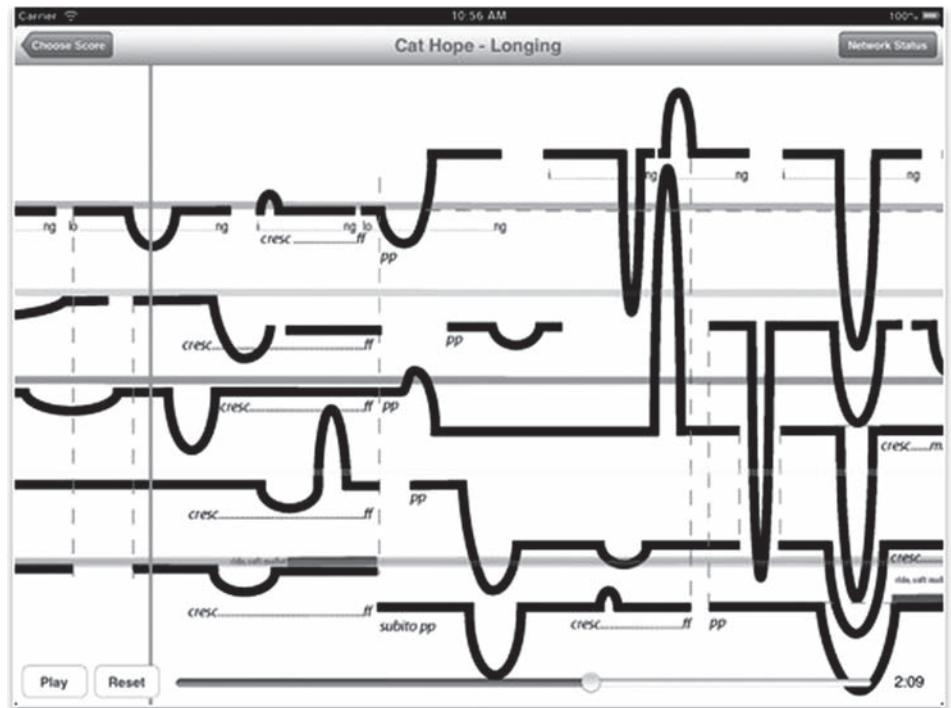


Figure 1. Excerpt from *Longing* for five players (2011)

iPad App, the Decibel ScorePlayer, developed collaboratively within the ensemble, and sold on the Apple App store.

The necessity of relying on a piece of technology to realize performances of my scores frightens me sometimes, but at least it's easy for most people to access. I draft works with colored pens and paper, but the final results are created in a design program called Illustrator. And while I continue to make music the way I do, it's the best solution. The ScorePlayer has also provided a tool for others who may be interested in exploring similar areas. Anyone with the player can put a score, or any image, into the player and perform it. It comes preloaded with scores by Decibel composers, so it is also a way of publishing my music. This development led me to ponder the possibilities of the digital for graphic music notation. Color, animation, aleatoric processes, rendering, and interactivity are all areas in which computers can make a meaningful impact on the way graphic scores can be produced. This year I was awarded a Churchill Fellowship to study the way graphic notation is being explored digitally in Japan, Europe, and the USA, and in 2014 I will undertake a study tour to engage with composers, performers, and curators on this topic. Earlier in 2013 I curated the first survey of Australian graphic music scores, “Drawn From Sound.”

There is no doubt that having a full-time academic job has facilitated my

transition to notated composition and my ongoing capability to do it, so I am very privileged in that respect. I have been at the Western Australian Academy of Performing Arts at Edith Cowan University since 2004, holding the position of Head of Composition and a full research position at different stages of my career there. I hope I can use these positions to address gender imbalance in a more direct way.

My focus has been on composing music for those close to me, so as a consequence my music tends to be for small ensembles, though I did create a work for “telematic orchestra” for the networked performance category of the International Space Time Concerto competition in 2012. This was a concerto for two cathedral organs and a string orchestra situated in five different locations, and networked over the Internet. The idea of making an impossible performance possible—two large remote organs performing together—appealed to me. The orchestra was made up of Western strings but also indigenous Chinese string instruments in Beijing. The orchestra realized my score easily, leading me to contemplate the possibilities of graphic notation for bringing musicians from different musical cultures together.

I believe you can hear the different musical foci of my past in my compositions. Some works have guitar distortion pedals and amplifiers applied to classical instruments (*Liminum*, 2012; *Cruel and Usual*,

2011) or use bass guitars and turntables in graphic notations (*In the Cut*) or untrained singing voices (*Black Disciples*, 2013). I used a Disklavier to make a noise piano work in *Chunk* (2011), exploiting the promise of all notes being played at once on this piece of musical furniture. I had avoided the piano because of its close alliance to tonality—the lack of flexibility of pitch or texture in the instrument rendered it unappealing to me. Yet now I am embarking on a commission for the outstanding pianist Zubin Kang, where I hope to push these limitations aside. I love a challenge. The commissions I have had have been very rewarding experiences and make me realize my approach is unique and valued by others. Like the commission for Zubin, they push me beyond my comfort zone. Sometimes I wonder if I get commissions to fill some quota to balance the male/female imbalance. I had this feeling as a noise artist, too. Before the Julia Gillard term of Prime Ministership, I felt self-conscious about being selected on the basis of my gender, rather than my ability—even if I didn't know it was actually taking place. And whilst I still believe this gender/ability conundrum remains a challenge for adjusting gender balance, I believe it is probably the only way to make things shift. Until we understand more about why the imbalance exists and go about improving pathways to success in all professions, I will celebrate the deliberate assignment of opportunities to women as a positive step for change.

My Career from Cellist to Conductor to Composer

HEIDI JACOB

Several years ago a student requested that I write a few sentences for Haverford College's Senior Women's Luncheon, an event held to celebrate the achievements of the graduating senior women. I wrote: "Surprise yourself! You may eventually do what you never thought you *would* do, just as much as doing what you never thought you *could* do. Do something extraordinary, unusual, outrageous, that you have always wanted to do! Know that you are never too old! Realize that there will be difficult decisions, mistakes will happen and you may learn the most from those experiences. Above all, believe in yourself, and in what you are passionate about—believe and listen to the people who love you—and forget about those who do not."

These reflections were not made without basis, but were drawn from experience of the past forty years of my life. For example, I attended my first conducting summer program at the age of thirty-four, when I was almost nine months pregnant. My doctor was surprised and my parents were a bit worried, even though I was not in the least concerned. But if you had asked me when I was twenty-three, post graduation from The Curtis Institute of Music, I would have told you that the two things I would *not* have wanted to do with my life were to be a mother or a conductor. Yet both have been transformative. Now, I would never have wanted it any other way.

At another point in my life, the summer my son turned fourteen, my family, along with our two dogs, drove to Alaska,



Heidi Jacob

inspired by a Haverford student of mine who had done the same—though sans family and dogs! After getting that wanderlust out of my system, at age fifty I went back to school to earn a doctorate in music composition at Temple University. So why this change in focus at this stage in my life?

For me, the path from cellist to conductor to composer was a natural one. Doing all three is not easy, but they complement and strengthen each other. That I came to composition last may perhaps be due to happenstance and the difficulty in finding female role models in the 1960s and 70s. Becoming a conductor was more a twist of fate. While completing a master's degree in cello performance at the Juilliard School, I applied for a number of teaching positions and was interviewed at Susquehanna University (for a year-long sabbatical replacement) to teach cello and to conduct. The job interview went smoothly until I had a meeting with the chair of the department. He asked, "What do you describe as your strengths and weaknesses?" I replied that

my obvious weakness was in conducting as I had no practical experience. His response was one I never forgot, "But surely you had a class!" When I told him "no," he was taken aback. He asked me to conduct the opening of Beethoven's Fifth Symphony. All conductors know that this is not as easy as it looks. Fortunately, I had just performed the work under Maestro Harold Farberman at Juilliard. I remembered what Farberman had done (the cut off is also a prep for the next beat—any other way is cumbersome) and did the same. While the chair was still not completely assured, the others on the committee said, "She is a fine musician so she will be able to conduct." (I now disagree with their opinion.) With Farberman's indirect help, I was hired.

Maestro Farberman guided my conducting career several years later while I took a break from full-time teaching to raise my son. I studied privately with him as well as at his renowned Conductor's Institute. At the time I was conductor and music director of both The Chamber Orchestra of Bryn Mawr, a string orchestra devoted to performing new music and standard repertoire, and the De Paul Chamber Orchestra. This led to my current position at Haverford and Bryn Mawr College, where I direct the Bi-College Orchestra and teach chamber music. My present duties are invaluable for a composer in understanding instrumental techniques and developing a comprehensive sense of the structure of a variety of music. I always took an interest in new music as a cellist from my teenage years on, later performing in a piano trio and in new music ensembles such as Orchestra 2001 and the Penn Contemporary Players. This helped to give me insight into the performer's role in bringing new works to life.

In my compositional work I am interested in pursuing the dichotomy of tonal and atonal musical constructs. My *Regard à Schubert: a Fantasy Impromptu* for solo piano was inspired by Schubert's *Impromptu* in C minor, op. 99. It explores the ambiguity contained within its initial dialogue, an alternation of unharmonized and harmonized lines and the possible directions the opening motivic cell could take influenced by classical through contemporary styles. My dissertation, *Mass for a Time of War*, a Requiem Mass to honor of the victims of the Iraqi and Afghanistan conflicts, draws on the Latin texts and chant of the *Missa pro defunctis* and the music of Haydn, Liszt, We-

bern (the twelve-tone row from op. 21), and Charles Ives' *The Unanswered Question*.

Though I came to composition later in my career, my approach to my works reflects the influence of growing up and performing the "new music" of the 1960s and 70s. Not surprisingly, part of the *Dies irae* in my Requiem Mass has a section that is totally serialized (to make one section of a piece totally serialized was an idea I had had since a teenager). In a nod to John Cage, at a point in *Regard à Schubert*, the piano, with the pedal held down, blasts semi-improvised and dissonant thirty-second notes to its lowest register to produce a huge mass of sound that continues until it dissipates. This allows the listener to absorb not just the piano's overtones but the surrounding sounds in the audience and elsewhere. In these works and in others, my life as a musician comes a full circle; as cellist, as conductor, as composer they work in tandem, even if I did not always know they would.

Teaching at a liberal arts college such as Haverford College provides more opportunities to develop as a musician. I have premiered works by my colleague Curt Cacioppo, including his *Oboe Concerto* and his vibrant *Scenes from Indian Country*; the latter was recently selected by Parma Recordings for inclusion on the label's online digital release, *Fine Music*, vol. 4. This fall I will premiere another colleague's work, Ingrid Arauco's stunning symphony, with the Bi-College Orchestra, and I have produced CDs of my own music as well as those of my colleagues. Teaching so many talented students is just as gratifying as my work as a conductor, composer, and cellist. In short, a varied career in music—one I never quite expected yet perhaps did yearn for when, as a ten year old, I imagined myself performing, dancing, and composing all at once!

In Search of Synthesis

MARION VON TILZER

I am pleased to be invited to introduce myself to the IAWM membership, and I want to begin by saying what a beautiful and supportive network the IAWM community is. I was born in Austria, and as a child I moved around a lot, but I have lived in Holland since I started taking piano lessons at the Amsterdam Conservatory twenty years ago. I think the fact that throughout my entire childhood and youth I was confronted with many different places and countries

created a desire for me to search for similarities in order to be able to combine everything inside myself. This remains a theme in my life and has become a fascination in my music as well: the merging of musical styles and art forms.

From the time I began playing the piano at the age of eight, I knew I would never stop. I love the sound of the piano—the many possibilities of making sound inside and all around the piano, and I love touching the keys as a physical motion. I love the instrument itself with its refined and delicate mechanism; it is the work of many skilled craftsmen. For me the piano is a love story (most of the time).

Among my piano teachers, the most significant were the American pianist Suzanne Bradbury and Dominique Rebourgeon from France, who showed me a different way of listening and how to express music in a very personal way. Both teachers are still in my life as inspiring friends. My later studies at the Amsterdam Conservatory, however, were disappointing, and it took me a quite a few years to recover from the stress that I had experienced. I came to the conclusion that for me it might be better to study music in an environment where I would have the space to discover various means of expressing music rather than in a large institution, where competition is often the main drive. I found the pressure to be very claustrophobic, leaving little space for personal and artistic development.

I began to search for new ways of making music and started working closely with composers and performing their music. Continuing on that path led me to music that was composed at the very moment it was played: improvisation. Making music instantly, alone or together with other musicians, was a revelation and liberation for me. It was music that represented the moment of time itself and the person/people playing at that moment. Here was a place free of judgment, where I could listen, hear, find, and play music. All my senses were opening up and I began to re-discover music.

While playing in different jazz bands I started developing my own music. My band Aros was a jazz sextet with classical influences, and we played together for quite a few years touring through Europe and North America. It was an experience of sharing, exchanging, and merging musical languages. We produced two albums but at

some point our paths drifted apart and we stopped playing together.

Around that time I also discovered a new fascination: Indian music. Through a mutual friend, I met Neela Bhagwat, a Khayal singer from Bombay (North Indian classical music). Our first meeting was on stage in 2002, where we improvised together combining North Indian classical singing with Western piano music. Since then we have performed in Holland and India and our project is ongoing. In 2009 Neela and I released an album called *Moments of Togetherness*.

The encounter with Neela was so inspiring that I wanted to continue developing the synthesis of these two different musical traditions, looking for ways of fusion where both styles were left intact. I decided to form a new group in Holland: the Marion von Tilzer Ensemble, consisting of a string quartet, clarinet, piano, and, at times, Indian instruments such as the Indian violin, Sarangi (a bowed, short-necked string instrument), or tabla. We have performed mostly in Holland, and we released the album *Kirvani Revisited* in 2008 (Challenge Records). The album received an enthusiastic reaction from many people and the press: Michael Nyman wrote: "Marion von Tilzer succeeds where most musicians have



Marion von Tilzer

failed in managing to harmonise eastern and western music without betraying either tradition." The Dutch magazine *Opzij* praised it as "an outstanding album," and the Dutch classical music magazine *Luister* called it "an album of self-evident beauty." The German Radio Symphony Orchestra in Cologne (WDR Rundfunkorchester) commissioned me to orchestrate two works from the album for them: *Kisagotami Overture* (which received an honorable mention from the IAWM Theodore Front Prize) and *Inner Bells*.

Another project with this group in 2010 was *The Blue Planet—Homage to Mother Earth*, a suite with string trio, organ, sarangi, and tabla plus a Bharatanatyam dancer (south Indian), commissioned by the Orgelpark, Amsterdam. Many of my

musical pieces are inspired by stories. For me, music is a nonverbal form of storytelling. I think the storytelling quality of my music lends itself well for theater, dance, or film, which is why it has often been used in these media. From 2003 until 2008 I collaborated with the Dutch choreographers “Elshout/Handeler” and filmmakers John Appel and Jascha de Wilde. I find the synthesis of the arts to be a very inspiring process with magical results.

One of my upcoming projects is a new film/sound installation, *Spitsen* (working title), about the ships passing through the canals in France by the filmmakers Jascha de Wilde and Ben Hendriks, for which I was asked to create the music together

In Memoriam:

Helen Siemens Walker-Hill (1936–2013)

DEBORAH HAYES

Helen Siemens Walker-Hill, Canadian-American pianist, teacher, and musicologist, died in Boulder, Colorado, on August 7, 2013. She was the author of a landmark study, *From Spirituals to Symphonies: African-American Women Composers and Their Music* (Greenwood Press, 2002). Her taped interviews with composers, along with scores, photos, and other research materials, are held in the Helen Walker-Hill Collection at the Center for Black Music Research (CBMR) at Columbia College in Chicago, Illinois, and by the American Music Research Center at the University of Colorado.

In 1960, in spite of American taboos, Helen Siemens, a white woman, married the African-American composer George Walker. The couple had two sons, Ian and Gregory. The marriage ended in divorce, and in the 1970s Helen and her young sons moved to Colorado, where she met and married Bob Hill (now deceased). She completed a DMA degree in piano at the University of Colorado in 1981, and in 1987 she began to specialize in research and performance of music by black American women. Her work was featured on National Public Radio’s *Morning Edition* and *Horizons* programs. She compiled and edited *Black Women Composers: A century of piano music, 1893-1990* (Hildegard Publications, 1992); the unprecedented volume contains scores and biographical information for Estelle D. Ricketts, Anna Gardner

with percussionist Alan Purves. The plan is to premiere *Spitsen* at the Scheepvaart Museum in Amsterdam in 2014/15. Together with my producer Dick Kuijs I am working on a new CD that will feature my compositions for solo piano; we hope to release it in 2014.

My latest piece, *Rote Schuhe* (Red Shoes), received first prize in the Done-mus Composition Competition for Women Composers in 2012. It was written for and performed by the Dutch chamber group De Bezetting Speelt (five strings and five wind instrumentalists). It is a work in progress. My next step is to rework it into a music theater piece with one actress. *Rote Schuhe* tells a story about the dilemma in the lives

Goodwin, L. Viola Kinney, Amanda Aldridge (pseud. Montague Ring), Florence B. Price, Mary Lou Williams, Julia Perry, Undine Smith Moore, Betty Jackson King, Philippa Duke Schuyler, Tania León, Margaret Bonds, Lena Johnson McLin, Valerie Capers, Regina A. Harris Baiocchi, Dorothy Rudd Moore, Joyce Solomon, Mable Bailey, and Zenobia Powell Perry.

In 1995, the CBMR published Walker-Hill’s *Piano Music by Black Women Composers: A Catalog of Solo and Ensemble Works*. She was awarded a 1995-96 Scholar-in-Residence Fellowship at the Schomburg Center for Research in Black Culture in New York City. She and her son Gregory Walker, a violinist, recorded a CD titled *Kaleidoscope: Music of Black American Women* (Leonarda Records, 1997). She continued traveling throughout the United States to locate and interview composers. Between 1995 and 2003, she published three volumes of music through Vivace and one through Hildegard—works of Rachel Eubanks (1922-2006), Nora Holt (1885-1974), and Irene Britton Smith (1907-1999). An official of the CBMR came to Boulder from Chicago to attend her memorial service, as did Mary Watkins, from California, one of the many composers who benefitted from Walker-Hill’s work.

DOLORES WHITE

My first remembrance of Helen Walker-Hill was in the late 1980s. At that time, I was an assistant professor of music at Cuyahoga Community College in Cleve-

land, Ohio, and very interested in securing, lecturing, and performing piano and ensemble music by black women composers. In 1987, I traveled to the University of Colorado to attend and meet Helen Walker-Hill at a workshop, where she was discussing and performing works of African American women composers, and I was amazed by her passion, intensity, and interest in the promotion, research, and performance of their piano music. She had a direct way of communication—soft spoken, warm, sophisticated, and extremely knowledgeable, and she was very concerned that black women’s creative compositions be heard and recognized.

of many women. What do women find more rewarding? Being a mother and enjoying family life, or following their vocation outside of family life? How can one combine the two? As a single mother of a four-year-old daughter (a new love story) this theme has become relevant to me in my own life. And the consequence has been that I have had much less time to perform and create music in the past few years. I often feel as if I am living two lives at once—one of a mother/nurturer and the other of a musician. Merging these two life centers seems to be the biggest challenge for me thus far. But as music is an art about life—and not the other way around—there must be a way.

In the following years, up to 1997, the year of the CD *Kaleidoscope*, I conversed with her and her son Gregory by telephone regarding the CD *Music of Black American Women*, on which they are performers. In 1995 and in 2003, she published three volumes of music through Vivace and one through Hildegard. My cello and piano piece, *Las Tarantulas*, is included in the collection. I spoke with her in Chicago before and after the publication of her book *From Spirituals to Symphonies* and also at receptions and programs given to honor her accomplishments.

Helen Walker-Hill’s long passion, commitment, dedication, and endless study and research of black culture and her promotion and performances in support of African-American women composers music has had a lasting and enduring impact on my life.

In Memoriam:

Marian McPartland (1918-2013)

Marian McPartland, the English-born jazz pianist, composer, and writer, died at the age of 95 on August 22, 2013. She was best known as the host of the public radio show *Marian McPartland's Piano Jazz* (1978 to 2011). She moved to the United States in 1946, where she resided when she was not on tour as a performer. She was a prolific song writer, and although her compositions were mainly jazz, she did compose in other styles, such as the symphonic work *A Portrait of Rachel Carson*, which she performed with the University of South Carolina Symphony Orchestra in 2007. She also lectured at schools and colleges and wrote for *Down Beat*, *Melody Maker*, and other publications. In 1969 she founded Halcyon Records, in 2000 she was named a National Endowment for the Arts Jazz Master, in 2004 she received a Grammy Award for Lifetime Achievement, and in 2007 she was inducted into the National Radio Hall of Fame.

Jeanne Luanne Brossart (1935-2013)

Jeanne Luanne Brossart, of Palmetto, Florida, passed away on June 30, 2013. She earned the Doctor of Education degree from Columbia University in 1973, and she served on the faculty at Columbia University School of Nursing for many years. After retiring from teaching, she volunteered as station manager and recording engineer at Community Radio station WOMR of Provincetown, MA. Canary Burton commented that Jeanne played a great deal of new music, and she also gave a prominent place to music by women. In addition, she devoted much time and energy to promoting concerts and events featuring women performers and composers. Nancy Van de Vate described Jeanne Brossart as "one of the nicest persons on the planet. She was quietly supportive of women composers long before many of us had ever heard her name." She was Nancy's good friend and publicist for many years.

Women Composers Festival of Hartford: 2014 Events and Guests

The Women Composers Festival of Hartford is pleased to announce its 2014 festival scheduled for Thursday, March 6, to Sunday, March 9, at the historic Charter Oak Cultural Center. Andrea Clearfield, an award winning composer praised by the New York Times for her "graceful tracery and lively, rhythmically vital writing," joins the festival as guest composer. The four-day festival in downtown Hartford features the Philadelphia-based composer in multiple events. The festival includes performances by the Oboe Duo Agosto and the exotic Sylvanus Ensemble. Five concerts, several presentations, and the annual WCForum are spread throughout the extended weekend, exploring Dr. Clearfield's music in addition to an international selection of historical and living women composers. For more information on programming specifics or the historic New England venue, visit www.womencomposersfestivalhartford.com or email info@womencomposers-festivalhartford.com.

BOOK REVIEWS

Jeanice Brooks: *The Musical Work of Nadia Boulanger: Performing Past and Future Between the Wars*
Cambridge: Cambridge University Press
(2013), 289 pages, hardcover, £ 55.00,
US\$99.00. ISBN 978110700914

MONICA BUCKLAND

This is an informative, inspiring book about one of the twentieth century's most influential musicians. Nadia Boulanger—composer, teacher, conductor, and critic—lived to the age of ninety-two, having taught and worked with many generations of musicians, from Copland and Poulenc to Musgrave and Coulthard.

Jeanice Brooks, professor at Southampton University, UK, has written a book that is neither a biography nor a comprehensive overview of Boulanger's work, but rather concentrates on the period between the two World Wars, focusing on specific ideas and motivations that underlay everything Boulanger was doing musically. *The Musical Work* in the title refers to the totality of Boulanger's activities, and the book shows clearly not only how her teaching,

performing, and criticism were informed by detailed analytical work, but how she approached this analysis with a focus on musical structure at various levels.

The book is organized into two parts, "The work in performance" and "The work in history," and though Brooks takes us logically from one chapter to the next, the story is not chronological. The chapters relate to each other in several ways, echoing Boulanger's organization of pieces in a concert and their uniting feature of the *grande ligne*. Line was one of Boulanger's major concerns. She said: "The more that music, *however complicated it is internally*, gives off a pure, true line, the more intelligible it is." And again: "What is usually missing in performance is the establishment of the *grandes lignes* and yet that is the essential thing, it's that which should be most perfect." Another of her preoccupations was with time, as Jeanice Brooks explains: "In all of her analyses, Boulanger's attempts to represent temporal proportion show a particular concern with the relationship of structural design to the unfolding of musical time." Brooks bases

this assertion on her study of numerous scores marked up for performance by Boulanger herself, whose analysis in the form of a table or diagram can be seen down the side of the printed music. These are fascinating resources, and several of these scores are reproduced as illustrations.

I found it particularly interesting to read of Boulanger's approach to constructing a concert program. "Just as one composes a room, a museum gallery, an outfit, a menu or a speech, a concert program must be composed." Her organization of a program, far from being a collage, deliberately mixed early and new music in a way that would bring out a particular aesthetic point. Brooks said Boulanger "used performance to construct her own vision of history not just through the presentation of individual works, but by imagining ways of performing their relationship to each other." The final chapter, "The art of assembling art," goes into more detail about program construction.

Boulanger's voluminous correspondence (with her mother, with composers such as Stravinsky, Poulenc, Marcelle de

The 14th Annual Women Composers Festival of Hartford

March 6 - 9, 2014 • Charter Oak Cultural Center

featuring:

Andrea Clearfield
Oboe Duo Agosto
Sylvanus Ensemble



Celebrating the diversity of music by women composers



facebook.com/HartfordWCF



twitter.com/HartfordWCF

For more details visit www.womencomposersfestivalhartford.com



Charter Oak
CULTURAL CENTER
art that moves the world

Manziarly, and many others) is generously quoted, giving a compelling picture of how Boulanger worked and thought. The book is also richly illustrated, with many score excerpts and concert programs. The numerous footnotes give weight to the scholarship but never overwhelm or detract from the text.

One quibble: although the author has provided the original French quotations along with translations, there are too many errors in titles of works by Bach (and Adorno) that render the original German as nonsense. Ignorance of German really isn't an excuse when Google can tell us the correct title of an aria in seconds; even less so when this title is reproduced as an illustration on the same page. These mistakes (as well as typos that include misspellings of Giorgione and even of Boulanger) should have been picked up by an editor at Cambridge University Press. In a book so beautifully produced—an aesthetic pleasure to read—one expects the editing to be of the same quality.

Beyond this minor criticism, the book is not only a thoroughly researched and scholarly work but also a jolly good read. Jeanice Brooks situates Boulanger in the context of her time, referring to biographi-

cal and world events and contemporary philosophies about the arts in a way that shows Boulanger for the extraordinary woman she was.

Monica Buckland Hofstetter is a conductor, currently working with the orchestras of the TU Dresden. She also teaches musicology at the Palucca University of Dance.

Ruth C. Friedberg and Robin Fisher: *American Art Song and American Poetry*, second edition
Lanham, MD: Scarecrow Press (2012),
423 pages. ISBN: 978-0-8108-8174-7

MICHELLE LATOUR

“Little has been written about the American art song and even less about settings of American poetry,” state Ruth C. Friedberg and Robin Fisher in the introduction of their recently published text, *American Art Song and American Poetry*. Since this book carefully examines the melding of music and words, it is a crucial reference for the performer or scholar who loves to explore new repertoire and investigate the relationship between poetry and song. Friedberg’s first edition was published as a trilogy of volumes in the 1980s. The new edition brings all three volumes into one,

updating original material and adding ten contemporary composers and more than half a dozen poets.

The monumental study examines composers and poets in chronological order, beginning with composers such as Edward MacDowell and Charles Griffes and ending with important composers of the twenty-first century such as Jake Heggie and Libby Larsen. Another addition to the new version is the eloquent and thought-provoking foreword by American baritone and champion of American song Thomas Hampson. He begins, “Song is a metaphor of the imagination; it is poetic thought encapsulated in music. Poetry, while having many forms, is driven by the basic instinct to tell the story of existence” (ix). He then examines the relationship between text and music and between poet and composer in American art song. The genre is distinct, with its own rich history and wide variety, and often captures what it means to be American. This volume leads a significant investigation into the journey and development of American song.

A brief introduction gives an overview of the volume’s layout, the historical development of song and poetry in America, and

the American approach to word setting. There is discussion regarding composers' poetry choices and their philosophies about text setting, their process for melding music and text, and why some composers choose to write their own poetry or use prose. Friedberg and Fisher identify three challenges in art song: prosody, tone color, and word meaning, and they provide musical examples outlining each issue.

Each chapter includes a brief exploration of the individual stylistic periods followed by the composers' and poets' biographical information. The majority of chapters deal with multiple composers, but three musicians merit a chapter of their own: Charles Ives, John Duke, and Ned Rorem, all influential composers in the realm of art song. The remaining chapters focus on well-known composers such as Aaron Copland and Samuel Barber as well as lesser-known composers like Ross Lee Finney, Helen Medwedeff Greenberg, and Flicka Rahn. Many of the composers are still living, allowing the authors to conduct interviews, offering the reader unusual insights into the compositions and the composers' views on American art song.

After setting the stage historically and biographically, the chapters delve into discussions of specific songs, addressing how music and poetry work together and exploring the myriad approaches to text-setting. Analyses of musical examples are quite thorough. Friedberg and Fisher scrutinize the songs as important contributions to the American art song oeuvre as well as the parts they play in American culture and heritage. A plethora of score excerpts are embedded within the text, and although each example is clearly labeled (for instance, Example 6.24, mm. 21-27), they

are not always clearly identified within the actual text (for example, see Ex. 5.16). This inconsistency often makes it difficult to align the musical score example with the textual discussion. Consistent labels throughout would have made it much easier for the reader.

American Art Song and American Poetry focuses on the interrelationships between the composer and the poet, examining ways in which composers were influenced by a poet or a particular poem and exploring a composer's methods for melding poetry and music. The thorough exploration of this process of joining of words and music makes this book one that deserves a place in every music library.

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

Ros Jennings and Abigail Gardner, editors, *'Rock On': Women, Ageing, and Popular Music*

Farnham, England: Ashgate Publishing Limited (2012), hardcover, 174 pages, bibliography, index; series preface by general editor Derek B. Scott, \$89.96. ISBN: 978-1-4094-2841-1

AMY E. ZIGLER

'Rock On': Women, Ageing and Popular Music is a collection of essays compiled by Ros Jennings and Abigail Gardner that examines the relationships between women performers and the music industry. Drawing upon a broad swath of academic backgrounds (music, journalism, media studies, ageing studies, Spanish literature and culture, and sociology), the contributors map out relationships that exist among women musicians, the media, and their fans as the performers attempt to navigate or negotiate their positions beyond youth within the pop music realm.

The book is divided into two parts. The first part, "Renewal, Recycling, and Renegotiation," contains four essays that present case studies on the ageing performer. This particular section of the book specifically deals with the issue of

ageing, i.e., growing old and the physical realities that come with it. Lucy O'Brien, for example, argues in "Madonna: Like a Crone" that the pop diva has managed to remain relevant by strictly controlling her body through rigorous diet and exercise as she has aged. In doing so Madonna has defied the ageing process (with the help of video editing as well) and is able to maintain her position in the pop industry. On the other hand, Ros Jennings' article, "It's All Just a Little Bit of History Repeating: Pop Stars, Audiences, Performance and Ageing – Exploring the Performance Strategies of Shirley Bassey and Petula Clark," presents two case studies of women who have and have not managed the ageing process well. Jennings argues that because Bassey has always portrayed herself using some form of camp rather than a focus only on her youthful appearance and sexual availability, she is able to continue to "put on the costume" when she goes on stage, even in her 70s. Petula Clark, however, achieved fame early in her career as the "girl-next-door," a persona no longer feasible in her seventh decade. Clark herself, Jennings argues, "struggles with the concept that ageing and naturalness are unfortunately still thought incompatible in dominant notions of heterosexual femininity and performance" (50). Examinations of the careers of Celia Cruz and Grace Jones in subsequent chapters continue to probe the apparent contradiction between older age and pop music. Although the authors explore highly varied artists, the reader is able to draw the conclusion that the female pop artist who is only presented (and achieves a degree of fame) as a sexual object (as opposed to "sexy" or "sensual" with her own authority) will have difficulty renegotiating her career as she "ages out."

The second part, "It's Not Over..." diverges from the strict theme of getting older to include such disparate topics as "mom rock," or the brief surge in the 2000s of upper-middle-class white mothers who formed rock bands and their portrayal in the media; the unique position in pop/rock music of the artist who dies young (and therefore has truly defied the ageing process); Courtney Love and the issue of "growing up" in an industry that often seeks to remain in the past; and a final analysis of Madonna, with a focus on her later videos, concluding that through

Kapralova Society

The summer issue of the *Kapralova Society Journal* is available at <http://www.kapralova.org/JOURNAL.htm>. In this issue: "Dame Vera Lynn: Voice of a Generation," by Erin Hackel, head of the vocal area at the University of Colorado; "An Analysis of Kapralova's Song Cycle *Navzdy*, op. 12," by Christina Castaldi, part-time lecturer at Rutgers University; *The Kapralova Companion*, a book review by Michele Latour, voice faculty, University of Nevada, Las Vegas.

modern technology and strict self-control, the fifty-something pop icon is able to continue to (re)present herself as youthful and current. Furthermore, these articles aim to “tease out how female artists resist the compelling weight of expectations regarding ageing” (9). Norma Coates’ article, “Mom Rock? Media Representations of ‘Mothers Who Rock,’” is especially relevant as it engages the “mommy wars” debate through references to the 2003 *New York Times* article, “The Opt-Out Revolution,” all the more relevant due to the recent follow-up article in the *Times* (8.9.2013), “The Opt-Out Generation Wants Back In” (published after this collection was released). Both this chapter and the follow-up article examine the choice women thought they were making by becoming stay-at-home-moms (SAHM), only to discover that the role was not as fulfilling as they thought (or were told) it would be. In this chapter, the author explores the phenomenon whereby some SAHMs chose to form rock bands in addition to their primary vocations and argues that these women portrayed by the media as “moms first and musicians second” demonstrate the pervasive heteronormative gender roles in current society. The issue of motherhood and rock is also addressed in the case study of Courtney Love, “‘I’d Stage-dive, but I’m far too elderly’: Courtney Love and Expectations of Femininity and Ageing.” Here, the author investigates the ways in which Love is attempting to grow up without growing old; her (in)famous marriage to the late Kurt Cobain and their daughter are addressed in an examination of Love’s embodied contradiction as both a mother and a grunge rocker.

Overall, this collection of essays presents a thorough analysis of the issue of age and female pop musicians, while correctly arguing that the discussion has only just begun. The articles would serve as useful tools for engagement in a variety of upper-level undergraduate and/or graduate classes which focus on women in music, the popular music industry, or media representations of women. Unfortunately, although the collection focuses almost entirely on visual images of these women as they age during their careers, there are no visual images included in the text. An example on the page would support the thesis at hand more fully. Furthermore, al-

though “popular music” is in the title of this collection, the chapters rarely address the actual music or musical styles of the artists except to label the musical category into which the artist falls (grunge, punk, indie rock, dance pop, etc.). The lack of images or musical examples, however, is hardly a detraction from the collection, which seeks to interrogate an issue previously uncharted.

As a final note, both the chapters’ and the collection’s bibliographies in-

clude not only print articles and books but also discographies, videographies, weblinks, and interviews. This book is part of the Ashgate Popular and Folk Music Series.

Dr. Amy Zigler is Assistant Professor of Music and Musicologist-in-Residence at Salem College. Her research interests include the socio-cultural history of chamber music in Germany and Britain as well as the broader issues of gender and sexuality in music. She holds a PhD from the University of Florida.

ClarNan Editions LLC *Historic Music by Women*

Over 80 titles by more than 40 composers!

Recent titles

- CN70. Rosanna Marcello, 12 Cantatas for Alto and Basso Continuo**
- CN72. Amy Beach, Birth** for alto and piano
- CN73. Amy Beach, Chanson d’amour** for mezzo-soprano and piano with cello obbligato
- CN74. Marianna Martines, La Tempesta**, cantata for soprano and orchestra
- CN75. Maria Barthélemon, 3 Hymns & 3 Anthems**, for treble chorus, 2 S soloists and organ
- CN76. Jeanne Marie Cécile, Concerto in C Major for Fortepiano and Orchestra**
- CN77-78. Barbara Strozzi, Hor che Apollo & La Vendetta** for high voice, 2 violins and continuo
- CN79. Lieder & Other Songs by Women of the Classic Era, vol. 7. English Popular Songs by Mrs. Jordan, Harriett Abrams, & Mary Ann Dibden**
- CN80. Marianna Martines, In exitu Israel di Ægypt** for SATB chorus & soloists and orchestra
- CN81-83. Isabella Leonarda, (3) Solo Motets for Bass Voice and Continuo** (the third with 2 violins)

235 Baxter Lane
Fayetteville, AR 72701-2104
Tel. 479-442-7414
Email: clarnan@sbcglobal.net
Website: www.clarنان.com

Carol Kimball: *Art Song: Linking Poetry & Music*
Milwaukee, WI: Hal Leonard (2013), 397 pages. ISBN: 978-1-61774-080-0

MICHELLE LATOUR

Many beginning singers today neglect the intricacies of and interrelationships between words and music in art song. This is due not to laziness, but rather to a lack of familiarity with poetry. Kimball's *Art Song: Linking Poetry & Music* addresses this dilemma head on. Her love of words is apparent throughout the book, and her enthusiasm for the marriage of poetry and music is infectious. I found her new publication to be bursting with insightful ideas and pertinent information. Numerous texts about song, singing, and vocal pedagogy have been published, but very few deal with music and poetry. Not since Emmons and Sonntag's 1979 (revised 2001) book, entitled *The Art of the Song Recital*, have singers been given such an up-to-date resource on song, poetry, and programming recitals.

The text is organized into seven chapters followed by appendices and annotated bibliography. Chapter One, "What is Art Song?" gives a brief historical overview of the art song and discusses how various composers choose texts. It was fascinating to discover how composers such as Samuel Barber, Ned Rorem, and Francis Poulenc developed criteria for finding quality poems. The second chapter, "Poetry Basics for Singers," provides helpful guidelines and resources for beginning

poetry readers, addressing details such as poetic form and components of poetry. Examples of texture, imagery, rhythm, and rhyme assist readers in grasping basic poetic devices. Also extremely helpful is a list of pertinent resources such as websites, recordings, and software applications. The only downside I discovered was that I could not find some of the recommended apps for my iPhone or iPad; more information would have been helpful.

Chapter Three, "Working with Poetry," makes the case for reading poetry aloud, completely understanding the text, and dealing with the vocal inflection of words. She gives several practical and helpful exercises for working with English, French, and Spanish texts. Kimball challenges readers to take up a poetry pledge and read a poem a day. To make this goal more easily achievable, she provides an extensive list of suggested poems in a variety of languages, all of which have been set as art songs. The chapter ends with clear definitions (and examples) of poetic terms, a crucial resource for singers grappling with complexities of scansion, caesura, or onomatopoeia.

The fourth chapter, "Working with Music," connects poetry and music. Kimball suggests that "figuring out the 'why' of a musical setting is paramount to understanding the art song as a complete entity—by discovering the way the composer has achieved the fusion of words with music" (106). Composer quotes throughout the chapter provide insight into their approaches to blending words and music. The chapter addresses the musical compo-

nents of art song and offers information on how to construct study sheets, looking into "the combination of all the song's musical parts—its melodies, harmonies rhythms, and piano part" (124). Kimball provides four sample study sheets. Although she addresses this in her 2006 publication, *Song: A Guide to Art Song Style and Literature*, here she goes into greater depth, discussing in detail components such as melody, harmony, rhythm, accompaniment, and form in addition to providing numerous examples in a variety of languages and time periods for further study and listening.

Chapter Five offers suggestions on how to build a meaningful, entertaining, and inspirational voice recital and should spark any singer's creativity and imagination. There is a great deal of diverse and excellent repertoire available for singers, yet we often hear the same tried and true songs on recitals. Kimball provides a practical step-by-step checklist for planning and executing a recital, including myriad inventive ideas. She also includes pages and pages of eclectic repertoire suggestions for multiple song settings of a single poem, vocal works with instruments, musical settings of female poets, music by women composers, and themed recitals, among others.

Chapter Six, "The Performance of Art Song," deals with musical interpretation. Kimball is again thorough, practical, and straight-forward with her suggestions, including encouraging quotes from established performers as further motivation for the recitalist. The final chapter, "A Selected List of Vocal Literature for Collegiate Voice Majors," is a treasure trove of art song repertoire for undergraduate singers. Kimball supplies a comprehensive list of art song selections in a variety of languages and styles.

The three appendices provide guidelines for formatting printed programs and sample recital programs for all voice types and abilities. The book concludes with an annotated bibliography that is organized by sub-categories: general resources for song repertoire and history, poetry references, texts and translations, performance preparation, repertoire studies and style (by language). In the final chapter, Kimball quite appropriately quotes Jane Bathori, a champion of French *melodié*, "tell yourself well that we are never finished with learning and that in the art of singing as in every other art, one continually evolves and progresses until his last day" (270). Any singer who agrees



Zorzal Publications

Sibelius Music Notation

Layout and Design for Print and Web Publications

Text and Score Editing

Text and Music Proofreading

Website: www.lynnmumert.com/zorzal_publications

Email: zorzal@verizon.net

with this statement should immediately purchase Kimball's newly published text, as the book will most assuredly assist that singer in further developing his or her art.

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

Doris Leibetseder: *Queer Tracks: Subversive Strategies in Rock and Pop Music*

Translated by Rebecca Carbery. Ashgate popular and folk music series. Surrey: Ashgate Publishing Ltd. (2012), 236 pages, \$89.96 (Amazon.com). ISBN 978-1-4094-3702-4 hardback; ISBN 978-1-4094-3703-1 ebook-PDF; ISBN 978-1-4094-7203-2 ebook-ePUB

LYNN GUMERT

This is a revised and translated version of Doris Leibetseder's doctoral thesis in philosophy, *Queere Tracks: Subversive Strategien in Rock- und Popmusik*. Leibetseder will be with the Beatrice Bain Research Group at UC Berkeley from 2013 to 2014 working on "A queer-feminist ethics of gender and sexuality," while previously she was associated with the Women's and Gender Studies Centre at the Alpen-Adria-University in Klagenfurt, Austria. The translator, Rebecca Carbery, herself a genderqueer scholar, is credited in the acknowledgments for her insights into the current trans* movement, which Leibetseder says helped form her thinking on that topic. As the title suggests, and as is made explicit in the closing chapter, Leibetseder is not interested in looking at feminist messages in rock and pop music; instead, she is looking for messages that challenge the heterosexual hegemony, the binary construction of gender, and fixed gender identities, an approach that is termed genderqueer.

Over three-quarters of the book is dedicated to a critical review of the literature on gender construction, drawn from a variety of fields including philosophy, psychology, literary theory, feminist theory, cyborg theory, and genderqueer theory. The remaining quarter of the book is dedicated to the musical examples, which are relegated

to the end of each chapter. The examples themselves are primarily drawn from visual representations in music videos, performances, and album covers; a few examples also include lyrics. Discussion of musical style is limited to genre classifications. The examples are chosen to illustrate the points the author has made earlier in each chapter; they are not themselves analyzed in depth.

The book is written in dense, academic style; it is sometimes difficult to locate Leibetseder's own ideas within the discussion of the literature and the profusion of quotes from the literature. The language is occasionally awkward; this may be due in part to it being a translation. The later chapters (Cyborg, Trans,* and Dildo) are more engaging because Leibetseder seems more excited about the possibilities they present.

The book is divided into ten segments: "Introduction: Historical Prelude," eight "Tracks," and a final closing chapter, "Fade Out: Looking Forward," which briefly reiterates the arguments made earlier in the book. She explains her use of the word "Track" as referring most obviously to the idea of a musical track, but also more meaningfully to the words "traces" and "paths," as she is tracing alternative paths that deviate from hegemonic gender concepts. Each chapter begins by tracing the historical roots of the term and then explores contemporary definitions. Most critical to Leibetseder's argument, however, is the question of whether each strategy can work subversively to challenge normative gender roles.

"Track 01 Irony – The Cutting Edge" concludes that: "for subversive irony a cutting edge with a political message is essential, but it bears the danger of being insulting or offensive, which is why subversive irony is difficult to find in mainstream popular music (for example Madonna). In subculture, strong political meanings are transmitted more often and therefore easier to find in the queer-feminist works of the Riot Grrrls and Angie Reed..." (33) In "Track 02 Parody – Gender Trouble" Leibetseder argues that for parody (defined as a repetition with a critical difference) to be subversive it must have political sharpness and there can be no original behind the copy. She says, "The most appropriate example for gender parody in rock and pop music is the singer Peaches, who in many ways on many levels manages to imitate male musicians" (54), although she mentions that Peaches' work includes an am-

bivalent pornographic content and that by her third album her sound has softened.

"Track 03 Camp – Queer Revolt in Style" divides camp into two types: a subversive Camp that has political content and is situated in gay/lesbian/feminist and queer culture, and a derivative pop-Camp that is used as a marketing strategy. Musical examples focus on visual elements in Madonna (who is categorized as pop-Camp), Annie Lennox and Grace Jones (Female Camp Androgyny), Fangoria (Aesthetic Camp), Lady Gaga (Monster-Camp), and Screaming Club (Anarcho-Camp) in Leibetseder's opinion, the most effective example because they incorporate "empowering feminist-queer elements" (80). "Track 04 Mask/Masquerade – Transforming the Gaze" begins with an analysis of the gaze, which is prerequisite to understanding the purely visual strategy of masquerade. Masquerade can be subversive because it illustrates that there is no original—or essential—femininity or masculinity. To illustrate this chapter she describes gender performances by a variety of artists, including Peaches, Annie Lennox, Yo! Majesty, and in the queer music burlesque *Orlanding the Dominant*.

"Track 05 Mimesis/Mimicry – Poetic Aesthetic" shows that a copy, made with a slight difference from the original, reveals that the idea of an essential nature or self is false. She illustrates postcolonial mimicry ("almost the same, but not white") (120) by using exotic visual images of Grace Jones and Bishi. The more interesting examples—both of which show the ability of Mimesis to bring together different worlds—are Lesbians on Ecstasy (electronic mimesis linking older and newer generation lesbian listeners), and MEN (dance music with lesbian political lyrics bringing together a diverse audience). "Track 06 Cyborg – Transhuman" describes how the joining of human and machine subversively disrupts all binary classifications, including those related to gender.

"Track 07 Trans* – Border Wars?" illustrates a similar subversive strategy "because it challenges this rigid binary gender system (i.e. a life-long and unchangeable identity as a man or woman)." Cyborg is illustrated with Björk's music video featuring cyborg lesbian lovers. Trans* includes a summary of topics discussed by trans* artists in the film *Riot Acts: Flaunting Gender Deviance in Music Performance*, and

lyrics by Katastrophe. In “Track 08 Dildo – Gender Blender” Leibetseder discusses several music performances that include dildos, or references to sex toys, by artists as varied as Peaches, Lady Gaga, MEN, and the hip hop artists The Lost Boys. In her closing chapter, “Fade Out,” she exclaims, “The dildo brings the idea of a queer strategy vividly to life. First of all the theoretical background to the dildo [is] based on a queer strategy: parody. Secondly, merely its presence disrupts the binary gender system and the traditional heterosexuality in the sex act itself. The dildo forms the culmination of my analysis of subversive strategies of queer genders; it is a queer magic wand, a queer bender.” (183)

The strengths of this book are that it draws on critical theories from a variety of fields, and it clearly defines a variety of possible subversive strategies that can effectively challenge the heteronormative binary construction of gender. Its weaknesses are that the discussions of the music examples are shortchanged, and the author does not draw on writings about women in music. In her introduction Leibetseder categorically dismisses studies on women/gender in rock and pop music, saying that they do not draw on theoretical cultural studies work; in the closing chapter, she mentions how difficult it was to find examples of queer strategies in works by musicians of various racial, ethnic, or religious backgrounds. I would argue that there are a number of authors not listed in her bibliography (Frances Aparicio, Mavis Bayton, Norma Coates, Angela Davis, Cheryl Keyes, Lisa Lewis, Denise Noble, Tricia Rose, etc.) who do discuss examples of subversive gender performance strategies from a cultural studies perspective, and some of those same sources could have provided her with musical examples by musicians of various racial or ethnic backgrounds.

Leibetseder’s book would serve as a useful literature review and introduction to feminist theory and genderqueer for someone who is interested in the topic but has not read the original sources. It could also be used in a graduate class on gender and popular culture. The music examples do illustrate her arguments and could provide readers with a place to begin their own analyses. It would not be as useful for a class focused on music because it contains primarily visual and textual analysis. It would have been a more interesting book if

she had restructured her arguments to begin with the musical examples, doing in-depth analyses as a way to illustrate the points made in the theories, rather than making the points through pages of academic arguments before tacking on examples that seem an afterthought.

*Trans** is an umbrella term that refers to all of the identities within the gender identity spectrum.

Lynn Gumert is a composer/performer (www.lynnngumert.com) with a longstanding interest in examining the roles of women in music from a cultural studies perspective. She has taught Gender and Popular Culture and Women in Music courses in the Women’s and Gender Studies and Music Departments at Gettysburg College and Rutgers University.

Rhiannon Mathias: *Lutyens, Maconchy, Williams and Twentieth Century British Music: A Blest Trio of Sirens*

Surrey, England and Burlington, Vermont: Ashgate Publishing (2012), hardcover, 311 pages, appendix, bibliography, index, musical examples, \$114. ISBN978075465019-5

PAMELA BLEVINS

Rhiannon Mathias set herself a formidable task in writing a critical study of three British composers when it is difficult enough to write about one. *Lutyens, Maconchy, Williams and Twentieth-Century British Music: A Blest Trio of Sirens* is a tour de force, a scholarly yet highly accessible and enlightening study of the lives and works of three of Britain’s most significant women composers: Elisabeth Lutyens (1906-1983), Elizabeth Maconchy (1907-1994) and Grace Williams (1906-1977). Its publication marks a major contribution to music history.

Mathias has divided her book into three sections, covering the period between 1926—when the composers were students at London’s Royal College of Music—and 1994, the year Maconchy died. Each section of the text has been deeply researched. The book abounds with new information and is written in a style that makes a compelling and engaging read for academic audiences as well as those with a general interest in music. Mathias’ commentary on the composers’ music is clear and accessible even to the layperson.

In Part I, Mathias brings the trio’s early lives into sharp focus against a backdrop

of the period after the First World War. She includes their contemporaries and the changing climate for music. She does not ignore their struggles or the tangles of their personal lives thus humanizing each of them: Maconchy’s difficulties adjusting to student life and her early bout with the tuberculosis that compromised her future health; Williams’s struggles with ill health and depression; Lutyens’s challenges as an outsider and late-starter, coping with alcoholism and depression, yet openly defiant of societal opinion when she dared to leave her husband for another man, taking her children with her. Mathias recognizes that there is more to a composer’s life than her music and that each informs the other. Her biographic approach raises the book to a high level, making it far more than brittle analysis. Maconchy, Williams, Lutyens and their music seem to leap from the page.

The subtitle, *A Blest Trio of Sirens*, pays homage to Sir Hubert Parry, a father figure of the British Musical Renaissance, champion of women’s suffrage, and, from 1895 until his death in 1918, the guiding light of the Royal College of Music, where the story of this remarkable trio begins. Parry’s choral anthem *Blest Pair of Sirens*, a setting of Milton’s ode “At a Solemn Musick” was a favorite of Parry’s student Ralph Vaughan Williams (1872-1958), who in turn taught Williams and Maconchy with an enthusiasm for their gifts and a mind open to their individual quests for originality.

Vaughan Williams welcomed the bold ideas of adventurous students and was the ideal teacher for Maconchy, Williams, and others like them because he was willing to “respond and react to the different styles of contemporary music.” “If you are going to be a composer,” he told Grace Williams, “you’ll need the hide of a rhinoceros.” All three women possessed such hides in differing degrees of thickness.

Williams, Welsh-born into a musical family, was encouraged by her parents to learn music. Early on, she improvised on the piano, played the violin, and accompanied her father’s choir in concerts and competitions. At fourteen she saw Vaughan Williams at a national Eisteddfod (Welsh festival of literature and music), never thinking “that eight years later I’d become a pupil of his.” She’d eagerly explored the stacks of music in the family home, encountering everything from

Beethoven, Wagner, songs, and opera to chamber music and ragtime. She first studied music at Cardiff University, but felt “imprisoned” there, finding that her individuality was neither encouraged nor valued in an atmosphere in which everything was geared to pleasing examiners. Mathias then follows Grace Williams from London’s Royal College of Music (and her studies with Ralph Vaughan Williams) to Vienna, where, thanks to a travel scholarship, she studied composition with Egon

Wellesz, a modernist well-suited to her and who praised her “extraordinary ability” and “remarkable gifts.”

Maconchy was born in Hertfordshire, England, but reared in Ireland, her family’s ancestral home. When she was six years old, her parents heard her picking out the sound of church bells on the piano and were quick to seek advice from a local music teacher. After Elizabeth quickly absorbed everything he could teach her, she went to Dublin for further studies in piano,

harmony, and counterpoint. In spite of her obvious talent, she had very little exposure to music at home or in Dublin, then a decidedly unmusical city. By the time she entered the R.C.M. in 1923, she had heard only one orchestral concert. She studied composition first with the Irish composer Charles Wood and two years later with Vaughan Williams, who “opened a whole new world” to her. Then she discovered Bartók and that world grew larger, particularly when she, like Williams, won a schol-

Recent Publications

Jennifer Kelly: *In Her Own Words: Conversations with Composers in the United States*. Champaign: University of Illinois Press (2013), 488 pages, \$65.00. 978-0-252-03759-7

This collection of new interviews with twenty-five accomplished female composers substantially advances our knowledge of the work, experiences, compositional approaches, and musical intentions of a diverse group of creative individuals. With personal anecdotes and sometimes surprising intimacy and humor, these wide-ranging conversations represent the diversity of women composing music in the United States from the mid-twentieth century into the twenty-first. The composers work in a variety of genres including classical, jazz, multimedia, or collaborative forms for the stage, film, and video games. Their interviews illuminate questions about the status of women composers in America, the role of women in musical performance and education, the creative process and inspiration, the experiences and qualities that contemporary composers bring to their craft, and balancing creative and personal lives. Candidly sharing their experiences, advice, and views, these vibrant, thoughtful, and creative women open new perspectives on the prospects and possibilities of making music in a changing world. The author, Jennifer Kelly, is a professional conductor, Associate Professor of Music at Lafayette College, Pennsylvania, and the Artistic Director of the Concord Chamber Singers.

Matthias Zipp: *Die Remarque-Oper der austro-amerikanischen Komponistin Dr. Nancy Van de Vate: All Quiet on the Western Front*. Göttingen, Germany: Vandenhoeck & Ruprecht (2013), 277 pages. ISBN 978-3-8471-0117-8

Matthias Zipp’s dissertation discusses an opera by the contemporary Austrian-American composer Dr. Nancy Van de Vate. The opera is an adaption of Erich Maria Remarque’s novel *Im Westen nichts Neues* (published in English under the title *All Quiet on the Western Front*). The production, which premiered in Osnabrück, Germany in September 2003, was well received by the national press, but the opera, which is undoubtedly an important piece of contemporary music and literature, has not yet attained the recognition it deserves either from critics or from academia. The present study applies an intermedial approach to the textual, dramatic, theatrical, and musical aspects of this work, while at the same time illustrating the process of crossing from the written medium to the operatic medium. It addresses the adaption of Remarque’s novel to opera from the point of view of literature and cultural art. It does not concentrate entirely on the musical aspects or the score, but presents the observation that this operatic composition is a multimedia and intermedia phenomenon based on a text subsequently designed for a performance on stage.

Clare Shore: Music Publications by E.C. Schirmer:

Game Piece No. 1 for soprano saxophone and wind quartet (fl, cl, bn, hn)

Game Piece No. 1 for woodwind quintet

your friends? for flute and alto saxophone, and for flute and clarinet

Grave Numbers for voice and vibraphone

Enchanted Solitude for fl, cl, bn, hn, vib/mar, 2 vns, va, vc, cb

“Alzheimer’s” (from *Grave Numbers*) for soprano and trumpet, and for soprano and mandolin

Susan Mardinly:

The following ClarNan Editions of works by Barbara Strozzi (edited and realized with notes and translations by Susan Mardinly) are now available through SheetMusicPlus.com.

Nine *Ariettas* for medium high voice and bc, and for medium low voice. (For a review, see *Journal of Singing*: <http://www.faqs.org/periodicals/201009/2123488761.html#ixzz1Ckzr3gYR>)

La Vendetta for high voice, 2 violins and bc.

Five madrigals for SSB / SSA / SS, BC. Score and set of parts.

Cantata a S. Anna for soprano and bc.

Quis dabit mihi, motet with bc for ATB voices, and for SSA.

Fin che tū spiri, cantata for soprano and bc.

Hor che Apollo, cantata for high voice, 2 violins, bc.

arship that enabled her to study in Prague, where contemporary music flourished.

Elisabeth Lutyens was the most radical of the trio. The daughter of the celebrated architect Sir Edwin Lutyens, she had begun her musical life studying piano with the flamboyant and curiously named Polyxena Fletcher, whose mother had studied with Clara Schumann. Lutyens dreamed of becoming a concert pianist but her talent was minimal. She had started to compose in her teens, showing her first “secret” efforts to Fletcher, who encouraged her and gave her “badly needed harmony lessons.” Lutyens’ home life was dominated by her mother’s commitment to Theosophy, vegetarianism, Eastern mysticism, and meditation, prompting her to lead a life on the move, accompanying her mother to Theosophical Society meetings across Europe to India and Australia. Theosophy had “a devastating effect on her physical and mental health” until she made a break and found her way to the Royal College of Music in 1926. Disappointed that she was not allowed to study with Vaughan Williams because school officials had doubts about her ability, she found a supportive teacher in Harold Darke, who bolstered her “brittle confidence.”

The heart of *A Blest Trio of Sirens* is Mathias’s discussion and analysis of the trio’s music. In Part 2, she follows their individual development from 1935 to 1955, a difficult time that saw the world at war, and in Part 3, she explores the music of their

mature years. Mathias has selected ninety-seven music examples from more than eighty compositions to illustrate her commentary, each one presented with clarity and insight that make readers long to hear the music. Sadly, this is rarely possible because there are few commercial recordings of compositions by Williams and Lutyens; Maconchy fares somewhat better. Thus it is no surprise that *A Blest Trio of Sirens* lacks a discography. For those who are interested in hearing some of the music, I suggest a visit to YouTube, where you may find some performance recordings. Mathias includes a five-page selected bibliography; a helpful Appendix serves as both a glossary of terms and a who’s who.

Mathias follows the trio through their diverse and successful careers during a time when women composers were still struggling to be heard and were victimized by prejudice. They encountered many detours along the way, but they also enjoyed triumphs: Maconchy experienced the successful premiere of her *Concertino* for piano (later retitled Piano Concerto) by the Czech Philharmonic Orchestra in 1930, and the inclusion of her orchestral suite *The Land* in the 1930 Proms season in London conducted by Sir Henry Wood. She left an enduring legacy with her thirteen string quartets that stand as the “backbone of her achievement.” For Williams the popular and critical success of her 1940 *Fantasia on Welsh Nursery Tunes* marked a turning point. The influence of her Welsh

roots led her to compose a diverse body of distinctive orchestral, choral, and vocal music that won her recognition as one of Wales’ leading composers.

Lutyens, the rebel of the trio, adopted her own serial techniques, described as “incendiary” by one critic. She created an adventurous, profound, demanding, and mystical musical sound world that still eludes audiences. Lutyens was the first English woman to compose music for a feature film, and she went on to score dozens of films including horror movies for which her eerie serial evocations were ideal.

A Blest Trio of Sirens is a particularly satisfying book, one to savor and read at intervals in order to absorb its richness. Mathias has written the book that Lutyens, Maconchy, and Williams deserve. In her closing comments, she writes: “A great deal of the music discussed here urgently awaits rediscovery, and it is my sincere hope that this book will stimulate a desire in the reader to hear and/or perform the music itself.”

I have only one complaint about the book, and it has nothing to do with Mathias. The high price of this fine book effectively limits its sale to university, college, and conservatory libraries and makes it prohibitive for many individuals. After all of her hard work and devotion to her trio, Rhiannon Mathias deserves a much larger audience.

Pamela Blevins is the author of Ivor Gurney and Marion Scott: Song of Pain and Beauty (Boydell, 2008) and is the managing editor of the online magazine Signature, Women in Music.

COMPACT DISC AND CONCERT REVIEWS

Emma Lou Diemer: *Chamber Works*

Laura Kobayashi, violin; Ellen Grolman, cello; Joan Deveen Dixon, piano; Lori Anton, trumpet; Sandra Woodward, French horn; Bryan Anton, trombone; Emma Lou Diemer, piano. Albany Records, Troy 1302 (2011)

ELIZABETH NONEMAKER

Emma Lou Diemer, who has collaborated with a wide variety of performers, brings a continual sense of energy and curiosity to her music. Using form as an easel for her ideas, she lends her greatest focus to the development of textural and rhythmic palettes and the effect is one of a keen, insightful narrative. The Trio for Violin, Cello, and Piano (2001), which launches the album, was commissioned by pianist Joan Deveen Dixon for

the Chamberlain Trio (which also includes violinist Laura Kobayashi and cellist Ellen Grolman). The work begins with a series of jerky, impassioned motives that are traded between the piano and strings. After the jaunty opening, largely built around a dotted-eighth- and sixteenth-note motive, the trio begins to develop a series of sixteenth-note washes. Trilled chords along with small, scalar flourishes in the piano and violin create a shimmering patina warmed by plucked arpeggios on the cello. Bold melodic fragments derived from the opening motive occasionally cut through the texture, lending an energetic core to this otherwise diaphanous music. The Chamberlain Trio’s tight control adds to the work’s expressiveness. The first several minutes of the piece transition rapidly from one texture to another, but each is a permutation of a light, coruscating effect.

Eventually, the ebullient music winds down. High, sustained notes in the strings create a sheen over which the piano hums a Gregorian-esque melody two octaves apart. I find the transition into this more ethereal section to be particularly theatrical, with the piece’s exposition like the animation of day and the high material in the strings like the first stars emerging, inviting stillness and contemplation. Fittingly, the piano’s melody transforms into slow, languorous lines traded amongst the instruments, which, at times, wrap contrapuntally around each other, and at other times, lock into place to recall the original, chant-like melody.

The bulk of the Trio’s middle section is largely texturally developmental. There are intermittent recalls of the previous, livelier material, as well as a section of sonic experimentation including stopped piano, Bartok-

type pizzicatos, ponticello, and tremolo bowing. The original, vivacious dotted motive finally returns, in stops and starts, before leading the piece on a four-minute strut to the finish. Much of the opening material is recapitulated in a collage fashion, stirring the piece out of its reverie. Is this depicting the sun rising once again? A minute from the end, the opening theme resounds and develops until a climactic series of dotted rhythms jabs emphatically away to the scalar sweep and bold, punctuating chord that marks the conclusion. Dixon, Kobayashi and Grolman play the entire work with a combination of ease and focus in a convincing and dedicated performance.

The next piece on the album, *Quartet* for Trumpet, Horn, Trombone, and Piano, unfolds in the same periodic, linear manner as the *Trio*. Motivic treatment is similar as well; indeed, both pieces were written in the same year. The recording is of its premiere performance by the Laurel Brass, comprised of Lori Anton, trumpet; Sandra Woodward, horn; and Bryan Anton, trombone; Dixon joins them on the piano. Unfortunately, in this piece, Diemer's concern for unrelenting thematic progression sidelines what otherwise might have been some extremely intriguing material. The most striking moment of this piece is the opening chord: a lolloping tremolo in the lower register of the piano, which arrests the ear with a strange wash of colors. Merely three seconds later, the horn enters and derails the beautifully alien texture into the tamer realms of early twentieth-century Americana. Diemer has been composing since the 1940's; at this point in her career, it's safe to assume that she's writing the kind of music she wants to write. And she does this with skill. One only wishes she had lingered a bit longer among her "stranger" textures—the opening three seconds of the *Quartet* seemed to have great potential and much to offer.

Seven Pieces for Marilyn—a collection of miniatures for solo piano—closes the album. Performed and recorded by the composer in 1982, the pieces are described as "a varying array of musical and technical challenges for the intermediate and advanced pianist." The compelling and unpretentious collection explores what the piano does well both sonically and structurally. Each movement's title begins with the tag, "A Little," and then gives the subject of the study, whether it is an abstraction—as in "A Little Sad"—or compositional device,

such as "A Little Fugue." I found "A Little Drumming" to be the most interesting of these vignettes. It opens with hammered chords on a stopped piano—a playing technique that Diemer uses to navigate through varying harmonic territory and timbre. "A Little Imagination" provides the listener with the opportunity to sink deeply into the tone of the piano—it's a still work that varies on-the-string sweeps with tremolos on single notes. "A Little Finale," an adept and agitated conclusion, seems reminiscent of Shostakovich-type garishness, but delicately so, as if looking at sharp angles through frosted glass. All in all, *Seven Pieces* is a very satisfying collection which any student of the piano would benefit from learning.

The Albany Records disc offers a comprehensive examination of Emma Lou Diemer's ability to craft dramatically convincing chamber music. She is a skilled and sensitive composer, and I recommend the album to those wishing to familiarize themselves with her work.

Elizabeth Nonemaker is composer and writer based in Baltimore, MD. She holds a B.M. in Composition from the University of Southern California. Her professional achievements include numerous commissions, performances, and prizes, as well as residencies at the MacDowell Colony and Helene Wurlitzer Foundation.

Violeta Dinescu: *Forgetmenot*
Ion Bogdan Stefanescu, flute.
Gutungi 246 (2012)

EVA WIENER

Forgetmenot presents a collection of eleven works for flute, piccolo, dizi, and kazoo written by the renowned Romanian composer Violeta Dinescu and performed by the Romanian flutist Ion Bogdan Stefanescu. The works on the CD span a thirty-one year period, from 1980 to 2011, and the opening piece, *Circuit I* for piccolo, the first of six sections of *Circuit* (2003), is dedicated to Stefanescu. It features a dialogue between the piccolo and the human voice, which is personified by audible breaths and vocal sounds. The two are linked through flutter-tonguing and other articulations. The work explores the highest register of the piccolo and presents motives that recall birdsong and microtonal pitches reminiscent of the timbres of a folkloric flute; the overall effect is intensely expressive. (Gestures evoking the sounds of birds are a recurring element in *Circuit* as well as in other works on the disc.) The sections of *Circuit* are

interrupted by the insertion of stylistically similar pieces throughout the recording.

In *Immagini* for concert flute (1980), Dinescu creates a musical world that is alternately introspective and extroverted. She contrasts lyrical music in the low to mid-register of the flute with frenzied music characterized by flutter-tonguing and overblowing in the highest, shrillest register of the instrument. The material is often melismatic and microtonal and the work opens and concludes with lyrical motives. The liner notes state that Dinescu employs a "flexible notation" in this score to encourage creativity on the part of the performer, including the "reorganizing" of "rhythmic unities according to one's own ideas."

Circuit II for alto flute presents a colorful musical landscape in which extended techniques such as flutter-tonguing and cascading harmonics play a prominent role. At one point, a whistling sound punctuates the texture. The composition opens and concludes with sustained pitches that evolve coloristically before fading away. Pointilistic, melismatic material tinged with modality flows into breathy gestures. Dinescu isolates intervals to create tremolos and repetitive motives that resemble stylized bird-song and transforms some of the motivic material into short recurring modal tunes. She also reintroduces a contrasting motive from *Circuit I*. At the climax of the structure, Dinescu combines all of the material in a contrapuntal exchange between the higher and lower registers of the instrument.

Doru for concert flute (1992) is a dramatic work characterized by shrill whistling sounds, tremolos, melismatic passages, and the microtonal bending of sounds. In *Circuit III* for dizi (an ancient Chinese bamboo flute) and kazoo, Dinescu creates a sharp contrast between the two instruments. The music for dizi is meditative, with microtonality intrinsic to its delicate tone production. The music for kazoo is playful, with a rough-edged intonation. The kazoo brings an unexpected folk element to *Circuit*: a new version of the second motive of *Circuit II*, with a strong beat, accentuated by finger snaps and foot tapping. There is a clear link between the buzzing of the kazoo and the flutter-tonguing in other sections of *Circuit*. Spoken sounds and breaths in *Circuit III* recall *Circuit I*.

Le Double Silence for bass flute (1995) was inspired by Albert Camus' *L'Étranger* (The Stranger). Dinescu cre-

ates an otherworldly atmosphere through her use of vibrato, sharp attacks, multiphonics, and tremolos. She also employs overblowing in a manner that produces an array of harmonics.

Circuit IV for concert flute reintroduces motives from *Circuit I* and *Circuit II*. While Dinescu employs harmonics briefly in *Circuit II*, they become a dominant feature in *IV*, evoking the twittering of birds. In addition, vocal sounds take on a more aggressive character than earlier in the cycle.

In *Immaginabile* for piccolo (1993), the opening gesture is a stylized version of the twittering of a bird. Dinescu explores the full range of the piccolo, with much attention given to the highest register. Her use of this register at very loud dynamic levels produces a raw energy. By way of contrast, the composer introduces lyrical arabesque-like motives.

In *Circuit V* for bass flute, Dinescu continues to transform the motives introduced in earlier sections of the work through the use of extended techniques such as multiphonics and harmonics. The flutist also employs a technique that enables him to

simultaneously play and “sing” motives in unison, giving the impression that he is humming into the flute while playing. At times, the flute plays harmonics one octave higher than the vocal pitch. Dinescu has created a distinct progression throughout *Circuit* with her treatment of vocal sounds and flute pitches; originally distinct entities, they meld together in *Circuit V*.

Forgetmenot for piccolo, concert flute, and bass flute (2011) gives the CD its title, and refers to a family of flowers. The melodic contours of the opening motive of *Forgetmenot* are reminiscent of Romanian folk music, and the texture is dominated by microtonally-bent pitches, turn figures, and oscillating thirds. Dinescu also evokes the sound of ancient Asian flutes. Portions of the work are characterized by shrill tones and overblowing, and the sound of the performer’s breath is an intrinsic component of the music. As in *Circuit V*, vocal sounds produced by extended flute techniques sometimes accompany the flute’s pitches. Following an outburst for the piccolo in its highest register, Dinescu creates a strong timbral contrast by introducing the

bass flute. The work ends with the decay of a microtonally bent pitch. *Circuit VI* for piccolo, concert flute, alto flute, bass flute, dizi, and kazoo serves as a grand finale for *Circuit* and the CD. Several of the motives from the other sections of *Circuit* return, often presented simultaneously through digital overlay. Dinescu produces the effect of a wind ensemble, bringing the work to an exciting conclusion.

Ion Bogdan Stefanescu’s performances on this CD are sensitive, deeply expressive, and technically flawless. His control of timbral nuance is exquisite. The engineering of the CD is masterly, presenting the listener with a seemingly live acoustic in which the sound of the instruments is always crisp and clean.

Eva Wiener is a composer and harpsichordist. Her compositions have been performed at colleges, universities, and contemporary music festivals in the US and Canada, and have also been presented by the League/ISCM and Bang on a Can. Her work is featured on guitarist Oren Fader’s CD, First Flight. She is currently writing a flute concerto for Tara Helen O’Connor and the Cygnus Ensemble.

Concert Review

Deon Nielsen Price: *Concerto for Oneness*

Amanda Lo, violin soloist, Metro Chamber Orchestra, Philip Nuzzo, conductor. St. Ann and Holy Trinity Church, Brooklyn, NY, April 27, 2013

LUCILLE FIELD

Deon Nielsen Price’s *Concerto for Oneness* received its world premiere on April 27, 2013 at St. Ann and Holy Trinity Church, Brooklyn, New York, performed by violinist Amanda Lo with the Metro Chamber Orchestra conducted by Philip Nuzzo. From the first notes of movement one, “Energico,” I knew I was in for a treat. The energy and power of the opening told the audience that we were at “one” with the music. The first movement had a stunning change of mood in its center, which was persuasive and instructive in its musical purpose to make a convincing statement that each person has the one ability to identify her unique self. When we returned once again to the passion of the opening measures, we were, as one, uplifted and joyful.

The second movement, *Andante*, was lovely, and continued the oneness from the first movement in a more quiet place within ourselves. Complex, though accessible, the music was welcoming and allowed the audience to feel involved. The violinist played sweetly with moving intensity, fulfilling the intent of the composer. “Energico-Gioco,” the appropriately named third movement, was both joyful and vigorous. The hope and boundless enthusiasm of this music was inspiring, and the audience responded with energetic applause. We were blessed to have a fine soloist, Amanda Lo, who played with deep expression and understanding. From the program notes we learned that the work is organized according to the following interval vector: 1 1 1 1 1 1. As a result, the violin concerto sounds both familiar and strange, tonal but neither major nor minor. Price’s *Concerto for Oneness* has a special place in her oeuvre. I thoroughly enjoyed the work and will remember it always. This splendid piece was on a season finale program that also included C.P.E. Bach’s *Concerto for Flute in D minor* and Beethoven’s *Ninth Symphony* with the Brooklyn Conservatory Chorale.

Lucille Field, soprano, is Professor Emerita, Brooklyn College, New York City.

Tsippi Fleischer: *The Box of Late Opuses*

Vokalquintett Berlin, members of the Moravian Philharmonic, members of the Israeli Opera, Sinfonia da Camera, Hemyola Women’s Choir. Vienna Modern Masters, VMM 1065 (2013)

EVA KENDRICK

The Box of Late Opuses is an album of recent compositions by Tsippi Fleischer, a prolific and highly regarded Israeli composer whose career has spanned more than four decades thus far. This album features vocal works, a musical stage-work, a symphonic piece, and an oratorio. Fleischer is known for combining Israeli/Jewish musical influences with others of the same region, as well as for her musical depiction of the maternal-feminine subconscious, and for the practice of deriving musical textures from her treatment of language and natural acoustics. While these elements are present in each piece on this album, the disc features a new approach to text-setting, which Fleischer describes in her program notes: “not a continuing text set to music, but rather a para- or meta-text of my own devising—a collection of words and syllables plucked out of powerful sources of inspiration.”

A Letter from Naguib Mahfouz (2012) for vocal quintet is a haunting work in

which Fleischer weaves the words of Egyptian author and Nobel Laureate Naguib Mahfouz into solemn, polyphonic layerings of Arabic, English, German, French, and Hebrew. Fleischer sets the texts in a declamatory style, and the motet-like texture flows so naturally that the listener is drawn to the voices and the intertwined melodies rather than to what might seem a harsh clash of the different languages. All of the performances on the album are of a highly professional quality, but the superlative performance of this piece by the Vokalquintett Berlin is a clear highlight of the album. The artful way in which the voices are recorded is also of special note. They appear to occupy a three-dimensional space and surround the listener, sometimes closer, further, higher, and lower, very similar to the way in which the voices themselves are layered compositionally.

An Animals' Wish, op. 74, which the composer describes as a "light-hearted, mischievous suite," is for narrator, flute, clarinet, bassoon, viola, violin, and cello. It is intended for an audience of children who may also be participants in an educational setting. The narrator recites the wish of each animal (in both Hebrew and Arabic), and each accompanying instrumental movement is acted out by dancers and/or children. An additional participatory element of this piece, not present on this recording, involves cues written into the score which direct the actors to make corresponding animal sounds. Some of the disjunct melodies and dissonances may occasionally sound less playful and more ominous to ears mostly accustomed to Western music, but one can see how a theatrical rendition of the music by children could change a great deal about the interpretation. The members of the Movarian Philharmonic are very adept in conveying the narrative aspects of the piece. I found the use of trills, flutter tongue, tremolo, and percussive elements, combined with the vocals of the performers, particularly expressive.

Symphony No. 6—The Eyes, Mirror of the Soul, recorded by Sinfonia da Camera, is scored for four vocal soloists, eight string players, and two pianists on prepared pianos. The work is in two movements without a break, and each movement is subdivided into miniatures. The first movement, "Old," has six miniatures, and the second movement, "Young," has ten. As a whole, "Old" is characterized by

slow, wailing melodies, extreme registral shifts, dissonances, and thin but sustained textures. In "Young," the movements are lighter, faster, and a little more playful. The vocalists, members of the Israeli Opera, are exceptional. Their voices are flexible, emotive, fluid, and at times even humorous, without becoming overly comical or calling too much attention to themselves.

The recording and production of this piece are also striking. In several movements, such as "Bottomless Fear (of death)," the listener feels in the midst of this three-dimensional, intriguing, and sometimes disconcerting soundscape of instruments and voices. The composer's experimentation with text and text delivery is clearly evident throughout the piece: in "Is There Still More to Teach Me," the singers employ *Sprechstimme*; in "It's Just Starting," the singers sing a repetition of "ma ma ma" syllables in a child-like, sing-song way; and in "Don't fool me (a boy says to his friend)," there is a combination of laughter and speech. The piece is inspired by a photography exhibit of Dorit Harel and by the photographer's credo: "The Eye, Mirror of the Heart and Window of the Soul. Our Whole Inner World is Reflected in the Look of One Pair of Eyes." The listener is encouraged to observe Harel's photographs in the liner notes while listening to the movements. It is obvious that the pieces have clearly been constructed with a great amount of attention to detail. From the conception and construction of the pieces, the incorporation of extra-musical ideas from the original source material, even down to the arrangement of the players on stage, everything has been crafted with conscious, creative effort.

The final work on the album is *Avram—An Oratorio Portraying the Birth of Monotheism*, for women's choir, three harps, and five violins. In this piece, the composer depicts the creation of three monotheistic religions: Islam, Christianity, and Judaism. Although the music is made up of languid and occasional droning sonorities between the choir, soloists, and instrumentalists, the texture is frequently very sparse. The use of unison in both the vocals and bowed strings creates a sense of simplicity as well as a prayer-like quality, and the harp, which alternates between plucked single pitches and arpeggios, conveys a mystical atmosphere. The composer states that "the sense of prayer within a

sanctified atmosphere is intensified by the increasing use of doubled unisono textures." The text is sung in Hebrew, Arabic, and Greek by the Hemyola Women's Choir. The only downside of the pervasive use of unison is that it is extremely hard for choirs to tune in unison while melodically leaping in octaves, and the choir appears to struggle in these sections. It does, however, succeed in creating an intense, urgent atmosphere. The soloists, Tali Ketzef and Avigail Harel, are expressive in their delivery, alternately angelic and earnest. The work culminates in a beautifully woven movement of peace and exhilaration. This is one of the few times when all voices are singing in harmony, rather than polyphony, and it is both affective and eerily beautiful.

This album is a finely crafted piece of work by Tsippi Fleischer. Her attention to detail and depiction of extra-musical ideas is superb. I particularly enjoyed her use of text-setting throughout the movements. The program notes were helpful in fully experiencing her choices in an occasionally challenging and thought-provoking musical language, but the pieces may also be enjoyed on their own as well.

Eva Kendrick is a composer, vocalist, music director, and music educator. She is the Chair of the Music Theory and Composition Department and on the Voice Faculty at the Community Music Center of Boston. For more information on Kendrick, please visit her website: www.evakendrick.com.

Here, The Cliffs: Orchestral Music of Hilary Tann

František Novotný, violin; Debra Richtmeyer, alto saxophone; and the Slovak Radio Symphony Orchestra, conducted by Kirk Trevor. North/South Recordings 1056 (2012)

LORI ARDOVINO

Hilary Tann, a Welsh-born composer, lives in the foothills of the Adirondack Mountains in upstate New York, where she is the John Howard Payne Professor of Music at Union College in Schenectady. She holds degrees in composition from the University of Wales at Cardiff and from Princeton University. The works included on the disc entitled *Here, the Cliffs* are picturesque, evoking diverse images from the Welsh countryside, the woodlands of upstate New York, and the culture of Japan. Each work features a wide range of orchestral colors and rhythmic verve.

The last stanza of Welsh poet John Ceiriog Hughes' *Nant Y Mynydd* (Mountain Stream) motivated Tann to compose *With the Heather and Small Birds*. The translation reads, "Son of the mountain am I/ Far from home making my song/ But my heart is in the mountain/ With the Heather and Small Birds." A strong, syncopated opening by the orchestra establishes the atmosphere of the entire piece. After the initial moments of excitement, the plaintive sounds of the oboe and other woodwinds, representing small birds, make their appearance. The woodwinds and muted brass unfold a moment of thoughtful contemplation and folk-inspired melodies amongst the bird songs. The moment is fleeting, as the rhythmic drive returns, subtly playing under the "birds." Energetic strings and brasses return, with fugal layering unfolding to bring this work to a vibrant conclusion.

Fern Hill by the Welsh poet Dylan Thomas provided inspiration for Tann's *In the first, Spinning Place*, a concerto for alto saxophone. The structure of the work is continuous, starting with a slow introduction followed by three interlinked movements. It begins in a dance-like style with the saxophone quickly playing a highly rhythmic and syncopated melody, accompanied by imitation in the winds. Debra Richtmeyer displays her considerable technical brilliance and performs in the extreme register of the alto saxophone with ease. Her style perfectly suits the work, eliciting rhapsodic warmth ideally suited to the piece. Her mastery of the instrument is showcased throughout this work.

From the Feather to the Mountain is inspired by three images. The opening segment represents a cloudscape and features the woodwind section with mallet percussion. The second section is folk-like in character and highlights the strings. The final section, depicting a mountainscape, generates considerable rhythmic excitement; the brass and percussion instruments are emphasized. With rich harmonies and vivid colors, this work is an intriguing and well-developed piece that engages the listener with its broad design and enigmatic conclusion.

Here, the Cliffs, inspired by a striking rock formation in South Wales, begins with the piccolo and flutes, accompanied by wind chimes and other percussion. The work is full of coloristic variety and soaring melodic writing. Violinist František Novotný shows exceptional artistry, executing

a demanding solo with formal rigor. The lone violinist represents the lone traveler in deep contemplation in front of the massive rock formation. Performed with panache, Novotný's virtuosic cadenza leads to an intensely rhythmic and complex melodic line. Rich orchestral timbres dominate, with heavy brass chordal harmony. The work moves seamlessly into an Adagio, which depicts "the mist over the rocks," according to Tann's liner notes. The orchestra is led by the violin soloist back to a rousing vivace, growing in intensity and magnitude.

From Afar is one of Tann's most personal works—a remembrance of the time she spent as a faculty member at Kansai Gaidai, near Kyoto, Japan, in the autumn of 1990. This work has bright orchestral colors, dramatic exclamations in the brass, and percussive interjections. In the slow introduction, the shakuhachi-inspired melody is given to the trumpet. Bold and dramatic, the orchestra moves quickly forward, but backs off, inviting the meditative opening to return with thoughtful Japanese references.

Hilary Tann's music is rich with color, imagery, and striking melodic lines. Each work conveys a particular mood or sentiment and displays a complex texture, rhythmic flexibility, and a certain directness of expression or sentiment. I would be remiss not to mention the exceptional performance by the Slovak Radio Symphony Orchestra conducted by Kirk Trevor, which captures the spirit of Tann's music.

Dr. Lori Ardivino is Professor of Music at the University of Montevallo in Alabama, where she teaches clarinet and saxophone and coaches chamber music. She is an active performer and composer and is published by Potenza Music.

Recent Releases

Suzanne Mueller: *Solitaire*

Cellist Suzanne Mueller released her first solo CD, *Solitaire*, on July 28, 2013. The release was the centerpiece of her concert at Old Westbury Gardens in New York State, celebrating ten years as West Porch Beech Tree Concerts Artist-in-Residence. The title track of the CD is "*Solitaire*" *Theme and Variations*, a commissioned work by fellow IAWM member **Carol Worthey**. Also included on the album is IAWM member **Bettie Ross's** *Milestone*, composed for Suzanne in response to a call

Corrections: Volume 19, no. 1, page 36

Compact disc review of Cynthia Green Libby's *The Lotus Pond: Exotic Oboe Sounds*

The review states that Hilary Tann's oboe concerto, *Shakkei*, was "commissioned by oboist Shannon Spicciati for the 2010 International Double Reed Society in Oklahoma." The oboe/flute duo, *Shoji*, was commissioned as above. *Shakkei* was commissioned by the 2007 Presteigne Festival in Wales and premiered by the Festival Orchestra conducted by George Vass with soloist Virginia Shaw. *Shakkei* is also frequently performed on solo soprano saxophone and has been recorded by saxophonist Susan Fancher with the Thai Philharmonic Orchestra (AUR 5014).

for submissions on the theme "Decade." The disc is available at cdbaby.com/cd/suzannemuellercellist, as well as on Amazon, iTunes, and other sites. Suzanne can be contacted at cellist@crossisland.net or through the contact page of her website, <http://suzannemuellercellist.com>. NEW CDs

In this Moment: Women and their Songs

Katherine Eberle, mezzo-soprano, and **Ksenia Nosikova**, piano. Albany Records Troy 1432 (2013). The CD includes art songs by **Juliana Hall**, **Lori Laitman**, **Libby Larsen**, and **Judith Cloud**.

Sound Portraits

Orchestra, Chamber and Electro-Acoustic Music by **Vivian Adelberg Rudow**. MSR Classic Records 1308 (January 2013)

Vivian Adelberg Rudow has released a CD of a dozen of her finest compositions written between 1989 and 2013. The disc includes an amazing variety of styles and performers ranging from works for piano and other instruments, including electronics, to orchestral works featuring the London Philharmonic Orchestra, **Jeffrey Silberschlag**, conductor, and the Orchestra of St. John's, **Ronald Mutchnik**, conductor.

Decibel: Stasis Ecstatic

This is a gatefold LP with a twelve-page booklet and download code, featuring chamber compositions by **Cat Hope**, **Lindsay Vickery**, **Alan Lamb**, **Julian Day**, **Malcolm Riddoch**, and **Stuart James**. Available from Decibelnewmusic.com

Kyong Mee Choi: *Sori*

Accourant Records CD AUREC 1306 (2013)

The compact disc entitled *Sori*, which means “sound” in Korean, features eight original compositions for instruments and electronic sound by Kyong Mee Choi. The works are *To Unformed* for piano and electronics (Winston Choi, piano), *Sublimation* for marimba and electronics (Sean Darby, marimba), *Slight Uncertainty is Very Attractive* for flute and electronics (Shanna Gutierrez, flute), *It only needs to be seen* for guitar and electronics (Timothy Ernest Johnson, guitar), *The line we can't cross* for alto saxophone and electronics (Michael Holmes, saxophone), *Inner Space* for cello and electronics (Craig Hultgren, cello), *Ceaseless Cease* for clarinet and electronics (Esther Lamneck, clarinet), and *Dawn and Dusk* for two pianos and electronics (Winston Choi and Kuang-Hao Huang, pianos). This project is partially supported by a grant from the Illinois Arts Council, a state agency.

Judith Radell: *Timeless: Chamber Music of Clara Kathleen Rogers*

Judith Radell's newly released CD, is available on CD Baby at <http://www.cdbaby.com/cd/delightmalitskydieterwul>. Recorded (but not released) in 1998-99 by Radell (pianist), Delight Malitsky (violinist-violist), and Dieter Wulforst (cellist), the CD contains the first recordings of Rogers's Sonata for Violoncello and Piano, *Reverie for Violoncello and Piano*, and *Fantasia for Viol d'amour and Piano*. It also includes her Sonata for Violin and

Piano, the only piece of chamber music Rogers was able to publish in her lifetime (1844-1931). Known to Boston audiences as an opera singer and a successful composer of songs, Clara Rogers had also hoped to gain recognition for her longer, more formal works. Eventually, she placed the unpublished chamber music in a folder on which she wrote, “There are, I think some worthwhile things of the past, but I doubt if any musician would care to give the time to looking through all this stuff. DESTROY!” The manuscripts were, instead, donated by her husband, Henry Munroe Rogers, to Harvard University as part of a Rogers Collection, where they were discovered by Radell and Malitsky in the late 1990s. Today, the music remains fresh and compelling, revealing Rogers as a skilled and creative composer whose chamber works display great variety, integrity, and profundity.

Edith Alonso: *Rostros en la multitud (Faces in the Crowd)*

Luscinia Discos: <http://luscinia.ruidemos.org>

Edith Alonso is a composer, improviser, pianist, and sound artist from Madrid, and *Rostros en la multitud* (Faces in the Crowd) is her first solo album. It contains three electroacoustic pieces composed in 2007 and 2008, with themes that involve decision making, human relationships, and the passage of time. The compositions are especially sensitive to the plight of people in the world. *La gente que viene* (The People Who Come) is a prize-winning work

(Arte Sonoro Madrid Abierto, 2008) and deals with the experiences of immigrants upon their arrival in a new country. *La dernière partie* (The Last Play) follows various chess games and portrays how in life there are different options. *Atardecer en un patio* (Late Afternoon on a Patio) (winner in the international competition Prix Europa, 2009) recreates the atmosphere of the old *corralas* in Madrid and the way of life. The music is made from highly processed acoustic sounds and the text is in Spanish and French.

Sabrina Peña Young: *Libertaria Soundtrack*

Sabrina Peña Young released the two-disc *Libertaria Soundtrack* (Special Edition) for her debut feature film *Libertaria: The Virtual Opera*. Combining opera with electroacoustic music and a distinct sci-fi cinematic sound, the *Libertaria Soundtrack* (Special Edition) was mastered by film composer Patrick Rundbladh and includes the talents of Kate Sikora, Gracia Gillund, Perry R. Cook, Matt Meadows, Jennifer Hermansky, and others in a cutting edge contemporary opera. Purchase the *Libertaria Soundtrack* (Special Edition) at CD Baby (<http://www.cdbaby.com/cd/sabrinapenayoung4>) or iTunes. If you would like to host a screening party of *Libertaria: The Virtual Opera*, email spenayoung@gmail.com for information, and she will send you a free DVD Screening Packet. Screening Parties could be held in a university, gallery, theater, library, or other venue.

REPORTS

Australia Celebrates India – Encounters: India Festival

DEBORAH HAYES

New works for soprano and piano by two Australian members of the IAWM, Katy Abbott and Betty Beath, and three early songs by the Australian-American composer Peggy Glanville-Hicks (1912-1990), were performed in May in Brisbane, Queensland, in the final concert of the week-long Encounters: India Festival. Another concert earlier in the week was devoted to the music of Glanville-Hicks, who was also the subject of three papers at the festival's one-day conference titled “Resonances: Provocations and Reflections on Music and India.”

Held on Brisbane's South Bank, under the auspices of the Queensland Conservatorium and Griffith University, Encounters: India brought to Brisbane some leading In-

dian and Australian musicians in traditional and contemporary idioms along with prominent figures in Indian dance, film, philosophy, spirituality, and politics. As artistic director of the festival, the noted Australian composer, writer, and broadcaster Vincent Plush chose repertoire and performers that represented the ongoing exchange of ideas and influences between the two countries.

For the final event, “Tagore in Australia: An Australian Song Recital” on Sunday afternoon, May 19, Greta Bradman, soprano, and Leigh Harrold, piano, presented superb performances of settings of texts by India's Rabindranath Tagore (1861-1941), Australia's Chris Wallace-Crabbe, and other poets. Betty Beath, a Brisbane resident,

wrote the memorable *Love's Question* at Plush's request for a new Tagore setting to be premiered at the festival, and she dedicated the song to Bradman. Beath had thought about setting some Tagore lines for many years, and the invitation gave her the impetus she needed. In Tagore's rhapsodic text, the lover first asks, “Is this all true?” and then offers a series of statements, including “That a tree of paradise flowers within me.../ That for me alone your love has been waiting / Through worlds and ages awake and wandering.../ Is this true?”

Katy Abbott came from Melbourne to hear a moving performance of *The Domestic Sublime* (2011), a twenty-five-minute song cycle on six poems by Wallace-Crab-

be. Abbott writes that the poignant texts acknowledge “repetitive, yet comforting domestic rituals” and “perhaps even ponder any deeper significance.” The poem “Indoor Yachting” describes making a bed, blowing out “a wide clean sheet...like a spinnaker” that flutters into place. “On the Surface of Things” features a man deciding where on his face to start shaving; the poet observes, “From the loose aggregate of choices a common life is made / Fate no more than a thicket of brand names / And the moment when you delayed.” *The Domestic Sublime* won a 2013 Boston Metro Opera Festival Award and had its American premiere ten days earlier in Boston, Massachusetts, during the Boston-International Contempo Festival. Bradman and Harrold have recorded the cycle for release on CD.

The Sunday afternoon concert also included three unpublished songs written in 1932 by Glanville-Hicks at age nineteen—“They Are Not Long,” “He Reproves the Curlew,” and “The Sheiling Song.” The scores were only recently discovered by the University of Melbourne musicologist Suzanne Robinson in the archive of Éditions de L’Oiseau-lyre (Lyrebird Press). Texts are by Ernest Dowson, W.B. Yeats, and Fiona MacLeod (pseudonym of William Sharp), respectively. Songs by the Australians Raymond Hanson, Ross Edwards, and Philip Eames were also performed.

BBC Proms Survey 2013

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 sixty-one evening orchestral concerts as well as eight chamber music concerts and other late night events were scheduled from July 12 to September 7, 2013. The Royal Albert Hall audience numbers in the thousands, and all the concerts are broadcast, with many on television.

This year there was huge amount of publicity regarding the appointment of a woman, Marin Alsop, for the first time in the 118-year history of the Proms, to conduct the very popular Last Night of the Proms on September 7. The concert attracted an audience of eleven million. There was wide-spread coverage including brief interviews with Alsop in which she said that she was honored to be chosen, but that it was

The Friday evening presentation, “At Home With PGH” (PGH was Glanville-Hicks’s byline for her *New York Herald Tribune* concert reviews), featured her music interspersed with reminiscences by Plush and Edwards, who knew her when she retired to Sydney after surgery for a brain tumor. Plush’s stories of her increasing mental confusion seemed tasteless, if not cruel. But his programming of her music was masterful. One of her early, lesser-known works, *Pastoral* (1936), a Tagore setting scored for women’s chorus SSAA and solo clarinet or cor anglais, was performed by able Conservatorium musicians. Greta Bradman sang Sita’s aria from the opera *The Transposed Heads* (1954), which is set in India; Alex Ranieri played the piano reduction of the orchestral score. The lovely *Letters from Morocco* (1952), PGH’s settings of letters to her from Paul Bowles, was sung by Gregory Massingham, tenor, accompanied by the Conservatorium New Music Ensemble. Sappho’s final aria from the opera *Sappho* (1965) was sung by the Indian soprano Patricia Rozario, with Stephen Emmerson, piano. On this program Plush included pieces by Ross Edwards and by two American friends of PGH, Lou Harrison—his “Indian ballet” *Ariadne*—and Bowles.

PGH was evidently foremost in Vincent Plush’s mind when he thought of en-

counters between Australia and India. As a composer, PGH proclaimed in the 1950s that her “melody-rhythm structure,” a concept she derived from the raga-tala system, was the way of the future. So the Encounters: India Festival’s “Resonances” conference on Saturday opened with a session, chaired by Plush, of three papers on PGH. Suzanne Robinson showed how Glanville-Hicks’s interest in non-Western musics resulted more from her friendships with Americans like Bowles and Harrison, who explored “exotic” musics, than from her own travels. Michael Halliwell, baritone and teacher at the Sydney Conservatorium of Music, whose research specialty is the operatic adaptation of literature, compared PGH’s librettos to those of her more popular contemporaries, Gian-Carlo Menotti and Benjamin Britten, in their literary sources, settings, and plots. I recalled compiling *Peggy Glanville-Hicks: A Bio-Bibliography* (1990), and examined Australians’ subsequent additions to information about PGH in books, articles, documentary films, recordings, and an online bibliography.

Deborah Hayes is a musicologist and professor emerita at the University of Colorado at Boulder. Her publications include new editions of music composed by eighteenth-century European women, and studies of the lives and works of the twentieth-century composers Peggy Glanville-Hicks and Ruth Shaw Wylie.

extraordinary that in 2013 there were still events that were “first times” for women. In addition, a woman, Anna Clyne, was commissioned to compose the concert’s opening number, a short, celebratory new work.

Aside from the above, this year’s overall figures for women are disappointing—mostly down from last year, which was the best ever. The one figure that showed improvement for women’s representation was for instrumental soloists, where the improvement was considerable.

Women in the 2013 Proms Season

Composers: 7/130 (5.4%) [2012: 9.2%]
 Living composers: 5/31 (16%) [2012: 25%]
 BBC Commissions: 4/17 (23%) [2012: 45%]
 Conductors: 4/57 (7%) [2012: 8.6%]
 Instrumental soloists: 15/50 (30%) [2012: 17.7%]

The women composers are Diana Burrell (BBC commission), Anna Clyne (BBC commission), Tansy Davies (BBC commission), Sofia Gubaidulina, Elizabeth Maconchy, Priaulx Rainier, and Charlotte Seither (BBC commission). This year three works by women are scheduled in the main orchestral concerts (one of them is only five minutes long) and four in the chamber concerts (in a much smaller venue). For comparison, last year the numbers were 8/6. So this is a considerable reduction from 2012. The women conductors are Marin Alsop (twice), Sian Edwards, Rebecca Thomas (Gospel late night Prom), and Ruth Waldron (Gospel late night Prom). Only Marin Alsop’s two concerts are main evening orchestral concerts. The other three women are conducting chamber or late night concerts.

As I did last year, in order to put the figures in context, I have surveyed the 2013-

2014 season of orchestral concerts at the Southbank Centre in London. There are 137 orchestral concerts listed. The figures for women composers are 6/125 (4.8%): Clare Connors, Sally Beamish, Gubaidulina, Karin Rehnqvist, Saariaho, and Ustvolskaya. Living composers: 5/27 (18.6%). There are two women conductors: 2/78 (2.5%), Marin Alsop and Rebecca Miller. As always, the Proms season is no worse, and perhaps rather better, than other orchestral seasons.

Orchestral Concerts in North America

Symphony (Summer 2013), the official magazine of the League of American Orchestras, includes a report on premiere performances of orchestral works in North America in the 2013-2014 season (page 21). The orchestras featured are the Boston, Baltimore, Toronto, Chicago, St. Louis, Detroit, Pittsburgh, and Seattle Symphony Orchestras; the New York and Los Angeles Philharmonics; the Cabrillo Festival of Contemporary Music; Duke University; and the National Youth Orchestra of the USA. These thirteen orchestras are premiering eighteen new works, of which only one is by a woman, Anna Clyne, a British-born composer who now resides in the USA.

IAWM NEWS

President's Message

SUSAN BORWICK

As we near 2014, please participate in these three opportunities, open to all of us. First, please renew your membership online and continue to enjoy the privileges of IAWM, including receiving this Journal, during 2014. As you renew, note the more polished IAWM website now—thanks to Board members Hsiao-Lan Wang, Stephanie Acevedo, and many others behind the scenes—and, for the first time, a members-only section.

Second, please participate in the Search for New Music and the Pauline Alderman Competitions, which recognize new compositions, articles, and books about or by women in music. During 2014, you will be invited to participate as a composer, historian, theorist, performer, or technician in the first ever ONLINE IAWM CONGRESS, to be held early in 2015! During the next few months, details will follow.

Third, please volunteer to become (a) an IAWM Board member, by emailing a one- or two-paragraph statement of interest with short biography to me [president@iawm.org] by *December 1, 2013*—several spots are open for composers, conductors, performers, historian/theorists, and technicians; and (b) an online 2015 IAWM Congress organizer, by emailing those areas in which you will volunteer, as an advocate for women in music, to me [president@iawm.org]: theme selection and development, membership support and development, concert/presentation selection, performance enhancement, fund raising, technical support, and marketing. A decentralized online Congress calls for many, many volunteers collaborating together around the world. With you, I celebrate women in music in 2014 and beyond!

Report on the Annual Board Meeting Weekend, Oct. 11-12

Three important members are rotating off the IAWM Board the end of 2013: Meira Warshauer, whose creative plan to fund orchestral performances has become reality; Tao Yu, organizer of the Annual Concert in Lyon, France; and Cynthia Green Libby, whose leadership first on membership and more recently as secretary has been key. All three deserve our thanks.

We need new IAWM Board members! Please contact Hsiao-Lan Wang, Nominating/Elections, or me, to express an interest in running for election to the Board.

Some achievements of the IAWM:

- For the competitions for performances and a commission for the **Annual Concert** in 2013 by ensemble *mise-en* in New York City, 69 composers from Argentina, Albania, Brazil, Canada, France, Hong Kong, Ireland, Italy, Japan, Latvia, Sweden, Taiwan, the United Kingdom, and the U.S.A. submitted 130 works. Thanks to Carrie Page for her leadership as concert chair, and to Jennifer Kelly for assisting on membership issues.
- The **Search for New Music** involved 66 submissions from Australia, Argentina, Canada, China, Cuba, England, Greece, Ireland, Israel, Italy, Japan, The Netherlands, Scotland, South Korea, Spain, Taiwan, and the U.S.A. Thanks to Pamela Marshall and her crew.
- The most recent **Pauline Alderman Awards** received eight shorter-form works and sixteen books published in 2011 and 2012. Thanks to Elizabeth Keathley and her vast array of adjudicators.

- November marks the ninth anniversary of our weekly **Radio Requests**, including 450 featured composers! Our thanks to Linda Rimel, Hsiao-Lan Wang, Ursula Rempel, chair, and the entire Advocacy Committee. Please send your commercially produced CDs to appropriate stations and let the committee know about them, as well.
- The **IAWMJ** has featured an “opera in the twenty-first century” issue and greater depth of focus on the winners of the Search for New Music. Thank you, Eve Meyer, editor-in-chief, and your staff that puts out a sterling product. If you read an item in the journal that you enjoy, please let the author know.
- Seventy-six **libraries** subscribed in 2013 to the *Journal of the IAWM*. Encourage libraries in your lives to subscribe.
- In 2013, IAWM has 344 **members** and 5 **institutional members**, representing 30 countries and 40 states.
- IAWM is represented in several **social-media venues**, overseen by Sabrina Peña Young, including Facebook, Vimeo, radio, photos on Honeycreeper, Pinterest, and LinkedIn, and of course our newly redesigned website, thanks to Hsiao-Lan Wang and Stefanie Acevedo. Please participate in IAWM via social media!
- Thanks to Linda Dusman for writing a **Copland Grant**, which we won. Brava, Linda!
- Financially we are in good shape to present our first **online International Congress** in late spring of 2015. Look for details on the listserv and in the Journal in the coming months.

IAWM 2013 Search for New Music Competition: Award Winners

Dirge for the Earth Elements (Judith Lang Zaimont Prize)

SANG MI AHN

My inspiration comes from all that I see, feel, and experience. In my compositions, I often explore the psychology of human nature, especially the change of emotional states. While I believe there are many different ways to communicate with my audience, I think that atonality is highly effective for communicating human emotions.

I wanted to explore the emotion of grief in *Dirge for the Earth Elements*, for viola and percussion. Grief can be a mixture of different emotions such as sorrow, anger, and denial. These emotions can quickly change from one to another. When we lose our control over our emotions repeatedly, we not only become exhausted, but also become consumed by them. We become captured by our grief, dwell in our emotions after giving up, allow a reversal from pain to numbness, and forget about coming out from our own captivity. With

our different personalities, we make our own stories of grief.

For me, grief has two interrelated characteristics: sorrow and anger. Even though sorrow and anger may seem opposite each other as passive and active emotions, they remind me of the earth elements of water (tears) and fire (anger). While these elements may be used in daily life, they can also be destructive forces in natural disasters. I wrote *Dirge* for those who have lost their loved ones in such disasters and suffer from not being able to fully express their sorrow and anger.

The piece consists of four movements: “Elegy,” “Water/Tears,” “Fire/Anger,” and “Coda.” Except for a pause between the first and the second movements, the other movements are played without pause. The movements are connected because I see sorrow and anger as forming the single emotion of grief rather than as two separate emotions. The “Water/Tears” and “Fire/Anger” movements also represent different stages of grief. To connect the second and

third movements, I focus on expressing the transformation from passive to aggressive qualities of water, from drops to destructive flows of water. In the “Fire/Anger” movement (Example 1), I deal with our inability to control our emotions as well as the reawakening of anger when we think we have reached a state of



Sang Mi Ahn

peace. The dramatic changes in dynamics describe the volatile nature of our emotions. The “Coda” represents survivors who are now made fragile by their scars.

I composed *Dirge for the Earth Elements* in collaboration with violist Tze-Ying Wu. Collaborating with performers has helped me to learn how to write more idiomatically for specific instruments. In

Dirge, I made use of the higher range of the viola as well as its capacity to handle faster passages. The percussion part also encompasses a wide spectrum of timbres from drums to mallet instruments. In addition, writing for percussion enabled me to make use of timbre, timing, and indefinite pitches to express the complexity of mixed emotions. I hope my audience can relate to both the musical and psychological processes expressed in *Dirge*. Even though grief as an emotion does not necessarily resolve over time, a grief that is shared, I believe, can also be one that is less painful.

III. Fire/Anger

♩ = 92-96, Passionate

Viola

Percussion

5

Vla.

Perc.

4 Tom-toms + 2 Bongos

9

Vla.

Perc.

Ex. 1. Sang Mi Ahn, *Dirge for the Earth Elements*, Movement 3

“Two Loves” from *Clara* (Miriam Gideon Prize)

VICTORIA BOND

Clara Schumann interests me for many reasons. Her life reminds me of my own mother, who was trained by my grandfather to be a piano virtuoso and played with the Chicago Symphony at the age of ten. She concertized throughout Europe when she was a teenager, winning the Liszt Competition and studying in Baden-Baden with Carl Friedberg and in Hungary with Bela Bartok and Erno Dohnanyi. Although she led a glamorous and exciting life, there were painful conflicts between her and my grandfather. Like Clara Schumann, my mother was headstrong and independent. Although my grandfather never stood in her way when she decided to marry my father, as Clara’s father, Friedrich Wieck, had done, there were enough similarities in their lives for me to understand the struggles that Clara had to endure.

I have also always loved the music of Robert Schumann. Through Clara’s biographer Nancy Reich I developed a love for Clara’s music as well. The romance of Robert and Clara, her independent travels as a star performer, and Robert’s tragic end add up to a story with the kind of dramatic potential tailor-made for opera.



Victoria Bond

I brought the idea of writing an opera about Clara to Barbara Zinn Krieger, Artistic Director of “Making Books Sing.” Barbara masterfully distilled the essential scenes that illuminate each of the personalities in our drama. Our first goal was to prepare thirty minutes of music, which was to be performed on Cutting Edge Concerts New Music Festival 2010 at Symphony Space in New York City. Under the direction of famed Metropolitan Opera star Martina Arroyo, young singers were chosen from her organization called Prelude to Performance. Rehearsals began in Martina’s apartment, where she coached the musical, dramatic, and technical demands of the work. The performance met with overwhelming success, and the scenes were videotaped.

We continued work at Brahmshaus in Baden-Baden, Germany, where I had been awarded a grant from the Brahmsgesellschaft to work for the month of May in the wonderful studio where Brahms spent many summers to be near Clara. Being in the proximity of Brahms and Clara was so inspiring that work on the opera took wing, and Barbara and I made tremendous progress. We began each morning at our computers by 7:00 a.m. Side by side, we were absorbed in our individual creations, surfacing at intervals to share our discoveries. It was stimulating to bounce ideas off each other, to edit and polish as we went, and to benefit from each other’s insights. It made for greater unity of words and music. Having the advantage of creating together in the immediacy of the mo-

ment, we could check in with each other to confirm the validity of our ideas.

The first week included a trip to Vienna, where excerpts from *Clara* were presented on a concert program at the Barocksal in the Altes Rathaus, including the aria “Two Loves,” which met with a rousing ovation. Barbara and I felt elated and encouraged that our story had found resonance with the audience. We returned to Baden-Baden energized. Below is a brief synopsis of the plot.

Act One

In the Prologue, Clara Schumann, dressed in mourning for Robert and at the height of her fame, is alone in the spotlight. The music underscores a series of voices from her past. Scene One takes place in the music room in the Wieck home. Clara,

Ex. 1. Victoria Bond, “Two Loves” from *Clara*, mm. 18-27

twelve years old, practices one of her own compositions, which she will debut at the Gewandhaus. Her father corrects her playing relentlessly while musing to himself about his “miracle child.” Scene Two takes place on the Gewandhaus stage the evening of Clara’s debut. At the conclusion of Clara’s performance the audience congratulates the new *Wunderkind*. Clara and Robert Schumann, who has just become Wieck’s pupil, share their feelings about music. Scene Three returns to the Wieck home where Clara is practicing. Robert plays his composition *Papillons* for her, and when she begs to play it herself, Robert insists that she first try to imagine the scene the composition suggests. After struggling, she does so successfully. Wieck enters and is intrigued but is adamant that she and Robert return to their technical exercises.

In Scene Four, the Wieck home on the evening of Clara’s eighteenth birthday, Clara’s friendship with Robert has blossomed into a romance. She sings of her love for him, and when he enters, they pledge their love for each other. Robert has written a letter to Wieck asking for permission to marry her. Wieck is furious. He forbids Robert to see or speak to Clara without his permission; he rips up the letter and tells

Clara they are going on a concert tour of the musical capitals of Europe. Clara protests and begs her father to let her say goodbye. Robert is bitter and talks of suicide, frightening Clara. She assures him she will write and they will be together someday. When Wieck returns, he chases Robert out. Alone, Clara is torn between love for her father and love for Robert. She sings “Two Loves,” the aria that was awarded the 2013 Miriam Gideon Prize (Example 1).

Act Two

In Scene One, the Schumann home, Wieck visits with his second wife, Clementine, bragging about his new protégé, his daughter by Clementine. Clara is stung. Robert springs to her defense by offering to accompany her on her next concert tour, but later he confesses that he lied to placate her father. In Scene Two, a rehearsal room eleven years later, Robert is conducting a chorus with Clara accompanying. He hears a high-pitched sound and stops. The chorus complains that he is not competent, and Clara, outraged, dismisses them. In Scene Three, the Schumann home one year later, Robert and Clara argue over her concertizing. Johannes Brahms visits and plays one of his compositions while

the Schumanns rhapsodize over the young genius.

In Scene Four, the Schumann home six months later, Brahms and Clara are playing a four-hand duet by Robert. Although the music is calm on the surface, underneath the players voice turbulent inner thoughts, questioning whether they are more than friends, but Robert is convinced they are both devoted only to him. In Scene Five, six months later, Robert hears voices and Clara, distraught, exits to get a doctor, leaving Robert in the care of their daughter Marie. Robert evades Marie and leaves. When Clara returns, she is frantic. There is a commotion outside and the townspeople bring a dripping-wet Robert home. They explain that he has attempted suicide by trying to drown himself in the river. Robert sees them as devils, taunting him and telling him to kill Clara. Terrified, he begs to be sent to an asylum. Clara implores him not to leave her, but, heartbroken, finally agrees. In Scene Six, Clara asks Brahms to visit Robert, as the doctor has forbidden her to see him. He reluctantly reports that Robert will never leave the asylum. Clara refuses to listen and believes Robert will return. In the Epilogue, she plays one of Robert’s compositions. The voices from her past sing as the curtain falls.

UNLESS (Ellen Taaffe Zwilich Prize)

CARA HAXO

My initial plans for a piece are rarely the same as the final product. When I first conceived the idea to write *UNLESS* (2012) for chamber orchestra, I intended to write a nostalgic and whimsical piece based on *The Lorax*, an environmental cautionary tale by Theodor Geisel (Dr. Seuss). I had had a similar idea the previous year when I composed *The Giving Tree* (2011) for saxophone quartet, which was based on the Shel Silverstein



Cara Haxo

story of the same title. That piece followed Silverstein’s story page by page, resulting in a light-hearted yet wistful composition. The same cannot be said for *UNLESS*.

I was in my junior year

at The College of Wooster in Ohio when I brought my earliest sketches to my composition professor. He looked at the score, looked at me, looked back at the score, then asked me if I was feeling okay. Was I at all depressed? Had my outlook on life drastically changed? The material I brought him was so gloomy and chromatic that he was concerned for my wellbeing, yet I had merely depicted the opening of *The Lorax*, in which we see the Once-ler—the character who tells the tale of the Lorax—in the gloomy, forsaken landscape that he inhabits. I initially planned to transition away from the chromatic opening into something peppier and more tonal, which I thought would be more in line with Dr. Seuss’s playful style. But I was not yet ready to leave my opening material—particularly the tritone-filled bass clarinet solo that begins the piece—and so the work took on a new shape. The bass clarinet theme became the foundation of the rest of the piece. (See Example 1.) After its origi-

nal appearance, I tucked the theme away beneath other melodies so that it was still present, but not distracting from the growth and development of the piece. In the following measures, the theme restarts in both the bass clarinet and the contrabass, yet this time it serves as a foundation for the woodwind motifs that sound above it, which evoke the dreary landscape of the Once-ler’s home. (See Example 2.) I continued hiding it in this manner as I proceeded to compose; another time I put the theme in the cellos and double bass, while the higher instruments played new, more prominent material.

With my decision to utilize the bass clarinet theme came my decision to focus on the aged Once-ler’s perspective of the Lorax story. He is old, he is sorrowful, and he regrets destroying the world of the Lorax for his own personal gain. The nostalgic, whimsical piece I had intended to write no longer existed; I had replaced it with a new piece that evoked the Once-

Ex. 1. *UNLESS*, bass clarinet, mm. 1-5

ler's remorse for his former selfishness and his longing for the Lorax's return and forgiveness. This new interpretation allowed me to delve deeper into the chromatic, atonal world, illustrating the Once-ler's dismal environment through dark sonorities, strange melodies, and clashing voices.

Despite the turmoil caused by the Once-ler's greed, Dr. Seuss's original story ends optimistically, and I wanted to bring that optimism into my own piece as well. After the music's climactic depiction of the Lorax's last tree falling, we hear the bass clarinet theme once more in its pure, unaltered form. Yet soon after, I move the theme to the A clarinet and replace the initial tritone with a perfect fourth. With this alternation, the music grows peaceful, and the piece ends with hope.

Cara Haxo (b. 1991) earned her bachelor's degree in composition summa cum laude at The College of Wooster in Ohio, where she studied acoustic composition, orchestration, and counterpoint with Jack Gallagher, electronic composition with Peter Mowrey, and piano with Laura Silverman. She is the recipient of the 2013 National Federation of Music Clubs Young Composers Award and was awarded second prize in the 2012 Ohio Federation of Music Clubs Student/Collegiate Composers Contest. Her works have been premiered by the PRISM Quartet, the Wooster Symphony Orchestra, the Eleventh Hour Saxophone Quartet, and members of The Wooster Chorus. A native of Haydenville, Massachusetts, Haxo is currently pursuing a graduate degree in composition at Butler University in Indianapolis, where she studies with Michael Schelle. She ultimately hopes to teach at the college level and to collaborate with other artistic disciplines, such as theater and dance. Recordings of Haxo's works can be heard at <http://chaxomusic.weebly.com>.

Journey to the West (PatsyLu Prize)

CHIA-YU HSU

Music has always been an essential part of my life. It accompanied me through my childhood and brought me to the United States. I was born in Banciao, Taiwan, into a family to whom music was an integral part of life, especially to my mom who exposed me to folk music and to Taiwanese operas when I grew up. This environment embedded the seeds of my love of folk materials and later on played an important role in my music. My piano teacher encouraged me to study composition, and when I entered the National Taiwan Academy of Arts (now National Taiwan University of Arts), I developed a passion for writing music. It

Ex. 2. Cara Haxo, *UNLESS*, mm. 6-9

was not until I came to the United States to study at the Curtis Institute of Music, Yale School of Music, and Duke University, where I was exposed to all kinds of music, that I realized how meaningful the music of my heritage was to me. I then started exploring the idea of fusing cross-cultural materials into my music.

In general, I have been deriving inspiration from a variety of sources, including poems, myths, and images, particularly from Chinese culture. *Shui Diao Ge To* for double chorus and piano four hands (2004) and *Hard Roads in Shu* for orchestra (2005) both incorporate lyrics and images depicted in ancient Chinese poetry. Rhythmic patterns from temple festivals are used in *Zhi* for violin and piano (2005), and Chinese myths are evoked in *Moods* for oboe and

string quartet (2004). On a technical level, many of the pieces I have composed have been constructed either through the manipulation of small groups of notes, which act as building units, or through the use of the full chromatic tonal spectrum expressed as discreet harmonic regions to build new, unheard structures (e.g. *Among Gardens* for solo piano, 2006; *Five Essences* for solo organ, 2007). Some compositions are purely abstract. I have even experimented with algorithms as in "Farey Sequence" from my piece for



Chia-Yu Hsu

bass and piano, *Serenity and Agility*. I feel that in my work it is important to advance across a broad field of inquiry, connecting the simplest kinds of scales and progressions with the most exploratory theories and practices.

Like a number of other Chinese composers, such as Chen Yi, Bright Sheng, Tan Dun, and Zhou Long, one of my goals has been to combine Chinese elements with Western techniques. My dissertation, *Fan Jing* (Folk Images), an orchestral trilogy, is based on folk elements of the three main ethnic groups in Taiwan: Minnan, Hakka, and Aboriginal. *Fan Jing* loosely adapts Chinese musical elements including scale, ornamentation, instrumental style, and form to concepts of twelve-tone tonality. The harmonic progressions and contrapuntal writing in *Fan Jing* are influenced by Western classical music, but the music does not necessarily sound Western on the surface.

Two of my recent works use Chinese materials in different ways. My French horn concerto, *Xuan Zang*, is based on the account of a journey taken by the most famous Chinese monk, Xuan Zang, in the Tang dynasty. The formal structure of my piece loosely follows Xuan Zang's journey, which spanned nineteen years, covered 12,000 km, and took him to 108 countries. Only selected scenes and impressions are depicted in my piece: deserts, mountains, and rivers. I integrated the folk song of the Uyghur people in the Xinjiang province with my own musical elements and developmental technique.

In a similar manner, a new work for guitar solo, *Sheng Sheng Man*, is based on the poem with the same title by Li Qingzhao, who lived during the Song Dynasty. In this case, the poet is evoking her lonely state and her search for a lost husband. By asking the guitarist to both sing and play, I tried to use the guitar and reciting vocal part to express the feeling that is depicted in the poem. In this way I was trying to evoke authentic Chinese culture and also to innovate for contemporary audiences. I hope to develop an idiom that is capable of giving voice to both Chinese thematic elements and Western developmental techniques.

Journey to the West (winner of the PatsyLu Prize) also falls into the category

Journey to the West I. The Monkey King

Allegro energico ♩ = 120

Chia-Yu Hsu

The image shows a page of a musical score for an orchestral work. The title is "Journey to the West, I. The Monkey King" by Chia-Yu Hsu. The tempo is "Allegro energico" with a metronome marking of 120. The score is for Violin I, Violin II, Viola, and Violoncello. The first system shows the beginning of the piece with dynamic markings like *sfz*, *ff*, and *f*. The second system shows a first ending bracket labeled "1" over a series of sixteenth notes. The score is written in 4/4 time and features a mix of melodic lines and rhythmic patterns.

Chia-Yu Hsu, *Journey to the West*, Movement 1, "The Monkey King"

of deriving inspirations from my Chinese background. The work was commissioned by the Ciompi Quartet of Duke University for first performances in May 2010. *Journey to the West* is based on the famous story with the same title (*Xiyouji*), one of the renowned classical Chinese novels depicting an allegorical rendition of the trip taken by the monk Xuan Zang and his disciple, the monkey king. Well known in Chinese culture, the story has mingled with Chinese fables, fairy tales, legends, superstitions, and monster stories. Although there is no direct quotation or derivation of melodic materials, as in *Fan Jing* and *Xuan Zang*, the work incorporates some Chinese elements to capture the essence of the story, such as using strings to imitate the instrumental techniques of a Chinese fiddle and employing the idea of *Chi*, energy flow.

My piece starts with the birth of the monkey king (Example 1), who travels between the three worlds—Heaven, Earth, and Hell. In this movement various instrumental timbres are employed and accompanied by a diversity of musical gestures and intricate rhythmic patterns in order to express the multifaceted characteristics of

the monkey king. The second movement, "In the Winter," is inspired by a chapter in the novel that depicts the images of the cold winter. The horizontal pitch collections in this movement are derived from different pentatonic scales, while the vertical sonorities are saturated and superimposed with intervallic structures of thirds and fourths to create contrasting textures, which represent images of different scenes. The last movement starts with the battle scene between the monkey king and the monsters, including the red boy and the seven evil spirits (transformation from spiders). The first section of the movement contains driving, repetitive notes and figures to create perpetual motion, while the middle section meditates on chromatic melodic contours before connecting to the energetic ending section, which contains some recapitulative motivic ideas. At the end, the monkey king successfully accomplishes his mission: to help the monk learn the essence of Buddhism from the West and return to China.

I feel honored to share my music and interests with the members of IAWM, and I hope to have opportunities to exchange ideas with the community.

Overture to the Opera, *The Siege* (Libby Larsen Prize)

SHUYING LI

I was born in China and began taking piano lessons at the age of seven. I started writing melodies and songs before I was even aware that my activity was considered “composing.” I studied composition, which I enjoyed very much, and in 2008, I was accepted as a student at the Shanghai Conservatory of Music with a double major in music composition and ear training.



Shuying Li

In 2010, I moved to the United States to study composition, conducting, and piano at the Hartt School at the University of Hartford in Connecticut. I recently graduated and am now enrolled in the master’s program at the University of Michigan, studying with Michael Daugherty.

I began writing the opera, *The Siege*, while I was an undergraduate student at the Hartt School. Philosophy professor Brian Skelly assisted me in developing the plot, but the opera is still a work in progress, since I do not yet have a libretto. Nevertheless, I was anxious to begin composing. Thus far I have completed the nine-minute overture (winner of the Libby Larsen Prize) and an aria scored for soprano and chamber ensemble, for which I wrote the text. I am very fond of the aria, particularly because I had the rare opportunity to write for some of my favorite traditional Chinese instruments: erhu (two-stringed bowed instrument), zheng (plucked zither), and dizi (bamboo flute).

The overture has special meaning for me because I was able to combine two of my favor-

tion and ear training. In 2010, I moved to the United States to study composition, conducting, and piano at the Hartt

The image shows a page of a musical score for the Overture to *The Siege*, measures 32-36. The score is for a full orchestra and includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Oboe 3 (Ob. 3), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbssn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Piano (Pno.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello 1 (Vcl. 1), Violoncello 2 (Vcl. 2), Violoncello 3 (Vcl. 3), Violoncello 4 (Vcl. 4), Violoncello 5 (Vcl. 5), Violoncello 6 (Vcl. 6), Violoncello 7 (Vcl. 7), Violoncello 8 (Vcl. 8), Violoncello 9 (Vcl. 9), Violoncello 10 (Vcl. 10), Contrabass 1 (Cb. 1), Contrabass 2 (Cb. 2), Contrabass 3 (Cb. 3), Contrabass 4 (Cb. 4), Contrabass 5 (Cb. 5), Contrabass 6 (Cb. 6), Contrabass 7 (Cb. 7), and Contrabass 8 (Cb. 8). The score features various dynamics such as *cresc.*, *mp*, *f*, *mf*, *p*, and *ff*, as well as performance instructions like *cresc. poco a poco*, *solo*, and *S.T.*. A rehearsal mark '35' is visible at the top of the page.

Ex. 1. Shuying Li, Overture to *The Siege*, mm. 32-36

ite activities: composition and conducting. I conducted the overture in a reading session with the Hartt School Symphony Orchestra last November. Having studied conducting for two years, I was very excited about my first official conducting experience. The session went quite well, and the recording was fairly satisfying, considering we had only thirty minutes to rehearse and record. The recording is now on my website.

The story of *The Siege* is conceptual and abstract, but it symbolizes aspects of real life, and some of the characters, such as the four guards, represent human frailties: envy, greed, sloth, and pride. The story is not set in a particular place or era. The plot revolves around the main

Elsewhere (Theodore Front Prize)

NICOLE MURPHY

For as long as I can remember, I have been fascinated by the concept of compositional style and how style evolves over time. As a young teen I was acutely aware that the music I was writing was merely derivative of the piano repertoire I was currently learning. Although I knew that imitation is an important learning tool for young composers, I was always impatient to define my own compositional style, which unfolded slowly during my undergraduate years at Queensland Conservatorium in Australia: thin, sparse textures with liberal use of silence; a focus on timbre; a predominately subdued dynamic palette; static, drone-based harmonies; and a preference for slow tempi.

In the following years, as I began my master's degree, I realized that I had explored and refined my compositional style through a vast number of pieces, and I was restless for a fresh approach. So I turned my attention to stylistic evolution, and I began to examine the music of composers whose style evolved rather dramatically throughout their careers. This interest in inherent aspects of style led to the topic of my honors dissertation, which examined the stylistic changes from Modernism to Postmodernism in the music of the noted Australian composer (and my teacher) Gerard Brophy. I was always impressed with how a distinctive compositional voice remained throughout a composer's entire output, despite the evolution in style. I spent the early stages of my degree pro-

gram trying to provoke stylistic evolution in my musical language, to varying degrees of success. Towards the end of my graduate program I received a commission for an orchestral piece, *Elsewhere*.

As soon as I finished writing the plot of the opera, I felt compelled to write the overture. At the time, the siege that Sogna was confronting was related in a way to my own life: the restraint, frustration, and confu-

gram trying to provoke stylistic evolution in my musical language, to varying degrees of success. Towards the end of my graduate program I received a commission for an orchestral piece, *Elsewhere*.

Elsewhere was commissioned by Symphony Australia for Orchestra Victoria in 2010. The commission was part of Symphony Australia's Composer Development Program, which was carried out under the baton of conductor/composer Richard Mills. The piece premiered in Melbourne on July 7, 2010, programmed alongside premieres by three other composers: Douglas Gibson (New York), Mark Viggiani (Melbourne), and Andrew Howes (Sydney). The nature of the Composer Development Program afforded us the luxury of spending an initial period of time with the orchestra studying the craft of orchestration, as well as the opportunity to workshop sketches with the orchestra prior to completing the piece.

The work's title is based on a quote from *The Kamikaze Mind*, a novel by Richard James Allen (Brandl & Schlesinger, 2006). This fascinating and insightful novel arrived anonymously in my letterbox six years ago and has become the stimulus for a number of my pieces. I am currently working on a chamber opera based on the book, which will premiere in Singapore in 2014. In *The Kamikaze Mind*, the story is told through a series of alphabetized apho-

sion that I was experiencing. The overture reflects my own emotions and anticipates the events in the opera. The overture begins with the timpani creating the effect of thunder along with ugly sounds in the low brasses to set the stage for the dark and desperate siege. The principal melody, played by the English horn and accompanied by the solo cello, enters slowly. But the flow of the melodic line is interrupted by high, squeaky screaming effects. At the same time, the low strings enter, one by one, until they are dominant. The overture is about contradictions, and it is filled with drama and surprises, which are related to the dramatic moments in the opera (Example 1).

risms, presented somewhat like a dictionary. In the novel, the "definition" given for the word "elsewhere" is "I need a vacation from myself, somewhere nice." I chose this quote to remind myself that although I needed to explore different processes, gestures, and concepts in my music in order to provoke stylistic evolution, there was a threshold of the number of musical elements that I could alter before the music no longer sounded like mine or resonated with me as a composer.

Elsewhere is a through-composed work that can be organized into three main sections. Within each of these sections, there are elements of my early compositional style as well as evidence of new approaches. Some of the elements from my early style include static harmonies, a focus on orchestral color, and a compositional approach where the musical material for the piece is drawn from one central idea that develops organically in a linear fashion as the piece progresses.

The first section presents one of the biggest departures from my early style. In this section I aimed to create a sense of constant motion by scoring twittering horns and trumpets, fluttering flute trills, and polyrhythmic gestures in the high register of the piano, vibraphone, and harp—framed by loud orchestral flourishes. This opening section also introduces the musical material on which the entire piece is based. The main melodic pitch material is presented initially in the trumpets and echoed by the violins (mm. 14-17 of Example 1), and gradually evolves into a more involved clarinet gesture (mm. 15-16). The listener is introduced to the droning bass line, which oscillates slowly between two pitches,



Nicole Murphy

outlining the interval of a major third. My intent was for the opening section to be bold and loud, with faster rhythmic movement in the inner lines in order to contrast with the second section of the piece.

The second section is characterized by an extended viola solo. The tempo is somewhat slower than in the first section, and the texture thins dramatically. This section exhibits many elements of my early style: slowly evolving musical material in the viola solo, with ample space between the phrases. In early drafts, this space was mostly silence, occasionally colored by pianissimo sustained notes, but in the final version there are a variety of musical ideas that are heard in the space between the phrases, hinting at what is to come later in the section. Throughout this section these ideas gradually begin to layer upon one another, overlapping and competing for sonic space within the dense orchestration, as the music departs from the thin, sparse nature of my early style to explore textural complexity. This section culminates in the climax of the piece, where the thick textures and polyrhythms finally align into an orchestral tutti. As the resonance from the final chord of the orchestral tutti dissipates, the third section begins.

The third section acts as an extended coda. Characterized by an asymmetrical meter, this section presents constant movement in the accompaniment layers, a true departure from the characteristic space and silence in my earlier music. A solo violin melody, later joined by a solo viola countermelody, is reflective of the extended viola solo in the second section, although the register and musical material differ somewhat. In contrast to the clear, logical processes evident in my early style, an element of surprise is employed here by

Ex. 1. Nicole Murphy, *Elsewhere*, mm. 14-17

means of a modulation about a minute before the end of the piece. This was intended as a “sideways shift” that doesn’t return to the original key or even attempt to settle within the new key. This lack of resolve is mirrored in the final phrase of the piece,

where the solo violin ascends higher and higher, accompanied by a diminuendo that allows the phrase to ambiguously disappear as if still in motion.

Three years after composing *Elsewhere*, I can see that the piece did indeed

fulfill my original intention of “taking a vacation from myself.” The piece broadened the repertoire of compositional gestures that I employ in my music; in particular, allowing for more textural complexity, greater rhythmic movement in the musical figuration, and the incorporation of elements of surprise into a style that typically developed in a logical and organic manner. *Elsewhere* marks a point in my stylistic evolution that is a departure from certain ideas of the past, while still

Whisper City
(New Genre Prize)

EMMA O’HALLORAN

For as long as I can remember, my life has revolved around music. I grew up in a small town called Athlone in the midlands of Ireland, and during my childhood I took all kinds of dance lessons and found myself drawn



Emma O’Halloran

to anything that allowed me to make or interact with sound. Although I received little in the way of formal training, I spent my teens learning to play various instruments and performing with local rock bands. This experience led me to begin composing. As a composer and musician, I have always been fascinated by sound and how we perceive sound. Studying music at university allowed me to immerse myself in classical music, which, though being a new and thrilling experience, highlighted the limitations of strict Western delineations between music and other sound. Composition had always been an intuitive process for me, but my work seemed to go against the rules I was learning. As a result, I felt confined, and it became difficult for me to write the music I wanted to write.

Towards the end of my undergraduate degree, I took a class in computer music, and I felt as though I was coming home. I could do almost anything, I could create any sounds I desired, and I could compose in a way that freed me from the heavy weights of the classical music tradition. From that

presenting a sound-world that is inherently mine.

Australian composer Nicole Murphy has been commissioned by eminent arts organizations including the Australian Ballet, the Melbourne Symphony Orchestra, Orchestra Victoria, Wild Rumpus (San Francisco), Ba Da Boom Percussion (Brisbane,) and the Definiens Project (Los Angeles). She is the recipient of various awards, including the C3 International Composer’s Award (2011), the Alan Lane Award (2004), Collusion/QCGU Composition Prize (2004), and the A.G. Francis Prize (2001). In 2012 she was chosen as

point onwards, almost every piece I wrote used electronics, and as I continued creating works, I realized that electronics provided me with a way back into the world of acoustic composition.

One of my first works that focuses on the interaction of electronics and acoustic instruments is *Truth and Beauty* for clarinet and tape. In this piece, the tape part becomes an open space, an environment that allows the performer to rediscover the full sonic potential of her instrument. Here, the delicate traces of fingers handling the instrument, the simplicity of a breath or a single note are transformed into powerful musical material. Working with sound in this way has allowed a beauty and honesty of expression I never thought I would find.

As I continued to examine this concept, I started to view electronic parts as instruments. It became essential that they be performed in real-time rather than being confined to the immutable realm of pre-recorded material. For this reason, in 2011, I became a member of the Dublin Laptop Orchestra (DubLork), a group that aims to bring physical presence into electronic music by performing with gestural controllers and manipulating sound in real-time. An ensemble of laptops essentially acts as a blank canvas on which the composer can experiment with new approaches and unexplored concepts, and this unique aspect has allowed me to work with a diverse range of ensembles. I have performed improvisations and strictly notated pieces; I have worked with dancers and even built a laptop instrument that acts as a super-hardanger fiddle to accompany a contemporary folk group. All of this experience led to a commission in 2012 by Ireland’s RTÉ National Symphony Orchestra to compose a work for voice, laptop orchestra, and symphony orchestra. The premiere of this piece, *Whisper*

the composer to represent Australia at the 30th Asian Contemporary Music Festival in Tel Aviv, Israel. Her postgraduate research into models of composition education has led to residencies in schools and communities throughout Queensland. Most recently she spent five weeks camping in outback Australia, working on collaborative composition projects with isolated students. She is currently the Composer-in-Residence at the Queensland Academy for Creative Industries and is completing a PhD at the University of Queensland. For further information and recordings, please visit: www.nicolemurphy.com.au

City, marked the first time a laptop orchestra has ever taken to the stage with a symphony orchestra (see Figure 1).

Writing *Whisper City* was a challenge in many ways. Before this, I had only written music for small chamber ensembles, so I was very aware of the sheer size of the orchestra that I had to contend with. If writing for orchestra wasn’t daunting enough, I had to think practically about writing for the laptop orchestra because I needed to build instruments from scratch that worked in an orchestral setting, and the parts needed to be easy to perform because the members of DubLork were not professional musicians. On top of that, I had to write for a singer, so I had to be conscious of the balance, and I needed a text that could tie all of this together. So *daunting* is an understatement!

At the time, I had been listening to Richard Ayres’ work *In the Alps*, and I really loved the journey that it took the listener on. I wanted to do something similar, and decided that the voice in my piece would take the listener on a whistle-stop tour of the secret sounds of Dublin city. I chose a few sounds that I wanted to explore: traffic, buildings, and rain, and then began developing electronic sounds that would relate to these in some way. After deciding which to select, I had to design software that would play these sounds with DubLork’s



Figure 1. Laptop Orchestra

gestural controllers, and it was crucial that the movements of the players' gestures would relate to the sounds that were produced. The piece then grew around this.

Having a palette of complex electronic sounds really influenced how I wrote for the orchestra—I wanted to have the same complexity of sound in the acoustic instruments. I viewed the laptops as an additional section of the orchestra, so it was vital that the music would fuse them together rather than treat them as diametrically opposed forces. In order to do this, I used spectral voicings in the orchestra, and I employed a lot of extended techniques. For many of them, I was not entirely sure how they would sound, but

Shahida (Pauline Oliveros Prize, Honorable Mention)

KALA PIERSON

Shahida is a five-minute audio piece created in 2009. You can hear excerpts at kalapierson.com/sound/shahida and read more about my background at kalapierson.com. Since 2004, one main focus of mine has been a project I call "Axis of Beauty": collecting and setting texts by living Middle Eastern poets, journalists, and everyday citizens, in an ongoing creative response to the U.S. government's "Axis of Evil" wartime propaganda. This focus on text has meant I have included singing or speaking voices in most of the nine Axis of Beauty pieces I have finished so far. *Shahida* (Arabic for "she who witnesses") was the first Axis of Beauty piece for audio alone.

Shahida is based on sounds I was working with during Axis of Beauty's development in 2005-06 as a residency project with Tribeca Performing Arts Center and Lower Manhattan Cultural Council. By that point, I had already assembled a rich variety of potential source texts for the project, via Internet searches, my own social networks, and hundreds of recorded interviews from the wonderful youth-run site warnewsradio.org.

My collaborator for my residency's final evening-length performance was an old friend, Sukato, a composer/performer who had already been exploring extended vocal techniques and ululation in her own abstract (non-text-based) work. In the more directly expressive context of the poems and interview texts I had found, her voice became a strong intensifying element. As we know, ululation and other embodied

I felt it was the right time to experiment! The text and vocal line seemed to evolve on their own, leading the listener through the piece, and after a few months of hard work, *Whisper City* was complete.

At present, my life is in a huge period of transition: I have just moved from Ireland to New Jersey to begin doctoral studies in composition at Princeton University. In addition to that, over the summer, I attended the Bang on a Can Summer Music Festival in Massachusetts, where I wrote my first purely acoustic piece in years, *Wondercrump*. Writing for orchestra changed how I write music—I no longer need electronics to be able to write. I now use electronics

mourning have been primarily women's work across many cultures and eras. Combining Sukato's voice with recorded speaking voices from Iraqi and other Middle Eastern people led to a sense that she and I were not only "witnessing" and mourning but also illuminating a space where Western ears could spend some time absorbing the words, and therefore the humanity, of the Middle Eastern speakers (which is my broader intent, of course, for the Axis of Beauty project).

Significantly for us, performing at TribecaPAC meant we were almost within the former shadow of the World Trade Center, which at that time was still being used, disturbingly often, as a visual symbol in expressions of anti-Arab sentiment. The performance also incorporated my own texts about my Brooklyn neighbors' beautiful street-level peacemaking after 9/11 and my national government's later actions, including the repercussions of its attempt to dehumanize millions of people into an "Axis of Evil."

In the fall of 2009, *Shahida* was played in a concert in the Smithsonian Institution's Hirshhorn Museum, where the main exhibit happened to be a major retrospective of the sculptor Anne Truitt. You might know Truitt from her excellent *Daybook*, which I first read during my conservatory years. Her writing was a significant thread of support for me as I navigated what was—back in the late 90s, at least—sometimes an ex-

as a way to inform my writing, but I don't necessarily need to employ them in every piece I compose.

I intend to continue my research into interactive electronic music at Princeton, and am currently working on an album of music for vocal/electronic quartet, where all the sounds will be produced by voice alone. I also sing in the group, and it's an exciting move to be able to combine performing with composing. In addition, I intend to work on music that's strictly acoustic! I view composition as a musical journey; I take something from every piece I write and in turn, it takes me somewhere new, exciting, and unknown.

tremely female-negative environment. So a decade later, it was a real feeling of arrival to hear my piece sounding in the same space as a museum-wide Truitt exhibit—recognition for a great elder and, within that recognition, connection with the idea that in the future my work could also be worthy of retrospectives on that level.

Today, *Shahida* and its sixty-second alternate version, *Chilling Effects*, are two of my most-performed pieces, partly because audio-only works have such a broad range of performance venues and possibilities, and partly because people connect with *Shahida*'s expressive qualities and evocative sounds. Like the rest of my audio-only work, *Shahida* uses no electronically-generated source sounds, so it is often described as feeling more "organic" than most electronic music. In fact, a good approximation of *Shahida* could be performed live by Sukato plus half-a-dozen people with their hands inside several grand pianos. The only element this would leave out would be a few highly processed sounds (such as the descending shimmering at the beginning of the piece, which I made from a recording of my voice saying "Shhh").

This season, I will wrap up my first ten years of the Axis of Beauty project with the premiere of *Gather These Mirrors*, a cycle for chorus and string quartet on six texts by Middle Eastern writers. *Gather These Mirrors* does feel like a culminating work on many levels, but I have no intention of ending the project. Thankfully, there is less anti-Arab sentiment now than there was in 2004. But my work of finding varied and evocative texts for this project, and inviting each new listener to spend time connecting with the writers as she listens to my settings of their words, is just beginning.



Kala Pierson

Post-Industrial Broadcast #1
(Pauline Oliveros Prize)

NICHOLA SCRUTTON

I like a title. Whether I begin a new work with a sound, a concept, or a specific source material, I very likely will find myself searching for a title in order to understand, from a holistic perspective, the thing I am investigating before the work is complete. The title gives me the paradigm of the work, and helps facilitate a connection between my listening during the composing process and other cultural, social, or subjective references.

I create a range of works, from studio compositions to live vocal performance, and from interdisciplinary collaborations to education/outreach projects. My interests are eclectic and I engaged in a diverse range of artistic activities prior to going to university in my mid-30s—theatre and dance performance, voice work, and a range of different musical practices. After all this, studying music at a traditional university came as a bit of a shock. But my discovery of electroacoustic composition early on proved a pivotal breakthrough and inspired me all the way through a BMus, and an MMus in composition, and a PhD in electroacoustic composition (University of Glasgow, 2009) supported by an AHRC Award. Subsequently, by chance, I have found myself in a variety of interesting and valuable collaborations that resonate with those earlier artistic explorations; for example, the medium of film in *Move Mood* (Sarah Tripp) and *All We're Skilled In* (Glasgow Film Theatre, Plantation Productions, Scottish Screen); theatre and performance in *Panic Patterns* (Glasgay!, Citizen's Theatre), *Lifeguard* (Adrian Howells/National Theatre of Scotland/The Arches); *Voice of the Bird* (Hanna Tuulikki), *Code Butterfly* (Curious Seed Dance Company), and *HumDrum* (Plan B Collective, And Then She Said), and ties to visual arts in *Hooks + Bites* (GLOW Co-Create Project, Curriculum for Excellence) and *Hold Your Breath* (multi-agency, conceived by Kathy Friend). My fixed medium works have been selected for a variety of events such as Festival Futura, NYCEMF, UNDAE, Miso Music Sound Garden, ICMC, WEALR, NoiseFloor, and more. I worked as a Teaching Fellow in Music for two years subsequent to my PhD.

A unifying thread running through almost all these works is my longstanding

interest in working with the human voice as a composer and performer. My practice-based PhD was entitled *Hearing Voices* and focused first on concepts or methods such as Don Ihde's phenomenological proposal "the voice of things," Denis Smalley's Spectromorphology (analysis of sound), along with the work of Trevor Wishart and Brandon LaBelle, amongst others. This led me to a deeper exploration of the perception of live-ness in recorded voice and a practice of using improvisational processes to generate vocal sound material that I then sculpted, as it were, through an array of studio works. I drew inspiration from a wide range of practices including central figures in the experimental tradition such as Pauline Oliveros, Meredith Monk, Morton Feldman, Luciano Berio, Pamela Z, John Cage, and Brian Eno; the extended and natural voice work of Kristin Linklater, Roy Hart Theatre, Maja Ratkje, and Jill Purce; and also from jazz and pop: Nina Simone, Aretha Franklin, Patti Smith, Joni Mitchell, Björk, Sidsel Endresen, and Bérangère Maximin. Time spent on several experimental vocal workshops, including The Institute for Living Voice in Rotterdam (with David Moss, Saimkho Namtchylak, and Jaap Blonk) led naturally to works that combined live and fixed vocal performance.

My most representative works, post-PhD, are perhaps *Songs for a Stranger* and *Lateral*. *Songs for a Stranger* is a collection or cycle of electroacoustic works that drew metaphorical inspiration from the many senses of the word "stranger." I created a series of fixed medium compositions for four-speaker playback entitled (i) "A Fragile Memory," (ii) "Blowing In," (iii) "Solitude?" (iv) "I Said You Said," and (v) "In the Midst." The source sound materials were derived from piano (i and v), guitar (ii, iv), voice (iii, v), and percussion (v). The work was performed at Glasgow's Arches Live! in 2011 with fellow performer Céline Hänni, and as live vocalists we improvised within a loosely created structure trying to encapsulate the essence of each movement. During the making of this work I started to refer to the individual movements as scenes



Nichola Scrutton

or "states"—at basis, each "state" was self-contained, fully realized within itself, not guided by a linear narrative but by a sound world that encapsulated a place, space, or temporary mode of experience. This notion of a strongly established sonorous and expressive "state" carried on into the work *Lateral* created in 2012 for Minty Donald's *High-Slack-Low-Slack-High*—a collection of site-specific works inspired by the tidal Clyde River created by five artists for Glasgow International Festival of Visual Art. *Lateral* took place at the bottom of a main shopping artery leading to the river. Pre-recorded sounds of the distant, "natural" courses of the river far upstream were projected through outdoor horn speakers and interwoven with the sounds of live vocalists and the urban environment (including traffic and the weather—rain, of course!). The idea was to create a performed, site-specific "state" that might tap memory and highlight a sense of connection to—and disconnection from—the river.

The work selected for the Pauline Oliveros Prize is a studio composition and draws on the concept of "state" in its own distinct way. *Post-Industrial Broadcast #1* portrays a fictional place or environment in a process of transformation. The piece draws from a range of source materials including hydrophone and contact microphone recordings, a radio, an oil radiator, two-way radios, synthesized sounds, and the human voice. Compositionally, it unfolds in a wave-like structure. Sheets of sound—long, loosely articulated timbral gestures—are agitated and interrupted by unpredictable micro-collisions and interference. Nothing ultimately is resolved—any sense of foreboding is subtly teased apart by hints of human presence suggested through fragments of voice and moments of iridescence. I should definitely acknowledge Glasgow, Scotland, as a source of inspiration, for recent work on several projects exploring Glasgow's past meant the subject was at the forefront of my mind. The history of shipbuilding and heavy industry in this iconic post-industrial city has marked its physical geography deeply, even as it has left poignant traces in its human societies. But at the same time, in this piece I think "post-industrial" also resonates as a metaphor for more universal processes of cultural change.

The notion of the work as a "broadcast," finally, is directly linked to my ex-

panding interest in radio as a means of communication. I am currently completing a radio art work with artist Sarah Tripp entitled *24 Stops*, and I plan to create a radio

Coordinator and Judges

Pamela Marshall, Coordinator

Composer Pamela Marshall has written chamber, orchestral, choral, and electronic music. Among her larger pieces are *Walden at Evening*, written for horn soloist Jon Boen and the Memphis Symphony Chorus for performance at the International Horn Society's 2013 Symposium; several pieces for Esprit de Cor, an ensemble of horns; *Enchanted* for oboe and small orchestra for the Concord Ensemble; and *Shepherds and Angels*, American Christmas tunes for chorus, violin, harp, and tambourine, premiered by the Master Singers. The South Beach Chamber Ensemble has performed her string quartet *Truth Becoming* and commissioned *Quinteto sobre los Poemas de Carlos Pintado* for piano and strings. The Green Mountain Youth Symphony in Vermont premiered her *Triptoe Suite* for orchestra. Several of her one-minute pieces, created in response to several Vox Novus calls for scores, have been performed on Composer's Voice concerts.

Nature and environmental themes run through the texts she chooses for her vocal music. For *The Future of Life*, commissioned by the Master Singers, she adapted sections of E. O. Wilson's book of the same name to dwell on possible futures for the natural world if we don't protect other species. Another choral piece, *Weaving the World*, features words by Janisse Ray that contrast the threats of distant war with the refuge of natural places. Her music reflects influences of Bartok and sometimes Messiaen, jazz, and American song from the 1800s. Clever twists, humor, beautiful melody, and wild noise sometimes occur. She loves obscure Christmas music, bird song, and any kitchen object that makes an interesting noise. She has degrees in composition from Eastman and Yale Schools of Music and is a board member of IAWM and the Concord Orchestra, among others. She plays freestyle improvisation on horn, leads improvisation workshops, records concerts and nature soundscapes, and does photography and web design. Please visit her website at www.spindrift.com.

version of my forthcoming voice sound installation *HearAfter* (GoMA, November 2013) as an alternative outlet later on. Meanwhile, I am excited by new materials

Ingrid Stölzel, Judge

Described "as a composer of considerable gifts" and "musically confident and bold" by NPR's classical music critic Tom Manoff, Ingrid Stölzel enjoys performances of her music all over the world. She has received commissions from diverse ensembles such as newEar contemporary chamber ensemble, California E.A.R. Unit, San Diego New Music, Adaskin String Trio, Erato Chamber Orchestra, Greenbrook Ensemble, Octarium, and Allegrésse, among others. She is the winner of the 2013 Ortus International New Music Competition, 2012 Arizona Pro Arte Competition, 2010 NewMusic@ECU Festival Orchestra Composition Competition, the 2009 Cheryl A. Spector Composition Prize, and the 2006 IAWM PatsyLu Composition Prize; she was a finalist of the International Music Prize for Excellence in Composition 2011.

Stölzel is a frequent guest composer and her music has been heard at numerous music festivals and conferences including the Beijing Modern Music Festival, 16th Biennial Festival of New Music at Florida State, Festival of New American Music, Aries Composers Festival, International Alliance of Women in Music Congress, IC[CM] International Conference on Contemporary Music, SoundOn Festival of Modern Music, Oregon Bach Festivals, Ernest Bloch Festivals, Chamber Music Conference of the East, Otterbein Contemporary Music Festival, and NACUSA National Conference, among others. In 2011, her piano trio *The Road is All* was commercially released by Navona Records on the CD *Clavatures* and as a digital release on Fine Music, vol. 2.

Stölzel earned her doctorate degree in composition at the University of Missouri, Conservatory of Music and Dance in Kansas City, where she studied with James Mobberley, Chen Yi, and Zhou Long. She holds a Master of Music in Composition from the Hartt School of Music in Hartford, Connecticut. She is the Director of the International Center for Music at Park University and a member of newEar contemporary chamber ensemble. Stölzel is a native of Germany and has resided in the United States since 1991.

that are brewing such as the world of a vocal performance work called *Agora*. Well, I do like a title.

Laura Piperno Koplewitz, Judge

Laura Piperno Koplewitz, professor at Stony Brook University, teaches graduate courses on concepts of time in cultural history and the arts. She has composed music for the Vermont Contemporary Music Ensemble, Green Mountain Youth Symphony, Vermont Contemporary Music Ensemble, Lyra Ensemble, Grammy-winning Parker Quartet, the Blue Door cello/piano duo, Theresa Thompson/Jasmin Cowin (flute/harp duo), and numerous other ensembles. Her compositions include a violin concerto written for Joanna Kurkowicz, concertmaster of the Boston Philharmonic, and a commission from Jaime Laredo for a work with the Vermont Symphony Orchestra. She was the recipient of a commission from the Lunatics at Large chamber ensemble for *The Sanctuary Project* with a premiere at Carnegie Hall (Weill). One of her upcoming projects is a string quartet for the acclaimed Hausmann Quartet.

Koplewitz has been awarded several residencies such as the Tyrone Guthrie Center for the creative arts in Ireland. She has been an artist "fellow" at the Whitely Center/University of Washington on San Juan Island, as well as an artist in residence at "Living Future"/Teal Farm, in Vermont. She was a recipient of the Creation Grant from the Vermont State Arts Council for orchestral writing, and has been a panelist/judge for the Vermont State Arts Council classical music grant awards. Before becoming a composer, she worked as a music journalist, interviewing Aaron Copland, Carlos Antonio Jobim, and many other composers, and writing feature articles for *Symphony Magazine*, *High Fidelity/Musical America*, *The Instrumentalist*, *Guitar Review*, and *Grove Dictionaries*, as well as a chapter in *The Musical Woman*, vol. II (ed. Judith Zaimont; Greenwood Press). She studied composition privately with Joan Tower and Stefania de Kenessey and at the C.U.N.Y./Graduate Center on a fellowship in the Ph.D. program. She is affiliated with BMI and can be reached via lkcomposer@yahoo.com or <http://www.laurakoplewitz.com>.

Congratulations to all the prize winners and special thanks to the coordinator and judges!

Members' News

Compiled by Anita Hanawalt

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning 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. Please note: due to space limitations, information such as lengthy descriptions, lists of performers, long websites, and reviews may sometimes be edited.

Please send information about your activities to members' news editor Anita Hanawalt at anita@hanawalthaus.net or by mail to 514 Americas Way PMB 3734; Box Elder, SD 57719-7600. The deadline for the next issue is March 30, 2014. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Award Winners: Congratulations!

Katy Abbott's song cycle *The Domestic Sublime* (text by Chris Wallace-Crabbe) for soprano and piano was one of four "Works of the Year" finalists in the Australian 2013 Art Music Awards in the Vocal/Choral category. The cycle was performed at the award ceremony on August 26. *The Domestic Sublime* was praised for its accomplished writing for both voice and piano. The work was described as "well crafted, imaginative and meaningful with excellent word setting... truly engaging."

Nancy Bloomer Deussen's Woodwind Quintet was awarded second place in the professional composer/chamber music division of The 2013 American Prize.

Cynthia Folio won the Creative Achievement Award last year from Temple University, including a substantial stipend and a certificate. This year, she was promoted to full professor and won the Music and Dance Teaching Academy (MADTAC) Award. The MADTAC Award included a monetary award and a plaque, but Folio reports that the best part of the award was the opportunity to give an address at the College of Music and Dance Commencement Ceremony.

Cat Hope was awarded a 2013 Churchill Fellowship to study the use of graphic notation by composers, performers, and curators in Japan, Europe, and the USA.

Elaine Keillor received the 2013 Society of Composers, Authors and Music Publishers of Canada Foundation/Canadian University Music Society Award of Excellence for the Advancement of Research in Canadian Mu-

sic. The award is given for many years of outstanding work in the field including publications, performances, and teaching.

It was announced in August 2013 that **Eun Young Lee's** *a quiet way*, for solo voice, flute, clarinet, percussion, violin, cello, and piano, was the award winner in the professional category of the 4th Annual Composers Competition newEar contemporary music ensemble. The award provides a pre-concert lecture and a concert during the 2013-14 season to be held in Kansas City, where the ensemble is based.

Alice Moerk's novel *Ain's Song* won a Eudora Welty award for best in historical fiction. The book covers the 12th century and concentrates on the world of Eleanor of Aquitaine.

Frances (Frankie) Nobert was among four people to receive the 2012 Whittier Cultural Arts Honor Award. "The Whittier Cultural Arts Foundation Honor Award recognizes individuals whose body of work has contributed to the growth and appreciation of the arts in their field, who have significantly contributed to and supported the arts in the Whittier area, and/or who have inspired students and the community through the instructional process." The dinner and the ceremony took place on July 18, 2012 at the Radisson Hotel in Whittier.

Kala Pierson's *Radiate* received a Special Jury Mention in the 2013 Mauricio Kagel Quadrennial Composition Competition (fourth place of 260 entrants). Her piece was premiered in the 21st Vienna Days of Contemporary Piano Music and will be published this fall by Universal Edition in its edition of the four winners. Kala was first place winner of the 2013 composition competition of the American Choral Directors Association of Pennsylvania for her SSA work *Vivid Light* (premiered at the fall ACDA-PA conference). The work will have its European premiere by the group Chorifeen in Austria.

Jessica Rudman was named the recipient of the CUNY Graduate Center's Robert Starer Award for an outstanding student composition.

Ingrid Stölzel was the winner of the 2013 Ortus International New Music Competition. Her work was performed and recorded as part of the 2013 Ortus Modern Music concert series.

In October 2012 **Marion von Tilzer's** chamber work *Rote Schuhe* received The Donemus Compositierprijs voor Vrouwelijke componistes (10,000 euros), which is translated as Composition Prize for Women Composers from Donemus (a Dutch music publisher).

Nina C. Young's *Sun Propeller* (for violin and electronics, 2012) was selected as a finalist for the SEAMUS/ASCAP Student Commission Competition and was performed at the SEAMUS Conference in St. Paul, MN by violinist Leonid Iogansen. At the end of the conference, she was awarded First Prize and a commission to write a new work to be premiered at the 2014 SEAMUS Conference. She is currently writing the work for piano and electronics entitled *Metal Works*. Her orchestral work *Remnants* was selected as one of six works to be read at the ACO's 2013 Underwood New Music Reading Session. After the concert reading on April 9, audience members had a chance to make their voices heard through the Audience Choice Award: *Remnants* was selected. As the winner, she has been commissioned to compose an original mobile phone ringtone, which will be made available to everyone who voted, free of charge.

News of Members' Activities

Fantasy on Sakura and *East Wind* by **Wang An-Ming** were performed by Michael Bowyer (flute) and Amy Rothstein (piano) at the Strathmore Mansion in Rockville, Maryland on January 24. Organist **Gail Archer** performed *Soundings* at St. Paul the Apostle Church in New York City on May 22. *Seascape* was premiered by pianist Mary K. Traver at the Washington D.C. Chapter Meeting of Sigma Alpha Iota on May 19. **Rose-Marie Soncini** (flute) and **Esther Flückiger** (piano) performed *Kapalua* in Albino (BG), Italy on May 18. On June 15, Monica Harwood (soprano), Yeon Jee Sohn (oboe), and Andrew Kraus (piano) performed an all-Wang An-Ming concert at the Pen Arts Building in Washington, D.C.

Elizabeth Austin's *Circling* for cello and piano was performed at a Connecticut Composers Inc. concert on May 26 by the 016 Ensemble of Hartford at The Hartt School of Music. Mezzo-soprano Renate Kaschmieder and pianist Florian Kaplick performed *Frauenliebe und -leben* in Bremen and Nürnberg, Germany on September 7 and 8 and October 19. Austin's *Prague Sonata* for horn and piano (2000, rev. 2013) was published by Certosa Verlag (Germany) and is also available through the composer.

Susan Borwick's three-movement work for bassoon and piano, *Spirit*, will receive its world premiere on January 28, 2014, in New York City at the Manhattan School of Music. It will be performed by Sasha Gee Enegren who commissioned the work for her recital of new music for bassoon.

Canary Burton was astonished when Roxana Bajdechi, after performing fourteen of her pieces for her next album, asked if she could play a concert of all Burton piano works on October 27 at The Cultural Center of Cape Cod in Yarmouth, Massachusetts. Burton created an organ piece with four-part harmony called *Wings of Wind* for the New Day Voices of Florence, Italy. Three CDs are close to completion. A classical album, a jazz album, and a “NeoClassicalFolkJazz” album of vocal and instrumental music are being mixed now with a possible release by Christmas. Burton’s music appears in several places on the Internet, on her website www.seabirdstudio.com (concerts page), and on *Reverbnation*, where some of her tunes are “trending.”

Songs and scenes from **Tamara Cashour’s** new musical *City Sketches* were previewed at the 47th Street Theatre in New York City in August, with Cashour as musical director/pianist. She is a member of the Puerto Rican Traveling Theatre’s Musical Theater Composers Unit, under whose auspices the production occurred. Cashour participated in the panel discussion, “Words and Music by Note-able Women,” sponsored by the American Women Writers Museum at The National Press Club in Washington, D.C. during October. The panel featured women librettists and composers of songs and other stage works. In November, *Queens’ Suite* (violin, viola, cello, harp) will receive its premiere at Queens College, City University of New York, in a concert series held by Professor Hubert Howe, Jr. Cashour is an accompanist at the Mannes College of Music for vocal performance, musical theatre classes, and voice lessons.

As the Distinguished Visiting Professor at the Tianjin Conservatory of Music, **Chen Yi’s** *Momentum* for full orchestra has been featured at the Tianjin May Festival on May 30, played and recorded by the Tianjin Conservatory Youth Symphony. As the featured guest composer of the Thailand International Composition Festival in Bangkok, Thailand (July 8-13 at Mahidol University), *Dragon Rhyme* for symphonic band was performed on July 8 by the Mahidol Wind Symphony, Vanich Potavanich, conductor, and on July 13 *Momentum* was performed by the Thailand Philharmonic Orchestra, Bright Sheng, conductor. Chen Yi has won a commission grant from the New Music USA 2013 Live Music for Dance to write a saxophone quartet for the Prism Quartet to be performed in the Nai-Ni Chen Dance Company’s new work *When Metal Meets Wood*. She has also won a commission grant from the Chamber Music America 2013

Classical Commissioning Program to write a Chinese traditional instrumental work for the Music from China Ensemble celebrating its 30th anniversary in New York. She is one of the recipients of the 2013 Barlow Commission Awards from the Barlow Endowment for Music Composition at Brigham Young University, Utah, to write a double concerto for flute, pipa, and orchestra (Xiamen Philharmonic Orchestra in China).

Commissioned by the Chicago Composers Orchestra, **Kyong Mee Choi’s** *Open Arms* for orchestra and electronics will be premiered on the Amidst Lush Plantlife, Chicago Composers Orchestra 2013-14 season at the Garfield Park Conservatory in Chicago on January 19, 2014. *Tender Spirit II* for DVD was selected for the 14th International Society for Music Information Retrieval Conference (ISMIR) on November 4-8, 2013, with additional presentations at the University of Mary Washington, Fredericksburg, Virginia, November 7-9; the Electronic Music Midwest at Kansas City, Kansas Community College, October 24-26; the SoundWalk 2013 in Long Beach, California, October 5; and the CEMCircles Festival at Merrill Ellis Intermedia Theater, University of North Texas School of Music, Denton, Texas, October 4.

Water Bloom (two pianos, eight hands) was performed by Jeremy Brown, Richard Deering, Nadia Lasserson, and Craig White at the Piano 40’s London concert at the Purcell Room, Southbank Centre on April 8, with an additional performance at the Clara Schumann Music School in Düsseldorf, Germany on May 10. *Reform* (flute and percussion) was performed by Due East (Gregory Beyer, Erin Lesser) at the Chicago Composers’ Consortium/Due East Concert in Chicago on June 26. *Inner Space* for cello and electronics was performed by Geoffrey Gartner at the August 2013 International Computer Music Conference (ICMC), Perth, Western Australia. Craig Hultgren’s performance of *Inner Space* was published in the 2012 SEAMUS CD volume 22. *It only needs to be seen* (guitar and electronics) was performed by Timothy Ernest Johnson at a New Music Ensemble Concert at the University of Chicago on May 5 and New Music at the Green Mill in Chicago on October 27. Esther Lamneck performed *Ceaseless Cease* (clarinet and electronics) at the Clarinet Faculty Recital at New York University on October 16. This piece will be published on the EMM (Electronic Music Midwest) CD series. For information on *Sori*, a CD (Aucourant Records) featuring eight original compositions

for instruments and electronic sound by Choi, see Recent Releases.

Andrea Clearfield was awarded composer fellowships at Civitella in Umbria, Italy and VCCA’s Moulin à Nef in Auvillar, France during the summer of 2013 and is the composer in residence at the Wurlitzer Foundation in Taos, New Mexico for the fall of 2013. She was invited as featured guest composer at the Women Composers Festival of Hartford. Clearfield is currently working on commissions for the Grand Rapids Women’s Chorus; the Arc flute and guitar duo; the Pennsylvania Girlchoir; saxophonist Gail Levinsky and Susquehanna University; Philadelphia Orchestra hornist Denise Tryon; a chamber work for oboist Ian Shaffer; and an opera to a libretto by Jean Claude van Itallie and Lois Walden, commissioned by Gene Kaufman and Terry Eder. Her electronic score in collaboration with filmmaker Quintan Ana Wikswa and choreographer Manfred Fischbeck, *Califa*, was premiered at Christ Church in Philadelphia, Pennsylvania on September 28 as part of a project developed by the Pew Foundation. Clearfield’s Salon in Philadelphia, featuring contemporary, classical, jazz, folk, world music, dance and multimedia, celebrated its 27 Year Anniversary in September.

Giovanna Dongu announces the publication of her new method book for children, *Sulle tracce dei suoni...prime esperienze sonore* (On the trail of the sounds...first experiences with sounds). The book provides an easy and gradual introduction to the elements of music and to contemporary music in the form of a game. It is published by Agenda Editions, Bologna, Italy. Her work for guitar and piano *Evocazione su Dowland* (Evocation of Dowland) was recently published by Edizioni Musicali Sinfonica.

J. Michele Edwards (professor emerita, Macalester College) has accepted a one-year conducting position at the University of Wisconsin-Eau Claire to lead the Symphonic Choir and the Women’s Concert Chorale. She will conduct the Symphonic Choir and University Symphony Orchestra in Amy Beach’s *Mass in E-flat* this fall. In the spring she will take the 75-voice women’s chorale on tour in Ireland and Northern Ireland. Last summer she read a paper, “The World of Women and Beyond: Mabel Daniels and her Choral Music,” for the National Symposium on American Choral Music in Washington, D.C. An expanded version of this paper was the feature article in *Choral Journal* 53/5 (Dec 2012): 8-38, which included several previously unpublished photos of Daniels and extended score excerpts.

Since fall 2012, Edwards has been studying taiko, Japanese drumming.

Cynthia Folio won the Temple University Creative Achievement Award and the Music and Dance Teaching Academy (MADTAC) Award (see Award Winners). This past summer, she was admitted into the Provost's Teaching Academy as a result of completing a challenging course at Temple University about teaching and learning. Two of her compositions won awards from the National Flute Association last year. *Sonata for Flute and Piano* was a winner in the Newly Published Music Competition and *Philadelphia Portraits* for piccolo and piano won Honorable Mention. The latter piece was performed twice this past summer at international conventions: the International Piccolo Symposium (Lois Herbine, piccolo, and Jennifer Novak Haar, piano) and the Canadian Flute Convention (Christine Beard, piccolo, and Richard Shaw, piano). Folio will be guest composer/performer at the Oklahoma Flute Society Flute Fair in November, where she will conduct and rehearse a new commissioned piece for five flutes and play a recital of contemporary music, including her own *Philadelphia Portraits*. In the spring of 2014, she will have a sabbatical leave from Temple University to complete three more commissions, the most ambitious of which is a concerto for two flutes and string orchestra, with live manipulation of the flute sounds and an accompanying video. The commission is from the flute duo ZAWA! including Jill Felber and Claudia Anderson, who will premiere the piece with a consortium of orchestras on the topic of climate change.

The world premiere of *The Esther Diaries*, libretto by **Ellen Frankel** and music by Haralabos Stafylakis, will be given on June 10, 2014 at the Maison Symphonique in Montreal, with the McGill Chamber Orchestra, featuring soprano soloist Sharon Azrieli, who also commissioned the work.

Recent performances of music by composer **Juliana Hall** include *Rilke Song* performed by English horn players Janet Archibald (San Francisco Opera) and Carolyn Hove (Los Angeles Philharmonic); *A Certain Tune* for solo English horn also by Archibald; songs from the song cycle *Night Dances* by soprano Dawn Upshaw at Bard College, Longy School of Music, and the Morgan Library and Museum in New York, and at the Fall Island Vocal Arts Seminar by soprano Diana Newman; *Orpheus Singing* by alto saxophonist Carrie Koffman (Hartt School); song cycle *Syllables of Velvet*, *Sentences of Plush* by soprano Michelle Crouch; and *Ding Dong Bell* by cellist David

Sims. Hall's song cycle *Letters from Edna* was released on the Albany label in August in a performance by mezzo Katherine Eberle. October performances included *Orpheus Singing* at the 2013 Hartford New Music Festival and *Night Dances* at the season opener of the Dallas new music ensemble Voices of Change.

Beth Anderson Harold is the 2013 New Jersey Music Teachers Association commissioned composer, receiving commissions for four pieces to be premiered at the NJMTA conference in November 2013. Three are for piano: *Dancelet*, *Lament*, and *Weirwood Chase*, and *Tale #4* is for violin and piano. On November 17, 2012, *The Eighth Ancestor* (flute, recorder, cello, harpsichord); *Skate Suite* (flute, recorder, cello, harpsichord); and four works for flute and piano: *September Swale*, *Kummi Dance*, *Doctor Blood's Mermaid Lullaby*, and *The Praying Mantis and the Bluebird*, were performed at St. John's Church in Park Slope, Brooklyn, New York by Brooklyn Baroque and Andrew Bolotowsky, with the composer at the piano.

Parthenia performed *Magnificat* (violin trio) and *Skate III* (alto recorder and bass viol) at the Players Theatre, New York, NY on April 2. On April 9, at West Virginia University's Creative Arts Center, *Cleveland Swale* was performed by string bassists Andrew Kohn and Sergio Acerb and pianist James Miltenberger. The same performers repeated their performance on June 6 at The Eastman School of Music at the convention of the International Society of Bassists. On May 21, Cante Libre premiered the newly commissioned work, *February Swale* (flute, harp, violin, viola, and cello), at the Players Theatre in New York City. On June 2, Anderson's anthem for SATB choir and organ was premiered at St. John's Episcopal Church in Brooklyn, NY.

In 1984, **Barbara Garvey Jackson** founded ClarNan Editions LLC devoted to publishing historic music by women composers. Named for Clara Schumann, Nannerl Mozart, and Nanette-Stein Streicher (Beethoven's favorite piano builder), ClarNan publishes affordable, practical, and informative editions, including complete performance parts sets for all scores. There are now 83 titles in the ClarNan Catalogue, prepared by several different editors (**Deborah Hayes**, John Glenn Paton, **Susan J. Mardinly**, Claire Fontijn, **Calvert Johnson**, Sarah Mahler, Hughes Kraaz, Jill Fankhauser, Shirley Bean, Hidemi Matsushita, Judy Tsou, and Barbara Garvey Jackson). Forms in the catalogue include piano concerti, Masses, a Miserere, Baroque solo motets, a Magnificat, arias, Lieder, French, Italian

and English songs, Baroque trio and quartet sonatas, cantatas, and classical period sonatas. New titles for 2012 and 2013 include: (CN70) Rosanna Scaffi Marcello's *12 Cantatas for Alto and Continuo*; (CN76) Jeanne Marie Cécile, *Concerto in C Major for Fortepiano and Orchestra* (1785); (CN79) *English Popular Songs* by Harriett Abrams, Mrs. Jordan, and Mary Ann Diben; (CN81-83) (3) *Motets for Bass Voice and Continuo* (the third also with two violins) by Isabella Leonarda (1676); (CN80) *In exitu Israel de Aegypto* by Marianna Martines, for SATB chorus, soloists, and orchestra; and (CN77-78) Barbara Strozzi's *Hor che Apollo & La Vendetta* for 2 violins, high voice, and continuo.

Laura Kafka recently joined the voice faculty at The Peabody Preparatory of The Johns Hopkins University in Baltimore.

Anne Kilstofte was a finalist in the 2012 Sorel Competition with *Children of Peace* (SATB divisi, a cappella). The Muse's Voice: A Celebration of International Women Composers was held at St. Paul's Chapel, Columbia University, New York City on January 30, 2013 and at Central Synagogue, NYC on February 11, featuring *Fractals*, for solo organ. The professional premiere of *Soft Footfalls: Song of the Anasazi* (SATB divisi, a cappella) was given by the Phoenix Chorale, Charles Bruffy, conductor, in Sun City, Phoenix, and Paradise Valley, Arizona, March 2-3. This piece was awarded the Judge's Citation for Excellence in Choral Composition from the American Prize 2012. The premiere of *Chant, Psalm 22* was given on March 28 at the Maundy Thursday Service of American Lutheran Church in Sun City, Arizona with Erik Gustafson, tenor, and the composer at the piano. The first reading of *O Magnum Mysterium* (SATB divisi, a cappella) was given on May 4 in Minneapolis, Minnesota for the First Readings Project, with David Moore, conductor. *Tomorrow's Light* (solo pipe organ) performed by Carson Cooman of Harvard University, was just released and is available on YouTube.com. In November, Kilstofte will have a Composer Residency at Shadow Rock United Church of Christ, Phoenix.

Eun Young Lee's *a quiet way* was an award winner in the 4th Annual Composers Competition newEar (see Award Winners). She had residencies at I-Park (August) and Brush Creek Foundation for the Arts (April). The Left Coast Chamber Ensemble gave the premiere of a commissioned work on January 31 and February 4. The Puebla Symphony Orchestra gave the premiere of *Swish* for orchestra in Mexico on June 6 at the XXXV

Foro Internacional de Música Nueva Manuel Enriquez. A new chamber work, *Bald Eagle Mountain*, received its premiere at the 69th annual Composers Conference at Wellesley College on July 24. Lee received a commission for three works by Sejong Cultural Society, a computer software project for Children's Music Education and Computer Music (Baby Guido), and an initial version of Baby Guido: E-book project ("Look! Sounds") with visual artist Corwin Levi, from Radio Sebastian, and Sarah Fagan, an artist based in Portland.

Kendra Preston Leonard was the fall 2013 American Musicological Society-Library of Congress Lecture Series speaker, presenting "Myth and Meaning in Louise Talma's First Period Works" on September 24 in the Library of Congress's Coolidge Auditorium. The lecture also included the public premieres of two of Talma's early songs by soprano Elizabeth Johnston Overmann and pianist Dave Foley. Leonard's recent publications on Talma include "Origin Stories: Louise Talma's Early Life," *Journal of Historical Biography* 12 (2012); "Towards a Works List for Louise Talma," *Fontes Artis Musicae* 59/ 2 (2012: 2); "Style and Form in Louise Talma's Early Songs," *Journal of Musicological Research* 31/ 4 (October 2012); and "A Great Desire: Autobiography in Louise Talma's Early Vocal Works," *Current Musicology* 94 (Fall 2012). She is currently preparing a book on Talma and her works for Ashgate Publishing.

Janice Macaulay's *Shifting Gears* for string orchestra was performed by the Westchester Junior String Orchestra with Jacqueline Stern, conductor, on the Greater Westchester Youth Orchestras Association Spring Gala Concert in Avery Fisher Hall of Lincoln Center in New York City on May 5.

Margaret S. Meier reports two premieres: *Two Legacies* (Carol Stephenson, soprano, Maggie Worsley, clarinet, Masako Okamura Klassen, piano) at Mt. San Antonio College in Walnut, California on October 26, 2012 and *Father and Son* with the composer at the piano at Steinway Concerts at the Ranch in Culver City, CA on August 24. *Brief Words from Emily* was also performed on the October 26 concert. *Romantic Passacaglia on a Twelve Tone Theme*, performed by pianist Althea Waites, appears on *Celebration – Music of American Composers*, a CD released by Kuumba Music in October of 2012. Meier's recorded music has been streamed by Radio ArtsIndonesia regularly. She was named their "Artist of the Week" in July of 2012 and was featured as a "Birthday Composer" in March of 2013. In July of 2013, she was a semi-finalist for the

American Prize in Composition: Choral – Professional Division. On October 20, 2013 the Sunday morning celebration for a retreat of the Order of St. Luke at the Claremont School of Theology featured Meier's *Morning Praise, Celebration on Lancashire* and four additional hymn arrangements, as well as *Psalms 131* sung by soprano Becky Dornan.

Margaret Mills, pianist, and Claudia Dum-schat, organist, will present a concert of contemporary women's music for piano and organ on November 19 at the First Presbyterian Church in Greenwich, Connecticut, sponsored by both the church and the Greenwich branch of the American Pen Women. The featured composers are Libby Larsen, Ruth Schonthal, Amy Beach, Betty R. Wishart, **Barbara Harbach**, and Joan Tower. Future concerts include performances in California at both the University of California in Long Beach on February 27, 2014 and the University of California in Santa Barbara on March 1. Featured on those concerts will be works by American men and women of the 20th-21st centuries including those by Charles Ives, Amy Beach, Gloria Coates, Joel Feigin and Brian Schober. Please visit www.margaretmills.com

Janice Misurell-Mitchell performed her *Profaning the Sacred II* and *Una voce perduta: in memoriam, Ted Shen* (solo flute/alto flute) at the Chicago Flute Club Members' Showcase concert at the Vandercook College of Music in Chicago in February. In May she was a featured composer at the Transregional Conference on the Move in Hungary, showing and discussing her video *After the History*, as part of her flute and composition lecture-recital in Budapest, and performing a concert of her solo flute music in Szeged. In June she played her piece *Motel...loneliness* (voice/flute) and performed with poet Nina Corwin in her poem "Identity Issues" at Katerina's in Chicago.

Alice Moerk's novel *Ain's Song* won a Eudora Welty award (see Award Winners). Her new novel *Shattered Mosaics*, to be completed by next September, will concentrate on the 13th century, the world of the Cathars, and the disintegration of the troubadour culture. Her musical *A Mountain Mother Goose* premiered at the Fairmont State University Children's Theatre in Fairmont, West Virginia and was sponsored by the WV Folk Life Center.

Elizabeth Nonemaker was selected as one of the commission awardees for the Baltimore Classical Guitar Society's 2013-14 concert season (see <http://www.bcgsg.org/>). Her commissioned piece will be performed on the Young Talent Concert held March 9,

2014 at the Center for the Arts Recital Hall at Towson (Maryland) University.

Deon Nielsen Price's tone poem *Dancing on the Brink of the World* about the saga of Crissy Field on the Bayshore of San Francisco (National Symphony Orchestra of Ukraine, John McLaughlin Williams, conductor, recorded on Cambria/NAXOS CD) was broadcast on August 13, "The Latest Score," hosted by **Canary Burton** of WOMR. *Violin Concerto for Oneness* was premiered by Amanda Lo, violin, and The Metro Chamber Orchestra, Phillip Nuzzo, conductor, on April 27 at St. Ann's and the Holy Trinity Church, Brooklyn, NY. Price was thrilled to meet or reconnect with IAWM members who gathered at a nearby restaurant prior to the concert, including **Lucille Field** and her daughter Carol, **Elizabeth Bell**, **Beth Anderson**, **Laura Koplewitz**, **Tamara Cashour**, **Kathleen Shimeta**, **Alla Pavlova**, **Yoon-ji Lee**, and earlier in the day, **Victoria Bond**.

Silver and Gold was performed by Phyllis Newman, flute, and Price, piano, on May 5, at the Mu Phi Epsilon Community Concert held at Mt. Olive Lutheran Church in Santa Monica, California. Price performed *Women in Christ's Line* (solo piano) on the same program. On the July 20 Steinway Concert at the Ranch, Culver City, CA, Price performed the piano solo version of her new story ballet, *Toads and Diamonds*, inspired by the French fairy-tale of the same name. The 35-minute ballet was a commission from Park City Dance (Utah), Juliana Vorkink, choreographer, and was composed during the month of May 2013. On the August 24 Steinway Concert, the Price Duo (Deon, piano, Berkeley, clarinets) performed selections from the clarinet/piano version of *Clariphonia*. (The orchestra version is available on the Cambria/NAXOS CD, *Clariphonia*, with Berkeley Price, clarinets, and the Church of the Lighted Window Chamber Orchestra, Deon Nielsen Price, conductor.)

The Princess Iolanthe, a ballet with music by **Alla Pavlova**, was premiered May 9-11 with five performances given by the Irish National Youth Ballet at the Civic Theatre in Dublin, Ireland. (The libretto is the same as Tchaikovsky's opera, *Iolanthe*.) The choreographer was Stephen Brennan.

Alexandra Ottaway's song *Elegy on the L.C.* is recorded on the Navona CD *Voices of Earth and Air* (English Choral Music). This past summer, Producer Bob Lord was interviewed about the CD on Minnesota National Public Radio (listen to the CD free on the Minnesota NPR website). The recording of her album is nearly complete. On September 24 she sang

the vocal parts of *The Merlin Études*. Harold Rosenbaum and the New York Virtuoso Singers recorded some of her settings of *Zen Sutras* (to add the vocal parts) on the same day.

Kala Pierson was appointed as a 2013-14 composer in residence with the San Francisco Choral Artists, who will premiere three of her pieces during the coming season. She received grants from New Music USA and the American Composers Forum. Pierson's work has been included in several recent festivals: the Festival of Contemporary Sound Art at the Universidad del Sagrado Corazón, Audiograft, ACDA-CA Summer Conference, ACDA-PA Fall Conference, Women Composers Festival of Hartford, FTM 12, Athens Slingshot, Pixel Palace, and Electronic Arts Festival of Bellingham. Recent notable performances were given by Red Note Ensemble, Two Sides Sounding, rarescale at the Royal College of Music, North/South Consonance, Heartland Chorale, Rockefeller Chapel Choir, and the Syracuse University Women's Choir (in their 125th anniversary favorites concert). (Also see Award Winners.)

Andrea Reinkemeyer's, *Things Heard, Misunderstood* (2013) for alto saxophone was premiered by Wisuwat Pruksavanich at the Thailand International Composition Festival in July. In October, she served as an Associate Artist at the Atlantic Center for the Arts (New Smyrna Beach, Florida), working with master artist Martin Bresnick, composer. She has also served as a visiting clinician with student composers at both St. Andrews 107 and the Early Learning Centre in Bangkok, Thailand.

Two of **Jessica Rudman's** works were selected for inclusion on the Parma Music Festival/SCI Region I Conference: *First Praise* for Pierrot Ensemble was performed by the Boston New Music Initiative, and *St. Teresa in Ecstasy* was performed by percussionist Mike Lunoe. She was invited to present portions of her dissertation research on Ellen Taaffe Zwilich at that conference. *My Father Was a Ventriloquist* was performed at the Electroacoustic Barn Dance in Fredericksburg, Virginia on November 11. On October 4, *To Think on You* was performed at Opera on Tap's New Brew Ladies Night in New York City, and *Napoleon Complex* was performed at the Eugene O'Neill Theater Center's Cabaret and Performance Conference in New London, Connecticut on August 10. *Rituals and Superstitions* (flute and percussion) was premiered by the Vigil Ensemble in New York City on October 11. (Also see Award Winners.)

The Boston Modern Orchestra Project will premiere **Elena Ruehr's** *Summer Days* for orchestra at Jordan Hall in Boston, Massachusetts on January 17, 2014.

MSR Classic Records has released the CD *Sound Portraits: Orchestra, Chamber and Electro-Acoustic Music* by **Vivian Adelberg Rudow** (see Recent Releases). Among the recent comments about the CD: "Sound Portraits' CD is a fascinating and most enjoyable listening experience...I've never heard anything quite like these pieces. Their collage-like nature creates an experience very reflective of contemporary life." (Carson Cooman, composer in residence, Harvard University, May 2013). Live performances since January 2013 include *Rebecca's Song*, in memory of Rebecca Blackwell, Stanley Wong, piano, in Hong Kong Space Museum Lecture Hall on July 7; commissioned world premiere *A Universal Prayer For Peace and Reflection*, in memory of all children who died too young, the American Boychoir, Fernando Malvar-Ruiz, conductor, at the Chapel, Princeton, New Jersey, on June 9. Her works also received about 23 Internet and radio performances. *Moo-Goo-Gipan!* was selected to be in the 60X60 2012 Athena mix performed at the Woman's Composers Festival of Hartford.

Sharon Guertin Shafer's art song cycle *The Soul of Things* received its premiere on August 9, at Trinity Washington University in Washington, DC. Several other performances of her compositions are scheduled in the 2013-14 concert season: *Butterflies and Bumblebees* and *Eight Songs for Voice and Piano on Poems of Emily Dickinson* at The Strathmore Mansion, Rockville, Maryland; *Poems of a WW II Veteran: In Memoriam, Eight Songs for Voice and Piano*, at Riderwood Chapel, Silver Spring, Maryland; and *In Paradisum*, a song cycle inspired by Gregorian chant melodies and spirituals, at Old Town Hall, Fairfax, Virginia. She continues to serve as Vice-President for Programs in the Washington, DC Alumnae Chapter of Sigma Alpha Iota and has recently joined the Composers' Group of Friday Morning Music Club in Washington, DC.

Alex Shapiro announces several chamber works and electroacoustic symphonic wind band projects. Her sextet for winds, strings, and piano, *Perpetual Spark*, was recorded during September in Chicago by Fifth House Ensemble, for the group's new release on Cedille Records, produced by Judith Sherman. Earlier in 2013, Shapiro was the composer in residence at Western Washington University as well as for Washington State University's Festival of Contemporary Art Music (FOCAM). *Kettle*

Brew (timpani, percussion, and electronics) on which she collaborated with percussionist David Jarvis, was premiered by Jarvis during a schedule of concerts that included an evening dedicated to her chamber and symphonic wind band music, including *Immersion* (electroacoustic wind band symphony). Shapiro was also composer in residence at Southern Oregon University in June, including a concert of five of her chamber works and another concert for which band director Cynthia Hutton conducted electroacoustic band works *Immerison* and *Paper Cut*.

Tight Squeeze, Shapiro's newest addition to the electroacoustic band genre, will be featured at the 2013 Midwest Band and Orchestra Clinic in Chicago, performed by the Vandercook College of Music Symphonic Band, conducted by Charlie Menghini. Shapiro is the author of a chapter titled "Releasing a Student's Inner Composer" in the 2013 GIA Publications book *Musicianship: Composing in Band and Orchestra*. She is a guest speaker at the 2013 Midwest Clinic, presenting a workshop on electroacoustic band music and digital technologies in the classroom and concert venue titled "The e-Frontier: Music, Multimedia, Education, and Audiences in the Digital World." She is honored to be a clinician at the 2014 Texas Music Educators Association (TMEA) in San Antonio, presenting the same exciting subject. Composer colleague Steven Bryant will also speak at Shapiro's Midwest workshop. For both presentations, she will be joined by several of the field's most prominent conductors. In 2013, Hal Leonard Corporation signed what they call a "groundbreaking, pioneering" exclusive print and digital distribution deal with Shapiro's company, Activist Music, for her symphonic wind band pieces and other larger works from her catalog.

Recent performances of music by **Judith Shatin** (www.judithshatin.com) include *To Keep the Dark Away* (piano) by Misa Tito at the Foro de Musica Nueva, Instituto Nacional de Belles Artes, Mexico City; *The Jumblies* (SSA, piano), by Concerto Della Donna at Christ Church Cathedral in Montreal; *Penelope's Song* (viola, electronics) by Karen Ritscher at the Green Mountain Chamber Music Festival and by Paul Arnold on the Third Space: *The Arc of Curiosity*, presented by the Network for New Music in Philadelphia; *Shapirit Y'fehfiyah* (Beautiful Dragonfly, SSA) by Na'ama Womens Choir from Israel at the XI Festival Seghizzi International Competition in Gorizia, Italy; performances of *Penelope's Song* by Blake Allen in Prague and Dobirchovice (Czech Republic); *Fasting Heart* for solo

flute by Wayla Chambo at the National Flute Association in New Orleans; *Time to Burn* (oboe and 2 percussion) at the Staunton Music Festival; *Werther* (for Pierrot Ensemble) by the Soli Chamber Ensemble at the Blue Star Contemporary Art Center and at Ruth Taylor Recital Hall in San Antonio, Texas; *For the Fallen* (amp. cello and electronics, by Madeleine Shapior, on the New York City Electroacoustic Festival; and *Birkat Hakohanim* (SATB original Hebrew setting of the Priestly Blessing), commissioned and toured by the UVA University Singers.

Shatin was also composer in residence for the Chicago Electroacoustic Festival at Roosevelt University in April, where performances of her music included *For the Birds* (amp cello and electronics from birdsong) and *I Am Rose* (SSA, electronics, text by Gertrude Stein). Shatin received an "Arts in Action Award" from the University of Virginia for the creation of *Being in Time* (wind ensemble, conductor-controlled electronics via kinect controller, and visuals derived from amplitude and frequency of the instruments). She served as a Master Artist at the Atlantic Center for the Arts in New Smyrna Beach, Florida.

Clare Shore's ...*your friends?* (flute and clarinet) was performed by Suzan DeGooyer, flute, and Joan Pellicer, clarinet, on a Compositum Musicae Novae concert in Hollywood, Florida on September 28. *Cycle de Vie* for bassoon and string quartet was performed by Michael Ellert, bassoon; Mei Mei Luo and Dina Kostic, violins; Rebecca Diderrich, viola; and Susan Moyer Bergeron, cello, on Program 2 of the Palm Beach Chamber Music Fall Festival in Boca Raton and Lake Worth, Florida on October 11 and 12. On July 5, 2014, Tynwald Day, the Isle of Man Wind Orchestra, will premiere the wind arrangement of *Midwinter* as part of the 2014 Island of Culture Celebrations. As artistic director for Classical Concerts at Calvary, Shore hosted the world premiere screening of **Sabrina Peña Young's** *Libertaria: The Virtual Opera* in Lake Worth, FL on October 5. (Also see Recent Publications.)

Faye-Ellen Silverman received a commission from the International Women's Brass Conference to write a trio for euphonium, tuba, and piano to be premiered by Symbiosis at the 2014 IWBC Conference. George Marshall (horn) and Stephen Hall (marimba) gave the Illinois premiere of *Protected Sleep* on June 21, 2013 at Northwestern University. The International Low Brass Trio, Jeff Dittmer (horn), Gabe Cruz (trombone), and Jess Rodda (tuba), gave the California premiere of *Dialogue Continued* at the final Novato Summer

Concert at Novato United Methodist Church on August 23. There have been several broadcasts of her CDs on Radio Arts Indonesia over the past months.

New compositions by **Elizabeth Start** include *Midwinter Carol* (2012) for solo cello; *Moving Toward Evening* (2012) for flute and percussion; *Distant Shores* (2012) for mandolin and guitar; *Scents Sent* (2013) for viola, cello, piano, and percussion; *Assisi Musings* (2013) for flute and cello; *Assisi Impressions* (2013) for flute and cello; and *to remember...to believe* (2013) for flute and cello. On July 13, Start premiered *Assisi Musings* with flutist Andrea Ceccemori at Chiesa di Santo Stefano, Perugia, Italy, as part of the Assisi Sacred Music Festival. The remainder of the program consisted of solo cello music by Start and others. She premiered *Assisi Impressions* with flutist Mary Stolper at First Baptist Church, Kalamazoo, Michigan on August 28, as a preview concert for the Michigan Festival of Sacred Music. The remainder of the program included the United States premiere of *Assisi Musings* and solo cello music by Start and others. *to remember...to believe* was premiered by Accessible Contemporary Music at the Elks Veterans Memorial, Chicago, as part of the Chicago Architectural Society's weekend Open House Chicago event on October 19. A November 15 release party is scheduled for the ten x ten project at the Ukrainian Institute in Chicago, including Start as one of ten composers paired with ten print-makers who have created a book with a companion vinyl recording. The project is presented by homeroomchicago.org, Spudnik Press, and Accessible Contemporary Music.

Evelyn Stroobach's *Aurora Borealis* was performed at the University of Literature and Philosophy in Rome, Italy on September 9, conducted by Howie Ching, and it received "a dynamic performance from [both] the conductor and the orchestra." On August 7, **Ellen Grolman**, producer and host of *Music of our Mothers: Celebrating Women* at WFCF radio, aired *The Human Abstract* for soprano, flute, viola, and violoncello.

Hilary Tann's extended work for solo voice, *Arachne*, received a wonderfully sympathetic interpretation by mezzo-soprano Patricia Green (Blue Griffin recording, BGR279, La Voix Nue). *Seven Poems of Stillness*, a festival commission, was premiered at the 2013 Gregynog Festival by cellist Guy Johnston in a former church of Welsh poet/rector R.S. Thomas, accompanied by the poet's own recorded voice. Other recent festival performances include the Rebecca Penneys Piano

Festival (*Doppelganger, Light From the Cliffs*, EunMi Ko, piano), 16th London New Wind Festival (*Duo*, C. Plugers, oboe, E. Blackshaw, viola), and Calne Music and Arts Festival (*In the First, Spinning Place*, Hayley Lambert, soprano saxophone, Paul Turner, piano). Tann is one of the composers interviewed by **Jennifer Kelly** in her new publication *In Her Own Words* (University of Illinois Press).

Karen P. Thomas conducted Bach's *Mass in B minor* at the Berkshire Choral Festival in July, and conducted at the National Conference of Chorus America in June. Recent premieres of her works include *Double Heart* for three sopranos and continuo, commissioned and premiered by Pacific Musicworks; and *I dwell in possibility*, commissioned and premiered by the Seattle Girls Choir. Seattle Pro Musica premiered *Wild Nights* for women's choir in February, with another performance at the National Conference of the American Choral Directors Association in March. Additional recent performances of her works were given by the Michigan Men's Glee Club, the Portland Vocal Consort, and the Goshen Women's Choir. Recent publications with Santa Barbara Music Publishing include *How can I keep from singing*, *Prayer of Black Elk*, and *You have ravished my heart*.

Elizabeth Vercoe was in residence in April this year at Longwood University in Virginia at the invitation of Voice Professor Jennifer Capaldo to coach an open rehearsal, give a lecture entitled "Some Responses to Injustice in Art, Literature, and Music," and attend the senior recital of soprano Molly Bouffard featuring *Herstory II: 13 Japanese Lyrics* for soprano, percussion, and piano. Vercoe's new CD on Navona called *Kleemation and Other Works*, released last October, has received a number of reviews online and in print as well as airplay around the country. Another CD featuring *Butterfly Effects* for oboe and harp, released last year on MSR Classics by oboist **Cynthia Green Libby**, likewise received reviews and was featured on Indiana Public Radio during an interview with Libby. *Kleemation* (flute and piano) was published by Noteworthy Sheet Music, an online publisher featuring flute music, and *Corollaries* for solo horn and *Zwei Klavierstücke* (Two Piano Pieces: "Pour Christine" and "Supplication") were published by Certosa Verlag in Germany.

Brahmanda, a collaborative project conceived and produced by multidisciplinary artist Harvey Goldman (animation) and **Jing Wang** (music), was selected for presentation at the International Computer Music Conference (Australia), 2013 Second International Exhibi-

tion: Media and Visual Art (Turkey), Provincetown International Film Festival (USA), and Magmart International Video Art Festival (Italy). Her other electronic music work, *Weathered Edge of Time*, was selected by MuseRuole—Women in Experimental Music festival and presented at Museion—Passage (Museum of Modern and Contemporary Art, Bozen, Italy). Wang also attended the 2013 Music Omi Summer Residency at the Art Omi International Arts Center in Ghent, New York.

Meira Warshauer's *Tekeeyah (a call) – Concerto for Shofar, Trombone and Orchestra*, was broadcast on American Public Media's *Performance Today* on September 6 on public radio stations across the United States. This was *Tekeeyah's* second broadcast on the program, this time from a live concert featuring Neal Gittleman and the Dayton Philharmonic, with shofar/trombone soloist Haim Avitsur. The Italian premiere of *In Memoriam September 11* for solo cello and strings was presented on March 10 by EurOrchestra, Francesco Lentini, conductor, in Bari, Italy. This performance was presented in cooperation with Fondazione Adkins Chiti: Donne in Musica and recorded for local radio and subsequently streamed internationally through CEMAT in Rome. *Bracha* for violin and piano was performed by violinist William Terwilliger and the composer at the piano on April 7 as part of the Holocaust Remembrance Day Community Memorial Service in Columbia, South Carolina. The event was sponsored by The Columbia Jewish Federation and the Yom HaShoah Committee.

Warshauer recently completed the third piece in her two-piano series *Ocean Calling*. Inspired by her love and concern for the oceans, the series explores various aspects of the great sea. *Ocean Calling III: The Giant Blue* conveys the vastness of the sea and the call of the earth's largest creatures, the Giant Blue Whales. Commissioned by Matt and Debbie Long in memory of Mary Eunice Troy, the piece will be premiered by Elizabeth Lopartis and Norman Bemelmans on February 4, 2014, as part of the New Music Festival at the University of North Carolina-Wilmington. Lopartis and Bemelmans are part of a growing performing consortium for "Ocean Calling." Their February performance will be the first to include all three works in the series.

Deanna Wehrspann's choral work *May Your Voice Be at Peace* (SATB; text in collaboration with Ivan Fuller) was published in March by Augsburg Fortress. *It Was Al-*

ways You (SATB, piano; poetry by Catherine Wehrspann) won third prize in the Morning-side College Choral Competition this past spring. Three movements of her song cycle of poetry by Russian poet Olga Berggolts, in a new English translation by Ivan Fuller, were premiered by soprano Natalie Campbell at the University of South Dakota on April 5. Deanna was also named composer in residence in August by the Kimmel Harding Nelson Center for the Arts in Nebraska City, Nebraska.

Dolores White reports that her Trio for B-flat clarinet, violin, and cello entitled *Summer Sketches 1 and 2* was performed on August 25 at a grand benefit concert sponsored by the Chicago Music Association, Branch 1, of the National Association of Negro Musicians, one of the oldest music associations in the country.

In 2012, pianist Helen Lin gave the world premiere of **Carol Worthey's** *Fantasia and Pastorale* at Central Conservatory, Beijing, and then made a seven-city tour throughout China. In Alicante, Spain, piano duo Quatro (Daniel Curichagua and Victoria Marco) gave the world premiere of *Valentine Sampler* for four-hand piano and the European premiere of *Romanza for Violin and Piano*. *Sandcastles* (flute, oboe, bassoon) was performed at the Beverly Hills Music Festival. Pianist Stanley Wong gave the Asian premiere of *The River* in Hong Kong. The world premiere of *A Simple Ditty*, in its original song form, was given by coloratura Arietha Lockhart and pianist Mary Au at the Faces of Eve concert in Manhattan, curated by **Beth Anderson-Harold**. Premieres of the other arrangements: flute/piano in Pacific Palisades by Aleksandr Haskins and Mary Au; bass clarinet/piano and double bass/piano at Los Angeles City College; the West Coast premiere was by soprano Jen Lindsay and pianist Mary Au at Steinway Concerts at The Ranch, Culver City, California. Hornist Dale Clevenger conducted *Fanfare for the New Renaissance* for brass ensemble at Italian Brass Week.

In 2013, cellist **Suzanne Mueller** commissioned *Solitaire: Theme & Variations* for her CD, giving two performances at Bayard Arboretum, Long Island. Stanley Wong gave the Asian premieres of *Romanza* and *A Simple Ditty* for solo piano in Hong Kong. In Hollywood, CA, flutist Alice Pero and pianist Paul Switzler played *An Iridescent Splash in Liquid Time*, and soprano Sisu Raiken gave the world premiere of Worthey's setting of e. e. cummings' poem *somewhere i have never*

traveled. Alice Pero commissioned *Quatrain* for solo flute and gave the world premiere at Beyond Baroque in Venice, CA. Cellist Maksim Velichkin gave the world premiere of *Homage to Bach* for solo cello at Silverlake Library, Los Angeles, with two additional performances in South Pasadena and Hollywood. Worthey gave the world premiere of her solo piano work *Pavane Gitana* at a NACUSA/Mu Phi Epsilon LA Chapter concert in Culver City, CA. Pianist Stanley Wong presented the Asian premiere of *Pavane Gitana* in Hong Kong. Worthey collaborated with comedienne Elayne Boosler in *Rescue: A True Story* for narrator, clarinet, cello, and piano in Glendale, CA. Her book on creativity, *Turning Life into Art: How A Composer Works*, features quotes from seventy contemporary composers including thirty-nine women composers and IAWM members and is to be published in 2014. In 2014, violinist Yury Revich has scheduled concerts in Switzerland and Croatia featuring *Romanza for Violin and Piano*.

Rain Worthington's new orchestral piece, *Within a Dance*, plus two short chamber pieces, *Rhythm Modes* and *Night Stream*, were recorded July 2013 by PARMA with Conductor Petr Vronsky and the Moravian Philharmonic in the Czech Republic.

Sabrina Peña Young recently released the *Libertaria Soundtrack* (Special Edition) for her animated opera *Libertaria: The Virtual Opera*, now available at iTunes and Amazon. (See Recent Releases.) *Libertaria: The Virtual Opera*, the world's first feature length machinima opera, premiered October 5 as part of the Classical Concerts at Calvary Series in Lake Worth, Florida, hosted by composer **Clare Shore**.

Dafina Zeqiri participated in the May "blurred edges" Festival für aktuelle Musik, Tramping to Europe, Contemporary Balcan Beats, in Hamburg, Germany with *When you come*, interpreted by Frauke Aulbert (soprano, multivocalist) and Andrej Korolov (piano). She gave a presentation at the July WIMUST (Women in Music Uniting Strategies for Talent) meeting in Fuggi, Italy, organized by Foundation Adkins Chiti (member of UNESCO's International Music Council and the European Music Council). In October 2013, Zeqiri participated in the Grand Finale Concert of the Dover Arts Development's War and Peace program in Kent, United Kingdom with *Dream*, interpreted by violinist Peter Sheppard Skaerved.