
Journal

● of the
iaawm
international alliance for women in music



In this issue:

Sylvia Smith
Stuart Saunders Smith
Theresa Sauer
Janis-Rozena Peri
Jeannie Pool
Anne Kilstofte
Violeta Dinescu
Mirjana Petercol
Beijing Congress
IAWM News
Reviews
Members' News

Table of Contents

Volume 14, Number 2 (2008)

INTERVIEWS

| | | |
|---|---------------------|---|
| An Interview with Sylvia Smith and Stuart Saunders Smith | Theresa Sauer | 1 |
| Interview with African American Soprano Janis-Rozena Peri | Jeannie Pool | 8 |

ARTICLES

| | | |
|--|------------------------|----|
| The Breath of Life in Music – on becoming a composer | Anne Kilstofte | 10 |
| Violeta Dinescu’s Portrait Concert: Preparing Students to Perform New Music | Mirjana Petercol | 16 |

2008 BEIJING INTERNATIONAL CONGRESS ON WOMEN IN MUSIC (ICWM)

| | | |
|--|-----------------------------------|----|
| Event Report | Deon Nielsen Price | 18 |
| Congress Report | Li Yiding and Yuan Huan | 19 |
| Concert Reviews | | |
| Opening Symphonic Concert | Carol Worthey | 21 |
| Paradigm Shift: A Personal Response to the “World Instrumental Music Concert” | Hilary Tann | 22 |
| Chamber Music: Concert Five | Janice Misurell-Mitchell | 24 |
| String Orchestra Concert | Hsiao-Lan Wang | 25 |
| “Orient Meets Occident, Tradition Generates Modernity” | Joan Huang | 26 |
| Voices from the Forbidden City Concert Hall: “Motherland, My Eternal Mother” | Sarah Mantel & Susan Wheatley ... | 27 |

IAWM AND AFFILIATE NEWS

| | | |
|--|-------------------------------------|----|
| Message from the President | Hsiao-Lan Wang | 29 |
| Pauline Alderman Award | Elizabeth L. Keathley | 30 |
| Transparency in IAWM | Deon Nielsen Price | 30 |
| NACUSA: Affiliate Report | Deon Nielsen Price | 32 |
| Report from Argentina | Adriana Isabel Figueroa Mañas | 32 |
| IAWM Congratulates Award Winners | | 33 |
| Award Winners: IAWM 2008 Search for New Music by Women Composers | | 34 |
| 28th IAWM (2009) Search for New Music by Women Composers | Violeta Dinescu | 35 |

BOOK REVIEWS

| | | |
|--|--------------------------|----|
| Jewel A. Smith: <i>Music, Women, and Pianos in Antebellum Bethlehem, Pennsylvania: The Moravian Young Ladies’ Seminary</i> | Deborah Hayes | 37 |
| Jeannie Gayle Pool: <i>Peggy Gilbert and Her All Girl Band</i> | Deon Nielsen Price | 39 |

COMPACT DISC REVIEWS

| | | |
|---|----------------------------|----|
| Anne LeBaron: <i>Pope Joan, Transfiguration</i> | Kimberly Greene | 40 |
| Meira Warshauer: <i>Streams in the Desert</i> | Susan Slesinger | 41 |
| Olga Jezkova: <i>Yellow-Red Poster</i> | Susan Borwick | 43 |
| Vitezslava Kapralova | Veroslav Nemeč | 44 |
| <i>The Music of Ann Millikan</i> | Emma Lou Diemer | 45 |
| <i>In the Stillness of Time: Music by Jane O’Leary</i> | Juan Chattah | 46 |
| <i>Fluctuations</i> | Angélica Negrón | 47 |
| <i>Reflections: Music for Mixed Ensembles by American Composers</i> | Jamie Caridi | 48 |
| <i>Masterworks of the New Era, vol. 11</i> | Stefania de Kenessey | 50 |
| <i>Masterworks of the New Era, vol. 12</i> | Scott Locke | 51 |
| <i>Johanna Beyer: Sticky Melodies</i> | Pamela Marshall | 52 |
| <i>Wilhelm Busch: Unterhaltsames und Ungehöriges für Kinder</i> | Elaine Keillor | 54 |
| Chen Yi/Karen Tanaka: <i>Invisible Curve</i> | Jennifer Kelly | 55 |

CONCERT REVIEW

| | | |
|--------------------------------------|-----------------------|----|
| Clare Shore: <i>Eser Makot</i> | William Bennett | 57 |
|--------------------------------------|-----------------------|----|

MEMBERS’ NEWS

| | | |
|-------|----------------------|----|
| | Anita Hanawalt | 58 |
|-------|----------------------|----|

IAWM MEMBERSHIP INFORMATION

IAWM membership includes a subscription to the *IAWM Journal* (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 \$55 for individuals and institutions (Journal only), \$30 for students and seniors (65 or over). A joint membership is \$80, and a lifetime membership is \$1,000 (may be paid in \$200 installments).

Paypal is the preferred method of payment. Please see http://www.iawm.org/membership_joinUs.htm. You may also pay by personal check, cashier's check, or money order made payable to IAWM and mailed to Membership Chair Deborah Hayes (see below). All funds must be in U.S. dollars. For more information, please contact her at Hayes@colorado.edu, or

Deborah Hayes
IAWM Membership Chair
3290 Darley Ave
Boulder, CO 80305-6412

BACK ISSUES

For information on back issues, contact Elizabeth Hinkle-Turner at ehinkle@unt.edu.

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

IN APPRECIATION

The International Alliance for Women in Music expresses its appreciation to the University of North Texas and the University of Maryland/Baltimore County for their support in the administration of the IAWM.

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

evemeyer@spotcat.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; 236 Braddock St.; Frostburg, MD 21532. 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 ahanawalt@earthlink.net, or 2451 Third St.; Laverne, CA 91750. 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. Updated and more detailed members' news will also be featured on the IAWM Website.

Reports and Announcements

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

PUBLICATION

Copyright © 2008 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 *IAWM Journal* is printed by Cheeta Graphics, Sevierville, TN.

Cover Photograph: Anne Kilstofte, IAWM President, 2006-2008,
at the Estonian Academy of Music in Tallinn



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

IAWM Journal Staff

EDITOR IN CHIEF

Eve R. Meyer
8355 Sunmeadow Lane
Boca Raton, FL 33496
evemeyer@spotcat.com

PRODUCTION MANAGER

Lynn Gumert

MEMBERS' NEWS EDITOR

Anita Hanawalt
ahanawalt@earthlink.net

REVIEW EDITOR

Ellen Grolman
egrolman@frostburg.edu

EDITORIAL ASSISTANT

Karen M. Fox

EDITORIAL BOARD

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

CONTRIBUTING REPORTERS

Elizabeth Hinkle-Turner
Jeannie Pool
Deon Nielsen Price
Suzanne Summerville

Board of Directors

PRESIDENT

Hsiao-Lan Wang (09)
Bozeman, MT

VICE-PRESIDENT

Elizabeth Hinkle-Turner (11)
Denton, TX

PAST PRESIDENT

Anne Kilstofte
 Surprise, AZ

TREASURER

Julie Cross (10)
Madison, WI

SECRETARY

Brenda Hutchinson (09)
Brooklyn, NY

BOARD MEMBERS

Christine Ammer, Lexington, MA (09)
Carolyn Bremer, Long Branch, CA (10)

Violeta Dinescu, Oldenburg, Germany (10)
Linda Dusman, Baltimore, MD (11)
Adriana Figueroa, Mendoza, Argentina (11)
Jenece Gerber, Buffalo, NY (11)
Ying-Chen Kao, Baltimore, MD (09)
Cecilia Heejeong Kim, Seoul, South Korea (11)
Beverly Lomer, Lighthouse Point, FL (09)
Sharon Mirchandani, Princeton, NJ (09)
Hasu Patel, Cleveland, OH (10)
Ursula Rempel, Winnipeg, Canada (11)
Meira Warshauer, Columbia, SC (10)
Li Yiding, Beijing, China (09)
Tao Yu, Paris, France (10)

PAST PRESIDENTS

Anna Rubin (2004-06)
Patricia Morehead (2003-04)
Kristine Burns (2001-03)
Sally Reid (1999-2001)
Deon Nielsen Price (1996-99)
Stefania de Kenessey (1995-96)

IAWM Committees, Affiliates, and Liasons

IAWM COMMITTEES

ADVOCACY

Linda Rimel, chair
Anne Kilstofte
Ursula Rempel
Hsiao-Lan Wang

AWARDS/CONCERTS

Pauline Alderman Awards
Elizabeth Keathley, chair
Christine Ammer
Laurie Blunsom

IAWM Annual Concert
Linda Dusman, chair

Search for New Music
Violeta Dinescu, chair

COMMUNICATION

Elizabeth Hinkle-Turner, chair
Carolyn Bremer
Monique Buzzarté
Eve R. Meyer
Hsiao-Lan Wang

CONGRESS

Anne Kilstofte, chair
Esther Flückiger
Patricia Morehead
Deon Nielsen Price
Ursula Rempel
Li Yiding

DEVELOPMENT

Anna Rubin, chair
Deon Nielsen Price

FINANCE

Julie Cross
Elizabeth Hinkle-Turner
Anne Kilstofte
Anna Rubin

MEMBERSHIP

Deborah Hayes, chair

NOMINATIONS

Maryanne Rumancik, chair

ADVISORS

Chen Yi
Emma Lou Diemer
Jennifer Higdon
Apo Hsu
Tania León
Pauline Oliveros
Jeannie G. Pool
Marta Ptaszynska
Judith Shatin
Judith Lang Zaimont
Ellen Taaffe Zwilich

IAWM Affiliates

Archiv Frau und Musik (Germany)
Association of Canadian Women Composers
CID-Femmes (Luxembourg)
Fondazione Adkins Chiti: Donne in Musica (Italy)
FrauenMusikForum Schweiz/Forum musique et femmes Suisse
Kapralova Society
Korean Society of Women Composers
Mu Phi Epsilon, Los Angeles Chapter
National Association of Composers, USA
National Federation of Music Clubs
National League of American Pen Women
Romanian Association of Women in Art
Sigma Alpha Iota
Sophie Drinker Institut (Germany)
Stichting Vrouw en Muziek (The Netherlands)
Suonodonne-Italia
Women in Music (United Kingdom)

International Liaisons

Africa: Plaxedes Vimbai Chemugarina
Asia: Jin Hi Kim
China: Li Yiding
Europe: Esther Flückiger
Korea: Chan Hae Lee, Cecilia Kim
Japan: Taeko Nishizaka
Jordan, Middle East: Agnes Bashir-Dzodtsoeva
Music Library Association: Robin Rausch
Philippines: Corazon C. Dioquino
Romania: Mihaela Vosganian
South Africa: Jeanne Zaidel-Rudolph

INTERVIEWS

An Interview with Sylvia Smith and Stuart Saunders Smith

THERESA SAUER

I had the opportunity to interview Sylvia Smith and Stuart Saunders Smith, two of the most important people in contemporary music today, in New York City on March 1, 2008. Sylvia is a publisher and performer of new music and one of its strongest advocates. Stuart is a composer whose complex rhythms and introspective tonalities have been breaking new musical ground and inspiring audiences as well as other composers for years. Together, they form a unique musical power couple; their relationship as husband and wife, as well as publisher and composer, is an inspiration. With Sylvia, we discussed her dual roles as a new-music publisher and performer (primarily percussion). With Stuart, we spoke about his compositional process and teaching experiences, particularly his creation of the trans-media compositional systems that characterize some of his most flexible and philosophically advanced works, such as *Transitions and Leaps*. I also had many questions for both of them, exploring their shared ideas and encounters and the relationship that helps make both of them so strong and so fascinating. I learned much about their devotion to artistic, spiritual, and social progress, and I was stimulated by their ideas and creations. If only all of us had the determination and passion to follow our true beliefs and values, the world might become a better place.

Interview with Sylvia Smith

Theresa Sauer: As a publisher of new music, do you find that a publisher is more of a follower of trends or a leader in the popularization or creation of music?

Sylvia Smith: Smith Publications has always taken a leadership role in new music. I set out, in 1974, to make a publishing house where all sorts of unusual and unique music would be welcome. My first catalog was, for the most part, very unusual. I listed two of Ben Johnston's microtonal pieces, Herbert Brun's three solo percussion pieces using computer-designed symbols in the notation system, Stuart Saunders Smith's piece *Here and There* that uses an ideogrammic notation for the short wave radio part, and Pauline Oliveros's *Sonic*

Meditations. In addition to the usual instrumental categories, my catalog had a category called "Flexible Instrumentation and Multi-Media."

When I opened Smith Publications, I initially planned to select works that were composed completely independently of my needs as a publisher. I realized that same year that to accomplish my goals as a publisher, I would have to take an active role in



Sylvia Smith

requesting and commissioning pieces. I wanted to do something about the dismal state of percussion music. Percussion, in the Western world, came out of the traditions of the military, marching bands, silent movies and popular shows, and other kinds of popular music, always in an accompanying or supporting role or to add theatrical sound effects. The closest percussion got to a foreground role was in jazz ensembles, but jazz was fast becoming little more than academic music with standards and basic training.

Brought up on piano, then turning to percussion at the age of twenty-two, I was in a position to compare. I found it shocking that, unlike the substantial music on a piano or violin recital, a percussion recital would have cute, etude-like pieces or poorly-conceived multiple-percussion pieces (as if they were still being employed in silent movie houses!). Occasionally, there would be arrangements of Bach and other classics played on marimba, but were not made with the marimba in mind. What passed for musical depth was sheer loudness. I found it especially surprising that most percussionists accepted this state of things as “how it is.” It seemed that the serious literature for percussion, compared with other instruments, hardly existed in the 1970s.

In 1974, during my first year as a publisher, I commissioned Stuart Saunders Smith to compose a vibraphone solo that was substantial, with the proviso that “substantial” did not necessarily mean long or fast or loud. He understood what I was asking for, and he composed *Links*—a three-minute solo for vibraphone. That experience must have inspired him to continue writing for vibraphone because over the next twenty years he composed eleven ground-breaking works for vibraphone that make up *The Links Series of Vibraphone Essays*.

In 1987 I asked many composers to turn their abilities to making a snare drum solo to be published in a collection called *The Noble Snare*. Everyone I asked was so eager to take up this unprecedented challenge that instead of one volume, there were enough pieces for four volumes. *The Noble Snare* is used all over the world. In 2000 I commissioned pieces for a collection of short marimba solos called *Marimba Concert*. This collection filled the need for short, moderately difficult marimba pieces. Similarly, in 2005, I commissioned eleven orchestra bell solos to be published in a collection called *Summit*. I had always thought of the orchestra bells as a missed opportunity. Most percussionists have them and know how to play them, and yet they are rarely called for outside of an orchestral setting. *Summit* was accepted enthusiastically when I brought it to the International Percussion Convention last year.

TS: How do you find music to publish? Would you consider an unsolicited composition?

SS: Composers send me music all the time, hoping to get published. I look at everything I am sent. Most of the time it is not what I am looking for. Quite often I request pieces, as I explained in the previous answer. It might be a particular instrumentation or for a particular occasion. For example, I commissioned Ralph Shapey

to compose a piece for flute and vibraphone for the opening of the Sylvia Smith Archive in 1992. There are several composers whose work I publish on a regular basis—Ben Johnston, Stuart Saunders Smith, Herbert Brun, and Robert Erickson.

TS: How does the profit motive affect your choices as a publisher of serious music?

SS: When I evaluate a piece for publication there are always both artistic considerations and financial considerations that often work against each other. I evaluate a piece in two separate stages. First, the artistic considerations. Is it worthwhile as a piece of music? Does it stand for something? Is there a point of view? Does it add something to the music world? Then, separately, I look at the financial options. It is important to keep the artistic and financial considerations separate. You get into real trouble if you mix them up. You can't think, “This piece isn't very good because it would be too expensive to produce.”

TS: Some of the scores you publish use non-traditional notation. What are the publishing challenges associated with unique notations and graphic scores?

SS: The printing process is the same. What is different is that unique notations need more explanation as to how to use and interpret them. No performance practice has been established. The composer may be used to working with friends or like-minded people. It is very common that not enough information is offered, or the explanatory notes may be poorly organized, so that musicians who don't know the composer won't know what to do.

This becomes my job, and I have to be sure that I understand the piece very well. I try to imagine myself in the position of finding the score in a library 100 years from now, when it is no longer possible to ask either the composer or the publisher. Is there enough information there so that on its own, using just the publication, would someone be able to make sense of the score and be able to perform it?

TS: Do you enjoy performing music that you have published yourself? Do you feel a greater attachment to these compositions?

SS: I often learn and perform the music I publish. It is a great way to “test” the publication and to come to a deeper understanding of the work. I feel a personal attachment to the score because I made it. But I didn't make the composition.

TS: Are there any musical philosophies that you promote through the music you publish?

SS: Smith Publications supports live music on acoustic instruments. For the most part, I package all the materials needed to make a performance, including program notes, if there are any. In formatting, I favor the needs of performing musicians.

My growing-up years happened before background music was so prevalent. There were times and places of real quiet and solitude. Nowadays there's hardly a place you can go where you don't have to hear a continuous stream of compulsory music. This situation makes live concert music not as special as it used to be. Moreover, people are used to the sound of artificial music—music that is delivered via a loudspeaker. We live in a democracy. In public, we solve problems by voting and accepting the will of the majority, and this is thought to be good and fair. I have learned to look to the minority, and I am comfortable there. It is in the minority that the interesting ideas happen—the composed life versus the menu life. Ultimately, it is the minority that moves the culture.

If one loves music, it is not enough to just hear music. Part of what draws people to musicianship is to engage in a physical and aural relationship with a musical instrument. Electronic music cannot meet this need. Once it is made and preserved, there is nothing more that one can do with it. You can't relate to it, only listen to it. A musical score is to be interpreted. You can have a relationship with it. It asks for the uniqueness of each person who plays it. The performer must ask, "Who am I in relation with this score?" I try to choose music that will be rewarding for people to perform and hear and that have many possible interpretations.

Interview with Stuart Saunders Smith

TS: Can you explain your compositional process? How do you begin a new composition?

Stuart Saunders Smith: When I compose, I use three types of thinking: fast thinking, slow thinking, and taste thinking. Fast thinking is intuitive, mythic, non-verbal, multi-directional, metaphoric thinking. Slow thinking is rational, verbal, uni-directional thinking, as I am doing right here. Taste thinking is the mind of the senses. No matter how well fast thinking and slow thinking go, if it doesn't taste good, it's time to begin again. Generally, I use all three types of thinking at once, like a rope made of three strands, with instantaneous cross-talk. Sometimes, I begin with fast thinking and flush out the idea with slow thinking.

I never use pre-compositional engineering plans to compose with. I want a music that can contradict itself and go off on tangents. I am not interested in consistency, which is what most pre-compositional plans guarantee. I am in search of magic, and like a magic trick, I want my hand to turn into a bird that flies away!

TS: All of your music is rhythmically intricate. Even your earliest pieces avoid duple rhythms, which have traditionally been the cornerstone of Western music. Why are they so rarely found in your music?

SSS: I instinctively recoil at duple rhythms. They push the pitches around like an assembly line. Duple rhythms block off time into equidistant units. The only interest such rhythms have is where the composer has tried to hide the downbeat with syncopation, or passages that obscure the duple world. Politically, I associate duple rhythms with herd instincts—mass rallies of any kind. Large peace rallies are no different to me than a military band marching in unison. Both rely on a kind of hysteria deeply embedded in the human propensity for violence.

Music of rhythmic intricacy engages the listener each moment with uneven durations that cause a kind of stillness—a stillness that is deep below the surface of consciousness. Duples lead to trance with incessant movement. The stillness of music of rhythmic intricacy reflects the polyrhythmic nature of our mind-body experience. It leads inward to ourselves. The purpose of trance music is for us to leave ourselves in an emotional catharsis instead of centering us where we are.

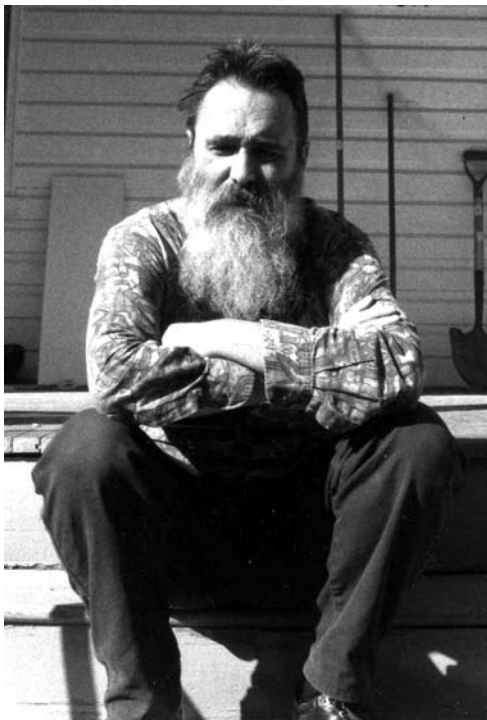
TS: As a composer, you have focused on the psychology of the performer. How has this influenced your composing?

SSS: All Western music notation is a symbol-system of graphic notation that musicians interpret. Furthermore, it is a pre-scriptive notation rather than a post-scriptive notation. I am keenly aware that when I am writing music, I am making a code which shapes the mind of the interpreter. I constantly ask, "How will my notational strategy be taken in?" The score indicates not just *what* to play, but *how* to play. Embedded in the design of the symbols are implicit meanings that literally shape the consciousness of the performers. For instance, I have made many musical mobiles of various kinds. The performer often chooses or improvises how the vertical relationships will line up using fairly complex melodic shapes. The end result is a very complex web of counterpoint. Because it is a mobile, I get a high

level of complexity, while the performer is alert and relaxed. In complex music, where the horizontal and vertical relationships are specified, the performer is often on edge. Relaxed complexity, edgy complexity, each has a different sound and a different effect on the nervous system.

TS: Many of your compositions, for example *Transitions and Leaps*, are trans-media collective compositional systems. Could you describe these systems, and explain your inspiration for them?

SSS: I have composed over 135 compositions—mobiles, music of rhythmic intricacy, songs for speaking voice, music theater, and trans-media pieces. Three



Stuart Saunders Smith

pieces are trans-media compositions: *Return and Recall*, *Initiatives and Reactions*, and *Transitions and Leaps*. Trans-media compositional systems transcend performance media. These systems can be performed by actors, dancers, musicians, and mimes. Further, my systems are task notations. I notate a task, like “imitate an aspect of an event you have experienced in the system, making it higher, bigger, louder in some respect.” The symbols have to be general to accommodate all the time-arts, but be specific enough to be able to recognize the actions. My critique of scores that are largely drawings is that it is hard to tell one

from another by listening to them. My trans-media scores are recognizable as that system from performance to performance. I was after flexibility and authorship, not flexibility and anonymity.

I came to invent these systems from a radio show about the cultural revolution in China in the 1970s. When it came to composing music, the proponents of the cultural revolution were suspicious of authorship—of the individual. For them, composition meant community-based activity. So their solution was to have one composer assigned to compose the melody, another harmony, still another orchestration, and so on. I thought Americans had mastered community music in jazz, country and western, and rock. So I began to think of a way of capturing the process of collective composition, where no one had to give up their identity while being part of a community project. I combined these ideas with a desire to contribute another look at total theater. That is how my trans-media systems were born.

TS: You grew up in Maine, surrounded by unspoiled natural beauty. How have your experiences in Maine influenced your composing?

SSS: We have an expression, “Good fences make good neighbors.” Growing up in Maine, where I lived, meant being used to solitude. Behind my house were miles and miles of forest. After school I hiked alone. I became familiar with the rhythms of nature. Every day was the same and different. As I got older, I tried to imagine what analog or metaphor in sound could be created from my observations of nature. My mobiles come directly out of my walks. The path is the same, but my look at it, one day to the next, creates a new path on the same path.

TS: You have taught many innovative composers such as Will Redman and Kyong Mee Choi. How does one teach a student the art of composition?

SSS: There is a music that only one person can compose. To find that music, it is often helpful to find a guide who has traveled those woods before. The beginning composition student needs exposure to a great deal of music and scores. The next step is helping the student ask the same question over and over until their own individual answer arises. That individual answer to “What is composition?” is their beginning. Then I encourage the composer to forget what they know so that knowledge doesn’t get in the way of a music that only one person can compose. In short, I try to help the student compose private music, not public music.

Interview with Sylvia Smith and Stuart Saunders Smith Together

TS: Let us talk for a few moments about notation. Do you think it is possible to compose with a specific notation, or does the compositional process require that one search for a way to notate a musical idea?

Sylvia: Western music notation is presented in music schools and in books as if it were a system unto itself, as if it were a neutral tool that gets used, a tool that one composes *with*. I used to believe that. After many years as a publisher, a performer, and a listener, I have come to the understanding that, except in theory only, there is no such thing as music notation separate from usages of it. Notation is constantly being invented as it is being used, and so it is always personal and universal at the same time.

Now with computer notation software, we have for the first time such a thing as *music notation*, apart from its usage. And we see the results. The programmed notation acts like a straight-jacket of music grammar rules that one is expected to compose *within*. It has built into it the very things that ought to be composed. The compositional sketch is bypassed. The manuscript is bypassed. The personal usage of the notation is gone. I try to keep open to the possibility of composing something original using computer notation, but I have never seen it.

Stuart: A musical idea comes in its notation. It is a single concept. I do not invent a notation and then compose with it, or have a musical idea and search for a notation. The musical idea is in its notation; the notation is in the musical idea.

TS: Stuart has used the term “trans-media” to describe many of his compositions and has notated them in a very sophisticated manner. Could you explain the meaning of trans-media and describe the nature of the notational system?

Sylvia: I’d like to address this question as a performer. I have made a realization of *Return and Recall*, which I have performed many times. I have made realizations of *Transitions and Leaps* with several different groups. These scores invite you to think differently about music-making and about performance. The term “trans-media” means that it transcends a single performance discipline. The notation applies to any of the performing arts. Put very simply, *Transitions and Leaps* is about how one moves from one category of information to another. This is done by either a gradual

transition or a sudden *leap*, like a jump-cut in the movies. The first thing you do in developing your realization is to establish four categories of information/activity. Some of the categories we used were nostalgia, Old English, Bach, piano interior, Japanese Haiku, and radio sounds. The score of *Transitions and Leaps* uses ideograms that stand for basic concepts that apply to any of the performing arts—directives such as high, low, accelerate, develop, imitate making it shorter, etc. The results are both abstract and related and make a relatedness among different disciplines in the performing arts.

Using the *Transitions and Leaps* score, it is possible to make a piece combining different disciplines, such as music and dance, where one discipline is not relegated to a mere accompaniment to the other. Most dance is accompanied by music in a functional or supporting role. Early on, I was attracted to the work of John Cage and Merce Cunningham, and I still am. And yet it never seemed quite enough to have music and dance merely co-exist, separate but equal. I always wished for some kind of intentional relatedness, even though abstract. So I am very eager to work with musicians and dancers and actors together with these trans-media systems, where each discipline is both integrated and allowed to have its own integrity.

TS: We have spoken a lot about music and politics. What is the relationship between music and politics?

Sylvia: Growing up, I was taught not to be taken in by the herd mentality. Television was kept out of our home, although occasionally I watched it at friends’ houses. I never developed the television habit or the habit of always expecting to be entertained. I am never bored. There is always something to hear, something to think about.

In high school I was particularly moved by the writings of Thoreau. He offered solutions to a lot of contemporary problems, then and now. He also composed his life. I have always tried to lead a composed life—thinking things through, not giving in to the taste industries, not acting out the scenarios shown to us on television, thinking outside the box, and in music, having another idea—a personal idea—about how it should sound. The composed life is a political position. It puts you at odds with society, maybe a little, maybe a lot, maybe you are in trouble with the law, maybe you are shunned. Maybe you become a leader in a particular area. One of the most disturbing changes I have witnessed within my lifetime is the change in music—becoming more and more of a commodity instead of something you participate in—something you

buy rather than something you make and do. Music literacy is at an all-time low—not only the ability to read a music score, but to have some familiarity with music literature.

The Floating Hierarchies by Herbert Brun is an example of a successful political piece, calling for a different kind of arrangement among the players. Each performer composes a realization of graphic images for the group to play, and then another performer does the same for the next movement, so the hierarchical arrangement between composer and performer is retained but shared. No one is at the top of the hierarchy for long, and everyone gets to be a leader and a follower at different times. This arrangement seems to be a much more effective political and social statement than the typical political song involving words set to popular-sounding music.

Stuart: Herbert Brun, who was one of my composition teachers, had a description of the political role of the composer that I agree with. One type of music reflects the values of a society. This music is an *output* of the society. Another type of music creates new values in the context of a society. This type of music is an *input* to the society. Input music at first creates nonsense, which becomes a new sense. Then, after a while it becomes common sense, an output. Creating music outside of community music can shift the society by giving it new meaning. Private music made public (performed for an audience) becomes slowly part of the community rather than a reflection of the community. Overt political music, like a worker song, is a reflection of known political values. Such songs do not on a

fundamental, structural level change how we think. These songs function as vehicles for solidarity. If the music is private, it can move a society. If a music is public, it can describe a society. Art music moves, popular music reflects. Aspiration versus affirmation.

TS: What drives you to live ecologically mindful lives and choose a vegan/vegetarian style of eating?

Sylvia: Being a vegetarian is another aspect of leading a composed life. First, do no harm. I have been a vegetarian most of my life. I became a strict vegetarian in 1970, abstaining completely from eating any animals. We need to share the planet with other life forms. It is much easier to be a vegetarian now than in 1970. Vegetarian eating is looked at as a viable option, even though it is still seen as an *alternative* way of eating.

Stuart: I give the following advice to my composition students: Do not take illegal drugs. Get plenty of sleep. Eat a healthy diet; a vegan diet is best. Compose the same time every day. Get plenty of exercise.

TS: What are the advantages and disadvantages of being both a married couple and also in a composer/publisher relationship?

Sylvia: Stuart and I are husband and wife, composer and publisher, composer and performer. I always have to guard against mixing up the roles. For example, if we have just had an argument about a household matter, I can't let that color my judgment about publishing decisions.

As a percussionist, I often perform pieces that Stuart has made. Because we live in the same house, I have the privilege of hearing each piece *as it is being composed*. This gives me a deeper understanding of the music. Stuart has made many wonderful percussion pieces that I am honored to perform. I tour with Stuart's percussion theater music. It is the only percussion theater music I can find that is worthy of my time and effort. Typically, other percussion theater music involves joke-telling or silly gestures like waving the mallets in the air. Stuart's theatrical music is centered around a text, with the instruments used sensitively and appropriately. I never feel that I have "used up" one of Stuart's pieces. I come back to them over and over and my experience and understanding gets deeper and deeper. Some of them I have performed over one hundred times.

Living in the same household makes collaborations of all kinds easier. One of our most successful collaborations has been *A Vietnam Memorial*, a duo for

Renew Your IAWM Membership Now

Renew for 2009 on the IAWM Website at http://www.iawm.org/membership_joinUs.htm. You may also pay by personal check, cashier's check, or money order made payable to IAWM (all funds must be in U.S. dollars). Send to:

Deborah Hayes
IAWM Membership Chair
3290 Darley Ave
Boulder, CO 80305-6412

Membership categories are \$55 for individuals and institutions (Journal only), \$30 for students and seniors (65 or over). A joint membership is \$80, and a lifetime membership is \$1,000 (may be paid in \$200 installments).

narrator and vibraphone. I wrote the text in 1991 after a visit to the Vietnam Memorial in Washington, DC. Using that text, Stuart composed a part for vibraphone and triangles. There are times when the text stands alone, times when the music accompanies the text, and musical interludes without text. My texts work well in a musical setting because I always write texts with sound in mind, meant to be read out loud.

Stuart: There was a time, back in the early 1970s, when I had three publishers besides Sylvia's Smith Publications. By comparison, her company had better distribution, advertisement, printing, and paid royalties on time. I got out of my contracts with the other publishers and asked Sylvia if she would represent my music as a whole. She agreed. At first, many people assumed I was published by her because we are married. This was never the case. Sylvia wants and wanted to publish my music for her own reasons. Now the situation is somewhat different. Her company has grown so much that people do not connect us by last name. Smith is such a common name that many people make no assumptions. In fact, some people have asked Sylvia if I am still alive!

I find it exciting living with a publisher. It is wonderful to see her sell music to people from exotic, far-off places. I have always thought that publishers are one of the most important cultural institutions in the Western world. Publishers quite literally *make* history. By making private thoughts public, a publisher contributes to the dialogue about ideas and how they can grow. I see scholars researching composers that Sylvia took a chance on decades ago.

Further, a publisher can determine the content of the future. Smith Publications has become a prestigious publisher by concentrating on radical music made by composers who have the skill, creativity, and craft to make their radical music well-defined, clear and convincing. In this age of the internet, many people question the need for publishing. Primarily, a publisher chooses. A publisher is a gate-keeper. What a publisher does *not* publish is as important as what is published. Who wants to try to sort out among 1,000 composers, when a publisher you trust has already done that!

TS: On a final note, what message would you like to send to the next generation of new music performers, composers, and publishers? What is your advice to them?

Sylvia: Take care of your body just as you take care of a musical instrument. Eat well, eat vegetarian, exercise, rest. If you play an instrument, invest in your body—zero balancing, Alexander technique, Rolfing,

yoga, as often as you can afford it. It will pay off right away and in your later years.

Stuart: My advice to composers is when composing, always tell the truth. Compose out of your experience rather than your learning. New music is not a style or genre. It is a way of life—a life of composing from the inside out. Composers are leaders. Be sure that the direction you are leading is a place you want to live.

Theresa Sauer, author, musicologist, and composer living in New York, specializes in the collection and analysis of graphic scores and non-traditional notational forms. Her anthology, Notations 21 (Mark Batty Publisher/Thames & Hudson, 2008), was published in the summer of 2008 and contains the scores of 160 composers who use unique forms of musical notation. This collection was on display at the Chelsea Art Museum in October 2008, and was accompanied by three concerts (10/4, 10/11, 10/18) performed by the composers themselves. Sylvia's Smith Percussion Duo performed Stuart's composition, Transitions and Leaps, at the October 11th concert.

Feminist Theory and Music 10: "Improvising and Galvanizing"

The tenth meeting of the international, biennial conference, Feminist Theory and Music, will take place at the University of North Carolina, Greensboro, May 27-31, 2009. The schedule of plenary sessions includes Sherrie Tucker's on-stage interview with former members of the "Darlinettes," Greensboro's all-girl band of the WWII era; Yolanda Broyles-Gonzalez, author of *Lydia Mendoza's Life in Music*; Tammy Kernodle, author of *Soul on Soul*, a biography of composer and pianist Mary Lou Williams; and a panel on Title IX, Music, and Academic Careers. FTM 10 will also include an opportunity to participate in a pre-conference half-day workshop on feminist ethnography/oral history with members of the Darlinettes, led by Sherrie Tucker, author of *Swing Shift: "All-Girl" Bands of the 1940s*; and an exhibition of feminist visual art at UNCG's outstanding Weatherspoon Art Museum. Please direct questions about the conference to Elizabeth Keathley: elkeathl@uncg.edu. Conference Website: <http://www.uncg.edu/mus/FTM10>.

Interview with African American Soprano Janis-Rozena Peri

Celebrating Her Retirement

JEANNIE POOL

Biographical Background

Soprano Janis-Rozena Peri served as Associate Professor of Music at West Virginia University from 1985 to 2008. She has made special guest appearances and performed in recitals throughout the United States, Germany, Holland, Switzerland, Bulgaria, and the former Yugoslavia. A specialist in twentieth-century vocal music and compositions of women composers, Peri's debut at Carnegie Recital Hall featured the first performance in fifty years of Alma Mahler's early songs. She has premiered works by Jeraldine Herbison, Undine Smith Moore, Adolphus Hailstork, Eero Richmond, John Beall, Gil Trythall, and Gerald Lefkoff. Peri has been especially active in presenting works by her mother, Zenobia Powell Perry (1908-2004).*

After attending Otterbein College on a full academic scholarship, Peri continued her studies in graduate school at Miami University in Oxford, Ohio, where she performed with the Opera Theatre and appeared frequently as soloist with the orchestra. Special studies with Richard Miller at Oberlin College Conservatory of Music led to her winning the Kate Neal Kinley Award that brought her to New York. She continued her study at the Manhattan School of Music and subsequently had private study with Olga Ryss, Camilla Williams, and Minna Cravi-Bozza, and was coached by Pierre Boulez, Otta Guth, and Caroline Segrera. She made her Carnegie Hall debut in April 1971, singing the role of the "Mater Gloriosa" in Mahler's Eighth Symphony with the Hartford Symphony, conducted by Arthur Winograd. She has recorded for EAV Records and Cambria Master Recordings and has toured Europe in the role of "Frankie" in *Carmen Jones* with the 1973-74 Schwitzer Tournee Theatre Productions. She appeared as soprano soloist in the distinguished CBS-TV two-part "Camera Three" program, "Gustav Mahler in New York," with James Levine and Pierre Boulez. Peri was appointed assistant professor of music at Old Dominion University in 1979 and was appointed to the voice faculty of West Virginia University in 1985.

Interview

Jeannie Pool: You retired this spring, after nearly thirty years of teaching voice, and are entering the next stage of your life. Congratulations! What will you do now?

Janis-Rozena Peri: I am committed to a few very different projects: three or four yoga classes a week; studying exercise physiology and Spanish; writing a romance novel; teaching private voice lessons;



Janis-Rozena Peri, photo by Sue Amos

practicing for two recitals in the spring; and training for the Morgantown August 2009 Sprint, Splash, Spin (a kind of baby triathlon—not nearly as strenuous as a real triathlon). A major challenge is structuring my time and resources for these projects.

JP: To celebrate your retirement, did you perform?

JRP: Yes, I did two recitals to celebrate my retirement: one at West Virginia University in October 2007 (followed by a party given by voice students and faculty) and one in March 2008 at the Morgantown Arts Center.

JP: Looking back over your performing career, what have been some of the highlights?

JRP: At the top of my list: singing the “Mater Gloriosa” in Mahler’s Eighth Symphony at Carnegie Hall with the Hartford Symphony Orchestra; premiering my mother’s setting of “Hidden Words of Baha’u’llah” at Carnegie Recital Hall; the premiere of songs by Alma Mahler at Carnegie Recital Hall; singing songs of Alma Mahler on a CBS “Camera Three” episode, which focused upon the life of Gustav Mahler; singing the role of “Serena” in the Birmingham Town and Gown production of *Porgy and Bess*; the compact disc of my mother’s works; and the two retirement recitals I did here in Morgantown.

JP: You have championed African American art song throughout your career, including women composers such as your mother, Zenobia Powell Perry, and Undine Smith Moore. Will you continue to do that?

JRP: I will continue to champion the works of women composers, especially African American women composers. Women composers have a difficult time and African American women particularly have a hard time getting their works published and performed. They need every bit of support they can get. Now that I am retired, I am investigating more avenues to carry out that support.

JP: Tell me about your teaching style. You had some extraordinary teachers in your training and some fabulous mentors. Have they influenced your own teaching style?

JRP: I am blessed to have had some wonderful and wondrous teachers and coaches in my life including Mina Cravi-Bozza, Rose Bampton, Doris Jung, Uta Graf, Warren Wilson, and James Benner. But probably the major influence upon my singing and my vocal teaching style is Richard Miller, the amazing octogenarian retired member of the Oberlin Conservatory of Music voice faculty. In my own singing, as well as in my teaching, I work for a bright, focused sound and clear distinct diction on legato lines. Two important elements of my technique are breath management and vowel placement.

JP: How are you feeling? I know you have been doing intense physical training for a couple of years now and did a triathlon or two.

JRP: I feel great. As you know, starting in 2000, over a period of a year, I lost eighty pounds and I kept it off for three years. But when mother died, I went crazy eating away my grief. However, I have committed myself to the Ornish program, in addition to my Sprint, Splash, Spin training, so I am confident that the weight will once again disappear.

JP: A couple of years ago you began to learn Spanish and went to Mexico. Can you share with us why you are taking up a new language in your sixties?

JRP: One of the reasons I am studying Spanish and will be studying other languages in the future is that I feel so guilty and silly for having sung in languages for years that I do not speak. In the next few years, I intend to study German, French, Russian, and Italian, although not necessarily in that order. German will be easiest for me because I spent time singing *Carmen Jones* for three months in Germany when I was younger. Everything seems a bit harder when you are older.

JP: This year a compact disc of your singing your mother’s work will be released on the Cambria label; it



Zenobia Powell Perry

was recorded in 2003. Two of your colleagues from West Virginia University are also featured on the disc along with tenor Darryl Taylor, pianist Deon Nielsen Price, and clarinetist Berkeley Price. You have been performing your mother’s music your entire life. Many of the vocal works were composed for you, and you are the biggest champion of your mother’s compositions.

Do you think you will continue to promote her music during your retirement?

JRP: I will definitely continue to promote mother’s music. Since mother did not receive much attention until

her later years, I think my singing her work will have a special resonance (excuse the pun) for me and for my audiences.

JP: In many ways, your mother's retirement years were the richest and most productive years of her life, so you have a fabulous role model for retirement. Could you share what you learned from her about aging?

JRP: One thing was very clear to me: mother did not think any day was worthwhile unless one had learned something or created something. Her life was a continuous search for knowledge. Even in her death she continued to teach: she donated her body to the Wright State Medical School. I know that is the reason she remained young and, except in the last six weeks of her life, was healthy.

JP: If there a possibility you might take up composition or vocal arranging?

JRP: No, I did not inherit the composing or arranging gene. But I am quite happy to perform the works of others as artistically as I can.

JP: My biography of your mother will be published this year to mark the 100th anniversary of her life, and her life story is, in many ways, your life story. It is a remarkable story and tells so much about life in the United States in the twentieth century. Truth be told, how do you feel now that I have written in detail about your lives and the book is being published for all to read?

JRP: Throughout my life, there were aspects of mother's life that were a mystery to me. Only in her last few years did I understand that she did not consider her life as important or inspiring. Reading about her life—from an outside perspective—is moving and also helpful to me in understanding some aspects of our relationship and some of her choices.

* See Jeannie Gayle Pool, "Zenobia Powell Perry: An American Composer," *IAWM Journal* 9, no. 1 (2003): 13-16.

Composer and musicologist Jeannie Pool is music archivist at Paramount Pictures in Hollywood. Her book, American Composer Zenobia Powell Perry: Race and Gender in the Twentieth Century, will be published by Scarecrow Press in 2009.

ARTICLES

The Breath of Life in Music – on becoming a composer

ANNE KILSTOFTE

The IAWM Journal honors Anne Kilstofte for her dedicated service to the organization as president during the particularly challenging years of 2006 to 2008 and to the music profession. She has served in various roles over the years as a pianist, conductor, professor, composer-in-residence, pilot project leader, writer, board member with both ACF and IAWM, IAWM congress committee chair, which led to the success of the Beijing Congress, and composer liaison. She has received awards and honors for her compositions from ASCAP, the American Composers Forum, the Bush Artist Fellowship Foundation (financially comparable to a Guggenheim), the Fulbright Foundation, and two fellowships from the McKnight

Foundation. Her music is heard all over the world, and she receives commissions from national and international ensembles. She blogs for the American Music Center on the subject of sacred music, a genre in which she has received over thirty-five commissions and six composer residencies. She celebrated the thirtieth anniversary of Donne in Musica in Rome, Italy, with "Sedona Sunrise," premiered by the Banda Carabinieri in late November.

My first thoughts of being a composer occurred when I was around three or four years old. Things at that age are simple. I didn't think about the career ahead or about professional idiosyncrasies, I merely thought about how the composers I was listening to made music. My biggest goal at that age was trying to reach the ends of the piano

keyboard with both hands. I began piano lessons at age four and could play the tunes put in front of me as well as by ear, but I was always aching to learn more, know more, because the symphonies I was listening to were so much more complex than what I was playing. Except for a few forays at the age of seven—with colored pictures and story lines to accompany my compositions—I remained diligent enough at the piano to forget about composition. The piano track was very acceptable, especially for a female, and in high school I was working six days a week as a vocal accompanist.

At the college level, I began to ask the wrong sort of questions, such as “What can I do with this bachelor’s degree?” and the answer was always the same no matter whom I asked. “Teach” was the answer everyone gave. I was a piano performance major, but I had a nagging feeling that I should be doing something in addition to preparing for the next performance. I changed campuses and earned a bachelor’s degree in music and media, kind of a catch all, with sound technology—recording, synthesis, and music business—all rolled into it with the goal of obtaining a job in the arts after graduation, which I did. I began working for The Denver Center for the Performing Arts at Boettcher Concert Hall before I graduated and eventually was hired as manager. I handled virtually all of the logistics for a variety of events that included 14,000 people watching tight rope walker Philippe Petit, the first opera (Opera Colorado) in the round, large symphonic concerts, and intimate recitals such as when Luciano Pavarotti was to perform with piano only to a sold out house and was trying to decide whether or not he would sing fifteen minutes before concert time because he had a cold. This position remains one of the most enchanting experiences of my life. I had a front row seat to everything that was going on, but that nagging feeling was still there. I realized I was surrounded by music, but I was no longer part of the music.

It was time to be a musician again. I had been composing on the side for a while and knew that I would never be truly happy until I took it up as a profession. I went back to school and earned advanced degrees in composition. But unlike my childhood dreams, I found there were many stumbling blocks, or hurdles, which were deliberately placed in my way. As a child, I had assumed that I could be whatever I chose to be, if I had the talent, dimension, and perseverance to do it. And as an adult, I believed I was studying composition to become a better composer, the best I could be. Other than the rigors of study, why should I have any unexpected difficulties? But I was wrong.

I had not imagined that an educational institution would be a place where people would make it more difficult for me to become a professional composer

because they did not approve of women composers. Furthermore, I was constantly told in composition juries that I could do anything I wished but what I was doing compositionally was wrong. I was not allowed to write in my own voice—I was expected to work in only two styles: free atonal or 12-tone. I found that my creativity and ideas shut down because of mixed signals. My master’s program was prolonged by several years due to these hurdles. There are many women who have stories similar to mine, and I have only related a small portion of what occurred at this university, omitting the truly wretched statements that were said to my face and which now would result in legal action.

On the brighter side, while I worked on my master’s degree in composition, I was inducted into the honor society Pi Kappa Lambda, and I was invited to apply for a Fulbright Scholarship. I kept the invitation in the back of my mind for nearly twenty years before acting upon it.

For my doctorate, I returned to my parents’ home state of Minnesota. The change in attitude was clear, and my ideas had total acceptance. Libby Larsen and Stephen Paulus, among others, had initiated the Minnesota Composers Forum (now known as the American Composers Forum), and I became active in ACF, with a commitment to work in the community. We all helped each other with advice, camaraderie, and good spirit. I also joined the International League of Women Composers (a predecessor of the IAWM), and we worked together to create a more solid footing for women. I also came to terms with my desire to teach. I’d been teaching people all along, and now, with my advanced education, I finally had something substantial to teach.

In Minnesota I was able to find my own voice again. I finally began to work in the vocal and choral repertoire with Paul Fetler, and the cobwebs were quickly wiped away. I was writing my first choral piece and used some free atonal gestures. Fetler kindly said, “You don’t want to do that.” Finally, I heard a comment with which I agreed. And that was all I needed to return to my own voice. It was still there. I just needed the reassurance that I could use it. The words “finally began to work in the vocal and choral repertoire” are significant because that repertoire, other than the piano repertoire, was the one in which I felt most comfortable. I have composed vocal and choral music ever since—even while taking on commissions in other genres.

The composition I worked on with Fetler has gone on to become a choral standard and has been performed many times internationally. The piece *Oh, Hush Thee*, text by Eugene Field, was eventually recorded to absolute perfection by conductor Larry Fleming and the National Lutheran Choir. It has become much loved and

is heard on the radio every Christmas. He published it through Augsburg Fortress as a special NLC selection,

although I have taken the copyright back and now publish the work through my own company (see Example 1).

Oh, Hush Thee

(excerpt)

Anne C. Kilstofte

S 1
stars shall dance with song

S 2
stars shall dance with song

A 1
bove the song the heav'n-ly throng thou shalt hear, thou shalt hear,

A 2
bove the song the heav'n-ly throng thou shalt hear

T 1
bove the song the heav'n-ly throng

T 2
bove the heav'n-ly throng

B 1
a - bove the throng thou shalt

B 2
a - bove the throng thou shalt

Ex. 1. *Oh, Hush Thee*

Then I began experimenting in a new style in which I tried to eliminate as many notes as possible, leaving only a hint at the harmony that accompanied the singer. *The Beloved Stranger*, a song cycle for soprano, cello, and piano, with text by Witter Bynner, was my first attempt in that style. One might possibly compare its sparseness to the “maximalist” style of Webern. Webern’s works in that style are so spare and so quiet

that it almost seems as if each note would hurt too much if it were played any louder or any longer.

My second piece in that vein was from a commission from the National Conference on John Berryman. It was a group commission, thus each of the seven composers chose a poem from Berryman’s works and wrote a song. Berryman’s language proved to be so musical and expressive that I found only one poem out

He Resigns (excerpt)

Anne C. Kilstofte

Voice *p*
 Age, and the deaths, and the ghosts. His hav- ing gone a-
 Piano *p*
 way, a - way in spir- it from me. Hosts of re
 Pno. *mf* *mp* *p*
 gets come and find me emp- ty
 Pno. *f* *sfz*

Ex. 2. *He Resigns*

of his entire body of works that could be enhanced by a musical setting. I selected *He Resigns*, and the piece again creates the most from the least amount of material, so the texture of the piano accompaniment against the mezzo-soprano is very reserved. All of the emotion is placed in the vocal line, while the piano acts as the “chair,” the underpinning, barely there but still present enough to help support the vocalist. The song works best as a staged piece, where the vocalist sits, because that is how the poem is written. It is too emotionally charged and yet is meant to be too emotionally draining to stand as it speaks (sings) of the loss and death of a loved one (see Example 2).

A few years later I began to expand the texture of my works by adding more orchestration. I started using undiluted, vibrant color that some say was always present in my music. But I believe I increased the hue of the color and expanded the texture. This feature is best represented in two pieces for vocalist and string quartet: *Songs of the Night Wind*, String Quartet No. 2, and *Requiem for Still Voices*, for symphony orchestra, choir, and mezzo-soprano.

I began mixing the colors of the different instruments together more boldly than previously. I developed a sense of a singer walking in and out of a misty fog, as if walking down a street in a film noir. I first used this technique in a work for double woodwind ensemble and piano, *Requiem for Fallen Stars*, an arrangement of the opening of my one-act opera *Matches*.

Saxon State Opera in Dresden

For the first time in its 169-year history, the Saxon State Opera in Dresden, Germany (Sächsische Staatsoper), home to premiere performances of most of Richard Strauss’s and several of Wagner’s operas, has appointed a woman intendant. Saxony’s Secretary of Science and Arts, Eva-Maria Stange, announced that Ulrike Hessler will lead the house starting in 2010, succeeding current Intendant Gerd Uecker. Hessler, 52, has been with the Bavarian State Opera since 1984, working her way up from assistant to the press spokesperson to director for public relations and program development. When the company was without an intendant during the last two seasons, she formed an interim directorship with Music Director Kent Nagano, running the day-to-day affairs.

By this time I had worked with Libby Larsen, who taught me how to write different parts of a piece at the same time so that if one area of a piece is not progressing well I can still work on a different passage and continue to be productive. This has been an invaluable tool for me and has enabled me to produce more quickly. My work with Larsen was brief but changed the way I composed, and my work with Judith Lang Zaimont was for a longer period, but also relatively brief. She taught me how to make decisions quickly and how to find the places in a piece where something particularly dramatic needs to happen—my composing technique changed radically. And it also affected my compositional teaching because I was able to help students do the same. During most of my doctoral studies I worked for many years with Dominick Argento, the composer of a number of operas and a Pulitzer Prize-winner for his song cycle based on writings of Virginia Woolf. But it was my brief time with these two women that resulted in the most riveting changes in my composition technique.

Some musicians find my music very difficult to interpret. Others find that it looks simplistic on the page, but yet it is anything but simple. I believe that it is not the vernacular of my music that creates difficulties. The most challenging element of my work is my use of momentum. One might question whether that should be a problem, since performers and conductors always check the meter and tempo before starting a piece. But there is so much more to it. Perhaps because my educational pedigree has trickled down from Pablo Casals, Ole Bull, and the pianists and composers of the nineteenth and twentieth centuries that my music calls for a great deal of rubato. If a conductor or performer cannot get the “feel” of the piece, the piece fails. It may sound like an old horse plodding down an old, worn path. It requires a truly good musician who can breathe life into it.

One of my most recent works is *Sonoran Tapestry*, my first work for solo piano in twenty years. The set of miniature pieces, inspired by the Sonoran Desert of Arizona, is part of a new style that has evolved since I recently moved to the desert area where I was born. I feel as though I have come to life again, having moved back to the sun-drenched skies of the southwest. I was particularly delighted with pianist Margaret Lucia’s premiere of *Sonoran Tapestry* at the International Festival of Women in Music at Indiana University of Pennsylvania in March 2008. My piano professor used to say, “There really isn’t much to music if you don’t take risks while you play.” Lucia not only takes risks in the flashy, fiery works that she takes on but she understands the music and breathes life into the work, and certainly found the life force in the performance of

these pieces, two of which were chosen for her to play again at the College Music Society “50 in 50” concert in September. This is the kind of performer for whom I write.

The same can be said of conductor Axel Theimer, originally from Austria and the Vienna Boys Choir, who has conducted the majority of my choral music and has sung *Songs of the Night Wind*, my second string quartet for baritone and quartet. He has commissioned nearly a dozen pieces for either the mixed chorus or the men’s chorus of St. John’s University and College of St. Benedict in Minnesota. I merely send him the music and know that he will breathe life into the music without any guided rehearsals from me.

The pitches and the text are the most important guides for me in composing a piece of music—the text is tremendously important. I pour over texts and have hundreds of texts that I hope to set at some point in my life. The pitches then must add an emotional quality to the text that it might not otherwise have. I am drawn to vocal music, and it was a tour to Minneapolis by an Estonian choir, with conductor Tonu Kaljuste, that first brought the beautiful voices of the Estonians to my attention.

In 2003, nearly twenty years after the initial invitation, I finally applied for a Fulbright Senior Scholarship to research, teach, and compose at the Estonian Academy of Music. The deadline for application was a full year ahead of when I actually would go, so it was “life on hold,” as we waited to learn if I would be chosen. One potential problem was that my son would go to school abroad for first grade. He has Asperger’s Syndrome, which is on the autism spectrum, but on the higher end, where individuals are incredibly intelligent. His pediatrician assured me that it would be a great experience for him.

When we arrived in Estonia, we found ourselves in a rarefied world of fascinating music, none of which was from the usual canon, which was refreshing. The concerts featured music by Estonian and Finnish composers and occasionally another Scandinavian composer. For an entire year I heard no Beethoven or Mozart. We soaked up the Estonian culture, which is so different from our own, and took part in the celebrations and concerts of the music academy, and the activities at the international school with children from around the world. I met many of the famous composers of Estonia, including Veljo Tormis. We became good friends despite our language barrier (I used an interpreter for his interview), and I met visiting composer Arvo Pärt, who no longer lives in Estonia. Both men are tremendously humble and great composers but with completely different styles and

belief systems. I became a fan of each for how they viewed their music.

My husband spent much of his time with his camera, taking more than 12,000 photographs of Estonia, Scandinavia, and Western Europe. He also conducted several choirs, helping them with the nuances of Gospel music style and diction, and he conducted the Estonian Camerata for a concert we produced in May. We spent a great deal of time going to museums and searching in old bookstores for old, pre-Soviet music, mainly in Finland and Estonia. We assumed, while comparing two versions of a particular songbook, that there may have been some Soviet excision of Estonian music, but discovered that the saw cut both ways. We realized that someone had very carefully excised Soviet songs that had been published (probably written at the behest of Stalin) from this same book of songs. We were seeking music that was purely Estonian, and others were helping to restore the purity of this lineage.

Estonia is a country of singers, like so many other European countries. The Estonians seem to be born with naturally beautiful voices. What adds to the beauty of their singing is the nature of their language’s vowel sounds, which open the mouth and throat into the perfect shape for singing. They do not have to fight the lateralization that we do in America because there is no vowel sound in their language that would create it. We encountered exquisite singing all over the country—at folk festivals and at festivals in the town square. Some young Estonians join church choirs because they love to sing even though they do not particularly espouse the beliefs of the church. The Estonians also have beautiful bass voices, similar to the Russians. The deep, rich sound of R.A.M., the Estonian National Male Choir,

Choral Music Competition

San Francisco Choral Artists, a twenty-four-voice chamber choir, announces its fifth annual New Voices Project, a competition for composers under the age of thirty. A \$500 prize will be awarded for an unperformed SATB a cappella work, four minutes or shorter, on the theme “Recycle, Review, Sing New.” Composers must be thirty years old or younger on January 1, 2009 and residents of the United States. For full requirements, please visit the Website at www.sfca.org. The Postmark Deadline is February 2, 2009.

was breathtaking. We purchased all of their compact discs, and I presented a paper on Estonian composer Eduard Tubin's hauntingly beautiful *Song of the Retreating Soldiers*, using the R.A.M. recording, at the international conference on the composer.

There were many high points during our year, and one of them was the concert that my husband and I produced at St. Nicholas Church (Niguliste Concert Hall and Museum) in Old Town, featuring the Estonian Camerata and the organist of Niguliste, Tiit Kiik, who premiered two new works for organ, both of which I wrote for him. I enjoyed teaching in Estonia. My duties were relatively light to allow time for research and composition. My teaching was limited to several seminars and one composition student, who studied with me throughout the year. He won a major international prize the next year, and he humbly told me that it was his work with me that allowed him to win this prize. I thanked him but replied that it was his own talent and hard work that was awarded. Another unexpected plus was that I learned I could write much more quickly than I ever imagined. My composing hours were limited, and I found that I could accomplish much more in a short period of time than I ever realized.

We returned to the United States with mixed emotions. We were happy to see our friends but we also left many friends behind and would have enjoyed living in Europe permanently. The arts are revered there. Also, my son's class size was fewer than ten students. Soon after we returned, we began looking for a new life and moved within two years of our return. Despite the wonderful arts environment in Minnesota, where I prospered for over twenty years, I realized that I needed to move away in order to expand my work. Sometimes one becomes type cast and there are certain kinds of pieces that conductors and audiences anticipate and nothing else is "the" sound they have come to expect. It took my trip to Estonia, soaking in a very different culture for nearly a year, to realize that there is still plenty of time for me to try new things as a composer, conductor, teacher, and producer in genres that I have not yet attempted. Technology is moving quickly. I enjoy keeping up with it, and I plan to use it in more of my works. As a professional musician and as a composer I have been fortunate to have been able to re-create or re-direct my life through changes of location. My return to the southwest marks a truly new beginning for me, and I relish the challenge.

Violeta Dinescu's Portrait Concert: Preparing Students to Perform New Music

Music Academy of Wiesbaden, Germany, June 3, 2008

MIRJANA PETERCOL

The Violeta Dinescu Portrait Concert on June 3, 2008 at the Music Academy of Wiesbaden, Germany was well attended, and the composer honored us with her presence. The musicians (sixteen students of the Academy) were behind the stage. As director, I was very tense in anticipation of presenting my introductory remarks about the composer. Then the concert began, and it sparkled like freshly opened champagne!

I first met Violeta Dinescu in 2001 during rehearsals for the performance of her oratorio, *Like Dew on Mount Zion*, for soli, choir, brass instruments, drums/percussion, and accordion. As an accordionist, I had previously performed the world premiere of the work with the choir and ensemble of St. Maria Church in Osnabrück as well as in Hannover, Germany. To prepare

for both concerts, we often had rehearsals together with the composer. I already knew some of Dinescu's compositions, especially the accordion repertoire, plus a few works for orchestra. The rehearsal encounters with Dinescu had a lasting effect on me as an interpreter of new music and as a teacher. Dinescu's motivating techniques, her approach in working with both professional and amateur musicians, and her support at the rehearsals were unique. I was left with a very pleasant memory of Dinescu and of the fine performance.

Years later, I began teaching at the Music Academy of Wiesbaden. In addition to my main specialty, the accordion, I also taught a course in new music, which included a practice ensemble. In spite of my enthusiasm,

I soon discovered that my students were seldom open to new music and had little access to it. What was the reason for this? I used the opportunity of this compulsory course to teach Stockhausen's *Tierkreis* (zodiac) and Violeta Dinescu's work. At the time, the state theater in nearby Mainz was programming her children's opera, *The 35th of May or Konrad Travels to the South Seas*, as well as the opera mobile, *The Immersed Town—A Story of the Sea*, thus Dinescu was often available.

After obtaining the musical scores, I organized an introductory meeting with the students and this proved to be disastrous. When they saw the notation, most of the students became frightened. Now I finally understood the reason for their so-called lack of interest in new music: they did not understand how to perform the score and were afraid of failing. It took a great deal of persuasion, motivation, and patience. In the beginning, the music seemed so difficult. But soon the concept for a Dinescu concert became clear: the compositions to be performed, the interpreters (2 flutes, 1 trumpet, 2 recorders, 1 guitar, 3 pianos, 3 accordions, 1 violin), and the chamber music partner. During that time I was able to assist the sixteen students in their required study and performance of new music and I, too, learned immensely from this experience.

Most of the students were surprised by the notational design (*Notenbild*) and were not up to interpreting it. They did not recognize the connections and complained about the missing sounds. I was very touched by their awkwardness and their insecurity with "freedom" with respect to controlled improvisations (through tonal material, attitude, and time period) as well as their search for the aesthetics. I defined myself as the "mediator" of information (through Dinescu's musical language) and technical adviser to support the players' intuition and flexibility.

After the initial tension, the students slowly began to conquer "the new territory," and they started to like the process I used to improve their self-assurance and responsibility with respect to the music. I employed several educational means to introduce the pieces and to expand the students' mental borders thus enabling them to provide their own interpretation and access to this music. In the piece *sun rays* (piano solo), I integrated their own breath as an equally strong instrumental voice. Again and again, I broke down the solo flute piece *Immagini* into segments, like a mosaic, and that type of study resulted in greater calmness and a better understanding of the musical fibre. In *My rider is riding*, a vocal piece with accordion, we searched for the imitation. For *Prelude*, I arranged a prepared piano

and encouraged the interpreter to apply her preference for a romantic style of playing. I used the same method for the duo *Dans un cortège de silence* for violin and accordion (in the original version, viola and dulcimer). And slowly, *peu à peu*, with many short teaching lessons, the students became more independent and fluent, and I was amazed at their creative abilities and inquiring minds. This process, for me, was like a summer meadow with so many blossoming flowers.

And now, at the end of the concert, I ask myself: What have I gained by this project? Was it worth all the effort? Did it have a positive effect on the students? I believe so. Certainly at least a few of the participants enjoyed the experience and the responsibility. It taught us all how important it is to include an encounter with new music—new impulses, new ideas, new views—in the teaching process as early as possible. Since the traditional instrumental repertoire is so large, contemporary works are often neglected.

For all the students, I believe it was their first encounter with the music of a contemporary composer and their first personal contact with the composer herself. Dinescu also appreciated and enjoyed working with the students very much. The large audience experienced an exciting, varied concert in a (nearly) familiar atmosphere, and I found the entire project to be exceedingly rewarding.

Mirjana Petercol is an award-winning accordion virtuoso, and contemporary music is an important part of her repertoire. She is a certified therapist of the van Klashorst method of Dispokinesis and is on the faculty of the music academy in Wiesbaden, where she teaches accordion, chamber music, methodology, and body movement.

Library of Congress Resource

An online resource—American Choral Music—is now available at the Library of Congress: <http://memory.loc.gov/diglib/ihis/html/choralmusic/choralmusic-home.html>. Michele Edwards reports that of the first eight composers three are women: Amy Beach, Mabel Daniels, and Margaret Lang. This resource includes biographical information, published scores (public domain), manuscripts, and so forth. Musicians can create performing copies from this material, since it is in the public domain.

2008 BEIJING INTERNATIONAL CONGRESS ON WOMEN IN MUSIC (ICWM)

China Conservatory of Music, April 18-22, 2008

Event Report

Deon Nielsen Price, Beijing ICWM Chief Advisor and IAWM Congress Committee Member

An International Congress on Women in Music is comprised of three stages: 1) a prelude of several years leading up to the ICWM, 2) the four-to-five-day event itself, and 3) an after-glow that also lasts for many years. In each stage, the international network of women in music expands, national organizations begin or are strengthened, and often long-term personal friendships form. My report of all three stages of the 2008 Beijing ICWM, including a financial report of IAWM's participation, can be found on the IAWM Web site. The report below is of the second stage, the event.

The Beijing 2008 ICWM was on a grand scale due to excellent planning by Li Yiding and her ICWM committee in Beijing, the support of the China Conservatory and the evident widespread support for the arts in Beijing by government, foundations, and individual patrons, especially as Beijing was preparing for the Olympics to be held in August 2008.

Most of the participants were met at the airport. Although our airplane arrived two-and-one-half hours late, a driver with a large van was waiting to transport the four in our party with our luggage and several large musical instruments to the China Conservatory campus. There we were shown to the Office of International Exchanges, where we met many of the staff and the volunteer assistants who were assigned to us. The volunteer assistants, graduate students in Arts Management, were excused from classes during this "practicum" week; they took us to the hotel rooms, which we found to be clean and comfortable and close to the cafeteria and the ICWM events. Our assistants were most helpful, keeping us up-to-date on scheduling and transportation instructions, even walking us to the Olympic Stadium between concerts. The CCM hospitality throughout the ICWM, including transportation back to the airport, was most gracious and appreciated. Upon registering we were given several items all inscribed with the graceful ICWM logo: a bag, event booklets with abstracts, concert programs, photos and bios of participants and dignitaries, a thick notebook and pen, and a name tag to wear around the neck.

Many civic dignitaries were introduced at the Opening Ceremony held in the CCM Recital Hall, which was bedecked with flowers and a beautiful yellow screen

and red banner welcoming the 2008 Beijing ICWM. This made a lovely backdrop for the nine concerts held there. We were privileged to have a glimpse of life in the bustling city of Beijing as we traveled on buses to walk on the Great Wall, and to our concerts at the National Center for the Performing Arts and the Forbidden City Concert Hall, where large ICWM hangings in the spacious foyers welcomed the participants and public.

The campus facilities were impressive. A red banner welcomed the ICWM to the main building on campus. The walls of the hall leading to the Recital Hall were lined with large photos and names of 160 ICWM participants. This helped us become acquainted. The Recital Hall and several rehearsal rooms had one, often two, 6-7 foot new Hamburg Steinway pianos that were a treat to play. The circular Conservatory Concert Hall, still under construction, will be a most attractive and imposing structure.

Construction fences around the site were covered with information for ICWM participants about CCM performing ensembles. The meals provided in a reserved section of the campus cafeteria were freshly prepared, high quality, and nutritious, although most of us were not accustomed to the exotic, mostly vegetarian buffet, which was similar for breakfast, lunch, and dinner and always consumed with chopsticks.



Deon Price in front of the main entrance to China Conservatory

The concerts and seminars were successful with all seats usually filled and a colorful variety of instrumentation and music performed and discussed. As happens in most such large and complex events, there were some specific problems, but the overall quality was high. It was exciting to meet and rehearse with chamber players from many countries and we communicated well on a musical level. Most performers were well-prepared and had been learning the music for several months, so it was disappointing that a few were just sight reading their parts; also that the CNSO dress rehearsal was cut short so that one of the works was not rehearsed in the NCPA Concert Hall. Those of us sitting in the back of the Conservatory Recital Hall noticed that, as in the United States, some students in the audience were text-messaging on their cell phones during the concerts. Nevertheless, they were exposed to stimulating new music by contemporary, mostly women composers from around the world. It was obviously surprising and unusual for the large concert hall audiences to be introduced to live composers during the concerts.

The closing banquet, a standup buffet at the Forbidden City Concert Hall following the final concert, provided an opportunity for speeches in Chinese by the organizers; recognition in English of previous Congress Hosts, Beverly Grigsby (London 1999) and Jeannie Pool, Founder of the International Congress on Women in Music; and presentation of the trophy clock awards by IAWM President Anne Kilstofte to Host Li Yiding, to Jin Tielin, President of the China Conservatory, and to the Beijing ICWM Committee.

Deon Nielsen Price, DMA, is a former IAWM president who served several terms on the IAWM Board of Directors. She is currently president of the National Association of Composers, Los Angeles Chapter and co-president of the Los Angeles Alumni Chapter of Mu Phi Epsilon. Her published compositions, books, and CDs are catalogued online at www.culvercrest.com. Dancing on the Brink of the World, recording by the National Symphony Orchestra of Ukraine, is a recent release of her orchestral CD by Naxos.

Congress Report

Li Yiding, Host and President of the ICWM, and Yuan Huan (translated by Li Yixiong)

The 2008 Beijing ICWM was organized by the China Conservatory of Music, International Alliance for Women in Music (IAWM), National Centre for the Performing Arts, China National Symphony Orchestra, China Symphony Development Foundation, and Beijing Women's Federation. More than one hundred women composers and musicians attended, coming from twenty-eight countries or regions: U.S., Korea, Cuba, Canada, Switzerland, India, Argentina, Venezuela, Azerbaijan, Belgium, New Zealand, Austria, Bosnia-Herzegovina, Malaysia, Australia, U.K., France, Germany, Italy, Russia, Romania, The Netherlands, Mexico, Japan, and China (including Hong Kong, Macao, and Taiwan).

I will mention some of the concerts not reviewed in the *IAWM Journal*. The five chamber music concerts were held in the concert hall of China Conservatory of Music and the hall was nearly filled for every concert. The programs featured works in a wide variety of styles written by more than fifty composers from more than twenty countries. They were performed by first-class musicians, and several of the composers performed their own works. In the first concert, Duo Soncini and Flückiger from

Italy performed works for flute and piano. In the second, the Price Duo played works for clarinet and piano. The third concert featured composer and pianist Ross Carey from New Zealand. The performers in the fourth concert were American trumpet player Thomas R. Pfothenauer and the Mexican Brise Duo (cello and piano). (The fifth concert is reviewed below.)



Deon Price, Sun Yilin, Li Yiding
at Forbidden City Concert Hall

The Chinese Traditional Chamber Music Concert was held in the CCM Recital Hall on April 18 and was performed by the Chinese Traditional Chamber Orchestra of the CCM Attached Middle School. One important characteristic of all the works performed was that the composers used modern compositional techniques while they derived their inspiration from Chinese traditional culture. *Facial Makeup*, for

Hasu Patel's Workshop at the Conservatory of Music in Beijing

Hasu Patel presented a workshop on April 20, 2008 for the students of the Conservatory of Music in Beijing. With descriptions like "ancient," "mysterious," and "enduring," traditional Indian music seems enigmatic. As a neighboring country of India, we Chinese are immensely curious about Indian music and culture. Today, we recognize the attractive faces in Bollywood, sing tunes from Indian movies, and recuperate from illnesses through yoga meditation. Indian traditional music, as part of world music, has undoubtedly opened the door to an appreciation and understanding of this body of music.

Hasu Patel, a pupil of the legendary sitar player Ustad Vilayat Khan Sahib, is one of the most famous female sitar players of Indian classical music today. She presented a workshop for the students at the Conservatory of Music in China that served as a practical guide to the sitar: the construction of the instrument; a demonstration of the three Thaats (parent modes): Bilaval, Kalyan, and Kafi; instruction in raga, involving important Indian music theory: "Raga Sangeet," "Tala," "Svara," and "Shruti"; as well as the rhythmic cycle of Teentaal on the tabla.

Even though Patel emigrated to the United States many years ago, she has maintained the traditions of Indian classical music including sitar, tabla, and traditional singing. Patel started learning Indian classical music at an early age: singing at three, sitar at six, and first public performance at ten. It is because of musicians such as Patel that Indian traditional music has survived. She serves as an ambassador for Indian music, and she has made us all reflect on our own study of our musical culture.

Reported by Professor Zhu Zhuojian and Dan Pang-Winter

example, by Li Haihui (male, China), was inspired by the Peking opera. Using modern techniques he described characters from different periods of Chinese history.

There were two seminars, one in English and one in Chinese. In the seminar in English, the papers dealt mainly with the study of renowned women composers of the nineteenth and twentieth centuries. Jennifer Kelly discussed Libby Larsen's love songs. Three American musicologists—Susan Wheatley, Ellen Kendall and Sarah Mantel—introduced French composer Germaine Tailleferre to the audience by speaking about and performing her music. Three Austrian musicologists—Elena Östleitner, Michaela Kruesay and Ann-Kathrin Erlely—discussed several renowned European women composers. Cui Junzhi, an American-Chinese harpist, played the konghou and related the history of the beautiful ancient Chinese musical instrument. It was warmly received.

In the seminar in Chinese, five papers were presented: Gao Jiajia's (China) "Study of the Serial Music of Igor Stravinsky in His Late Period of Composition," Zhang Yunqing's (China) "Philosophy of Analysis of Operatic Music," Hon-lun Yang's (Hong Kong) Wang Xilin's *Symphonic Odyssey*: Symphony No. 4, and so on. In each of the seminars, the people in attendance communicated and exchanged views. The workshop by Martha Mooke (USA) was quite successful. She demonstrated her different musical styles and played the electronic violin and the Yamaha instruments. She received the audience's warm applause.

In conclusion, the 2008 Beijing ICWM exceeded all previous congresses in recent years as to the number of countries represented and the number of participants, concerts, and musical works. What was particularly distinctive about this congress was that it included a number of women from Asia, Oceania, and South America. The attendees exchanged ideas and learned a great deal from each other. For those from China it presented a unique opportunity for women of all ages to discuss their experiences and methodology. We hope this congress is like the Chinese idiom, "Pao Zhuan Yin Yu" (throw a brick to attract jade), which means that one will give one's humble opinion to obtain another's valuable opinion. We hope that future congresses will elicit even more works by an increasing number of women.

Li Yiding is a national senior composer in China Central Television (CCTV). She is an IAWM Board Member and Host of 2008 Beijing ICWM. Yuan Huan is a student of the CCM Musicology Department. Li Yixiong is a professor of English at Shenyang Conservatory of Music.

2008 Beijing ICWM Concert Reviews

To get a broader picture of the 2008 Beijing ICWM, April 18-22, please see the photos and read the reports on the concerts, workshops, and seminars posted on the iawm.org Website. We regret that we do not have space in the Journal for more than a representative selection of concert reviews.

Opening Symphonic Concert

National Center for the Performing Arts,
April 18, 2008

CAROL WORTHEY

If anything resembled the Chinese invention of fireworks, it was the Opening Concert of the 2008 Beijing International Congress of Women in Music (April 18, 2008) at the National Center for the Performing Arts, a sparkling glass-and-light hemisphere framed inside an enormous reflecting lake! As we walked toward this bejeweled wonder in the middle of Tiananmen Square (where everything takes on a gargantuan scale), we noticed that there was no discernible path into the building, surrounded as it was with water on all sides. Fortunately, we were escorted to a long winding path that led down to the high-security lower entrance (all set for the Olympics)—looking up, we were astounded to see the pool flowing above us under the glass ceiling. The intrigue of this mysterious journey was satisfied when we arrived in the concert hall proper, where the center stage displayed the entire China National Symphony Orchestra before an audience of thousands. When renowned conductor Apo Hsu (USA/Taiwan, conductor of the Taipei Symphony Orchestra) entered, an energy seemed to vibrate through the building and that was how she conducted, with such vibrancy and expressive sensitivity that each orchestral composition sparkled in its own way, as if reflecting the lighted dome above us. Who among us has not longed to hear an entire orchestral concert of music by contemporary women composers from around the world? What a treat!

The concert began with the China premiere of *Horizons* by Tania León (Cuba), an atmospheric work that winds like a stream throughout its rhythmic, colorful, and delightfully unpredictable journey, until narrowing into a solo clarinet passage, a shadowy, evocative ending. *Angels in Hoh-Xil* (2004, by our tireless and warm Host, ICWM President Li Yiding), depicted with its textures and striking sonorities—a

region that is a protected paradise wonder, inhabited by wild animals such as the Tibetan antelope and threatened (as we could hear in some musical outbursts) by renegade hunters. *Ode to the Earth for Da ruan and Orchestra* (2007, Chen Yi, USA) began with a dignified and resounding monologue for the gorgeous da ruan, a Chinese instrument played by virtuoso Xu Yang. It served as a human dialogue to the Earth, followed by folk-song inspired passages and spoken words, a mysterious soundscape for this compelling entreaty to protect our Earth. *Trumpet and Drum* (2007, world premiere, Wang Qiang, Hong Kong) began dramatically with its title instruments, moving into a fascinating series of Chinese modes colored with contemporary flavors of polytonal chords and returning to the exciting trumpet and drum at the end.



Guo Xin and Carol Worthey

Movement for Solo Violin, Harp, and Orchestra (2001, China premiere, Maria A. Niederberger, Switzerland) featured the dynamic exuberance of the solo violin, ably performed by Cai Bohui, augmented by harp colorations beautifully executed by harpist Wang Xi, and set within the framework of the orchestra, a joyous and melodious work. *Be a light of the eastern land* (China premiere, Chan Hae Lee, Korea) fused glowing orchestral colors into a spiritual and moving depiction of a passage from the biblical Songs of Solomon. *Struggles against the Rocks and toward the Grassland* (1987, Xin Huguang, China) traced the compelling history of the Mongolian people, using the composer's extensive research into documents and a variety of vivid compositional techniques, a musical reenactment of their dramatic history across the plains. The feast concluded appropriately with the world premiere of Deon Nielsen Price's *Yellow Jade Banquet*

(2008, USA) with son Berkeley A. Price playing three different solo clarinets with panache and technical aplomb, a work that combines vivid colorations and whimsical textures to portray various Chinese culinary dishes with a marvelous and inventive sense of humor—the perfect ending to this musical feast!

The award-winning compositions of Carol Worthey are known for their lyricism, drama, passion and beauty and have been performed on three continents. A champion of women's music, she is both a painter and composer and now writes as well from her Hollywood Hills studio.

Paradigm Shift: A Personal Response to the “World Instrumental Music Concert”

China Conservatory of Music, April 19, 2008

HILARY TANN

Atlanta, Utrecht, New York, London, Florida, Seoul...old friends, new places, new faces. We are gathered in the recital hall of the China Conservatory of Music in Beijing for the third concert of the latest in the long line of International Congresses on Women in Music. It is April 19, 2008, and the concert carries the title “World Instrumental Music Concert.”

On the previous evening, the opening orchestral concert took place in a simply stunning venue. At the egg-shaped, water-surrounded National Center for the Performing Arts, the China National Symphony Orchestra was superbly directed by Apo Hsu, our seemingly-tireless advocate for so many years. We had thrilled to music by such luminaries as Tania Léon, Chen Yi, and our so-gracious and accomplished host, Li Yiding. It was the kind of concert that left one feeling proud and celebratory and in awe of what the individual composers, performers, and organizers had achieved. You rub your



Pania Witoko

eyes the following morning and wonder if indeed such an event had taken place.

With four concerts/events each day (8:30, 11:00, 2:00, and 7:30) there is much listening to be done. The World Instrumental Music Concert begins with Maria Venesa Ruffa's (Argentina) award-winning work for amplified double-pipe flute and voice, *Ajayu Llumppa*. No longer are we in a pitch-perfect world. The music bends and twists, though the resonance of the bamboo retains an earth-bound, grounded sense. It is a lovely, well-shaped piece. Next is Ji Sun Lim's (Korea) *In Another World—The Third Story* for gayageums. Three gorgeously-dressed performers enter the stage area, each carrying the Korean zither-like instrument. In this piece, atypically, the gayageums are bowed at times, giving the work forceful strength and highlighting the delicacy of the normal plucked methods of playing. For her performance, Hasu Patel (India) chooses to give a raga/tala workshop, an enthusiastic and accomplished introduction to the refined art of the sitar. There follows another gayageum piece, this time by American composer Monica Lynn. Here, the instrument is traditionally performed, but the musical language is individual, at times lyrical, at times dramatic, always guided by a sure hand.

These first four pieces are each well-crafted, thoughtful, interesting, lively. The contrast with the high-art, splendid-venued concert of the previous evening is evident, but this is “world music” and so one expects to hear “natural” instruments (less plumbing), notes “in the cracks,” and close attention to timbral effects (glissandi, bends, after-echoes, percussive elements).

Then Maori instrumentalist Pania Witoko (New Zealand) comes onstage, her translator with her. What is first spoken in Maori is translated into English and subsequently into Chinese. I have Pania Witoko's permission to reproduce her words:

“Tena koutou, tena koutou, tena koutou katoa.

He mihi nui, he mihi arohanui ki a koutou.

Greetings and love to you all.

I would like to acknowledge the indigenous peoples of this land, China.

I stand here as a representative of Aotearoa, the land of the long white cloud, New Zealand, and the indigenous persons of that land.

And with me I bring blessings of peacefulness and love.

As I stand here I also do not stand alone. My tupuna (ancestors), my community, my iwi (tribes), as well as the mountains, rivers and meeting houses accompany me with greetings of acknowledgment, peacefulness and love.

It is hoped that we may be able to build whakawhanaungatanga (relationships) with one another.

I would also like to acknowledge all the beautiful wahine (women) that have come to share their songs. Also the tane folk (the male folk) who have come to tautoko (support) our female sounds, sounds that are so different and so beautiful, which are the songs of birds that have come together to share and rejoice.

Arohanui – Bigo, love you all.”

The ensuing music is spare, evocative, and accompanied by dance-like steps. The barefoot performer produces one instrument from her loose clothes, then another—a small three-holed flute, a larger carved woodwind instrument, a wooden blade spun around on a string accompanied by (or maybe accompanying) perhaps six quiet bird calls, a small rattle. Gone is the glitter, the hall, the ticket office, the massed sound of the symphony, the bar in the intermission. Instead, here is a music of landscape and sky, of wind and creature. As I watch Pania Witoko work with the microtones of her instruments of wood and bone, the words of her introduction still in my mind, without warning I find myself startled and engrossed by a jumbled flood of sounds, ideas, scarcely-formed thoughts. It is as though my whole relationship to music is being deconstructed and reconstructed. My worldview is being changed.

For me, as a composer, the whole concept of “landscape music” takes on myriad new meanings. The words of the spoken introduction, “my rivers and mountains accompany me...” resonate within me—warm words for a composer who lives and works in Northeast America, 3,000 miles from her homeland in Wales. And the music I hear onstage is so clearly “of the land” and “of the sky.” The sounds and the instruments are fused—no longer is the instrument “playing something,” rather, the sound and instrument are one. The only way to explore this wealth is back at my writing desk.

Another set of preconceptions is also challenged. Again, from the spoken introduction, Pania Witoko acknowledges “all the beautiful women who have come to share their songs.” Completely to my surprise, as a listener I am no longer genderless. For all my listening, performing, composing life I have worked with no conscious thought of male or female elements. As has been said before, the C major scale has no gender, so why should any other aspect of music have gender. But quite unexpectedly, as Pania Witoko dances and performs, I suddenly see myself as a woman, and I see all those onstage and so many around me as women: Maria Vanesa Ruffa’s delicate hands and features; the

beauty of the traditional Korean dresses; Hasu Patel’s pleading wish that all her sounds “speak,” by which she means not just “sound” but “communicate.” The magic of the transformation continues even through the electronic piece, *Before and After the Tekke*, that ends the concert. Ana Milosavljevic (Serbia) plays the violin with nobleness and grace, and composer Svjetlana Bukvich-Nichols (Bosnia and Herzegovina) at the electronic keyboard and computer moves with feminine beauty.

I could expand on this—this almost-overwhelming feeling of being connected to all women past and present—but my paradigm shift cannot be yours. I report it here and now because it struck me with such immediacy. We come to these gatherings with mixed expectations. We hope our own contribution will go well, and we look forward to hearing works by our favorite colleagues. But every now and again we listen to one piece and something in that piece deeply and significantly changes our musical perceptions. In 1984, when I attended a shakuhachi concert for the first time, my life as a musician changed for ever, and to this day, my biography lists “a deep interest in the ancient music of Japan” as being key to my musical personality. Last week, the fifth piece in the third concert, *Whai Mai, Whai Atu – Call to me, Call to you for putorino and koauau*, had an equivalent impact on me. I do not know where this will lead, but I do know that this is why we gather together to listen to each other.

I am grateful to all who made the 2008 Beijing ICWM possible, and I am grateful to Pania Witoko for bringing her *taonga puoro* (treasure singing) to speak to us.

Hilary Tann (www.hilarytann.com) was Editor of the ILWC Newsletter from 1982 to 1987 and served briefly as the Coordinator of the Interim Executive Committee of the ILWC prior to the formation of the IAWM. A CD of her chamber music, Songs of the Cotton Grass, has just been released by www.deux-elles.co.uk and her oboe concerto, Shakkeis (performed during the Beijing Congress), is now available from www.northsouthmusic.org.

Concertmaster: Vienna State Opera Orchestra

The Wiener Staatsoper appointed Albena Danailova, from Bulgaria, as its concertmaster, starting in September 2008. She is the first woman to hold the post in an orchestra that has a long history of prejudice against women musicians.

Chamber Music: Concert Five

April 22, 2008, China Conservatory
Recital Hall

JANICE MISURELL-MITCHELL

The Fifth Chamber Music Concert, presented on April 22, took place in the Recital Hall of China Conservatory and featured music for voice, flute, clarinet, strings, piano, and several Chinese instruments: zheng, pipa, erhu, and dizi. Composers on the program included Wang Hua'an, Zhang Ning, Gao Yuan, and Zhang Lida from China; Adriana Isabel Figueroa Mañas from Argentina; Su Fanling from Taiwan; and Martha Mooke, Deborah Kavasch, and Carol Worthey from the United States. The program presented a wide variety of contemporary approaches, drawing on abstract musical relationships, historical or literary characters, or a specific musical heritage.

Martha Mooke's *Circa 5*, for string quartet and piano, played with the idea of "five's" in its use of that number for designating sections, meter, and voices. The piece had an "absent" fifth player ("circa" five)—the pianist, whose notes were covered by the second violinist. The work displayed an imaginative array of melodies, textures, and rhythms. Zhang Ning's *Pluto*, for flute, clarinet, piano, and string quartet, referred to the demotion of the former planet, using a nine-note

series and sections drawing on minimalism, with shifting pulses and a descending melodic line (Pluto's demotion?) appearing and reappearing in various voices. Su Fanling's *The Tone of Heterophony*, for flute and clarinet, dealt with relationships between the players from a conversational point of view, where material contrasted at first, then gradually came to be shared in an active rhythmic setting.

Deborah Kavasch, soprano, gave an impressive performance of her work *Lumière* for soprano, flute, viola, and cello. The song is the last from a cycle Kavasch has written on the story of Heloise and Abelard, and it portrays Heloise's words supported by echoes of fragments of her melody lines in the flute, viola, and cello. A sad melodic refrain ends the piece almost in a question. *Asking the Ferry*, for two zhengs and cello by Zhang Lida, told an ancient story of the life and death by suicide of Qu Yuan (340-278 B.C.), one of the greatest poets in China. The zhengs, multi-stringed Chinese zithers, worked in concert with the cello to portray a stately music reflective of dedication and sadness. Wang Hua'an's *String Quartet No. 1* was inspired by themes derived from characters in Chinese opera. Employing both pentatonic harmonies and some implication of whole tone scales, the work presented two contrasting themes, then created an interaction of the two in changing rhythms and textures.

Tango Impressions, for string quartet by Argentine composer Adriana Isabel Figueroa Mañas, was one of



String Orchestra Concert

the pieces that reflected a specific musical heritage. A two-movement work, it presented the tango in tonal, expressive settings that developed into more complex harmonies. Employing an Eastern sensibility, Carol Worthey's *Jade Flute in Luoyang* was scored for dizi (transverse flute), erhu (two-stringed bowed instrument), pipa (plucked instrument similar to a lute), percussion, piano, and string quartet. This piece featured the dizi in a full-sounding ensemble that also presented more transparent sections featuring the Chinese instruments and pentatonic melodies. Worthey dreamt the theme after reading a poem by T'ang Dynasty poet Li Bai; it evokes the exiled poet's longing for the gardens of home and the rush of his memories, both happy and sad. Gao Yuan's *Burning*, for string quartet, explored the image of "a fire burning in the heart," presenting a pentatonic cello solo that was then expanded, with accompanying figures and echoes, moving to a rhythmic pulse and the sound of an old Tibetan melody.

The concert provided an impressive demonstration of the wide range of work by our member composers, and the performances, uniformly well-prepared, made for a stimulating afternoon.

Janice Misurell-Mitchell, composer, flutist, and performance artist, is a member of CUBE Contemporary Chamber Ensemble and is on the faculty of the School of the Art Institute of Chicago. Her works have been featured at the Randspiele Festival in Berlin, the Festival of Winds in Novara, Italy, and at the National Flute Association Conventions.

String Orchestra Concert

Forbidden City Concert Hall, April 20, 2008
China Youth Philharmonic Orchestra,
Conductor, Yang Youqing; Music Director,
Yang Youqing; Artistic Director, Jin Hui

HSIAO-LAN WANG

The String Orchestra Concert was held at the magnificent Forbidden City Concert Hall, one of Beijing's most prestigious stages with beautiful, manicured landscaping in the surrounding gardens. The excellent acoustics in the hall contributed much warmth to the sound of the orchestra. The China Youth Philharmonic Orchestra, led by maestro Yang Youqing, offered a fine slate of compositions carefully selected from composers around the world. The name of the orchestra is somewhat misleading in that college students and young instructors from China Conservatory

of Music make up the group rather than teenage players. They seemed very capable and disciplined.

Australian composer Betty Beath's *Lament for Kosovo* opened the concert with lush orchestral sonority and rich melodic lines that immediately captured the attention of the audience. *Ditour* by Young Mee Lymn (South Korea) required a percussionist situated behind the orchestra on a riser. The outstanding performance of Setsu Miyaoka (faculty) added a great deal of color but would have been more appropriate in a concerto. The overall language of the composition was more "modernistic" in style than the other pieces on the program.

Jennifer Fowler's (UK) *Plainsong* was a gem—it was a pleasure to hear such carefully crafted, imaginative music. The string orchestra alternated between the large ensemble and smaller chamber groups thus the dynamic range was stretched to the maximum. The piece featured reverent chant-like melodies at times, interspersed with reflective music that served as the center of the composition. *Shakkei* by Hilary Tann (USA), for oboe solo with small orchestra, displayed the composer's interest in Eastern culture. The term "shakkei" is used in Japanese landscape design and means "borrowed scenery." Both movements borrow from Debussy's *Nuages* and are inspired by specific locations in Japan. The demanding solo part played by oboist Patricia Morehead demonstrated the skill of both the composer and the performer.

Judith Zaimont's *Elegy for String Orchestra* is an expressive work that has its roots in romanticism. Dissonant and consonant harmonies stand side by side and seem to fully embrace one another. Not a bit rushed,



Hsiao-Lan Wang (left) and Luo Yuan,
yangqin performer

the notes tell a moving story with elegance. *Kentucky Swale* by the American composer Beth Anderson closed the concert. The composition showcased the work's sparkling orchestration and the orchestra's brilliant performance. It provided a very satisfying listening experience and an energetic conclusion to the concert.

Hsiao-Lan Wang is a composer, conductor, and music technologist currently on the faculty at Montana State University.

“Orient Meets Occident, Tradition Generates Modernity”

Huaxia Chinese National Orchestra of China
Conservatory, conducted by Guan Naizhong,
Forbidden City Concert Hall, April 21, 2008

JOAN HUANG

A large tour bus carrying women musicians from all over the world zigzagged through a sophisticated network of narrow *hutongs* (lanes) in the idyllic Back Lake areas of Beijing and drove us to the heart of Beijing's imperialistic red and golden colored Forbidden City Concert Hall, adjacent to the spectacular Tiananmen Square. This event, one of the highlights on the fourth day of the Congress, was a concert by the Huaxia Chinese National Orchestra of China Conservatory. No other venue could have been more suitable to hear a Chinese traditional instrumental ensemble than in the center of the capital of China. The fusion of the eastern traditional heritage and western modernistic techniques, for many women composers from abroad, was an eye-opening and ear-popping experience.

The orchestra was comprised of the seventy exuberant young students of the China Conservatory, with sections of strings (erhu, gaohu, zhuihu, etc.), winds (bamboo flutes, xiaos, suonas, etc.), plucked instruments (pipas, yangqins, zhengs, etc.), and percussion (Chinese tunable tom-toms, Peking opera tam-tam, temple blocks, etc.). Works by seven women and two men, representing China, USA and Canada, were performed under the directorship of Maestro Guan Naizhong, a familiar name among Chinese musicians. The compositions presented on Monday evening were *Ode of Kindness* by Liu Dejin (male, China) and Liu Xixi (China); *Local Accent* by Wei Wei (China); *Song and Music* by Tao Yu (China); *Festival* by Wang Ning

(male, China); *Liang-hiong* by Chi-sun Lee (U.S.); *Ru Man* by Liu Qing (China); *Mountain of Eight Spirits* by Alice Ping Yee Ho (Canada); *Dialogue* by Shi Fuhong (Canada); and *Zishu Women* by Zhu Jie (China).

It was the first time for many in attendance to experience this exotic-sounding music on such a large scale. The contrast offered by the variety of styles of the individual composers was distinctive and ranged from the tonal and pentatonic purity of *Ode of Kindness* to the avant-garde abstractionism of *Dialogue*. The works with soloists were especially effective. The superstar-like gaohu (two-stringed fiddle, smaller and a fifth higher than the erhu) soloist, Song Fei, playing *Zishu Women* by Zhu Jie, with her expressive swinging body movements and her splendid virtuosic techniques, left a deep impression on the enthusiastic audience. Wei Wei's *Local Accent*, based on a folk tune from the Jiangxi region, provided a supple feministic sonic world, sweet and mellow. Other Chinese traditional instruments, such as the rhythmic Chinese tunable tom-toms in Liu Qing's *Ru Man* and the melodious nasal sound of the suona in Tao Yu's *Song and Music* created a wealth of novelty.

Composer Joan Huang, who immigrated to the US from China in 1986, has had commissions and performances from the Los Angeles Philharmonic, the Cleveland Chamber Symphony, the Pacific Symphony, and the Boston Music Viva among many others. Her compositions, which combine Western and traditional Chinese music, have been performed in the US, Germany, Sweden, United Kingdom, and China.

Renew Your IAWM Membership Now

Renew for 2009 on the IAWM Website at http://www.iawm.org/membership_joinUs.htm. You may also pay by personal check, cashier's check, or money order made payable to IAWM (all funds must be in U.S. dollars). Send to:

Deborah Hayes
IAWM Membership Chair
3290 Darley Ave
Boulder, CO 80305-6412

Membership categories are \$55 for individuals and institutions (Journal only), \$30 for students and seniors (65 or over). A joint membership is \$80, and a lifetime membership is \$1,000 (may be paid in \$200 installments).

Voices from the Forbidden City Concert Hall: “Motherland, My Eternal Mother”

Symphony Orchestra of the China Opera
and Dance Drama Troupe,
Forbidden City Concert Hall, April 22, 2008

SARAH MANTEL and SUSAN WHEATLEY

The closing vocal concert of the Congress featured the Symphony Orchestra of the China Opera and Dance Drama Troupe under the direction of two women conductors, Wu Lingfen, Beijing Symphony Orchestra, and Hong Xia, Chinese Opera. The concert was generously sponsored by the Three Chiao Tenors: composer Fei Chiao and his sons Ping and James, who presented an entertaining performance. Many of the other singers in this cabaret-like concert were students and lecturers at the China Conservatory of Music. A large portion of the program was dominated by the song repertoire from contemporary Chinese operas and popular songs from television and film scores.

IAWM Composers

In the Garden by Rhonda Berry (Australia) is a song cycle based on poems by Australian Aub Podlich. The songs evoke the beauty of a Victorian spring in a

hymn-like setting. The performance by soprano Chen Pei, accompanied by the composer at the piano, was very expressive and moving. She sang with a clear and focused tone while the vocal and piano lines interwove lyrical and complimentary melodies in a sparse and hushed landscape of sound. Anne Kilstofte’s “Cradlesong” from *Requiem for Still Voices*, performed by mezzo-soprano Hao Miao, was calm and soothing. Kilstofte set the scene with the opening pedal chords in the orchestra followed by a rhapsodic vocal line for mezzo-soprano, extensive use of varied dynamics, and gorgeous tone colors.

Two other IAWM composers based their compositions on Asian themes. Susie Self (UK) composed *South Wind at Clear Dawn*, a tone poem for soprano and orchestra, on a text from the *Hui Ming Ching*, a book of consciousness (1794). The orchestral introduction set the mood for this symphonic tone poem with soprano solo, which features long vocal lines with angular leaps and prominent use of chimes in the orchestration. Huo Yuanyuan sang with a full operatic voice, excellent breath support, and a clear soprano that carried easily over the orchestra. Lan-chee Lam (Canada) composed *The Lady Doth Protest too Much*, sung by tenor Wang Zi and soprano Xu Xiaoyi. The story tells of a young couple who unknowingly attend a protest rally depicted by the percussive opening. This “miniature opera” was perhaps the most post-tonal selection on the concert and was replete with many



Group photo at the Great Wall

dialogue sections interspersed with more lyrical moments. The conservatory singers displayed strong voices, although at times were overpowered by the orchestra.

Chinese Women Composers

Cui Jinghao, a professional tenor from the National Song and Dance Ensemble, opened the program singing Gu Jianfen's popular song, *That is Me* (1982). Jianfen has composed nearly 1,000 popular songs, which serve to glorify the Chinese cultural landscape. The song was heartfelt and Cui Jinghao sang in the best tradition of Italian tenors, blending an open vocal technique with a popular style sure to please every audience. Subsequent concert selections by Chinese women composers Lei Lei, Zhang Zhuoya, Qu Xixian, and Zhang Yunqing were written for the Chinese films and commercial media. Lei Lei's duet, *Thanks for the Day* (2001), for soprano and tenor, is a theme song for a television play, and Zang Zhuoya's *Love Is in My Heart Forever* (1999), for soprano, was composed for a television program based on Chinese historical plays. Both songs had lush orchestration, popular musical gestures, and strong performances. *Listening to Mother tell Stories* is a children's song composed by Qu Xixian (1919-2008) and orchestrated by Shao Zishou. A young girl, Xue Chang, gave a moving and incredibly self-possessed performance of this nostalgic, pentatonic melody.

Zhang Yunqing's *Thinking at Night*, sung by baritone Ma Jinqun, won first prize in a Chinese college competition. Opening with an unaccompanied flute and baritone duet, the song used pitch bending, sprechstimme, falsetto, and Chinese vocal techniques. Ma Jinqun delivered an impassioned and moving rendition. Zhu Sisi's *Motherland, My Eternal Mother* (2006), for coloratura soprano, expressed her infinite love for China with long, lyrical vocal lines and underscored orchestral support. Soprano Xu Ruiyang

was warmly expressive and conveyed the strong sentiments of the music beautifully. Hu Ranran composed *Song of Life* (2005) for a broadcast recognizing disabled persons as a special community. Sung by Su Shan Shan, soprano, and Wang Zi, tenor, the music utilized dance tempos and long melismatic passages with a truly operatic ending.

Chinese Male Composers

By far the comic highlight of the evening was the *Song of the Taxi Driver*, a humorous ode to Beijing's taxis, written by Fei Chiao and performed with his sons Ping and James. This amusing parody was something we travelers could all relate to as we hailed myriad cab drivers with our "ni-huo" greetings. A selection from Wang Ning's 2008 opera, *The Great Emperor Liu Bang*, was next, followed by film composer Qin Yongcheng's *My Motherland and I* (1985). The closing number was an aria for soprano followed by a duet for soprano and baritone from the opera *Savage Land* by Jin Xiang. Hailed as his masterpiece, the opera received an American premiere at the Kennedy Center in 1992, when Jin Xiang was composer-in-residence with the Washington Opera, and a European premiere in Germany in 1997. Soprano You Hongfei's voice soared across the lush orchestration of the aria *Oh, My Dear Huzi!* In the final duet, *I am You and You Are Me*, Zahang Haiqing's resonant baritone joined in harmony for an equally dramatic and lyrical rendition of the duet.

In conclusion, the closing concert served well to showcase the musical repertoire, both operatic and popular, commissioned and performed, in twenty-first-century China. The IAWM composers added an international aspect to the concert and served to remind us all of the power of music to transcend national boundaries. The talent of the singers and orchestral musicians, the elaborate dresses, the bountiful floral bouquets, the enthusiasm of the audience, and the graciousness of our hosts served to make this last concert of the 2008 Beijing International Congress on Women in Music a truly memorable final event for all.

Sarah Mantel, professor of voice and director of opera/music theater at Indiana University of Pennsylvania (IUP), is the Co-Director of the Festival of Women Composers and regularly presents lecture/recitals, master classes, and convention workshops on the music of women. Susan Wheatley, professor of music at IUP, has been invited as a pianist and music education consultant throughout the United States, Europe, and Asia. Wheatley is Co-Director of IUP's prestigious Festival of Women Composers and performs two piano works by women composers in the Windover Piano Duo.

Kapralova Society Journal

The fall 2008 issue of the Kapralova Society Journal is now available online at <http://www.kapralova.org/JOURNAL.htm>. The issue is dedicated to women in contemporary American music and features the following articles: Jennifer Kelly, *Contemporary American Women Composers and Their Choral Music: Part I*; and Sabrina Peña Young, *Intermedia: Redefining American Music at the Turn of the Third Millennium*.

IAWM AND AFFILIATE NEWS

Message from the President

Dear IAWM members,

It is a great honor and privilege to serve you as President of IAWM. First, I would like to thank the IAWM Board of Directors for giving me the opportunity to serve. Many of our members have worked tirelessly to bring women's music to the public's attention. Without their work, we would not be the organization that we are today, with a strong membership and solid financial report. I would especially like to thank our outgoing President, Anne Kilstofte, for her wonderful job as a leader for the past two years. Please join me in giving her our sincere gratitude.

We will continue our history of musical and cultural exchange through the annual concerts, IAWM sponsored concerts, and International Congresses on Women in Music. We will recognize individual excellence in our community through the various awards. We will cultivate advocacy projects and acknowledge existing challenges through our outreach programs and campaigns. As the new president of IAWM, I vow to make our operation more efficient, procedures more transparent, and membership more diverse.

Women's status in the music world is gradually shifting, and we can all help make a difference by doing our part. Let's hear from you. Whether it is a report of your achievements, an announcement of opportunities, discussions, or suggestions, we need your continued participation to keep IAWM an active and dynamic organization. I am extremely proud of the strength and dedication of our community. You have achieved so much in promoting equality for women, and you have all done it voluntarily because that is the same idea that we all believe in.

Sincerely,
Hsiao-Lan Wang
hsiaolan.wang@montana.edu

Meet Your New President

Hsiao-Lan Wang, a native of Taiwan, composes extensively for orchestra, chamber ensembles, solo instruments, and electronic media. Her music investigates the fundamental elements of musical communication through new timbral, formal, and technological relationships. Notable recognition from various national and international awards includes the Pauline Oliveros Prize and Libby Larsen Prize from the

International Alliance for Women in Music, Athena Festival Chamber Music Composition Competition, American Composers Forum, Pierre Schaeffer Computer Music Competition (Italy), Craig and Janet Swan Composer Prize for Orchestra, Composers Competition by the Chamber Orchestra of Denton, Awards from ASCAP, Logos Foundation (Belgium), Bourges Electro Acoustic Music Festival (France), and Dutch National Radio. Ms. Wang is also a frequent participant at music festivals throughout North America.

In addition to her career as a composer, Ms. Wang extends her musical platform to conducting of orchestral, choral, and contemporary chamber music. Given her special

interest in contemporary music, she has continuously conducted works by both developing and established composers of our time, including numerous world premieres. She has served as the associate conductor of the Nova Ensemble at the University of North Texas and the Flower Mound Community Orchestras.

Ms. Wang earned a bachelor of arts degree in music composition and theory from the National Institute of the Arts (Taipei, Taiwan) in 1999 and a master of music degree in composition from the University of Missouri-Kansas City in 2002. She is presently pursuing a DMA degree in composition at the University of North Texas. She recently joined the faculty of Montana State University in Bozeman, where she teaches music technology and composition courses. For more information about her work, please visit her Web site at www.hsiaolanwang.com.



Hsiao-Lan Wang

Pauline Alderman Award

ELIZABETH L. KEATHLEY

The IAWM is pleased to announce the 2009 competition for the Pauline Alderman Award for outstanding scholarship on women in music. Works published during the calendar years 2007 and 2008 will be considered for cash prizes in three categories: book, journal article, and research tool or reference book. Nominations and nominated work should be postmarked by February 1, 2009, and sent to:

Elizabeth L. Keathley, Chair
Pauline Alderman Award Committee, IAWM
School of Music,
University of North Carolina, Greensboro
P.O. Box 26170, Greensboro, NC 27402-6170
elkeathl@uncg.edu

Please see our website for more details: <http://www.iawm.org/Alderman-ann-2008-9.pdf>

Pauline Alderman Award Committee seeks adjudicators and donors

As the recent competitions have shown, the Pauline Alderman Awards have contributed to the stimulation of new and important research on women and music. We have had the good fortune to have the services of insightful, knowledgeable, and dedicated adjudicators for the Award. We would, however, like to expand our base of potential adjudicators, especially with respect to matters of diversity and inclusion. Therefore, the committee seeks volunteers and recommendations from the IAWM community of potential adjudicators who

are knowledgeable in terms of music scholarship and feminist theory. We particularly seek adjudicators who are fluent in both English and an additional language so that we can fairly adjudicate all submissions. Serving as an adjudicator for the Pauline Alderman Award is a service both to IAWM and to the profession of music scholarship. Please send recommendations to Elizabeth L. Keathley, Chair, Pauline Alderman Award Committee, IAWM, elkeathl@uncg.edu, with the subject line, "Alderman Adjudicator." If you wish to volunteer to adjudicate, please send a message and a copy of your CV or resume to Dr. Keathley, at the same address, with the same subject line.

The Alderman Award Committee has noticed that our monetary awards are substantially less than those of similar prizes. We would like to increase these awards for two reasons: we firmly believe that good scholarship on women in music needs to be rewarded appropriately, and greater rewards provide a greater stimulus for this type of scholarship. We realize that, in these rather frightening economic times, it is asking a lot for you to dedicate a few dollars to this end, but this is precisely what we are asking. Please have a look at some of the most recent Alderman winners (http://www.iawm.org/oppsComp_alderman_past.htm), and then write a check for any amount you wish to contribute. Make out the check to "IAWM—Alderman" and mail it to Elizabeth L. Keathley, Chair, Pauline Alderman Award Committee, School of Music, University of North Carolina, Greensboro, P.O. Box 26170, Greensboro, NC 27402-6170. Thanks in advance for your generosity!

Transparency in IAWM in the Twenty-First Century

DEON NIELSEN PRICE

The effectiveness of IAWM's promotion of women in music and their contemporary and historical contributions lies in the widespread voluntary activity and involvement of our diverse members. To freely paraphrase the ancient Chinese Taoist philosopher, Lao-

tzu: The bad leader is she whom the people despise. The good leader is she whom the people praise. The great leader is she whom the people say, "We did it ourselves." The following are the questions, along with some brief answers, that were discussed at the 2008

IAWM Board of Directors meeting to determine what information about IAWM needs to be readily accessible for us to “do it ourselves.”

What do casual observers want to know?

The IAWM Mission Statement

What do potential members want to know?

How to join; benefits of membership; the organic and fluidity of the organization that allows opportunities for individuals to pursue, under the mantle of IAWM, those personal passions that align with the mission of IAWM.

What do members want to know?

Current events: projects being pursued by various committees; how to serve on a committee or establish a new one.

What do committees, board members, and officers want to know?

Their responsibilities as stated in the IAWM Bylaws; procedures and forms found in the IAWM Manual; budgets; financial status of the organization; current policies and resolutions; whether or not the documents need updating.

What do potential grantors want to know?

Mission Statement; letter from the IRS granting tax exempt status as a 501 (c) (3) non-profit organization; proposed projects; budgets and financial statements.

What information should not be made available for the membership or public?

Sensitive or personal problems should be resolved within the Executive Committee meetings.

The Board approved placing for easy access on the home page of the IAWM Web site legal documents, committee reports, financial summaries, minutes of board meetings, as well as the IAWM Manual. The more detailed budgets and financial reports remaining only on the Board page will also be readily available upon request. The policy of open Board meetings continues.

We have seen that our advocacy efforts, IAWM listserv, co-sponsorship of international events, and providing access to information through the *IAWM Journal* and the IAWM Web site all bring new members. They also encourage us to serve IAWM in promoting our mission. IAWM’s international presence is increasing, and our members live on all five continents. Our activities have also motivated the establishment of various regional women-in-music organizations.

As Jeannie Pool, founder of the International Congresses on Women in Music, points out, “We have learned that the Board cannot know what the effect of their efforts will be. The congresses, for example, have had a broader global influence and effect over the last twenty-eight years than anyone ever envisioned. Over the long run, they represent the true diversity of IAWM membership.” The interchange at the recent 2008 Beijing ICWM profoundly yet quietly helped build world peace at the cultural level as musicians from more democratic Western countries intermingled with those of a great communist nation.

Much as former IAWM President Sally Reid pioneered the establishment of a global community on the Internet by developing the IAWM listserv in the mid 1990s, IAWM now has astounding opportunities to spread our message much more broadly through communication and increased transparency in cyberspace. IAWM can continue to be a pioneer by producing downloadable videotaped concerts, lectures, and panels with software programs such as podcasts and links to YouTube sites. Faces of real people on such aural/visual broadcasts could offer role models for interested women everywhere.

With young people regularly spending time on the Internet and visiting Internet cafes in many countries, it would be innovative and effective to get our message to them on their own time and at their own inclination. After a lively discussion of Internet opportunities, the Board indicated that innovative possibilities in cyberspace will be a major item on the agenda of their next meeting, itself to be a conference call on the Internet!

The above thoughts, based on the discussion of transparency at the IAWM Board of Directors meeting, October 25, 2008, at Arizona State University, were submitted by Deon Nielsen Price, former IAWM president and board member.

Maud Powell Society

Signature Magazine of the Maud Powell Society is now available online at <http://www.maudpowell.org/signature/>. It is “an online magazine devoted to the achievements of women in classical music, past and present.”

NACUSA: Affiliate Report

DEON NIELSEN PRICE
President, NACUSA-Los Angeles Chapter

During 2008, the National Association of Composers/USA (NACUSA) has been celebrating its 75th anniversary with special concerts in its several chapters across the United States. The Los Angeles Chapter introduced a series of ten concerts with a superb reading of a String Quartet by Henry Hadley, founder of NACUSA (who also founded the San Francisco Symphony and the Berkshire Festival that became Tanglewood). The subsequent concerts included among other performers the Palos Verdes Regional Orchestra conducted by Dr. Berkeley A. Price, Yates/Kessner Duo (flute/guitar), Price Duo/Roth Trio (violin, clarinet, piano), Tom Peters (double bass); and the Toren-Immerman/Biryukov/Au Alto Polis Trio (violin, cello, piano). The Los Angeles Celebration Series concluded with a Gala Piano Recital of solos and duos on

November 2. A combined audience of nearly 800 for the ten concerts listened enthusiastically to works by thirty-five American composers including numerous premiere performances. Fifteen women composers were represented: Adrienne Albert, Jeannie Pool, Carol Worthey, Margaret Meier, Lera Auerbach, Nancy Bloomer Deussen, Deon Nielsen Price, Bonnie Janofsky, Mary Lou Newmark, Agnes Liau, Anna Rubin, Yoko Hamabe Wylegala, Tania León, I-Kejian, and Beverly Grigsby. Los Angeles area venues, several filled to capacity, included the Torrance Armstrong Theater, UCLA Organ Chamber, CalPoly Pomona Recital Hall, Brentwood Contrapuntal Hall, Santa Monica Martin Luther King, Jr. Auditorium, Culver City Senior Center, as well as music studios and private homes.

Report from Argentina

ADRIANA ISABEL FIGUEROA MAÑAS

This brief report contains the questions I addressed to Amanda Guerreño, President of FADEC, Forum of Argentine Women Composers. She was one of the initial founders of the Forum, and she speaks on behalf of all the members.

Adriana Isabel Figueroa: Why and how was FADEC created and what are its main objectives?

Amanda Guerreño: The Forum was created because of the need for women composers to develop a space of their own with a female vision seeking characteristics that differ from those of other associations. The Forum was established in 2004, and it presents two radio programs a month and four to five concerts per year. In addition, the organization holds an annual conference. The Forum extends a special invitation to composers but also includes other musical fields such as folk music and academic studies. The main objectives of the organization are solidarity and the dissemination of our music. The organization has a Manifesto:

The Argentine Composers Forum proposes an alternative of change through the vision of women and their involvement in different modes of cultural activities, assuming equal leadership in contemporary aesthetic, educational, and social phenomena. Grounding ourselves in creativity, we are committed to respecting elementary principles of coexistence, promoting the interrelationship with other artistic disciplines that address similar issues. Our mission offers to society a fraternal contribution united in solidarity with art and culture.

Web Site: www.forodecompositoras.com.ar
E mail: forocomparg@yahoo.com.ar
Address: Riobamba 944 6 C
Buenos Aires, Argentina

Adriana Isabel Figueroa: What is the significance of the fact that FADEC consists solely of women composers?

Amanda Guerreño: Throughout history, women have been silenced, and most of all women composers. We are in the minority. When women unite to present their own concerts, it is a very rewarding experience. In addition, we offer conversations about gender issues and viewpoints about musical activities. There are already several kinds of associations for women, but this is the first organization of women composers in Argentina.

Adriana Isabel Figueroa: Who are the composers in the forum?

Amanda Guerreño: At this time, seventeen composers are members: Adriana Figueroa, Amanda Guerreño, Adela Barroso, Cecilia Fiorentino, Cecilia Gros, Claudia Guzman, Diana Natchtigall, Eva Lopszyc, Elena Larionow, Gisela Garcia, Gleria Irma Urteaga, Laura Otero, Mabel Mambretti, Monica Cosachov, Nelly Beatriz Gomez, and Sara Mamani.

IAWM Congratulates Award Winners

Betty Beath received the Pacific Opera Inaugural Vocal Writing Prize on April 17 at the Dickerson Gallery in Sydney, Australia. *Her song cycle Towards the Psalms* was performed on this occasion by soprano Maria Okunev and pianist Andrew Greene.

Robin Eschner's *Hear the Bell* was selected as the winner in the most recent Julian White Memorial Choral Composition Competition, sponsored by the Berkeley Community Chorus and Orchestra.

Anne K. Gray's *The World of Women in Classical Music* was the non-fiction winner of the prestigious San Diego Book Awards, May 17, 2008.

Lan-chee Lam, a second-year doctoral student in composition at the University of Toronto, has won the Second Prize in the 2008 Luxembourg International Composition Competition with her Sheng Concerto, *Threnody for the Earth*. Her work was premiered by the Luxembourg Sinfonietta on October 18, 2008 under its conductor, Marcel Wengler. Wu Wei was sheng soloist.

Nahla Mattar's *Three for violoncello, bass clarinet and piano* won second prize in the International Competition for Women Composers 2008. Approximately 100 women musicians from all over the world took part in this year's competition. The award winning compositions received their premiere performances at the International Women Composers Festival 2008 at a concert on November 15, 2008 in the "Säulenkeller" of the Zentrum für Lichtkunst, Unna. The concert was recorded by Deutschlandfunk.

Kathryn Mishell and *Into the Light* have won the 2008 Silver Communicator Award of Distinction for Audio. With over 9,000 entries from across the United States and around the world, the Communicator Awards is the largest and most competitive awards program honoring creative excellence for communications professionals. The Communicator Awards are judged and overseen by the International Academy of the Visual Arts, a 200 plus member organization of leading professionals from various disciplines of the visual arts dedicated to embracing progress and the evolving nature of traditional and interactive media. This is *Into the Light's* and Mishell's fourth Communicator Award.

Alice Moerk's *Sirens* was first place winner of the National League of American Pen Women's competition, and it was performed for the organization in October.

The NRI Welfare Society of India will present **Hasu Patel** with the prestigious Hind Rattan Award on the eve of India's Republic Day, January 25, 2009, at the 28th International Congress of NRIs in Delhi and Jaipur. The award is for her "outstanding services, achievements, and contributions." Shiva's Dance International of Cleveland, Ohio recognized Patel with an "award of excellence" for her exceptional contribution to the performing arts and her public service.

Marcela Pavia's *Los senderos que se bifurcan* for violin and guitar was awarded First Prize in the International Composition Competition "La Vallonea 2008" of the Centro di Studi Musicali "Chopin" (Tricase, Lecce).

Award Winners: IAWM 2008 Search for New Music by Women Composers

Theodore Front Prize
(minimum age 22)
Chamber and Orchestral Works

Sherry Woods
Chambers
String Quartet

Miriam Gideon Prize
(minimum age 50)
Solo Voice and up to 5 Instruments

Eleanor Cory
Three Songs
Soprano and Piano

Sylvia Glickman Memorial Prize
(minimum age 40)
String Trio or Piano Trio
No winner in this category

Libby Larsen Prize
(currently enrolled in school)
Any Medium

Yoomi Paick
Crossover
Trio and Chamber Orchestra

New Genre Prize
Innovation in form or style including improvisation,
multimedia, non-traditional notation

Lavinia Kell Parker and Catherine Pickup
Failure is Impossible, an Improvised Performance
Piece

Pauline Oliveros Prize
Works for electro-acoustic media

Leah Reid
Pressure
Viola and Live Electronics

PatsyLu Prize
(women of color and/or lesbians)
Works for Any Medium

Su-Hyun Lee
Fantasy for 5 Instruments

Judith Lang Zaimont Prize
(minimum age 30)
Unpublished and Not Recorded

S. Beth May
Witch Hunt
String Quartet

Ellen Taaffe Zwilich Prize
(for women 21 and under)
Works for Any Medium
No winner in this category

This year's competition was truly international with winners from the United States, South Korea, and Canada! Thank you to our distinguished panel of judges, Gernot Wolfgang, Erica Muhl, and Eric Schwartz, for their outstanding service to women composers.

The Search for New Music Committee, Mary Lou Newmark, Chair 2008

28th IAWM (2009) Search for New Music by Women Composers

Ruth Anderson Prize (\$1,000) *NEW*

Commission for a new sound installation with electro-acoustic music

Submit a detailed proposal of the sound installation. Winner will receive \$500 upon announcement of the prize and \$500 upon receipt of the report following the public showing of the completed installation. Location of the installation may be but is not restricted to an IAWM annual concert or congress.

Theodore Front Prize (\$300)

(minimum age – twenty-two)

Chamber and orchestral works

Sponsored by Theodore Front Musical Literature, Inc.

Miriam Gideon Prize (\$500)

(minimum age – fifty)

Works for solo voice and one to five instruments

Sylvia Glickman Memorial Prize (\$500)

(minimum age – forty)

Works for piano trio or quartet, or any combination of 4 instruments drawing from woodwinds, strings, and piano. The work must be unperformed and unpublished. The winning composition will be offered to the Hildegard Chamber Players for possible performance and considered for publication by the Hildegard Publishing Company. Given by Harvey Glickman in memory of his wife and supported by the Hildegard Institute.

Libby Larsen Prize (\$200)

(must be currently enrolled in school)

Works for any medium

New Genre Prize (\$200)

For innovation in form or style, including improvisation, multimedia, or use of non-traditional notation. If no score is used, a description of the work and its structure must accompany the audio CD or DVD.

Pauline Oliveros Prize (\$150)

Works for electro-acoustic media

PatsyLu Prize (\$500)

(for women of color and/or lesbians)

Works for any medium

Judith Lang Zaimont Prize (\$400)

(minimum age – thirty, whose music has not yet been recorded or published)

Extended instrumental compositions: large solo or chamber works

Ellen Taaffe Zwilich Prize (\$200)

(maximum age – twenty-one)

Works for any medium

Each prize category has its own monetary award as indicated.

Competition Guidelines

1. Contestants must be IAWM members or must join at the time of entry (\$55.00 individual, \$30 student, \$30 senior – 65 and over). If you are not a member, please visit at www.iawm.org for more information.

2. A composer may submit only one piece in any given year in only one chosen category. Please do not send more than one composition total. Winners of previous SNM Awards cannot apply for two years subsequent to their award (this includes winners of the 2007 and 2008 competitions).

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

4. Please send two copies of the score (not the original) and two recordings (CD or cassette tape) if available. If the work does not have a traditional score, it is acceptable to submit a recording or video documentation of the work with an explanation of structure, parameters, participants' roles, and any other considerations the composer deems notable. Please contact the Chair of the Search for New Music for questions. Materials must be sent complete and must be RECEIVED by the deadline. Incomplete submissions will be disqualified.

5. Submissions are anonymous. Please do not put your name on either score or recording. Submissions

with names on them will be automatically disqualified. All works and recordings should be identified by title, a pseudonym (which the composer chooses), and the appropriate identifying code (see below). Please write the identifying code on the **outside of the mailing envelope as well.**

Anderson = RA
Front = TF
Gideon = G
Glickman = SG
Larsen = LL
New Genre = NG
Oliveros = PO
PatsyLu = PL
Zaimont = JLZ
Zwilich = ETZ

6. On a separate piece of paper, please write the following: your pseudonym; the title of the submitted work; your name, address and phone number; email address; a short 75-word biography, and your birth date, if you wish to be considered for the Front, Gideon, Zaimont or Zwilich Prizes. For the Larsen Prize, please include a statement from your composition teacher verifying your student status or a copy of your course registration.

7. Place the paper and verification statement in a sealed envelope and write your pseudonym on the outside. Enclose the envelope with your score.

8. No scores or recordings will be returned.

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

10. Receipt of Materials **Deadline: March 15, 2009.**

This is NOT a POSTMARK DEADLINE. Winners will be notified by May 30, 2009. Please check the IAWM Website for a complete list of winners shortly after the announcement date.

11. Mail entries to:

Violeta Dinescu, Chair of SNM
UNI Oldenburg
FKIII/Musik
Ammerländer Heerstr. 114
26129 Oldenburg
Germany

Questions should be directed to her at violeta.dinescu@uni-oldenburg.de

Call For Electroacoustic Works by Women Composers

Eighth Annual New Music Festival *“In Celebration of the Composer-Performer in the 21st Century”*

Cal State Fullerton,
March 18-March 21, 2009

Featuring:

Anne LaBerge, Flute/Composer/Electronics
Jane Rigler, Flute/Composer/Electronics
Paul Dresher Ensemble
Pamela Madsen, Composer/Pianist/Voice/
Electronics

The Women’s Electroacoustic Listening Room Project

The International Women’s Electroacoustic Listening Room Project (WEALR) announces the Eighth Annual Call for electroacoustic works by women composers. Maximum length of proposed work: 12 minutes. Postmark Deadline: January 15, 2009.

The International Women’s Electroacoustic Listening Room Project features day-long playback of works by women in electroacoustic music, plus live electroacoustic performances, live lecture-demonstrations of electroacoustic music and lecture/panel/discussions on new music. This year the Women’s Electroacoustic Listening Room focuses on the theme of the Composer-Performer with guest electroacoustic composer/flutists Anne LaBerge and Jane Rigler in residence. Submit proposed CD recording of electronic/electroacoustic work, or link to upload recording of your proposed work. For Women’s Electroacoustic Listening Room (WEALR) proposals include: title of work, name of composer, length of work, program notes, short bio, contact information: email, mailing address, website. Please submit all proposals and information by email to: pmadsen@fullerton.edu OR send by regular mail to: Dr. Pamela Madsen, Music Department, Cal State Fullerton, P.O. Box 6850, Fullerton, CA 92834-6850. <http://faculty.fullerton.edu/pmadsen>

BOOK REVIEWS

Jewel A. Smith: Music, Women, and Pianos in Antebellum Bethlehem, Pennsylvania: The Moravian Young Ladies' Seminary

Bethlehem, PA. Lehigh University Press, 215 pages, 32 black-and-white illustrations (portraits, programs, a report card, and so on), 16 musical examples, 4 tables, endnotes, bibliography, index, \$55.00. ISBN 10: 0-934223-90-4 (2008)

DEBORAH HAYES

In this book Jewel Smith investigates the piano program at a distinguished Protestant Christian girls' school in the eastern United States in the nineteenth century. A reworking of her University of Cincinnati PhD dissertation, the book presents detailed information about the Moravian Young Ladies' Seminary in Bethlehem, Pennsylvania, from 1815 to 1860 (the "antebellum" period of the title). The seminary drew students from middle- and upper-class families, Moravians and non-Moravians alike. As a seminary (as opposed to a conservatory of music) it offered a general curriculum. Studies in music were among the extras that required additional tuition fees; piano was the favorite choice.

The first part of the book's title, *Music, Women, and Pianos*, paraphrases the title of Arthur Loesser's *Men, Women, and Pianos: A Social History* (1954). Smith takes issue with Loesser's observation that in the nineteenth century few people "conceived of music as a fine art or as an object of absorbed scrutiny." For most people, he writes, music was "an amusement eminently suited to the home circle and to private gatherings of friends" (p. 21). Smith responds, "If Arthur Loesser is correct, then certainly the host of students attending female seminaries...were among the restricted few" (p. 21); in fact, "Loesser's claim of the precious few needs to be revisited" (p. 28). She also questions Richard Crawford's remarks in *America's Musical Life: A History* (2001) that link the parlor piano and its music, mainly song accompaniments, to female pianists whose "tastes and capacities" were insufficiently advanced for the European classical repertoire (p. 166, n. 39). At the Moravian seminary, Smith argues, students learned and performed technically advanced solo repertoire, similar

to that of male concert pianists. Academically and musically, females were as accomplished as males.

In the first sections of the book Smith establishes context. In the Preface she reviews the history of the Moravian Church from its beginnings in early Christianity and its emergence in the fifteenth century as a reformed sect. Unable to find a permanent home in Saxony, in 1741 the Moravians purchased land in the New World. The seminary, founded in 1742, "was probably the second church-related boarding school for girls to be established in the United States" (p. 36). In the Introduction, Smith reviews the origins, purposes, and curricula of other female seminaries and academies in the U.S. in the eighteenth and nineteenth centuries. In the first of the book's eight chapters, "Philosophies of Women's Education," Smith finds that the curriculum of the Moravian Young Ladies' Seminary prepared its students, whether or not they married, to support themselves or their families, if necessary; some students went on to fill teaching and administrative posts at other seminaries and academies (p. 34). She quotes a Moravian aphorism that "when you educate a woman, you educate an entire family" (p. 35).

Chapters 2 through 5 focus on this seminary. Smith cites a wealth of materials held in the Moravian Archives in Bethlehem, including seminary catalogues, class lists, concert programs, correspondence, memoranda, "examinations" manuscript books, lists of instruments, detailed records of piano tuning and repair work, bills, invoices, and financial records. Two other collections provide primary source materials as well—Bethlehem's Moravian Museum and the Museum of Early and Southern Decorative Arts in Winston-Salem, North Carolina.

Chapter 2, "Overview," looks at curriculum and boarding arrangements at the seminary. In the early 1800s, girls could enroll from the ages of eight to fourteen and remain until the age of sixteen. By 1850 the minimum age had been raised to ten with no termination age; in 1863 young women of twenty and twenty-two were still enrolled (pp. 40-41). A student's placement in classes was determined not by age but by achievement level in a subject—primary (level IV), middle (III), junior (II), senior (I). A student with "advanced" standing could enroll in "collegiate" courses; after two or three years, she received a certificate. One student's 1859 report card (reproduced

on p. 51) lists thirty subjects offered under “regular studies,” but she is receiving grades in only three—reading, history, and geography (all at the middle level, III); under “extra studies,” she is assessed in “piano forte” (no level specified).

The seminary’s Musical Entertainments, presented four to six times a year, attracted large audiences from the community and were reviewed enthusiastically in the local newspaper, the *Moravian*. Sometimes opening with a hymn or chorus, they featured a variety of vocal, choral, and instrumental music. In chamber works with piano, male music teachers performed on flute, violin, and cello— instruments considered inappropriate for females. Large concerted works such as Haydn’s *The Seasons* required adding male voices and orchestral players from the community outside the seminary. Also open to the public were the Public Examination Exercises, held in June, which featured a series of short musical selections, recitations, and academic dialogues

In Chapter 3, “The Piano: The Favored Instrument,” Smith considers the construction and tone quality of the American square piano, the instrument much preferred at the seminary over the grand piano or Flügel. Photos show the interior and exterior of square pianos by Moravian piano manufacturers in Bethlehem whose instruments the seminary purchased. Chapter 4, “Piano Instruction for a Young Lady,” describes instructional methods used, topics covered, and printed music purchased. Accompanying church anthems and especially hymns received special attention; church leaders wanted musicians to be “able to play the hymns in most, if not all, of the keys” (p. 88).

In Chapter 5, “Piano Literature Studied and Performed at the Seminary,” Smith elaborates upon her main argument. The seminary students’ solo repertoire—character pieces, variations on operatic arias, fantasias, nocturnes—was like that of such popular concert pianists as Henri Herz, Sigismond Thalberg, Louis Moreau Gottschalk, and Franz Liszt. The chapter is illustrated with brief virtuosic passages from seven pieces the students performed, including Herz’s *Variations on the March in Othello*, Liszt’s arrangement of a scene from Bellini’s *I Puritani*, and Thalberg’s *Grand Nocturne pour le Piano*.

Chapter 6, “The Kummer Family and the Seminary,” draws upon the Kummer Collection in the Moravian Museum. John G. Kummer was the seminary’s principal from 1836 to 1843; his wife was

a tutor there, teaching French, penmanship, and other subjects. Their daughters, Caroline, Sophia, and Agnes, were seminary students in the 1830s and 1840s, and all three “excelled in piano” (p. 113). Smith describes the contents of their manuscript copies of piano music and their bound volumes of sheet music; the chapter includes further score excerpts. The Kummer girls collected pieces by familiar names such as Herz, Thalberg, and Carl Czerny, and by composers of more fleeting popularity. The sisters kept up with contemporary popular compositions by subscribing to the *Lady’s Musical Library*, a monthly musical journal published in Philadelphia from 1842 to 1844. Their manuscript books include various types of hymn accompaniments and arrangements, including chorale variations and harmonizations.

Chapter 7, “Life After the Seminary,” discusses several individual women’s career and marriage choices. Agnes Kummer (from Chapter 6), a seminary student from ages eight to thirteen, became a teacher and governess in her late teens, opened her own school in Baltimore in her early thirties, and chose not to marry. Occasionally a seminary student went on to a concert career. Some women who married socially prominent husbands had interesting careers of their own as well.

Chapter 8, “Gender and Curriculum: The Seminary and Nazareth Hall Compared,” introduces information about the Moravian boys’ school, founded in 1785, in Nazareth, Pennsylvania. Smith finds the course offerings to be similar; Nazareth Hall offered instruction in piano, and also in woodwind and string instruments. In a brief “Afterword” Smith reviews the changes the Moravian Young Ladies Seminary underwent after the period covered by this book. It is now the Moravian College, a four-year liberal-arts college open to women and men. A description on its Web site explains that the college, founded in 1742, “expresses its Moravian heritage in musical and artistic programs of great distinction, which are shared with the Bethlehem community.” *Music, Women, and Pianos* is a tribute to that heritage and a significant contribution to the literature about women’s education, the influence of women musicians in music history, and the American experience of music.

Deborah Hayes, musicologist, is a professor emerita and former associate dean in the College of Music at the University of Colorado at Boulder.

Jeannie Gayle Pool: *Peggy Gilbert and Her All Girl Band*

Foreword by Lily Tomlin and Jane Wagner.

Scarecrow Press, 300 pages, \$40.00.

ISBN 0-8108-6102-X; 13:978-0-8108-6102-2 (2008)

DEON NIELSEN PRICE

Like a proverbial courtly lover of the Middle Ages, I have admired Peggy Gilbert from a distance. I enjoyed her on the Johnny Carson TV Show; I heard her band The Dixie Belles perform live; I saw her in TV commercials. In 2005, Jeannie Pool invited me to attend Peggy's 100th Birthday Party held in Los Angeles at the AFM Local 47 auditorium she had helped build more than half a century earlier.* I watched the delighted Peggy alight from the limousine and be escorted in by adoring friends, colleagues, family, and civic dignitaries. During the party Peggy charmed and amazed us with her strong vocal rendition of "It Had to be You." Still a thorough musician, she instructed the pianist what key to play it in. Now as a senior myself, I continue to renew my desire to live up to Peggy Gilbert's vibrant example every time I drink from the 100th birthday party favor mug inscribed with her name and saxophone.

Jeannie Pool and her son, Elliott Barker, had prepared a twenty-minute video with narration and photos from Peggy's illustrious life for the party. The upbeat sound track from her *Peggy Gilbert and the Dixie Belles* recording of Dixieland jazz enlivened the hall. The video commanded such attention that I was not surprised to learn that soon after the party Jeannie was offered a grant to expand the video into a full-length documentary—and to do it immediately so Peggy would be here to enjoy it. During the productive year that followed, I gained deeper insight into Gilbert's motivations, loves, challenges, and performances with each succeeding version of the documentary. I came to realize that hers was the story of American professional women musicians through the twentieth century. Peggy Gilbert commented on the piano underscoring for a scene Jeannie had composed and I had been privileged to record, but she did live to watch and enjoy the complete documentary. Many were deeply touched during a viewing of the documentary at the 2006 IAWM International Congress on Women in Music in Miami. I believe they caught the spirit of Peggy Gilbert.

Pool writes in the Introduction to her book, *Peggy Gilbert and Her All Girl Band*: "Peggy Gilbert is remarkable because she teaches all of us how to live, how to love, how to care for one another, how to reach

our most cherished goals through perseverance and diligence, and how to become better human beings by keeping focused on what matters most—our relationships. She also teaches us how to have careers in the music business."

Believing that Peggy Gilbert was the most remarkable person she knew, Pool continued to collect Gilbert's memorabilia—a multitude of photographs, newspaper clippings, and recollections—for her regular column in *Overture*. Jeannie felt compelled by her own love and profession of music history to organize them into a book. And what a book it is! Thoroughly documented with a detailed index and fascinating appendices, it highlights in a social context, including World Wars I and II, the little-understood story of all-women bands from the 1920s, 30s and 40s, as well as contributions of not only Gilbert, but of many other notable West Coast female jazz musicians.

Gilbert's story informs us of a phenomenon seldom recognized: Just by being based in Los Angeles, a performer becomes known across the United States as well as internationally. When Gilbert passed away her obituary appeared not only in U.S. papers such as the *Los Angeles Times*, *Cleveland Plain Dealer*, *Boston Globe*, and *New York Times*, but also in publications in London and Dublin and throughout Europe. She was known because her appearances and performances in movies and television had been seen all over the world. Not only did the performers become known, but the musical styles developing on the West Coast influenced music everywhere. An outstanding contribution of this book is that it lists valuable source materials located on the West Coast for those interested in researching and writing about the musical history of that era.

* See Jeannie Pool, "Saxophonist and Band Leader Peggy Gilbert Celebrates 100th Birthday in Hollywood," *IAWM Journal* 11, no. 1 (2005): 10-12.

Deon Nielsen Price, DMA, is a commissioned composer, prize-winning pianist, retired educator, and published author. Dancing on the Brink of the World, a collection of six of her orchestral works, recorded on the Cambria label by the National Symphony Orchestra of Ukraine, John McLaughlin Williams, conductor, is a new CD release by NAXOS. Her text, Accompanying Skills for Pianists, is in its Second Edition (Culver Crest Publications) and is well-reviewed and widely used in English speaking countries. Dr. Price is a former president of IAWM; past president of the National Association of Composers, USA (NACUSA); and currently is president of the NACUSA-Los Angeles Chapter. For a catalog of her compositions and books, performance schedule, discography, and audio excerpts, please visit www.culvercrest.com.

COMPACT DISC REVIEWS

Anne LeBaron: *Pope Joan, Transfiguration*

Pope Joan: Kristin Norderval, soprano;
Mark Menzies, conductor. *Transfiguration*:
Lucy Shelton, soprano; Rand Steiger, conductor.
New World Records, 80663-2 (2007)

KIMBERLY GREENE

Contemporary American composer Anne LeBaron's recording, *Pope Joan, Transfiguration*, stands as a celebration of womanhood and a musical chronicle of gender empowerment, while it juxtaposes the destructive and constructive human and supernatural contradictions that extinguish and glorify life. Transcending the boundaries of the post-war avant-garde, LeBaron integrates a mixture of raw and sophisticated compositional procedures and textures to render a dramatic, sincere, and relevant musical reading of the fictitious narrative of Pope Joan and other notable poetic texts.

The legend of Pope Joan was originally introduced during the thirteenth century by a monastic historian and propagated throughout the Middle Ages to discredit the authority and infallibility of the papacy (Florimond de Raemond's *Erreur Populaire de la Papesse Jane*, 1587). The tale of a self-actualized woman successfully entrenched in scholarly pursuits, skillfully maneuvering within the church hierarchy, and ascending to the papacy without detection until the untimely birth of her child confounded the medieval mind and is beautifully captured by Enid Shomer in her five poems titled *Pope Joan*, published in the collection *This Close to the Earth* (1992). Fully engaged by the dramatic possibilities and the demonstrative content of the poems, LeBaron composed *Pope Joan* as a theatrical musical production for soprano, visually interpreted through dance and accompanied by a concert ensemble. Commissioned and performed by Dance Alloy and the Pittsburgh New Music Ensemble, the work premiered at the Byham Theater on October 13, 2000.

LeBaron adheres to the original poetic divisions as the feminine epic unfolds: *To Those Who Shall Discover Me* addresses the audience and announces Joan's belief in her equality among men as the Daughter of God and her child as blessed. *After Love* celebrates the intimate love between man and woman, yet expresses Joan's fear of retribution for being a part of the natural physical beauty of the world. *Hymn* both praises the gift of her

child and pities the monks who lower their heads and deny life. *Elegy* speaks of the care of the infant and the precarious future into which he is born. *Sestina of Visions* finds Joan admonishing the nuns for concealing the mysteries of the world under the mantle of unyielding faith. Finally, through her dreams and visions, she predicts and anticipates her death and embraces the Black Mass.

Rather than providing a mere neo-classical setting, LeBaron incorporates a diverse musical language that challenges the listener and universalizes the pleasure and torment experienced throughout the story. The musical architecture of the cycle consists of pivotal structural points with interjections of violent twentieth-century compositional material, medieval *cantus* and dance elements, and sporadic appearances of antiphony and jazz that support, interpret, and augment the expressive yet declamatory vocal line. Kristin Norderval's striking portrayal of Joan projects the emotional breadth of her character with sincerity and conviction. The critical relationship between the singer and the chamber ensemble is aptly preserved by the musicians with balance and finesse as they proceed through the intricate compositional network of polystylistic material. Noteworthy performances include Dorothy Stone (flute), Keve Wilson (oboe, English horn), and James Sullivan (clarinet).

The recording concludes with the provocative one movement, three-section composition for soprano, flutes, harp, and percussion, *Transfiguration* (2003). Commissioned by the German broadcasting agency Saarländischer Rundfunk to compliment Saarbrücken's festival *Musik im 21. Jahrhundert*, the work premiered at Le Burghof in the bordering French city of Forbach. The work is intended to be theatrically staged and incorporates ritualistic gestures and movements. *Transfiguration* derives its name from the opening verses by the controversial American writer Djuna Barnes (1892-1982), and includes additional texts from *La Divina Commedia di Dante* (1307-31), the female sacred autobiography *The Book of Margery Kempe* (ca. 1438), the Shakespearian version of "Tom O'Bedlam's Song" as it appeared in *King Lear* (1608), the surrealist writings of Pablo Picasso (1881-1973), and excerpts from *Ecclesiastes*.

Within the framework of this textually-driven movement, LeBaron manipulates the instruments and the voice to such an extent that the narrative becomes completely entangled. The composer's perceived juggling of the musical and textual content mimics the

chaotic contradictions and incongruities of conventional biblical understanding, obscures the struggle between the supernatural forces of good and evil, and questions the historical socially-constructed concepts of gender. The composer's fragmentation of the material compels the listener to reexamine any pre-conceived interpretations. Musically, the metrical impulses injected by the percussion and the flute to enhance the dramatic tension remain extremely notable interpretative moments executed by William Trigg and Camilla Hoytenga, respectively. The vibrant and rough vocal display, expertly sung by Lucy Shelton, is complimented by harpist June Han's evocative performance.

Throughout the recording of LeBaron's formidable offerings, the listener is challenged to re-access previously-held notions of contemporary music and the intellectual character and content of the poetic texts. Similar to the *Transfiguration of Christ*, one witnesses the musical transformation from the temporal physical body to an awakening of the spirit.

Kimberly Greene is completing her PhD at Claremont Graduate University, California. She serves as a part-time instructor of music history at California State University, Fullerton and is a recipient of the Walker Parker Memorial Endowment Fellowship (CGU, 2008). She holds an MA in Music History and Literature from CSUF, with additional degrees in German Studies, French, and Business Administration. Her research interests include music of the nineteenth and twentieth centuries, with particular emphasis on gender studies and feminist criticism.

New and Recommended Compact Disc

Hasu Patel: *Gayaki Sitar*

Sitarist Hasu Patel has released a compact disc entitled *Gayaki Sitar*. Indian musicians believe that "gayaki" (singing) is the purest form of music, and instrumentalists aim to play in "gayaki ang"—to sing through their instrument with the versatility of the human voice. Hasu Patel plays three ragas in "gayaki ang" on the CD: the mysterious *Raga Darbari-Kanada*, the pastoral *Raga Yaman Kalyan*, and the "feverishly undulating" *Raga Bhairavi*. The recording has been highly praised by journalist and critic Tobias Fischer, who writes that one "can truly hear the strings weep, wail, exult, whisper and break." The CD is available through amazon.com, cdbaby.com, and other online sources.

Meira Warshauer: *Streams in the Desert*

Slovak Radio Symphony Orchestra with the Slovak Philharmonic Chorus, Kirk Trevor, conductor; Stephanie Gregory, soprano; Jennifer Hines, mezzo-soprano; Michael Hendrick, tenor; and Carol Potter, narrator. Albany Records, Troy 973

SUSAN SLESINGER

The liturgical information presented in this review is based on the Ashkenazi Orthodox *nusach* (worship tradition). Reform, Reconstructionist, Jewish Renewal, and other contemporary branches of Judaism may use different conventions.

Streams in the Desert features three sacred compositions by Meira Warshauer, composed between 1989 and 1998. *Shacharit* (1989) and *Ahava* (1994) are vocal compositions, while *Like Streams in the Desert* (1998) is an instrumental work. The liner notes provided with the CD include the composer's notes on each composition, together with the text in Hebrew, English, and Hebrew transliteration. The transliteration enables a non-Hebrew speaker to follow the libretto's Hebrew words. Warshauer adheres to Orthodox Jewish convention in which God's Hebrew names are not spoken other than during worship services, so the listener will hear "Hallelukah" instead of the more familiar "Hallelujah."

Shacharit (the name is derived from the Hebrew word *shachar*, which means morning or "the dawning") is the Morning Prayer service in Judaism. It is comprised of verses of praise: the *Shema*, the *Amidah*, and concluding prayers. The *Shema* is a central prayer in the Jewish liturgy proclaiming the Jewish belief in monotheism and God as a single entity. The *Amidah* is a compilation of Biblical readings, blessings, and prayers, which is recited silently, and then repeated communally with a few additions. It is also the appropriate point during worship for people to add their own prayers and requests.

While musical settings of the Ordinary of the Catholic Mass can be used for worship as well as for concert performance, Warshauer's *Shacharit* does not appear to have been composed for use in Orthodox worship services. Under Orthodox Jewish law, services cannot have instrumental accompaniment or use mixed voices, and prayers must be recited in their entirety. In addition to using mixed voices and musical instruments, Warshauer has selected just short phrases of the liturgy and has omitted most of the text. The libretto consists of individual sentences and sections of some of the best known or most important

prayers, as well as passages that appear to have been selected for personal reasons.

Each section of *Shacharit* is composed in a different style with no obvious unifying element. One of the most effective parts is the *Amidah*; the soft meditative instrumental music that characterizes this movement is perfect for this type of contemplation. Warshauer uses a minimalist style in setting this section: ascending and descending three-note-scales gradually evolve into a major arpeggio. The instrumentation includes a solo flute, bells, strings, and crotales, which create an ethereal sound. The high instruments are periodically interrupted with more dissonant brass chords, which help convey the nature of the contrasting passages in the prayer text. Unlike many minimalist compositions, variety here is achieved through both the shifting thematic material and the varied orchestral colors. Although the liner notes indicate that an angelic choir sings at the end of this section, the only audible vocal writing is a wordless chorus about half-way through the movement, and this would not be audible on some lower fidelity CD players.

The *Sh'ma* (of which only the opening phrase and a sentence of the remaining paragraphs are sung) is one of the best known and important prayers in the Jewish liturgy: "Hear O Israel, the Lord our God, the Lord is One." In this setting, the phrase is preceded by trumpet calls, the narrator stating, "[we] proclaim Your Oneness with love," an appropriate segue into the *Sh'ma*. The movement opens with a drum beat and the choir singing the word *Shema* ("Hear") in a gradual, even crescendo, accompanied by semi-tone tremolos and fast-moving figures in the strings and timpani. Michael Hendrick, tenor, then sings the entire phrase lyrically, joined in the final phrase by the soprano, Stephanie Gregory. The contrast between the opening choral section, with its fast moving instrumental figures, and the lyrical solo singing, with minimal accompaniment, contributes to the majesty of the section.

During traditional worship, *Kaddish* (Prayer for the Dead) is recited at various times during *Shacharit* by mourners. The final paragraph, *Oseh Shalom* (Maker of Peace), may be sung or spoken. The words follow each other and form a single prayer. In Warshauer's work, the two sections are treated separately and are recorded on two different tracks. *Kaddish* is exuberant, reflecting the joyous meaning of the text rather than its traditional liturgical role. Instead of the almost monotone recitation/chant that is heard in synagogue, Warshauer has set the text in a lively, contrapuntal manner, more reflective of the meaning of the ancient Aramaic text. And whereas *Oseh Shalom* is sung in an exuberant way in most congregations, her setting is

tranquil, ending on an ethereal soprano tone. Warshauer's interpretation of the text enables her version of *Shacharit* to end in a happy, uplifting way rather than the somber mood imparted by the traditional recitation of *Kaddish*. The singers' enunciation enables the listener to hear each word, and they can always be heard above the accompaniment. The narrator's voice appears to be heavily amplified and does not sound natural. There is no indication whether this was the composer's intention, or whether it is a problem in the recording and mixing of the CD.

In *Like Streams in the Desert*, inspired by Psalm 126, Warshauer weaves melodies from a number of different Jewish traditions in a variety of modes, including whole tone scales. *Streams* opens with a plaintive Salonikan melody on the oboe, leading into a passage reminiscent of klezmer music. The work features additive and asymmetric rhythms with frequent changes in instrumentation and meters. In many ways this is the most appealing work on the CD, with sufficient variety as well as repetition of material and colorful instrumentation. The sound engineering brings out the different instrumental soloists with clarity.

Ahava (Love) is a three-movement vocal composition based on texts from Deuteronomy. In the middle section the composer effectively uses dissonance and extended vocal techniques to portray the negative nature of the text, which concerns the fate of those who worship idols. The orchestral writing effectively conveys the discord described in the text without overt word painting. The first and third movements feature the word *Ahava* set to a three-note ascending and descending figure. Despite the simplicity of the figure, Warshauer is able to achieve great variety through the instrumentation, rhythms, and vocal texture so that the recurring figure always seems fresh. *Ahava* is the most musically adventurous of the three works on the disc, with its extended vocal techniques, dissonance, and orchestral passages suggesting chaos and discord. Unfortunately, Jennifer Hines's enunciation is not very clear, making it difficult to follow the text.

Streams in the Desert is a well-engineered CD that would be a good addition to collections of Jewish music. It might also encourage other composers to explore the possibilities of using Hebrew texts and prayers in their vocal compositions.

Susan Slesinger is a composer living and working in Southern California. She earned a DMA in composition from Claremont Graduate University and an MM from California State University, Long Beach. Her areas of expertise include music post-1900, Jewish music, and British rock music of the 1960s and 1970s.

Olga Jezkova: *Yellow-Red Poster*

Yellow-Red Poster, String Quartet “Blue,” *David the Sheperd* [sic], *Missa in honorem sancti Adalberti*. Pilsen Philharmonic Orchestra, Jari Malat, conductor; Bennewitz Quartet; Ensemble 21, Jakub Hrusa, conductor; The Kuhn Mixed Choir, Pavel Kuhn, conductor; Milada Jirglova, soprano; Ladislav Navratil, violin; Stanislav Bogunia, celesta and percussion. Atton Music Arts Management, AR 0002-815429 (2007)

SUSAN BORWICK

The religious, ethnic, cultural, and political crossroad that is now the Czech Republic—formerly Bohemia, Moravia, and parts of Silesia—has historically enjoyed vigorous music-making. Witness its active choral, orchestral, chamber, and solo traditions, its dynamic classical and traditional musics, and its highly regarded music education institutions. The Czech compositional pedigree includes Biber, Gluck, Tomasek, the Stamitzes, Smetana, Dvorak, Janacek, Mahler, Martinu, and Eben. A number of women are included as well, such as Bendova-Reichardtova (Benda-Reichardt), Emingerova, Reisserova, Jirackova, Kapralova, Petrova, and Snizkova-Skrhova.* Against this vigorous musical background, political change has effected major cultural transformations: from communism through the Prague Spring of 1968 to the Velvet Revolution of 1989 and the peaceful establishment of the Czech Republic in 1993; membership in NATO in 1999 and the European Union in 2004; economic privatization, and “developed-country” World Bank status in 2006. These changes have, in turn, provided fresh energy for Czech music.

The life of Czech composer Olga Jezkova (b. 1956) has paralleled the political transformation of her country, and her evolution has mirrored its rich opportunities: education at the Prague Conservatory with Frantisek Kovaricek; composition and theory teaching at music schools that have included the Conservatory; editing at the Czech Radio Publishing House, which releases radio-related compact discs, books, and a cultural weekly paper; and chairing the Association of Czech Composers. In addition, Jezkova has published two collections of pedagogical piano music: *Pojd', zahrajem si spolu/Come on, let's play together* (Editio Supraphon, 1988) and *Obrazky na klavesach/Pictures on the keys* (Editio Amos, 2001).

Just past the age of fifty, Jezkova's career has moved to a still higher plain with the release of her first compact disc, illustrating a wide-ranging output. The Czech performers are among the finest available. All performances are admirably intense; the *Mass* is recorded live, the other three in the studio.

The first two works express visual image in sound. *Yellow-Red Poster* for orchestra, in three movements, is driven by dynamic, percussive orchestration and disjunct melodies against secundal and quintal dissonances, except in the last movement, where the melodies and harmonies are largely minor or augmented. Bright, unpredictable chords punctuate the fabric later in the first movement above shimmering, sustained major triads in the strings. Another interesting temporal device occurs in the last movement's initial *perpetuum mobile*, which leads to a more excited finale-esque pace. *Yellow-Red Poster* ends when phrygian minor-to-major ascending chords ultimately establish a lofty major-triad home, first loudly, then with a woodwind echo. Of the four works on the recording, this confident and bold performance would be the most crowd-pleasing for general audiences.

Recently Published Book

Pamela Blevins: *Ivor Gurney and Marion Scott, Song of Pain and Beauty*

(The Boydell Press, November 2008).

ISBN-10: 1843834219,

ISBN-13: 978-1843834212

This dual biography of Ivor Gurney and Marion Scott tells the dramatic story of two geniuses who met at the Royal College of Music in 1911 and formed an unlikely partnership that illuminated and enriched the musical and literary worlds. Gurney's poetry and songs have taken their place as part of the inheritance of England. Marion Scott, Gurney's strongest advocate, emerges from his shadow for the first time. Her own remarkable achievements as a pioneering music critic, musicologist, advocate of contemporary music and women musicians place her among the most influential and respected women of her generation. Of special interest to IAWM members is role that Pauline Alderman played in Gurney scholarship. Based on original research, this is the first biography of Gurney since 1978 and the only biography of Scott. Pamela Blevins is a former journalist and managing editor of *Signature*, a magazine about women in classical music. She has published widely on British composers and poets.

String Quartet “Modry/Blue” consists of four movements on shades of blue: *Agitato* (king’s blue), *Festivo* (celestial blue), *Andante* (cyan), and *Risoluto* (Parisian blue). Although percussion, winds, and brass are absent, Jezkova still creates contrasts as she explores string sonorities in a variety of textures and articulations (from monophonic to contrapuntal), dynamics (from muted and hymn-like to harshly loud), and emotions (from stirring to surprising to meditative). Of particular note are the contrasts in the second movement’s dynamic arch and the rather gnarly and jagged conversation among the instruments in the third-movement dance. I am impressed by the dramatic range and nuanced performance of the Bennewitz Quartet, to whom the composer dedicated this work. Audiences who relish Bartók’s second and fourth quartets will enjoy Jezkova’s, as well.

The last two works infuse texted music with religious meaning. *David the Shepherd* for soprano, three trombones, two cellos, and percussion sets thirteen psalm verses in sixteenth-century Czech. The older language “struck me [the composer] as being wonderfully melodic and picturesque, while also being decisive and in places much more exact in its expression than today’s Czech language.” Structured as a narrative, the work emphasizes “the need to call to God,” both for David and for us today. Emotionally varied, the fifteen-minute movement is a vocal showpiece, a dialogue between instrumental groups (often a choir of trombones) and soprano soloist who fervently utters texts in a language well suited to such emotional expression. Augmented seconds and fourths imply an East-European association. The overall tone is serious, the performance intense and laudable. Although soprano Alzbeta Polackova’s voice thins out in the extremely high tessitura, her accuracy, naturalness, and musicality are apparent.

Missa in honorem sancti Adalberti for mixed choir, soprano solo, violin, celesta, and percussion consists of *Introitus*, *Kyrie*, *Gloria*, *Sanctus-Benedictus*, and *Agnus Dei*, and exudes passion throughout. Based on thirteenth-century antiphons (perhaps the ones in the Prague University Library collection?), the twenty-four-minute work has other ties to Prague: St. Adalbert was the tenth-century Roman Catholic Bishop of Prague and his name (along with St. Vitus, the patron saint of Bohemia, and St. Wenceslas, Duke of Bohemia) is affixed to the spiritual symbol of the Czech state, the Prague Cathedral.

The outer movements remain rather securely in the medieval world of plainchant with only chimes and other subtle underscoring. The three central

movements, however, pit chant-like vocal monophony against percussive instruments or set Latin choral homophony against drums, marimba, chimes, celesta, or strings that punctuate the choral plane. The “us-against-them” effect is potent and exciting. *Sanctus-Benedictus* features soprano soloist Milada Jirglova, whose thin voice seems less suited to the substantial vocal writing than did the featured soloist for *David the Shepherd*. In *Agnus Dei* the composer employs interesting devices: choral speech—that is, half speaking and half singing, sometimes pitched and sometimes not—and choral whispering. The entire *Mass* relies heavily on percussive timbres and complex, at times secundal, choral harmonies. It is a *Mass* of contrasts: severe and graceful, mystical and modern, complex and monophonic.

Olga Jezkova’s richly orchestrated, serious compositions deserve a place among the younger generation of Eastern European composers, in the tradition of Gubaidulina and Pärt. Jezkova’s music does not simply entertain; it stirs the spirit.

*The Kapralova Society Webpage—<http://www.kapralova.org/women.htm>—briefly describes Czech women composers from the eighteenth century to the present.

Susan Borwick, musicologist, theorist, composer, is professor of music at Wake Forest University, where she teaches topics in Music, Women’s Studies, and the Divinity School. The Riverside Church in New York City and the Phyllis Tribble Lecture Series have recently featured her compositions.

Vitezslava Kapralova

Works for piano and violin and piano.
Virginia Eskin, piano, Stephanie Chase, violin.
Koch International Classics 7742 (2008)

VEROSLAV NEMEC

Not very long ago Vitezslava Kapralova (1915-40) was remembered only for her intimate association with Bohuslav Martinu and her tragically short life. Her music was not only sporadically performed but also seemed destined to fall into oblivion. The fact that today Kapralova is considered one of the most remarkable Czech musical personalities of the first half of the twentieth century has much to do with the invaluable and relentless efforts of the Kapralova Society to make the composer’s legacy available to the music loving

public. Since its inception ten years ago, the Society initiated and supported a great number of interesting projects that have been instrumental in rediscovering Kapralova's considerable worth as a composer. The most important among them are the Kapralova Edition, an initiative to publish in print Kapralova works (often in their first edition), and the profile recordings of Kapralova's music.

Following the "discovery" profile CDs of Studio Matous (*Vitezslava Kapralova: Portrait of a Composer*, 1998) and Supraphon (*Forever Kapralova: Songs*, 2003), another Kapralova-dedicated title, this time from the American label Koch International Classics, has been added to the Kapralova Catalog. This new profile CD offers a representative selection of Kapralova's piano works and complete output of her music for violin and piano. All but one of the works featured on the disc are first recordings.

Kapralova's first opus, *Five Compositions for Piano*, composed during her studies at the Brno Conservatory, is one of the surprises of this valuable disc. It is incredibly mature, with the composer's unique musical diction already present. In fact, I consider the closing piece of the cycle—"Funeral March"—to be one of the most remarkable compositions on the disc. Another work from the period is the *Sonata Appassionata*, op. 6. The two-movement composition is extraordinary not only for its abundance of original ideas but also for the masterly development of its form. The first movement, in sonata form, is passionate, as the title implies, and the second is a set of variations that culminates in a grandiose fugue.

Kapralova's impressionistic *April Preludes*, op. 13, reflects the influence of Novak and Janacek. In her imaginative *Variations sur le Carillon de l'Eglise St-Etienne du Mont*, op. 16, for piano, one can occasionally detect elements of the musical palette of Martinu. Kapralova had a natural affinity for the piano, and she continued writing for the instrument throughout her life. In contrast, she wrote only three works for violin. She composed *Legend and Burlesque*, op. 3, while still a student at the Brno Conservatory. *Elegy*, from 1939, dedicated to the memory of Karel Capek, is one of her last works, and *Burlesque*, published during the composer's lifetime, is the most interesting of the three. All three violin compositions are very effective works.

Kapralova's music on the Koch CD is interpreted by two renowned American artists—pianist Virginia Eskin and violinist Stephanie Chase. As Kapralova's compositions are often technically demanding and pose a number of interpretative challenges, they should be rendered by highly experienced performers who are in

full command of their technical and expressive skills. Both performers clearly demonstrate that they are entirely up to this challenge: they are not only equipped with superb technique but they are also able to interpret the music with a sensitivity that underscores the hallmarks of Kapralova's compositions—an abundance of creative ideas, extraordinary sensitivity, delicate colors, and logical, rational organization of the musical material. The excellent liner notes by Karla Hartl are so comprehensive and compact that they read like a miniature monograph and add to the attractiveness of this release. I have no doubt that this album will please not only Kapralova enthusiasts but will add many others to her following.

Veroslav Nemeč is a graduate of the Prague Conservatory and Charles University from which he holds a doctoral degree in music education. Between 1989 and 1999 Dr. Nemeč worked as editor-in-chief and later also as chief executive officer of Supraphon, and since 2000 he has been chief editor of Amos Editio and external editor for Schott Mainz. He has served on the boards of the Prague Chamber Philharmonic and the Czech Music Foundation, chairing its committee for music history and criticism. He regularly writes for the radio and his music reviews are frequently published by the Czech music magazines Harmonie, Talent, and Czech Music.

The Music of Ann Millikan

Performed by the California EAR Unit. Dorothy Stone, flute; Pat O'Keefe, clarinet; Amy Knoles and Nicholas Terry, percussion; Vicki Ray, piano; Mark Menzies, violin; Erika Duke-Kirkpatrick, cello; Marc Lowenstein, conductor. Innova 663 (2007)

EMMA LOU DIEMER

Ann Millikan's music invites you into the world of African and Brazilian rhythms and jazz. She was influenced by her mentors at the California Institute of the Arts: Morton Subotnick, Mel Powell, and Stephen Mosko. She also came under the spell of the music of Morton Feldman, which is reflected in the sometimes sparsely-spaced, sometimes silence-prone, occasionally almost motionless quality of her writing. However, rhythmic complexity, layering, independence of lines, and an imaginative use of color and instrumentation predominate in most of the works on this album. (Incidentally, excerpts from these pieces and many others by Millikan can be heard online.)

There are six works on the album, four of them written in 2005 and the others in 1999 and 2000. The

most Feldmanesque, perhaps, is 1999's *Three Reflections*, with its slow-moving background sonorities, dreamlike clusters, intermittent violin fragments, and refreshing transparency. All the works are programmatic. Millikan writes: *Red Migration* is "the story of my sudden, disorienting, and ultimately joyous move to Minnesota from California in 2004." The beginning section, with instruments extreme in their independence of rhythm and idea, evolves into long lines in the cello. This, beneath breathless utterances in the other instruments that gradually take over and become higher and more tonal, thinner in texture (rejoicing in the clear Minnesota air?), though not losing the echoes of enticing California syncopation at the end.

The Woodcarver & The Blacksmith, the longest work on the album at eighteen minutes, brings all of Millikan's abundant tools into relief with the clarinet and cello engaged in independent discourse "like two people in a story simultaneously going through changes, but never meeting." At times, motion ceases but is soon interrupted by solo, fragmentary flutings—like bird calls in a cadenza, and by sudden, agitated entrances in the cello before the other instruments join in. The vibraphone finally brings a change of color (like Bartok's *Night Music*) in a high-pitched stasis, and a cello-piano dialogue is suppressed, stilled at the end.

Cantando Para A Onça (Singing for Jaguar), with twenty different percussion instruments and effective electronic manipulation, is based on a story written by the composer for her Brazilian nephew. In this work there are more structured melodic phrases and ostinati and rare synchronous rhythm toward the end.

The most pervasively rhythmic works on the album are *Trens Coloridos Para Gabriela* (Colored Trains for Gabriela)—an evocation of the constant rhythm of the train on the tracks with suggestions of bebop and Brazilian melody—and the closing work on the album, *2218 Baker Street*, with its jazz/rock impetus and "just plain fun."

The California EAR Unit, founded in Los Angeles in 1981, is world-renowned for its performances of cutting-edge new music, and the performers on this album are everything a composer could hope for in terms of insight and brilliant technique. The striking talents of Ann Millikan bring a breath of fresh and vital air into the vicissitudes of contemporary music.

Emma Lou Diemer is professor emeritus at the University of California, Santa Barbara, and a much-published and performed composer. She is the subject of a bio-bibliography by Ellen Grolman (Greenwood Press).

In the Stillness of Time: Music by Jane O'Leary

Capstone Records, CPS-8789 (2007)

JUAN CHATTAH

Jane O'Leary, artistic director and pianist of Ireland's contemporary music ensemble, Concorde, brings a unique voice to the works on this disc: fleeting echoes, imaginative gestures, peaceful atmospheres, curious textures, endless resonances. *In the Stillness of Time* is an exquisite realization featuring six pieces for mixed instrumental ensembles. Written between 1996 and 2006, they carry the listener through new sonic landscapes.

Piano Quintet establishes the compositional choices O'Leary emphasizes throughout the CD: metric freedom, contrapuntal episodes, exploration of registral

CD for Children

The Plymouth Canton Symphony Society announced the release of its first commercially recorded and produced CD of music for children on November 1, 2008. *Magical Tunes & Marvelous Tales* debuts The Studio Orchestra of the PCSS, under the direction of Nan Harrison Washburn, and features works by living American composers, including women, who reflect a multicultural diversity and a wide range of musical styles. Composers and works: Janika Vandervelde, *Jack and the Beanstalk* (1984), narrated by Sandra Schlechter; Chen Yi, *Three Chinese Folk Songs* (1994); Andre Myers, *Paddle to the Sea* (2007), narrated by Andre Myers; Alice Gomez, *Habañera de Ferdinand* and *El Piquete de Abeja* (1997), (inspired by *Ferdinand the Bull*); Alexis Alrich, *Island of the Blue Dolphins* (1996), narrated by Celeste Headlee. The final track on the CD is a set of Traditional Austrian Folk Songs known as *The Instruments' Song*, arranged Nan Washburn, featuring a 60-voice children's choir. For information on purchasing *Magical Tunes & Marvelous Tales*, contact the Plymouth Canton Symphony Society at (734) 451-2112, on the Web at www.plymouthsymphony.org, or cdbaby.com.

and dynamic space, and a profusion of extended instrumental techniques. The piece demands continuous interaction of performers, such as resonances of single-note percussive motivic ideas at the piano captured by the strings through imperceptible attacks. The contrasts that permeate this work are stylistically reminiscent of George Crumb's music: weightless (almost seductive) sonorities emerging out of fast percussive gestures.

The title *a piacere...* conveys the sense of freedom and extraordinary flexibility of the second work, which features a solo bass clarinet. The initial gesture, a long high note followed by a short low note, foreshadows the registral and temporal journey of the entire composition. Air notes, key clicks, timbral alteration, slap tones, and half-tongue accents are just a few of the numerous extended techniques presented to the listener.

Though it is difficult to single out any one track, *Why the Hill Sings* is a personal favorite. Inspired by writings of Irish poet Moya Cannon, it is a skillful and passionate revival of the viola d'amore. Popular in the seventeenth century, this seven-stringed instrument also has seven additional sympathetic strings. O'Leary's use of *scordatura* (unconventional tuning of the strings) is an effective compositional choice that allows the playing of otherwise impossible melodic sequences.

The fourth piece, and the CD's title track, *In the Stillness of Time*, is comprised of five movements. While outlining a larger shape, each of the movements is complete within itself. Perhaps most representative of O'Leary's style, this work highlights turbulent gestures transformed into delicate overtone-filled resonances and independent multi-linear ideas coalescing as radiant shivers. The last movement is a brief epilogue described by the composer as "more of a *whisper* than a *roar*."

Another personal favorite, *something there*, is more aggressive in nature. Titled after Samuel Beckett's poem, this piece slowly unfolds from a single accordion note. With angular shapes and percussive interruptions immersed in peaceful moments of reflection, this composition creates a soundscape wherein clarinet, violin, cello, and accordion blend in a shared resonant space.

Mystic Play of Shadows, the last piece on the CD, is inspired by Walt Whitman's *Out of the Cradle Endlessly Rocking*. O'Leary's liner notes mention that the piece's origins "can be found in the chorus of birds at twilight in the vast woods...in the texture of their mingling calls and echoing motifs." It is a nine-minute, unpredictable, single-movement work, a tour de force filled with rapid rhythmic dislocations, muffled whispers, and vanishing drones.

Superb performances by Paul Roe on bass clarinet, Garth Know on viola d'amore, Jane O'Leary on piano,

and the Concorde, RTÉ Vanbrugh, and ConTempo quartets, grace this CD. Capstone Records and sound engineer Darby Carroll should be commended for the excellent sound quality. Anyone seeking music that appeals to the senses will enjoy this recording. Smartly constructed and evoking the fragile space between stillness and climax, unity and freedom, memories and time, Jane O'Leary's music nests both compositional maturity and room for growth. The listener will crave more.

Juan Chattah (Agnes Scott College) is a composer, performer, and scholar with a wide range of interests. As a composer, he writes music for film and television. As a pianist, he performs extensively in the United States, Europe, and Latin America. As a scholar, his research includes the application of semiotics and critical theory to the analysis of twentieth-century music.

Fluctuations

Ellen Fullman and Monique Buzzarté.
Deep Listening Institute, DL 38-2007 (2008)

ANGÉLICA NEGRÓN

Fluctuations is the result of the collaboration between Ellen Fullman playing her "Long String Instrument" and Monique Buzzarté on trombone. Fullman's Long String Instrument, which she began developing in 1981, is played by rosin-coated fingers brushed across dozens of metallic strings, fifty or more feet in length and installed in a performance space. Her work explores natural tunings based on the overtone series and the physics of vibrating strings. The act of listening to this custom made instrument has been compared to the experience of standing inside an enormous grand piano and is one that imbues her music with a multi-dimensional quality. Her partner in this album, trombonist and composer Monique Buzzarté, specializes in contemporary music and is certified to teach Pauline Oliveros's Deep Listening practices, which are evidently a great influence on her music.

The collaborative compositions presented in *Fluctuations* are rooted in tonalities that unfold with unexpected possibilities. The album was recorded during five days at Casa Ninja in Berkley, California and is dedicated to trombonist Stuart Dempster (Buzzarté's teacher and Deep Listening Band member) and Pauline Oliveros. It presents six stylistically consistent pieces that are characterized by pulsating drones and atmospheric sound clouds.

The first *Fluctuation* offers swells of long sustained chords that progressively increase in intensity. Though these chords at first appear to be somewhat static, they quickly reveal themselves to be exceptionally dynamic, combining layers of melodies and harmonies with a sense of deep internal movement. It is here that Fullman and Buzzarté establish the general pace of the whole album, revealing temporal and elastic structures that create a dream-like atmosphere.

After effortlessly disappearing, another *Fluctuation* follows, very reminiscent of the first, providing the sense that the pauses between pieces are just breathing spaces within a large-scale structure. One almost senses that the music is present before the first piece begins and will continue after the last track finishes. The constant layering of musical ideas results in an attractive, captivating, and expressive wall of sound that suggests an immersive listening experience. The second *Fluctuation*, like the first, exhibits delicate sonorities in slow and soft textures that take their own direction in a very organic manner. Buzzarté's trombone, which seems to emerge from the inside of Fullman's Long String Instrument, hums from a distance as it becomes more and more present, preparing the ground for the next *Fluctuation* in which the trombone has a major presence.

This third *Fluctuation* is more dramatic in character and is mostly carried by the long sustained notes in the trombone that increase in dynamics. The trombone's long notes alternate with glissandi that, alongside Fullman's vibrating strings, result in a calming yet sometimes disconcerting atmosphere.

Fluctuation 4 is the longest one on the disc (though duration does not seem an important element when listening to this album), and has a malleable quality. Buzzarté and Fullman take their time changing from one note or chord to another, making the intuitive, collaborative journey from one note to the next an important element in the work. The end of this *Fluctuation* finds the trombone alone, providing a much-needed rest from the Long String Instrument and marking a structural point in the album. After this brief moment, Fullman's strings quietly join the trombone again for the final minute of the piece.

Fluctuation 5 reprises the trombone glissandi present in *Fluctuation 3*, evoking the same disconcerting atmosphere and exploring the resonant spaces inside Fullman's massive instrument. As the piece unfolds, the string instrument progressively dominates the overall texture, ending with thirty seconds of very quiet, almost imperceptible strings that slowly turn into silence.

The last *Fluctuation* maintains the same qualities but seems to contain a conversation between the two instruments. The work achieves an orchestral array of

tonal colors reminiscent of Stephen Scott's *Bowed Piano Ensemble* and also of Pauline Oliveros's *The Wanderer* (for accordion orchestra) because of the explorations on the possibilities of evolving melodic drones. The emerging patterns that result, along with the constant fluctuating dynamics, create unexpected melodic gestures that project an air of contemplation and melancholy.

Combining rich textures and attractive harmonies, Fullman and Buzzarté manage to find a pleasant space inside their music, where there is room for surprises but also for continuous repetition of material. There is intrinsic beauty in the nature of both instruments, and *Fluctuations* is very aware of that, delicately crafting layers of sound. It offers captivating and refreshing textures that transcend instruments, styles, and even time.

Puerto Rican composer Angélica Negrón recently completed her master's degree in Music Composition at New York University, where she studied with Portuguese guitarist and composer Pedro Da Silva and film composer Ira Newborn. Her music has been performed by the NYU Percussion Ensemble, Lumina String Quartet, NYU Symphony Orchestra and the Puerto Rico Symphony Orchestra. She has written music for documentaries, films, theater, and modern dance and is currently working on a commission from the Astoria Symphony Orchestra.

Reflections: Music for Mixed Ensembles by American Composers

Works by Emma Lou Diemer, Judith Shatin, Christopher James, and Randall Synder. Max Lifchitz, conductor and producer. North/South Consonance, Inc., N/S R 1046 (2007)

JAMIE CARIDI

Reflections features premiere recordings of all four compositions on the disc, ably performed by North/South Consonance under the baton of Max Lifchitz. The intonation and balance among the instruments is superb, and Lifchitz is clearly an excellent conductor (as well as an imaginative composer and sensitive pianist, although we do not experience the latter gifts on this CD). Significant credit must be given to the recording engineers, as the music resonates with life and its immense dynamic range can be clearly heard with no distortion and without adjustments to listening equipment. I must warn you, however, that out of the total time of fifty-three minutes and twenty-one seconds on this CD, only seventeen minutes and thirty-five seconds are devoted to music by the two women.

Emma Lou Diemer wrote *A Requiem* while her sister, Dorothy Diemer Hendry, was undergoing treatment for cancer, and the work is reflective of the composer's feelings as she contemplated losing her sister. *A Requiem*, which features the flute prominently, is dedicated to Dorothy, who died in 2006 and was a flutist, writer, educator, and great-grandmother. Composed during the summer of 2004 for the 25th anniversary of the North/South Consonance concert series and premiered in New York City in 2005, *Requiem* is a contemplative rather than exuberant piece, in contrast to the three other works on this CD. This recording honors the composer on her eightieth birthday.

We all have preconceptions about certain genres and when I think of a Requiem as a musical setting of the Mass, I conceive a choral and instrumental work. I know Dr. Diemer is a prolific choral composer, so I was surprised that her *Requiem* was purely instrumental, and yet, as I listened again and again, the instruments spoke to me in a powerful way. *A Requiem* is scored for a dectet: woodwind quintet plus string quintet, which contrasts the timbres and capabilities of the two instrumental groups. In a single movement, *Requiem* seems to embody all the emotional stages experienced after the loss of a loved one: denial, anger, bargaining, depression, and finally, acceptance. The work was, for me, a cathartic listening experience.

Requiem opens with a beautiful, lyrical flute solo supported by long sustained chords in the strings, which continue as the other winds burst out in song. Brief flute solos return intermittently and each instrument has an opportunity to be lyrical. There are repeated notes and chords, intense dynamic changes, the vacillation of slow trills, intermittent lyricism, chord clusters, and then—the climax is a ten-part canon! Although the canon sounds like a chaotic, angry improvisation, it is actually highly organized and controlled, leading into a conclusion full of sadness and resignation. There are solos by the French horn, flute, and bassoon, and then a dissonant, but not unpleasant, cadence of acceptance. This composition is a powerful work which should endure the test of time.

Spin, by Judith Shatin, is a brief (less than six minutes) whirl into the world of spinning, a fun romp that follows Diemer's *Requiem*. Shatin has been influenced by diverse elements ranging from the animate, such as calls of wild animals, to the cold and inanimate sounds of machines. This composition is scored for flute, clarinet, bassoon, violin, viola, and cello and was inspired by the multiple types of motion suggested by the action of spinning. The piece is divided into two large sections consisting of vertical harmonic pillars that support dance motifs, which alternate between pairs and trios of instruments. These dance

motifs form an axis around which large-scale motion revolves, creating a "crescendo of consonance." My favorite is the habañera-like motif, a slow, duple, Cuban dance, the ancestor of the Argentine tango. The tonal structure is Middle Eastern, evoking an image of swaying across the desert on a camel.

The longest work is Christopher James's *Sinfonia Concertante*, weighing in at nearly twenty-one minutes, written to commemorate the 25th anniversary of the North/South Chamber Ensemble, and premiered on March 13, 2005. It uses all ten members of the ensemble equally. On first hearing, this *Sinfonia* seems rather tonal and provides a pleasant listening experience. It consists of three contrasting movements: I. *Pesante-Allegro con fuoco*, II. *Adagio affetuoso-Piu animato-Tempo primo*, and III. *Variations*. The sound is very pure due to the use of "modes," but these are not modes in the traditional sense. James defines a "mode" as any one of fifteen mirror sets of eight elements in twelve-tone "equal temperament." In equal temperament, only the octave is acoustically correct; other intervals are adjusted so we can perform in all twelve major and minor keys without retuning our instrument. James's modes can concern themselves with the relationship between note values (rhythm), relationship with intervals as in early medieval theory, or more commonly, the selection of notes used as the basis for a composition. Movement I uses a classical sonata-rondo form with three principal themes and a full development. The second movement contrasts in tempo with the first movement and is in ABA form and, according to the liner notes, explores two "reflexive modes," where the axis is either of two pitches a tritone apart, neither of which is contained in the mode. Movement III consists of five variations, each treating a single mode.

Chamber Symphony by Randall Snyder is a fifteen-minute, four-movement work, which serves as a response to Schoenberg's *Chamber Symphony No. 9* (1906). Snyder uses ten winds and strings instead of the fifteen required by Schoenberg. This composition is the only one on this CD not written for the 25th anniversary of the North/South Consonance. Movement I, *Incisive*, is propelled by ostinati march-like passages that alternate with lyrical sections using the full ensemble. Movement II, *Plangent*, emphasizes contrapuntal strings and is elegiac in nature. A plaintive opening with falling patterns throughout the ensemble, sudden swells, and two-note motives add to the sadness. The title means to reverberate, be mournfully resonant, and beat the breast, reminiscent of the sound of the sea. It ends with a single bassoon note. The third movement, *Scherzo Phantasmagoria*, consists of bursts of color and rhythm and pithy concise statements on solo instruments punctuated by static string chords. This

movement contrasts greatly with the previous one, suggestive of clown-like grotesqueness. The fourth movement, *Antic*, like the first movement, is driven by an ostinato. The rhythmic factory-type sounds are very reminiscent of Shostakovich or Prokofiev.

Jamie Caridi is a pianist, organist, and chamber musician who maintains a studio in Upland, California. She earned masters' degrees in piano performance and applied women's studies and researches and performs music by women. She is Pacific Southwest District Director for Mu Phi Epsilon and Chairperson for the Pomona Valley auditions for the National Guild of Piano Teachers.

Masterworks of the New Era, vol. 11

Works by Margaret Meachem, Patricia Morehead, Rain Worthington, and others. Kiev Philharmonic and the Czech Philharmonic, conducted by Robert Ian Winstin. Three-CD set by ERM Media, ERM 6811

STEFANIA DE KENESSEY

To judge from concert programs nowadays, it would seem that the orchestral repertoire attained its peak sometime around the close of the Romantic era, and then more or less stopped growing. In today's economic climate, especially, the medium is impossibly labor-intensive and hideously expensive: many orchestras have folded in recent decades, and almost all surviving symphonies face severe financial pressures. Nonetheless, the attraction of the genre—with its astonishing timbral variety, its awesome expressive power—is simply not to be denied, and composers continue to insist on writing orchestral music. *Masterworks of the New Era* pays tribute to this phenomenon through a series of recordings of little-known, but eminently worthwhile, new symphonic works.

Volume eleven offers the music of some twenty talented composers of whom, I am sad to report, only three are women: Margaret Meachem, Patricia Morehead, and Rain Worthington. They form a strong trio, however, with music that is well crafted, imaginatively orchestrated, and well worth hearing.

Margaret Meachem is represented with *Double Helix (for Julius Baker)*, a six-minute work originally commissioned by that renowned flutist and superbly performed here by soloist Bogdana Ulnaya with the Kiev Philharmonic. In one movement, the work nonetheless mimics the tripartite structure of a concerto. The timpani announces the first section, which quickly crescendos into a loud, insistent orchestral outburst, while the solo

flute makes a prominent appearance with complex, agile figurations. The lyrical middle section, reduced both in orchestration and in tempo, focuses on the lyricism of the soloist with melodic lines that are attractive without being particularly memorable. In the final section, the vigorous orchestral material of the opening returns, and the concerto ends on the upswing with a forte outburst.

Meachem is herself an accomplished flutist, and her skill with the instrument is evident at every turn; the melodic material she gives to the soloist is eminently suited to that instrument, with busy yet imaginative melodic gestures. She also solves the inherent balance problem facing any composer writing for solo flute and full orchestra in clever ways: at times, the ensemble pauses momentarily and the flute re-enters the fray; at others, it floats delicately and elegantly atop the overall musical texture. On the whole, this is a solid addition to the flute repertoire.

Patricia Morehead's *Cityscape* is a ten-minute symphonic poem described by the composer herself (a past president of IAWM) as “an ode to Chicago: its unique skyline and skyscrapers,” as well as a representation of summer on Lake Michigan, fierce storms, a stroll through Grant Park, and a visit to a club with Chicago blues. That is a lot to pack into a single piece, and the ambitious nature of the undertaking is both a great asset and a potential source of weakness for the piece. *Cityscape* is a kaleidoscope of rhythmic textures, orchestral colors, and melodic gestures, moving restlessly from one musical idea to the next. Beginning with a slow, ominous rumbling in the bass, the piece soon erupts into a texturally and tonally complicated passage that alternates with sections of greater calm, marked by some particularly beguiling flute figurations. It is not until the last few minutes of the work, however, that the music comes to rest with a lovely melody declaimed in unison; this quiet, tonal passage is somehow reminiscent of broad American vistas and, arguably, is the most satisfying moment in the work.

The third, but equally attractive, piece is Rain Worthington's *Yet Still Night*, a gently evocative nocturne. With a quiet, almost imperceptible beginning, the work features essentially tonal passages that are embellished with slightly dissonant sonorities, often marked by the distinctive sounds of pitched percussion and high, sustained strings. The middle section has a wonderfully memorable, march-like melodic motif that keeps repeating over an ostinato bass figure, growing inexorably in volume, range, and emotional intensity. As befits the nighttime experience, the march gradually recedes and fades until the listener is suddenly jolted awake by the final, surprising outburst. Throughout the piece, the colors and rhythmic gestures are superbly

handled in a genuinely imaginative and distinctive manner. Rain Worthington combines (in her own words, accurately) “world music, minimalism and romanticism” in ways that are distinctive and imaginative—and invite repeated listening.

The three orchestral pieces are all ably conducted by Robert Ian Winstin, himself a prolific and much-commissioned composer and an indefatigable proponent of new music (and especially of accessible, neo-tonal new works). The strong performances are by the Kiev Philharmonic and the Czech Philharmonic, variously; the attractively packaged boxed set of three CDs is issued by ERM Media (www.ermmedia.org). Other composers represented in the collection include Andrew Anderson, David Arkenstone, Tim Knight, Paul Lombardi, Andrew March, Eric Price, and Stephen Yip.

Stefania de Kenessey is the founding president of IAWM and a leading figure in the revival of neoclassicism; her CD Shades of Light, Shades of Dark received rave reviews as “fully worthy to share a program or disc with the masterpieces by Mozart or Brahms” (Fanfare). For further information, please visit her website at www.dekenessey.com.

Masterworks of the New Era, vol. 12

Works by Rain Washington, Katy Abbott, Lily Barmor Rose, and Sondra Clark, with Robert Ian Winstin conducting the Kiev Philharmonic, the Prague Radio Symphony, and the Czech Philharmonic.
ERMMedia 6827 (2008)

SCOTT LOCKE

Four new symphonic works by women are featured in stylish performances on this beautifully produced, eclectic, four-disc set. The set contains mostly symphonic works, but also offers a string quartet, a trio for flute, viola and piano, a string quartet, and solo piano work. The one choral work alludes to Bali’s *ketjak*, or monkey chant.

The many orchestral works on the set are conducted by Robert Ian Winstin in performances with the Kiev Philharmonic, Prague Radio Symphony, and Czech Philharmonic. Winstin has a special connection to this part of the world: he is composer in residence of the Kiev Philharmonic, where he also serves as Principal Guest Conductor. He has served as past President for the Foundation for New Music and is a Paul Harris Fellow. His own works, of which there are over 200, have been performed throughout North America, with the National Symphony Orchestra of Ukraine and the orchestras featured on this set. It is because of Winstin’s

insights into contemporary music that the orchestral performances especially shine. All details, including balance, color, and interpretation, have been carefully addressed.

From the title alone, one would expect Rain Washington’s *Shredding Glass*, performed here by the Czech Philharmonic, to be a work of brutal nature, especially when put in the context of its original inspiration: the horrific events of 9/11. But Washington’s piece provides the listener instead with exquisite disintegration, mere glass filaments casting light in all directions, with an undercurrent of unresolved apprehension. She first offers cascading tone clusters, stated in the upper strings and woodwinds and settling into undulating, syncopated ostinato patterns with sustained pedals in the low brass and strings. The texture is transparent but luminous, reminiscent perhaps of the late works of Mahler. This section dissolves into one featuring more dissonant clusters in syncopated gestures. Next, a musical heartbeat builds in intensity with a deep feeling of foreboding. The final, more lyrical section contains transparent counterpoint and small ascending and descending chromatic threads in the upper strings and winds. Low brass and percussion continue their brooding, with singular notes of the piano wrapping up the entire work like a spider in a delicate glass web. Washington is successful in reaching our subconscious and leaves us with our own deep feelings of disbelief and despair, which resound long after unimaginable tragedy.

Australian composer Katy Abbott’s symphony is a two-movement work subtitled *Souls of Fire*. This is Abbott’s first foray into the symphonic genre, presented here by the Kiev Philharmonic. If Washington’s work is reflective of public tragedy, Abbott’s is based on grief of a more personal nature: the sensitive subject of miscarriage, the loss of a child, or childlessness. The first movement of this tonal work is elemental and intractable. Small motives materialize, are replaced by other new but related ideas and then disappear, if only temporarily. This mirrors the fragmented thinking of those in grief: the inability to focus for long on a single emotion. A characteristically romantic approach is used in creating intensely-felt climaxes with the full orchestra, paired with dissonances that linger before resolving. Throughout the movement, other instruments bend notes downward, as if sighing or weeping. Much of the movement is worked out over long pedal points reinforced by timpani.

If the first movement is a reaction to the initial shock of tragedy, the second movement is the awakening the day after. Abbott creates dream-like, shimmering textures with strings, bells, cymbal rolls and harp. Tension builds suddenly, with strings bending sustained

notes in two directions, like lightening splitting a tree, until a blindingly strident, *tutti* chord startles us into complete wakefulness and the ensuing memory of tragedy. This scheme is repeated three more times with some variation and is followed by a final, primal dance begun first in the percussion and brass. This music, now conjuring notions of ancient fertility rituals, becomes a feverish dervish for full orchestra. The momentum ceases abruptly, and we are left with a lonely, sustained solo violin note before the resounding final chord in the orchestra suggests renewal.

A neo-Renaissance feeling is captured in *The Last Days of King Saul* overture by Lily Barmor Rose. This elegiac stand-alone overture, performed by the Prague Radio Symphony, is part of a larger oratorio and connotes a sense of lost grandeur. Quiet ocean swells of orchestral sound alternate with open and spare-textured phrases, including a plaintive English horn solo with an undercurrent of chimes and timpani. Martial trumpet fanfares with strings and tambourine interrupt to suggest bygone regality. An Eastern-flavored bassoon solo, presented against more dissonant clusters in the upper strings, announces the final, contrapuntal section in the strings and oboe, which transports us, as in a funeral cortège, to its quiet conclusion.

Sondra Clark's *Homage to George Gershwin* is a fitting tribute to the master of the first classical-jazz fusion and the American popular song book. This tonal work, in a light-hearted performance by the Kiev Philharmonic, opens with snippets of solos in the winds, and then follows with a lively jazz ostinato and sunny, syncopated melodies in the violins. A second section is reduced to a romantic ballad, replete with lush harmonies, soaring melodies, and a sweeping climax in the upper strings against a pizzicato backdrop in the low strings. The final section, the longest of the work, tips its top hat to *Rhapsody in Blue* with its syncopated ostinato gestures and its aura of man-or-woman-about-town urbanity of 1930's New York. Melodies percolate to the fore like champagne bubbles, designed to lift one out of economic (or any other kind of) depression. Clark offers an effervescent style and a carefree nod to a more glamorous American era.

Scott Locke is Associate Professor of Music at Murray State University, where he teaches clarinet, music history, and world music courses. He has just released his first solo CD, Celestial Dreamscape: a Century of Music for Clarinet, on the Everglade label featuring two new works by women. He is a member of the Commonwealth Clarinet Quartet and plays principal clarinet in the Paducah Symphony Orchestra.

Johanna Beyer: Sticky Melodies

Daniel Goode, Craig Hill, clarinet; Merlyn Quaife, soprano; Nicholas Synot, double bass; Peter Dumsday, Kim Bastin, piano; Astra Chamber Music Society and Choir, John McCaughey, Musical Director.
New World Records 80678 (2 CDs) (2008)

PAMELA MARSHALL

I first became aware of Johanna Beyer in the mid-1990s when Larry Polansky of Dartmouth College put out a call for volunteers to help publish Beyer's music. The Frog Peak/Johanna Beyer Project was organized by Polansky and his composers' publishing collective, Frog Peak Music, to resurrect her scores, which lay neglected in the New York Public Library and the American Music Center. The goal was to make her music available to performers and scholars. Volunteer editors annotated and recopied many of her chamber works, and Frog Peak published these scores in editions that included facsimile pages of her manuscript. I contributed to this project by editing the score and parts of Beyer's String Quartet No. 2. At the time, computer notation software was more limited, and notating Beyer's glissandi, polyrhythms with different time signatures, and even her custom of using an accidental on every note was a challenge. The Nightingale software that I used (rather than the more popular Finale) allowed some freedom with note durations and meters so that I could trick it into showing the score the way Beyer intended. For more information about editions of Beyer's work at Frog Peak, look up Johanna Beyer at frogpeak.org.

Since Beyer is little known, some biographical background might be helpful. Johanna Beyer was born in 1888 in Leipzig, Germany. When she settled in New York City in 1924, she became part of the modernist group of composers that included Henry Cowell, Ruth Crawford Seeger, Charles Seeger, Dane Rudhyar, and others. She studied, at least informally, with some of these composers, particularly Crawford Seeger. According to the CD booklet, the details of her life are hard to uncover, but the "strongest evidence for her work with the Seegers is her music itself, which, from 1930-1937, is among the best realization of the Seegers' compositional ideas of *dissonant counterpoint*." Beyer heard performances of only a few of her works, some of which were played at the Federal Music Project and its Composers' Forum Laboratory. She earned her living as a piano teacher and died in poverty in 1944 after suffering from amyotrophic lateral sclerosis (ALS).

Johanna Beyer's music is intellectually and historically interesting, often humorous, even

occasionally mystical. Her works are very focused with short movements that explore one or two ideas, which sometimes seem almost primitive in their simplicity. Each piece or movement usually has a very obvious process or technique that is explored in the manner of an etude. As I listened to the CD, however, I was struck by how the expressive performances created beautiful music from this abstract, difficult music. The remote became ethereal. Leaping abstract lines became lyrical. Quirky and humorous interjections made me smile as I heard her joyful exploitation of special effects such as glissandi.

Since the CDs contain so many short pieces, it would not be possible to comment on each individually. The CDs include two closely related four-movement suites for clarinet; two four-movement string quartets; *Bees*, a very short pedagogical piece for piano; four choral pieces; a set of three songs for soprano and clarinet; a longer narrative song, *Ballad of the Star-Eater*, also for soprano and clarinet; *Movement for Double Bass and Piano*; and *Movement for Two Pianos*. The set ends with Beyer's last piece, *Sonatina in C*, in the more tonal, conservative style of her final years. Most of the performances were recorded by the Astra Chamber Music Society in Melbourne, Australia. The Society has been a proponent of Beyer's music for a while, having presented a two-night series of Beyer's work in Melbourne in 1996. Daniel Goode's performance of *Suite for Clarinet I* is the only non-Astra performance on the discs.

A sampling of the instrumental music:

The first CD opens with *Suite for Clarinet I* played by Daniel Goode, and the second CD opens with *Suite for Clarinet 1b* played by Craig Hill. It is enlightening to hear two different clarinetists perform these works. Goode's performance is gutsy and a bit rough, while Hill's is smooth as silk; the contrast illuminates the different qualities of Beyer's music. Each movement exhibits a specific technique or process, and *Suite 1b* seems to elaborate on the processes of the previous suite. Beyer exploits the full range of the clarinet, with wide leaps, sudden loud interjections, ultra-*pp* notes, and scurrying rapid lines. It took a few listenings to appreciate the works' abstract qualities and to hear their special subtleties.

Bees, for piano, is the first piece that Larry Polansky edited for the Johanna Beyer Project, and he sent it to the volunteer editors as a sample. It is a brief and charming tone painting filled with trilling seconds and fast chromatic runs, quite playable by a non-professional. It is delightfully performed by Astra pianist Peter Dumsday.

The recording of String Quartet No. 2, the music I edited, was a revelation to me. The CD illustrates how seemingly dry compositional techniques can produce expressive music. As I worked on the score of the first movement, I felt that the dissonances were arbitrary and that the tune in the cello, a version of Papageno's *Ein Mädchen oder Weibchen* from *The Magic Flute*, was clumsy and lumbering. I still find the first movement lumbering, but it is charmingly so, with fragments of the cello's tune echoed in the upper parts, as accelerating and decreasing note values in dissonant melodic lines wrap around the tonal Papageno tune. The performance of the second movement is haunting; muted strings, never louder than *piano*, swell up and down with increasing and fading vibrato, while the first violin floats high above. The hypnotic ending, as the high violin and low viola alternate, changing their pitches, is magic. The third movement layers 2/4 in the cello under 3/8 in the violins, with a sultry, syncopated viola melody sounding like a jazz improvisation. Movement four is muted again, *ppp*, with constant glissandi in the upper strings while the cello plays the Papageno melody pizzicato in several variations, the first time with the melody notes presented in a constant rhythm without any phrasing, one note per measure at a presto tempo.

Movement for Double Bass and Piano is another lumbering piece with many dotted rhythms in the bass part, much of it in the low register. A motivic falling minor third is echoed in different registers of the piano giving the piece a feeling of resonant space. *Movement for Two Pianos* sounds rougher than any of the other pieces on this recording—loud and bold, a contrast to the carefully crafted clarity of most of the other pieces. A rumbling bass and a melodic motive, with shifting timing, rise to the upper register, building to rumbles and banging clusters, which then unwind as Beyer reverses the musical material in a palindromic structure.

Vocal music:

Beyer's vocal music is a window into the joy she found in being a composer. Two choral works celebrate the Federal Music Project and the Composers' Forum Laboratory with texts she wrote herself. Her words show her great enthusiasm for the supportive environment of the Laboratory, even though her biographical information indicates only a few performances there. The title, *The Federal Music Project*, gives the impression that it is a labor union song. Instead, Beyer creates a lush, bell-like texture by repeating phrases, with each verse framed by long sustained chords that fade away. The pacing of the performance is superb.

The Composers' Forum Laboratory and two more choral pieces form a set. In *Laboratory*, the basses chug along, seemingly with an enthusiasm for the Forum's productive work (with a hint of *Carmina Burana*), while bell-like descending lines and long sustained fifths in the upper voices convey serious joy. *The Main Deep*, with text by James Stephens, is dissonant, and the singers are instructed to slide from note to note. Beyer's insistence on specific onomatopoeic words such as "hushing" provide a hypnotic ending to a mysterious sound painting. *The People, Yes!* with text by Carl Sandburg is abstract and spare with shouted interjections. In each choral piece, Beyer achieves a different sort of choral texture by assigning different voices different roles; for example, sustained notes versus rhythmic lines.

In *Three Songs for Clarinet and Piano* Beyer employs colorful text painting, occasionally inserting *sprechstimme*. *Ballad of the Star-Eater* is a longer narrative poem with text by Bonaro Wilkinson Overstreet. Beyer frequently uses a short recurring motive in the clarinet to punctuate the sections. She frequently alters the rate of flow of phrases to fit the words, but she generally keeps the verses clearly delineated. At one point in the *Ballad*, where both clarinet and soprano perform the high notes very loud, the dissonant beats are painful to hear. Despite that, the performances by soprano Merlyn Quaife and clarinetist Craig Hill are superb—intense, brooding, and dark. A minor quibble with this disc is that there needs to be more of a pause between these songs. Because of Beyer's lengthy fading conclusions, the works blur into one other.

For anyone interested in mid-20th century experimentation, Beyer's music is a must; in addition, it is also a singular pleasure. Although her etude-like approach to exploring specific compositional techniques might not be to everyone's taste, this beautifully prepared two-disc set illustrates the expression and lyricism that can be found in her often dissonant musical language.

Pamela J. Marshall is an independent composer and horn player in Lexington, MA. She has written for chamber ensembles, orchestra, solo voice, chorus, synthesizers, and mandolin, including commissions from South Beach Chamber Ensemble of Miami, The Master Singers of Lexington, Green Mountain Youth Symphony, and Assabet Valley Mastersingers. She leads composing and improvisation workshops and records concerts and nature soundscapes. Her music is available on the Web at Spindrift Music Company (www.spindrift.com).

Wilhelm Busch: Unterhaltsames und Ungehöriges für Kinder

"Wilhelm Busch: Entertainment and Impertinence for Children." Works by Violeta Dinescu, Stefan Esser, and Andreas N. Tarkmann. Duo pianoworte: pianist Bernd-Christian Schulze and narrator Helmut Thiele. Audio rauteri NDR1 (2007); distributed by Random House: www.random-house-audio.de

ELAINE KEILLOR

For the 175th anniversary of the birth of the German painter and comic poet Wilhelm Busch (1832-1908), the duo pianoworte, as they refer to themselves, pianist Bernd-Christian Schulze and narrator Helmut Thiele, commissioned three composers to make settings of eight of Busch's most beloved stories. The stories, or "picture tales," are accompanied by delightful, often satirical illustrations, leading to Busch's acclamation as the originator of the modern comic strip. The woodcut portrayals allowed Busch commentary on contemporary political and social society that would not otherwise have been possible. Because Busch often made references to music in these stories and drawings, the duo pianoworte commissioned composers Violeta Dinescu, Stefan Esser, and Andreas N. Tarkmann to provide musical representations. Tarkmann lent musical settings for *Hans Huckebein* (Jack Crook, Bird of Evil), *Das brave Lenchen* (The Brave Little Lence), *Der hinterlistige Heinrich* (The Crafty Henry) and *Die kühne Mütterstochter* (The Bold Miller's Daughter). Esser composed *Die beiden Enten und der Frosch* (Both Ducks and Frog), *Die Fliege* (The Spanish Fly), and *Der Hahnenkampf* (The Battle of the Roosters), while Dinescu set to music *Fipps der Affe* (Fipps the Monkey). Busch's original text is paraphrased in narrated verse on this disc. The accompanying CD booklet, all in German, does not clarify the author of the textual paraphrases, but I surmise they were written by Thiele and given to the respective composers.

Both the pianist and the narrator of duo pianoworte give virtuoso performances throughout the disc, particularly in *Fipps der Affe*. *Fipps*, written in 1879, is one of Busch's longest tales. In this thirty-minute work by Violeta Dinescu, Busch's original twelve chapters with prologue and conclusion are condensed into a prologue and nine chapters.* One of the aims of the duo pianoworte is to stimulate their younger audiences to a fuller appreciation of word, sound, and image, and they often update older stories to include more modern references. Indeed, *Fipps der Affe* includes a section (Chapter 8) done in rap verse!

This review discusses only the work of Dinescu, a noted Romanian composer. She explores fully the possibilities within this updated story and uses, along with the piano, thirteen percussion instruments played by the pianist to broaden the range of sounds and to portray Fipps's adventures more poignantly. Whereas the other composers represented on the disc utilize the piano keyboard more traditionally, Dinescu uses a wider palette including prepared piano along with tambourine in the "Prologue." She creates recurring motives to represent Fipps in his various adventures from Africa to Europe.

In Chapter 2, in which Fipps, now owned by a barber, decides to cut a farmer's hair with disastrous results, Dinescu uses extended techniques such as plucking the piano strings. The sounds for Chapter 3 begin with Messiaen-like polychords interspersed with the sounds of bamboo and metal wind chimes. Fipps interrupts a hitherto peaceful dinner of a rotund man and woman who have just been served a pudding with red Madeira sauce. Fipps grabs the pudding but discovers it is too hot for him to handle and slaps it on the head of the gentleman, while the sauce ends up running down the neck of the woman. Accordingly, to describe the reaction of the participants, Dinescu uses the more strident percussion sounds of the ratchet and flexatone (a percussion instrument consisting of a small flexible metal sheet suspended in a wire frame ending in a handle), plus large clusters from the piano.

In Chapter 4, Fipps, now extremely hungry, decides to raid a bakery. Much of the narration here is rhythmically synchronized with the musical material, with the prepared piano sections making other-worldly sounds. Additional diverse percussive sounds come into play in later chapters, particularly when Fipps gets caught in a fox-trap. Dinescu's music changes radically within the next three chapters, in which Fipps enjoys an idyllic life-style, having been adopted into a rich household. The pianist plays mellow arpeggio figurations under a singing melody in the upper register of the instrument. Fipps tires of this soft existence and decides that he wants more action. In the chapters relating his subsequent pranks that finally lead to his death, Dinescu incorporates more extended techniques such as scraping on the lowest strings of the piano and judiciously using the bass drum.

The performances are excellent and the overall recorded sound is outstanding. I particularly appreciate the last track on the CD, where duo pianoworte explains important motives used by the composers to illustrate key characters and situations in the stories. Much of this track deals with the extended techniques used by Dinescu. Each percussion instrument is identified along with a sample of its sound, providing an informative

resource for awakening children's interest in different kinds of instrumental sounds.

* An English translation of this story can be found in *The Genius of Wilhelm Busch: Comedy of Frustration, An English Anthology*, edited and translated by Walter Arndt (Berkeley/Los Angeles/London: University of California Press, 1982) on pages 124-144; the German original is on pages 236-240.

Elaine Keillor, Canadian ethnomusicologist, continues to research and promote women's music-making. She has highlighted Native women musicians on the Websites www.nativedrums.ca and www.nativedance.ca and continues to perform many works by women composers.

Chen Yi/Karen Tanaka: *Invisible Curve*

The Azure Ensemble, William Purvis,
Gerald Steichen, conductors.
New World Records, 80683 (2008)

JENNIFER KELLY

Invisible Curve, an intriguing chamber music compact disc, features music by Chen Yi (b. 1953) and Karen Tanaka (b. 1961), both of whom fuse Asian and Western influences. The compositions complement each other in energy and color and offer a balanced contrast between the percussive yang of Chen Yi's works and the serene yin of Karen Tanaka's compositions. Their works are performed by The Azure Ensemble from New World Records, produced and engineered by Judith Sherman. The in-depth liner notes are by Marilyn Bliss.

Bliss discusses the three major influences on Chinese-born Chen Yi's works: During the Chinese Cultural Revolution, Chen was exposed to the traditional music and culture of the Chinese countryside; she was later appointed concertmaster of Guangzhou's opera company. In New York City, Chen was a student of Chou Wen-chung, and she was influenced by Chou and his work with Edgard Varèse. Chen's music is shaped by these experiences, and her work on this disc involves mainly Western instruments played with the inflection and tone production of the Far East. Karen Tanaka was raised in Japan and further educated in Paris. Her influences include the timelessness of Zen Buddhist aesthetics as well as conceptual acoustics and the sound-time evolution, perception, and cognition that she studied at the IRCAM (Institut de Recherche et Coordination Acoustique/Musique) institute in Paris and with composer Tristan Murail.

The disc opens with *Wu Yu* (2002), a two-movement work by Chen Yi scored for a sextet: flute, clarinet, bassoon, violin, cello, and percussion (vibraphone, bongo, Japanese high woodblock, cymbals, two Chinese gongs, tom-tom, and bass drum). Chen explains: “*Wu Yu* was a ritual rain dance in ancient China, which includes song and dance performed with ox tails.” Her experience as concertmaster is evident in both movements of this piece. In the first, Western instruments evoke the sound of traditional Chinese instruments, and they play Chinese-sounding melodies within a modern classical compositional style. The animated second movement is written for only six players, but gives the impression of a small orchestra. Rapid notes act as catalyst for musical conversation; in various instrumental combinations, each instrument takes a turn to speak. Opposing forces are created with the moving, legato lines of expertly played modern clarinet and bassoon sounds (played by Pavel Vinnitsky and Marc Goldberg, respectively) with the traditional percussive and staccato sounds of strings and percussion.

Karen Tanaka’s *Frozen Horizon* (1998), for amplified ensemble of flute, two violins, viola, cello, contrabass, and percussion (suspended cymbals, vibraphone, crotales), is an eight-minute work representing the landscape of Harstad, an island town in northern Norway, which remains dark in winter but for the Northern Lights. Tanaka explains, “Beyond the icy earth’s surface, the frozen sea spreads towards a curved boundary line between the sea and the dark sky. Time passes slowly there.” The opening low cello tone gives the impression of a searchlight on the water. Out of the darkness, flutist Susan Glaser plays with full and focused tone, expertly using dynamics and texture to illustrate the starkness of the landscape. The Northern Lights enter by way of vibraphone ostinato over expansive strings. The Lights eventually fade as the mysterious darkness returns to the landscape.

Karen Tanaka’s *Invisible Curve* (1996, rev. 1999) is an eleven-minute work for flute, violin, viola, cello, and piano. Tanaka is interested in how sound exists in space and time. She writes, “The title *Invisible Curve* was inspired by books and articles about the introduction to general relativity that I read prior to composing. Space-time can be curved and warped by the presence of a body, like the Earth, and this distortion accounts for gravity.” The composer musically describes the density of gravity in endless space: As the piece opens, the cello, played by Pitnarry Shin, offers a single rich, deep pedal tone, shifting dynamics, and only the occasional changes in pitch. The entrance and exit of the strings give the impression of unformed planets swirling around the cello’s gravitational pull. Feeling

Fusion Festival: Inspirations from India

Canton, Michigan, March 29-30, 2008

Fusion Festival, held in Canton, Michigan, was an exciting, first-time adventure and cross-cultural collaboration bringing together East Indian traditional music with Western classical music. Celebrated sitar artist, composer, and teacher Hasu Patel was Orchestra Canton’s featured guest artist. She performed on the March 29th concert and was also the central figure in the two-day community-wide event that included a workshop/demonstration on Indian music with the Celebration Youth Orchestra, pre-concert sitar demonstration/workshop, and lecture/performance of Indian Dance.

For the concert itself Orchestra Canton showcased an eclectic mix of crossover music by several prominent composers: Vanraj Bhatia, one of India’s most versatile composers, Hidayat Inayat-Khan, and Henry Cowell, who incorporated non-Western musical idioms into his own and highly innovative music. The highlight of the Festival was our guest soloist and composer, Hasu Patel, who composed a new work for chamber orchestra, sitar solo, and tabla that received its world premiere on this concert. The Sitar Concerto was a wonderful collaborative work that included improvisation for the soloists and written-out western notation of the raga for the chamber orchestra. The entire second half of the concert featured the solo artistry of sitarist Hasu Patel and tabla player Arup Chattopadhyay.

The Festival succeeded as the first of many future annual music and cultural festivals that present a mixture of types and styles of music that appeal not only to the area’s culturally diverse communities but also attract the more adventurous audience, particularly the younger and more “hip-seeking” patrons. Using the universal language of music, our hope was to create a forum for a musical melting pot, an American reflection of all the rich, diverse musical styles that we see in Canton and surrounding areas in Southeastern Michigan. *From Nan Washburn, Music Director and Conductor of Orchestra Canton and the Plymouth Symphony Orchestra.*

“out of time,” *Invisible Curve* avoids a steady pulse in favor of instruments drifting in and out. Density and dynamics swell. As the cello begins to fade, the gravitational pull shifts to a reverberating piano. When the cello returns, the instruments regain their original orbits, drift closest to one another, and then conclude by drifting away as if the music were continuing elsewhere.

Composed in 2002 by Chen Yi, ...*as like a raging fire...* is filled with energy and motion from beginning to end. Written for flute, clarinet, violin, cello, and piano, the work is described by Chen Yi as a representation of a “raging fire both external and internal.” Trills and glissandos illustrate the rising flames and the string attacks are aggressive. The motion calms mid-way through the composition as a stratospheric violin harmonic gathers energy for the fire. The seemingly

random sounds and consistent trill and tremolo are further illustrations of the flames. This performance completes the contrast-filled CD with a blast of heat.

The compact disc is a well-balanced collection of works, with the serenity and density of Karen Tanaka’s music contrasted with the energy and intensity of Chen Yi’s. The Azure Ensemble, directed by Susan Glaser, performs expertly throughout, giving the impression of a much larger ensemble without losing the intimacy required of the more subtle compositions.

Jennifer Kelly is assistant professor of music and director of choral activities at Lafayette College in Easton, Pennsylvania, where she also teaches a course in Women in Music. Her professional activities include orchestral and choral conducting and musical theater direction.

CONCERT REVIEW

Clare Shore: *Eser Makot*

Piccolo Spoleto Festival,
Charleston, South Carolina, June 7, 2008

WILLIAM BENNETT

Eser Makot, a new work by composer Clare Shore, was premiered on June 7, 2008 by the Taylor Festival Choir, with viola soloist Rozanna Weinberger, under the direction of Dr. Robert Taylor. This concert was part of Piccolo Spoleto Festival’s Choral Artist Series and took place in the Circular Congregational Church in Charleston, South Carolina. *Eser Makot* (Hebrew for “Ten Plagues”) is a dramatic depiction of the book of Exodus. The avant-garde work is constructed like an ancient Greek drama combining narration, viola solo, choir, and three male dancers in body stockings. The drama of the work was evident from the opening narration, to the choral procession with dancers provided by the Robert Ivey Ballet Company, to the final recession of the choir representing the Exodus of the children of Israel.

The work uses a plethora of compositional techniques mixing free and measured speech with viola solo, vocal solos, percussion, and choral passages. Shore’s technique in painting the text is superb. She uses leitmotifs and unorthodox sounds to represent the

plagues that are being described. For instance, she presents the buzzing of flies through the choir’s buzzing on a chromatic cluster chord and the clicking of locust wings through “ch” sounds woven into a rhythmically elaborate texture. A recurring arpeggio on a minor-seventh chord represents the dialogue between God and Moses, and snippets of the traditional Hebrew tune *Dayeinu* (“It would have been enough”), repeated after each plague, represent the children of Israel. The amplified viola plays throughout the twenty-five-minute work and provides the musical representation of the plagues.

The choir negotiated the difficult vocal lines with a beautiful tone quality and excellent diction, and the soloists from within the choir sang with exceptional clarity. The presence of the dancers, who showed extraordinary strength and grace, added to the performance by giving a visual illustration of the text and music. The violist seemed to struggle in spots, but otherwise gave a representative performance of the work. As with many avant-garde works, *Eser Makot* was received with mixed emotion from the audience, eliciting a standing ovation from a few and a gracious ovation from others.

William Bennett is the Director of Choirs at Cane Bay High School in Summerville, SC. He holds degrees from the College of Charleston and Louisiana State University.

MEMBERS' NEWS

News of Individual Members' Activities

COMPILED BY ANITA HANAWALT

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other items. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information. Due to space limitations, news items may be edited. Please send information about your activities to members' news editor Anita Hanawalt at ahanawalt@earthlink.net or by mail to 2451 Third St., LaVerne, CA 91750.

Adrienne Albert's *Animalogy*, a winner of the Aeros Quintet Competition, was performed at Carnegie Hall's Zankel Hall on May 5 by the Aeros Quintet. Albert spoke about her music, her performing past, and her current compositional projects at The Twenty-Ninth Los Angeles Composer Salon on July 27. Christin Phelps Webb, bassoon, and Galina Barskaya, piano, performed two movements from *Circadia*. *CT Tango Nuevo* (alto flute and guitar) was the only work by a U.S. composer chosen to be performed on the Concerto con Musiche dalle Tres Americas during the Celebrazioni Trentennale della Fondazione Adkins Chiti: Donne in Musica on November 12 in Rome, Italy. Andy Malloy commissioned *Wind and Tides* (trombone and piano) and premiered the piece on October 27 at California State Northridge, Faculty Artist Series concert.

Beth Anderson's *Kentucky Swale* (string orchestra) was performed on April 20 by the Chinese National Orchestra at the Forbidden City Concert Hall in Beijing, China as part of the International Congress. *Flute Swale* was performed by Andrew Bolotowsky in New York City on August 24 and October 4.

Betty Beath received the Pacific Opera Inaugural Vocal Writing Prize on April 17 at the Dickerson Gallery, Sydney, Australia. *Towards the Psalms* (song cycle) was performed on this occasion by soprano Maria Okunev and pianist Andrew Greene. *Lament for Kosovo...Adagio for Strings* was performed by the China Youth Philharmonic Orchestra at the 2008 Beijing International Congress on April 20. The original version of *Lament for Kosovo* was performed by the Providence Mandolin Orchestra in Hingham, Massachusetts on April 5. *Mikri Thalassa* (mandolin orchestra) was performed at the Sydney International Mandolin Festival on January 12. *From a Lake of Honey* was performed by Basso Modern Duo during the 8th Annual Women Composers Festival of Hartford on March 7; at the Academia de Muzica, Cluj, Romania on March 25; and in the Dam Hammarskjold Auditorium, United Nations, on April 17. On May 1 and February 8, ABC Classic FM presented national broadcasts of Beath's orchestral works *Dreams and Visions* and *Indonesian Diptych*.

The first act of **Carolyn Bremer's** *Laughing Out Loud: A Cyberpunk Opera* was premiered on an opera

scenes concert held November 22-23 in Long Beach, California. The complete opera will be fully staged during the Cole Conservatory (California State University Long Beach) 2009-10 opera season. *Saturnalia* (wind ensemble) was premiered while Bremer was the December composer in residence at the "Best of the West Festival" in Grand Junction, Colorado. Three performances of her works are scheduled during her January 2009 residence at the Colorado State Music Educators Conference.

Barbara Case announces the November 15 release of *Snow Business*, a holiday CD recorded with and by Stephanie Long, available at www.cdbaby.com. Along with familiar carols and parodies, it includes original songs such as Beth Anderson's *The Good Christmas Cat*.

Kyong Mee Choi's *Flowerlips* (vibraphone) was performed in September at the College Music Society National Conference in Atlanta, Georgia. *Track* (flute, clarinet, violin, cello, piano, and percussion) was recorded by ERM Media and published in September. *Photogene* was selected as a finalist in the International Contemporary Music Contest, Citta' di Udine, Italy (contest for electroacoustic, analogical, and digital music) in August 2008. *Tranquility* was performed at the International Biennial for Electroacoustic Music of São Paulo on August 15. *It only needs to be seen* (guitar and electronics), commissioned by ASCAP/SEAMUS, is included in the *Music from SEAMUS* CD, series 17. In June, she presented

a paper, "Spatial Relationship in Electro-Acoustic Music and Painting," at the Electro-Acoustic Music Studies Networks, "Musique concrète, 60 years later," in Paris, France. *Slight Uncertainty is Very Attractive* (flute and electronics) was performed by ensemble Dal Niente's final concert, "Dynamics and Gesture," in Chicago on June 2. *The line we can't cross* (saxophone and electronics), commissioned by Michael Holmes, was premiered by Holmes at the Cincinnati Conservatory of Music on June 2.

Judith Cloud is a finalist for the Second International Composition Competition, the Sorel Medallion in Choral Composition. **Jenni Brandon** and **Chiayu Hse** are the other two finalists. The Voices of Ascension performed *Three Mesa Songs* on poems by Betty Andrews (choir and Native American flute, drum, and rain stick) on October 29 in Zankel Hall at Carnegie Hall. Cloud was commissioned to compose a work for the Hobart and William Smith College ensemble Cantori with Ken Meyer, guitar. *Anacreontics* (chorus and guitar) will be performed on tour in April and will be officially premiered at the Hobart and William Smith College in Geneva, New York on April 24. On August 10 Cloud performed the role of Lady Fortescue in a reading of the musical *A Murder is Foretold*, based on a story by Oscar Wilde, presented by Villain Theater at Chelsea Studios Theatreworks in New York. In October she presented a faculty recital at Northern Arizona University, singing her own composition, *Quatre mélodies de Ronsard*, and she also performed in Symphony No. 4 for trumpet, tam-tam, piano, and voice by Galina Ustvolskaya.

On September 7, **Julie Cross** presented a recital at the Chazen Art Museum in Madison, Wisconsin, broadcast live on Wisconsin Public

Radio. The recital included works by Clara Schumann and Libby Larsen.

Friends of **Nancy Bloomer Deussen** performed *Julia's Song* (dedicated to Deussen's mother Julia, whom she lost at age six) and also posted a YouTube video at http://www.youtube.com/watch?v=6u0qIh1qT_Y. It was originally written for violin and piano, and friends transcribed the piece for flute and harp. *Peninsula Suite* (string orchestra) was selected for "Valley Voices," receiving a reading by the San Jose Chamber Orchestra at a May 14 concert in San Jose, California. *Music from the Heartland* for flute (1 player, multiple flutes), violin, and cello received its world premiere at The Carousel Museum in Bristol, Connecticut on July 13. On October 19, *Trio for Violin, Cello and Piano* was performed on a NACUSA 75th Anniversary Concert held in Los Angeles. Two movements from *Music From the Heartland* were performed on November 8 for the NACUSA 75th Anniversary Concert held in Palo Alto, California.

Philip Ficsor and **Emma Lou Diemer** premiered *Suite for Violin and Piano* on May 7 at the Faulkner Library in Santa Barbara, California. Ficsor will record Diemer's violin works in the near future.

Robin Eschner's *Hear the Bell* was selected as the winner in the most recent Julian White Memorial Choral Composition Competition, sponsored by the Berkeley Community Chorus and Orchestra. The competition sought a new work to be performed on a program including the Mozart Requiem. *Hear the Bell*, about a lake that disappeared in Russia three years ago, was performed by the Berkeley Community Chorus and Orchestra at St. Joseph the Worker Church in Berkeley, California on April 27, May 3 and 4.

Music of **Adriana Figueroa** was performed by Borealis Brass on a podcast at www.brasscast.com on August 17. The National Symphonic Orchestra of the Universidad Nacional de Cuyo gave the world premiere of *Metropolis* (symphonic poem) in Mendoza, Argentina on October 4.

Monica Germino performed *plugged & unplugged* (a solo program for acoustic, amplified adapted acoustic, and electric violins, plus soundtrack, effects, samples, voice, film, movement, and installation) with sound engineer Frank van der Weij in New York City at Le Poisson Rouge/The Village Gate on November 10 and the Adelphi University Concert Series on November 8, having already reached audiences in Canada, England, and Holland. Rather than a traditional violin recital, *plugged & unplugged* crosses the borders between classical, ambient, rock, and contemporary music.

Barbara Harbach's *Emily!* (soprano, trumpet, and piano), a setting of four Emily Dickinson poems, was premiered April 29 at the University of Missouri-St. Louis. The world premiere of *A Love Supreme* (text by Cheryl Walker), written for the St. Louis Women's Chorale, was given at Trinity Presbyterian Church on May 3 on a "Faces of St. Louis" concert. *The Soul of Ra* (string orchestra) was performed on campus May 6 by the University of Missouri-St. Louis Symphony Orchestra and Chorus. Harbach performed "A Celebration of Hymns," a program of her compositions and arrangements for organ at St. George's Catholic Cathedral in Timisoara, Romania on July 4. On July 13 Canta Libre Chamber Ensemble presented a commissioned transcription of *Carondelet Caprice* (flute, harp, violin, viola, and cello) in West Hills, New York.

Jennifer Higdon was featured on the cover foldout photo of the June issue of *Gramophone Magazine* with colleagues John Adams, John Corigliano, Thomas Ades, Steve Reich, and Osvaldo Golijov. An all-Higdon recording that includes the chamber works *Zaka*, *Legacy*, *rapid.fire*, *Soliloquy*, *Summer Shimmers*, *Autumn Reflection*, *Song*, and *DASH* was released in 2008 on the Koch label (#B001CW7M9M). Her Violin Concerto was completed in June of 2008 and will be premiered by Hilary Hahn and the Indianapolis Symphony on February 6, 2009. The work was co-commissioned by the Toronto Symphony, the Baltimore Symphony Orchestra, and the Curtis Institute of Music. The following were performed in October 2008: "Peachtree Street," from *Cityscape*, by the Phoenix Symphony; *blue cathedral* by the Henderson Symphony Orchestra in Henderson, Nevada and by the Charleston Symphony Orchestra in Charleston, South Carolina; and *Light*, by the Kennesaw State University Orchestra in Kennesaw, Georgia. November performances: "SkyLine," from *Cityscape*, by the Phoenix Symphony; "Peachtree Street," from *Cityscape*, by the Northeastern Pennsylvania Philharmonic (in Wilkes-Barre and Scranton, Pennsylvania); *blue cathedral*, by the Empire State Youth Orchestra in Troy, New York. In December *Concerto 4-3*, will be performed by Time for Three and the Pittsburgh Symphony Orchestra.

Calvert Johnson announces the publication of *Girolamo Frescobaldi: Fiori musicali* by Wayne Leupold Editions, 2008. This is a double edition, based on the original 1635 publication as well as (running parallel beneath) the first ever edition of the ornamented versions of the pieces in the *Fiori musicali* found in the German tablatures at Torino's Biblioteca Universitaria, including resolution of many *musica ficta* questions. Raven

Records (OAR 906) recently released Johnson's recording of *Fiori musicali* on the recently restored 1676 Giuseppe Testa organ at the Chiesa di Santa Lucia, Serra San Quirico (Marche), Italy. Albany Records released Johnson's recording *Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ* (TROY 1049) featuring primarily female composers, including **Wang An-Ming**. Johnson is performing recitals around the U.S. featuring harpsichord and organ music from Japan, China, and South Korea.

Eva Kendrick was recently commissioned by the Boston-based new music ensemble Dinosaur Annex to write a piece for their annual Young Composers Festival Grand Concert. She has also received commissions from the New Gallery Concert Series and Rialto Arts. Kendrick is writing soundtracks for documentaries by directors Miranda Loud and Mikhael Antone.

Anne Kilstoffe's Faith Partners Consortium Commission (Willmar, Minnesota) pieces were performed during May 4 services at Vinje Lutheran Church, including *Make a Joyful Noise* (adult choir) *Bless the Lord, All my Soul* (children's choir and handbells), *Take Us All to Heaven* (Tapestry and Shalom Choirs), and hymn arrangement *When in Our Music God is Glorified* (congregation, choirs, trumpets, and pipe organ).

Los Angeles-based Canadian composer **Veronika Krausas** organized the "Player Piano Project," commissioning 23 pieces for rolls on an old-fashioned player piano from 22 international composers. The project culminated in a concert at the University of Southern California in February on the Thornton School of Music Faculty Series and a CD release, including a player piano work by Krausas.

On October 17, **Susan Cohn Lackman's** *On Seeing Lao Shan Again* was premiered at a concert of Chinese music given by Ann Yao (zheng) and Xiao Yu (pipa) at Rollins College in Winter Park, Florida. Lackman was asked to compose a piece for this concert, naming her composition after the revered peak that gazes over the Yellow Sea near Qingdao, her birthplace. She had traveled with her mother to Qingdao after the International Congress in Beijing.

The March 22 world premiere of **Ruth Lomon's** oratorio, *Testimony of Witnesses*, will be the cornerstone of chamber choir Boston Secession's 2008-09 season. The oratorio, based on the poetry of Holocaust victims and survivors, is a concert-length work scored for chorus, orchestra, and soloists. The multilingual oratorio illuminates the personal experience of seventeen poets, reflecting the truly international impact of the Holocaust and the variety of individuals and communities that were forever changed by it. Lomon serves as composer in residence for Boston Secession.

Monica Lynn recently returned from composition studies at Festival MusicAlp, Courchevel Academie Internationale de Musique, in Courchevel, France and the European American Musical Alliance, Ecole Normale de Musique, in Paris, France. In the studio of composer Michel Merlet during both festivals, Lynn explored the compositional techniques of Merlet and his mentor, Olivier Messiaen. Recent premieres include *Sylvia Silenced* (marimba duo) at Teatro La Fenice in Venice, Italy; *Rejuvenancient* (chamber ensemble) at Ecole Normale de Musique in Paris, France; *After Words* (solo flute) at the 6th Annual Festival of Contemporary Music in San Francisco, California, and *Sylvia* (flute and

piano) at the Palo Alto Arts Center in California.

Nahla Mattar's *Three for violoncello, bass clarinet and piano* won second prize in the International Competition for Women Composers 2008. Approximately 100 women musicians from all over the world took part in this year's competition.

Godrun Mettig, GEDOK Counselor on Music, served on the jury for the International Competition for Women Composers 2008, the most important competition for female composers in the German speaking world. This year's competition was for pieces written for cello and up to four additional instruments.

Zeitgeist premiered **Ann Millikan's** *Kuiper Belt Wamfle* at a concert featuring the world premieres of 30 new works commissioned by Zeitgeist in celebration of their 30th anniversary, June 20-22 in St. Paul, Minnesota. On June 16, *Trens Coloridos Para Gabriela* was performed by Duccio Ceccanti, violin; Vittorio Ceccanti, cello; Emanuele Arciuli, piano, and graduate students in "Ann Millikan and Musica d'Italia" at Music08, the annual festival of new music and masterworks of the 20th and 21st centuries presented by the University of Cincinnati College-Conservatory of Music on June 15-22. In May, Millikan participated in the Nautilus Composer-Librettist Studio in Saint Paul. Selections from the Studio were performed at Nautilus Music-Theater: Rough Cuts on May 19 at Augsburg College, Minneapolis, and May 20 at Nautilus Music-Theater, St. Paul. Millikan has recently begun producing radio dramas for podcast through Raving Native Radio (RNR).

On August 11, **Margaret Mills** was heard on "Women in Music" on FM 98.5 (Southern Ontario) performing the Second (Piano) Sonata by Lowell

Liebermann. On December 2, Mills presented a solo piano recital in Weill Hall at Carnegie Hall in New York City. The program included *Sonata Breve* by Ruth Schonthal and a world premiere written for Mills by Joel Feigin. Mills plans to record a fourth solo CD in the spring including music of Schonthal, Gloria Coates, Amy Beach, and Joel Feigin.

Kathryn Mishell and her radio program "Into the Light" have won the 2008 Silver Communicator Award of Distinction for Audio, Mishell's fourth Communicator Award. With over 9,000 entries from across the US and around the world, the Communicator Awards is the largest and most competitive awards program honoring creative excellence for communications professionals.

Janice Misurell-Mitchell was artist in residence at the Ragdale Foundation in Lake Forest, Illinois during January. During her residency, she worked on and later premiered *Profaning the Sacred II* (voice/flute) at the Green Mill in Chicago, with several additional performances in Chicago. She also performed the piece at "Our Literal Speed," a conference held at ZKM, Center for Arts and Media Technology in Karlsruhe, Germany. Misurell-Mitchell conducted *Vanishing Points/Quantum Leaps* (clarinet, violin, cello, and piano) including **Deon Nielsen Price**, piano, and **Berkeley Price**, clarinet, at the Beijing International Congress. In May, she served as curator for a CUBE Contemporary Chamber Ensemble concert, helping to create jazz/new music arrangements of Debussy's *Syrinx* and Schoenberg's *Der Kranke Mond*. *X-marks* was also performed.

Alice Moerk's *Stories* for soprano and piano was premiered at the Stenberg Memorial Concert in Sarasota, Florida. *Sirens*, first place winner in the National League of

American Pen Women competition, was performed for the organization in October.

The Astoria Symphony gave the world premiere performances of **Angélica Negrón's** *Small Dream in Red* on a program called "Transformaciones" held at Good Shepherd Faith Church, October 10-11, at the LaGuardia Performing Arts Center in New York City.

Mary Lou Newmark was interviewed by Martin Perlich on May 21 on his "Arts and Roots Forum" radio program (KCSN Los Angeles).

Frances (Frankie) Nobert, piano, performed in a Memorial Concert for Robert S. Barefield with Robert Carter Barefield, baritone, on May 25 at the Unitarian Universalist Fellowship of Marion County in Summerfield, Florida. On June 3, she performed "Music, She Wrote: Organ Compositions by Women" on the 2004 Fisk/Schreiner organ in the chapel of St. Paul's Episcopal Church in Winston-Salem, North Carolina. The program included works by **Alex Shapiro** and **Margaret Sandresky**.

Jane O'Leary's *Piano Quartet* (2005) was featured on an October 17 "New Music-New Ireland" program in the Weill Recital Hall at Carnegie Hall, New York showcasing new music from Ireland performed by the ConTempo String Quartet, clarinetist Carol McGonnell, and pianist Isabelle O'Connell. *Piano Quintet* was released on O'Leary's *In the Stillness of Time* (Capstone 8789) CD performed by ConTempo with O'Leary on piano. In January 2008, *Piano Quintet* was performed and broadcast in a new version for string orchestra and piano by the National Symphony Orchestra of Ireland. The Amsterdam-based Amstel (saxophone) Quartet premiered a new O'Leary work on December 14 in De Toonzaal, Den Bosch.

Rebecca Oswald participated in a “Whisperings” solo piano house concert in Corvallis, Oregon on June 7. “Whisperings” (WSPR) is a solo-piano-only Internet radio station that has included Oswald’s original music on its play list for over a year.

The NRI (Non Resident Indians) Welfare Society of New Delhi, India has selected **Hasu Patel** to receive the prestigious Hind Rattan Award for her outstanding service, achievements, and contributions on the eve of India’s Republic Day, January 25, 2009 at the 28th International Congress of NRIs.

Los senderos que se bifurcan (violin and guitar) by **Marcela Pavia** won First Prize in the International Composition Competition “La Vallonea 2008” of the Centro di Studi Musicali “Chopin” (Tricase, Lecce). *Tupac Amaru* was performed May 16 by the guitar duo Vittoria Pagani and Graziano Salvoni in Milan, Italy. The Chitarra Trio performed a selection from *De Puna y Pampa* on May 22 at a concert promoted by the “De Musica” Onlus Association to present the project “Pepita” for the creation of a Youth Orchestra in Milan.

Deon Price’s *Silver and Gold* (unaccompanied flute) was performed by Daniel Kessner on April 30 at the Culver City (California) Senior Center, on May 2 at California Polytechnic University, Pomona and on May 4 at the University of California at Los Angeles. Works by Price, **Mary Lou Newmark** and **Jeannie Pool** were performed August 24 at a National Association of Composers/USA concert held at the Santa Monica Library in Los Angeles.

This January Morning, lyrics by **Linda Rimel** and music by **Danielle Baas**, was sung by soprano Marie de Roy on a November 8 concert held in Brussels, Belgium.

Vivian Adelberg Rudow received an ASCAP Plus award, a cash award given yearly to around 200 composers. She has received the award every year since 1987. *The Bare Smooth Stone of Your Love* was performed by Gita Ladd (cello), Clinton Adams (piano), and dancers on October 18 at the Baltimore Museum of Art for the Baltimore Composers Forum. Algernon Campbell was the choreographer.

Alex Shapiro’s *Homecoming* (concert wind band), commissioned by the U.S. Army TRADOC Band, was performed by the University of Minnesota Symphonic Band on October 15 in Minneapolis, Minnesota. Shapiro wrote an article for the American Composers Forum magazine, *Sounding Board*, about her experience composing the work. Please see <http://www.alexshapiro.org/Homecomingpg1.html>.

Judith Shatin’s *Secret Ground* (flute, clarinet, violin, and cello) was performed on campus by the Contemporary Chamber Ensemble of the University of Wisconsin at Madison on April 22. *Songs of War and Peace*, in its new version with orchestra, was premiered by the Minnesota Center Chorale, **J. Michele Edwards**, Music Director and Conductor, on May 4 at the Cathedral of St. Mary in St. Cloud, Minnesota. Hasse Borrup performed *Penelope’s Song* (amplified violin and DVD) on June 28 at the Utah Arts Festival in Salt Lake City. *Grito del Corazón* (solo sax and DVD version) was performed by Michael Strauss at the Aromatic Festival in Washington, DC on May 21. *Doxa* was performed by violist Laura Wilcox and pianist José Lopez at the Deering Estate in Miami, Florida on May 18. Shatin will be the 2008-09 resident composer for the Deering Estate Living Artist Series. *Chai Variations on “Eliahu HaNavi”* was performed by pianist José Lopez at the

Bass Museum in Miami, Florida on August 17. “Inside Out,” the second movement from *Civil War Memories*, was featured on August 28 at the International Computer Music Conference 2008 at the Sonic Arts Research Centre of Queen’s University in Belfast, Northern Ireland as part of a video display in the conference multimedia room.

Kathleen Shimeta was interviewed by Mary-Lou Schagena on CKWR in Ontario, Canada for the July 7 “Monday Night With the Arts” program. Shimeta discussed her one-woman show about Canadian/American composer Gena Branscombe and her recording of Branscombe’s art songs.

Clare Shore attended the premiere of her *Eser Makot* (Ten Plagues) for SATB chorus, viola (amplified), and three male dancers at Charleston’s Spoleto Festival on June 7. The Taylor Festival Choir, violist Rozanna Weinberger, and dancers Jon Perry, Scott Robinson, and Josh Wise presented the premiere at Circular Congregational Church. *Light Will Arise* (baritone, SATB, piano, optional tambourine, and guitar), recently published by E.C. Schirmer of Boston, was premiered at Calvary United Methodist Church in Lake Worth, Florida on August 3. *Midwinter* for orchestra was released by E.C. Schirmer and performed by the Palm Beach Atlantic Symphony on November 11.

On June 27, **Jamie Sims** performed a commissioned piano solo work, *Eden’s Embrace*, for an eclectic Thai/Appalachian ceremony at Reyerson University in Toronto, Ontario. A recording of the piece is planned. On October 5 *The Lord’s Prayer* was performed by mezzo soprano Marjorie Wharton and pianist Russell Wilson at the auditorium of the Virginia United Methodist Assembly Center in Blackstone, Virginia.

“Winter Carnival in August,” presented by the Tanana-Yukon Historical Society and the Fairbanks Choral Society, **Suzanne Sommerville**, director, celebrated the life and legacy of Cay Huffman, composer, soprano, pianist, poet, and artist, who moved to Alaska in 1925. Four of Huffman’s songs were performed by Amy Horstman, soprano, Walter Fourie, tenor, and Suzanne McBride, piano. Huffman was instrumental in organizing the first Fairbanks Winter Carnival and Dog Derby in 1934, an event for which she composed the words and music to the “Carnival Song.” At the end of the program, the audience joined in singing the “Carnival Song” with the performers.

Evelyn Stroobach’s *Lament* (solo cello), composed as theme music for *The Abuse Awareness Project* (TAAP), will be performed during annual memorial services across Canada each December 6 honoring female victims of abuse. *Aurora Borealis* was performed by the Kharkov Philharmonic Orchestra on June 14 and by the Ukrainian State Symphony Orchestra on September 27. The Kharkov Philharmonic Orchestra also performed *Aria for Strings* (string orchestra) on November 8. *Aurora Borealis* and *Aria for Strings* are included on the *Aurora Borealis* CD, available through the Canadian Music Centre and CD Baby (www.cdbaby.com/cd/stroobach).

Karen Sunabacka’s *Falling in the Water* for piano and electronics was performed at a Groundswell concert in Winnipeg, Canada on September 25, 2008. It was commissioned by Groundswell (Manitoba’s only new music concert series), with the support of a Manitoba Arts Council Grant.

The North/South Chamber Orchestra premiered works by **Hilary Tann** at an “Ethnic Echoes” concert of Chamber Orchestra Works by Three Gen-

erations of American Composers held June 10 at Christ & St. Stephen’s Church, New York City. Tann has recently released three CDs: *Light from The Cliffs* performed by pianist Marthanne Verbit (*Endangered*, Albany Records, Troy 1051); *Shakkei* performed by oboist Jinny Shaw with the North/South Orchestra (*Landscapes*, North/South Recordings 1048); and a complete CD of chamber music performed by violist Matthew Jones and Ensemble with Elizabeth Donovan, soprano (*Songs of the Cotton Grass*, Deux-Elles DXL1132). *Songs of the Cotton Grass* includes three trios, two duos, and one viola solo. Two of the trios were included in a Vale of Glamorgan Music Festival CD launch concert on September 13. *Shakkei* (oboe concerto) was performed by the National Orchestra of Brazil with saxophone soloist Susan Fancher in Rio de Janeiro on November 1.

The premiere performance of **Nancy Van de Vate’s** chamber opera, *Where the Cross is Made*, based on the Eugene O’Neill play, is now available online at www.eoneill.com. The premiere was given at Illinois State University in September 2005. *Where the Cross was Made* won the National Opera Association’s 2005-06 Competition for the best new chamber opera. An audio version is available on Vienna Modern Masters CD, VMM 4006. *Fanfare Magazine* recently described the work as a “masterpiece.” On October 28, WOMR Radio in Provincetown, Massachusetts broadcast three different recordings of *Cocaine Lil* (music theater), demonstrating the variety of improvised sections in the work, which received its world premiere in Bremen Germany, in 1986.

The Freudig Singers commissioned **Persis Parshall Vehar** to compose a choral work (SATB and piano) to be premiered on March 21, 2009 for their 25th anniversary season. The Amberg

Quartet will premiere *The Seasons* (piccolo/flute/alto flute, oboe/English horn, clarinet and piano), commissioned by an anonymous donor, in the 2008-09 season. Vehar has recently completed two song cycles, *Emily’s World* (six settings of poems by Emily Dickinson), for soprano Eileen Stempel and pianist Sylvie Beaudette, and *In the Palace of Time* (five settings of poems by Lucille Clifton) for countertenor Darryl Taylor. During October, Vehar presented her music to **Sylvie Beaudette’s** Women in Music class at the Eastman School of Music. She continues as composer in residence at Canisius College in Buffalo, New York.

A series of concerts in Bangkok and Chiang Mai, Thailand on January 13, 15, and 17 featured **Elizabeth Vercoe’s** *Kleemation* for flute and piano, an extended duo based on five drawings by Paul Klee. Several performances were given in November and February. Jennifer Capaldo has recently published her dissertation for a Doctor of Musical Arts degree at the Cincinnati Conservatory of Music: “Elizabeth Vercoe: Composing Her Story.” Available for free download at http://www.ohiolink.edu/etd/view.cgi?acc_num=ucin1210798047, the dissertation features biographical information, musical analyses of the four *Herstory* song cycles, an annotated catalogue of the composer’s vocal works, and transcriptions of extensive conversations between the author and composer on feminism, writing a monodrama on Joan of Arc, issues of setting texts to music, the selection of poetry, problems of performance and publication, the nature of commissions, and compositional methods.

As a part of her Visiting Artist Residency, **Joelle Wallach** gave lectures entitled “From Concept to Completion: the Creative Process of a Wallach Work and Interactions of the Muses: Influences of the Other Arts on the

Music of Joelle Wallach” and “Modernism, Postmodernism and Neo-Romanticism in the Music of Today,” April 23-24, on the campus of Sweet Briar (Virginia) College. She is working on a collaboratively commissioned piece for the James Piano Quartet, also currently in residence at Sweet Briar. On June 2, an interview discussing Wallach’s compositions and composing career was broadcast on CKWR radio (Canada) on “Monday Night with The Arts” with host Mary-Lou Schagen. Her music was also heard on “Monday Evening Concert” with host Tom Quick.

Wang An-Ming’s *Fantasy for Solo Organ* was included on a recently released Albany CD (Troy 1069), performed by **Calvert Johnson**. *Kapalua* (flute and piano) was performed by **Rose-Marie Soncini** and **Esther Flückiger** on April 19 at the 2008 Beijing International Congress. *Danse Chinoise* (piano) was performed by Jeri-Mae G. Astolfi at the American Swedish Institute on April 20. *The Mahjong Suite* was performed by pianist Stephen Brown on October 23 at the Strathmore Mansion in Bethesda, Maryland.

Hsiao-Lan Wang joined the faculty at Montana State University beginning in the 2008 fall semester. She is teaching mainly music technology and interdisciplinary courses.

Meira Warshauer’s *Shevet Achim* (Brothers Dwell) for two bass clarinets was performed by the CUBE Contemporary Chamber Ensemble May 11 at Roosevelt University in Chicago. The piece was commissioned by Richard Nunemaker, one of the performers. *Streams in the Desert*, a CD of Torah-influenced oratorios for orchestra, chorus, and soloists, was broadcast on Israel’s Kol HaMusica radio on July 27. *Like Streams in the Desert* and an interview with Warshauer were recently broadcast and Webcast on Walter Edgar’s

Journal on South Carolina ETV Radio. The interview is available as a downloadable podcast at http://www.sctv.org/index.php/podcasts/walter_edgars_journal/. Warshauer is a visiting lecturer at Columbia College in Columbia, South Carolina.

Arthur Haas premiered **Eva Wiener’s** *Variations on “Fortune My Foe”* (solo harpsichord) on May 1 at a Stony Brook University Faculty Concert held during the Stony Brook Chamber Music Festival.

The Bemidji Symphony of Minnesota (Beverly Everett, conductor) will give the American premiere of **Carol Worthey’s** *Fanfare for The New Renaissance* (10 brass instruments) in March 2009. The world premiere took place in Florence, Italy in 2007 where *Fanfare* received a Special Recognition Award. Mary Au performed a piano version of *Fanfare* at the Opening Ceremony of the Mu Phi Epsilon International Convention in Jacksonville, Florida, in August. Also a painter, Worthey recently launched a Website at mermaidmystique.com featuring mermaid paintings, soon to be followed by freydalaya’sjudaica.com.

The ERMMedia record label has submitted **Rain Worthington’s** *Shredding Glass* for consideration in the first phase toward a Grammy nomination under the “Best Contemporary Composition” and “Best Orchestral Performance” categories. *Shredding Glass* was performed by the Czech Philharmonic and released on *Masterworks of the New Era*, vol. 12. *Confluences* was recorded by the Millennium Symphony for a fall 2008 *Made in the Americas*, vol. 1, release on the ERMMedia label. Worthington has just launched www.netmusicworks.com, a music promotion service focused exclusively on contemporary concert music. The mission of NetMusicWorks is to increase the breadth and quality of broadcast and performance reper-

toire, expanding the audience for contemporary concert music.

Sabrina Peña Young received the American Music Center’s Composer Assistant Grant for the upcoming premiere of *World Order #5*, commissioned by the Kansas State University Percussion Ensemble. Young’s debut electroacoustic CD, *Sabrina Young: Origins*, is available through iTunes, Amazon.com, and CD Baby. The Millikin University Percussion Ensemble has commissioned *virelaan* for their annual Percussion Halloween Concert. “Intermedia: Redefining American Music at the Turn of the Third Millennium” was published in the *Kapralova Society Journal* on women in music and multimedia at <http://www.kapralova.org/journal11.pdf>.

Judith Lang Zaimont’s *Elegy* (symphonic strings) was performed April 20 by the Chinese National Orchestra at the Forbidden City Concert Hall in Beijing, China as part of the 2008 Beijing International Congress. The New York Virtuoso Singers and the Universal Sacred Music Ensemble gave the world premiere of *The Spirit Moves in Me* on April 27 at the Fourth Universalist Society in Manhattan as a part of the Third Festival of Universal Sacred Music. The MusicaNova Orchestra gave the Arizona premiere of *Stillness—Tone Poem for Orchestra* at an Arizona/Western States Composer Concert held at Pinnacle Presbyterian Church in Scottsdale, Arizona on June 1. On June 13, flutist Jeanette Moore and pianist Rita Borden performed *Bubble-Up Rag, Concertpiece for Flute and Piano* on a New Music Arizona concert at the historic Elk’s Opera House in Prescott, Arizona. *Wizards—Three Magic Masters* was performed by pianist Young-Ah Tak on her Dame Myra Hess Memorial Concert held October 8 at the Chicago Cultural Center.