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# *Journal*

● of the  
***iawm***  
international alliance for women in music



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Cover Photograph: Marion Scott in 1911 (Courtesy of the Royal College of Music)  
This was the year she founded the Society of Women Musicians and met Ivor Gurney.



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

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## ARTICLES

# Marion Scott: Emerging from the Shadows

PAMELA BLEVINS

If the name Marion Scott (1877-1953) is known at all today, it is mainly through her association with the English composer-poet Ivor Gurney (1890-1937), whose work she championed and promoted from 1911 until her death in 1953. Her own significant contributions as a pioneering music critic, musicologist, and advocate of contemporary music and women musicians have been obscured by Gurney's long shadow. The composer Gerald Finzi did not help matters either when he locked

horns with Scott over access to Gurney's music and poetry manuscripts. In his frustration Finzi referred to her as "a mulish old maid" and "fragile fool" and labeled her "possessive" and "incompetent." His ill-chosen words helped marginalize her reputation. Subsequent writers, who knew nothing of

her life and achievements, created their own ill-informed, less-than-flattering images of her, including one recent description of her as the "Great She-Spider."<sup>1</sup>

If we look at Scott's life outside of her relationship with Ivor Gurney, we see a visionary woman of genius, a gifted writer and violinist, a lecturer and teacher, a published poet, and a natural leader and organizer, who played a pivotal part in reshaping the roles of women in music. She gave voice to contemporary music, made

significant contributions to musicology (Haydn and Beethoven), and nurtured a generation of composers and instrumentalists. Through her criticism and writing, she left an unparalleled history of British music. On a personal level she was also a substitute mother for her niece, whose mother had died soon after the child's birth in 1909. In short, Marion Scott was a woman of many gifts and responsibilities who came to be regarded as one of the great scholars of her generation.

To achieve what she did demanded that she defy convention, go where no one had been before, break down barriers, and take risks that might paralyze others. But Scott was a born adventurer who stood in the present gazing at the future. She was descended, on her mother's side, from an old Salem, Massachusetts family of adventurers and entrepreneurs who made and lost fortunes, faced formidable challenges, braved the unknown, had no fear of failure, and left a legacy that endures today. An early ancestor through marriage, one Sarah Osborne, was among the first women arrested in the Salem witch hunts of 1692—she died chained to an oak post in a Boston jail. Scott's great-great-grandfather, Henry Prince, was a ship captain who opened trade routes to the Philippines and Zanzibar. Her grandfather, George Prince, went to St. Petersburg, Russia as a boy of sixteen to work in a family mercantile business, and by the time he was twenty-one he was managing a fleet of supercargo ships that sailed the seven seas. He counted Whistler's mother, Anna Whistler, and her young son "Jimmy" (James McNeil Whistler) among his friends in St. Petersburg where Whistler's father, an engineer, had been hired by Czar Nicholas I to supervise the construction of the St. Petersburg to Moscow railway.<sup>2</sup>

Scott was fortunate in her parents. The eldest of three daughters, she was born in London on July 16, 1877 to Sydney Charles Scott, a highly respected solicitor, scholar, and gifted musician, and Annie Prince Scott, a formidable and imaginative woman. Born and reared in Russia, Annie Prince had been exposed to different cultures, adventure, and freedom of thought and action that kept her from being closeted by Victorian constraints, when she arrived in London as a newlywed in 1876.



Marion Scott in 1922  
(Royal College of Music)

The Scotts were progressive thinkers and social activists who viewed life through a metaphysical prism. Their daughters—Marion, Stella, and Freda—were educated to participate in the world and explore its possibilities, not to prepare them for marriage. Their education encompassed tutors, travel, and the Crystal Palace, where “history lived as something encountered, not as something learned.”<sup>3</sup> They studied the classics, philosophy, languages, modern history, literature, and mathematics. Sewing and embroidery were not in their lesson plan.

The Scott household, first in Norwood, where “town and country met,” and later in the heart of London, was always alive with guests.<sup>4</sup> Visitors might encounter Sir Arthur Conan Doyle (noted author of the Sherlock Holmes stories), Mr. Scott’s friend from the Society for Psychical Research, or violinist Joseph Joachim, or Mrs. Scott’s elder sister, a missionary visiting from Russia, along with solicitors, businessmen, lords, ladies, generals, musicians, writers, and artists. Conversation and ideas flowed freely. The level of intellectual stimulation ran high. Outside the home Scott and her sisters joined their parents working for social causes including woman’s suffrage, temperance, the fair treatment of servants, and the protection of children. Scott was introduced early to the practice of men and women working cooperatively to achieve common goals, an approach she employed throughout her life.

Music was in the air she breathed. Her father practiced the piano in the evenings and on weekends. He performed regularly in chamber ensembles and with a vocal quartet. With his teacher Walter Bache, a pupil of Liszt, he worked to gain wider recognition of Liszt’s music in England. The Scotts frequently invited musicians, including touring artists, to give recitals in their home. From their house and garden in the summer months they could hear music ranging from Handel to band concerts coming from the Crystal Palace a half mile away. It was there at the age of twelve that Scott heard Schubert’s C-major Symphony for the first time. It was a defining moment in her life. “I came away almost reeling under the revelation, with my eyes dazzled with golden light and my head ringing for twenty-four hours afterwards with the finale,” she recalled. After that she attended Crystal Palace concerts nearly every Saturday, making her way up the “cocoa-matted aisle” to hear “Pacific rollers of sound” wash over her.<sup>5</sup> The Palace became central to her life.

Scott was a precocious child—artistic, sensitive, romantic, observant, curious—and a reader of adventure stories, who fell in love with words and music at an early age. She first studied the piano but was bored with her teacher and the instrument. She fired

both when she discovered the violin, her natural instrument. She believed the violin possessed a soul and at fifteen wrote:

*How great a soul is in my violin  
Waiting my hand to waken it from sleep,  
And rouse its fourfold voices; while I win  
Still greater knowledge of its secrets deep.*<sup>6</sup>

Scott was such a fine player that her parents purchased a Guadagnini violin for her. Her father served as her accompanist. Excerpts from reviews give us sense of the teen-aged girl’s ability: plays with “rare exception and sympathy,” “a violinist of considerable ability...the audience made loud demand for an encore,” “exquisite violin solos from Miss Scott,” “command of technique,” “a wonderful mastery...captivating style.”

She entered the Royal College of Music in 1896 and proved to be an excellent student. She studied violin with Fernandez Arbós, composition with Walford Davies and Charles Stanford, as one of his first female pupils, and piano with Marmaduke Barton, and she played in the RCM orchestra, often serving as concertmaster.<sup>7</sup> Scott was serious about composing—her music manuscripts fill five boxes in the college library. She seemed most comfortable writing vocal music, preferring the texts of Robert Louis Stevenson above others. “Under the wide and starry sky” is the text for her *Requiem*, and she used nine Stevenson poems from *A Child’s Garden of Verses* in a suite for voice and piano composed for her young niece, Audrey Lovibond. Among the poets she set were Bliss Carman, Gwenith Gwyn, Thomas Dekker, W. E. Henley, Henry Newbolt, Alice Meynell, Austin Dobson, and Christina Rossetti.

In addition to songs with piano, Scott was among the earliest British composers to set verse for voice with string quartet. Her works in this form date from 1900, preceding Ralph Vaughan Williams’s acclaimed *On Wenlock Edge* for baritone and string quartet by some nine years. She also composed works for voice and orchestra as well as chamber works including a trio and string quartet. In 1908 she made a string quartet arrangement of Russian folk songs that had never been heard in England for a theater production of Lermontov’s *The Song of Kalashnikov*. Her songs and chamber works were performed but not published and none have been heard in public for more than fifty years.<sup>8</sup>

Even as a student, Scott was in demand as a performer, a demand that she created in part by making herself known outside the walls of the college. She arranged concerts, generated publicity for herself and others, traveled, attended meetings, worked for the various organizations to which she belonged, and enjoyed an

active social life. She attained her ARCM (Associate Royal College of Music) in violin in April 1900, and continued course work on and off until March 1903, when she ended her student affiliation with the College.

Marion Scott was a highly gifted individual who had many options open to her and she tested all of them. After college she became an established violinist often performing in orchestras under conductors including Charles Stanford, Samuel Coleridge Taylor, Gustav Holst, and Hubert Parry, and she occasionally served as concertmaster. She did not have the stamina required for a solo career due to the lasting effects of injuries she had suffered in a hansom cab accident.

In 1905 she published her first, and only, collection of poetry, *Violin Verses*. The slim, 35-page book garnered reviews in newspapers and journals in England, Scotland, and Ireland and won praise for its “noble, refined, and inspiring” thoughts, while prompting some critics to comment that she had done herself “unnecessary justice” by limiting her theme to “subjects connected with the violin.” The book enjoyed a modest success and is now a rare collector’s item.

After a hiatus of three years, Scott returned to the RCM in 1906 to co-found the Royal College of Music Student Union along with Emily Daymond (1866-1949) and Aubrey Aitken Crawshaw (1878-1964). In her position as secretary, she was responsible for managing the Union and all of its activities. Today, her job title would be executive director.

In 1908 she formed the Marion Scott Quartet to introduce contemporary music to London audiences. Her quartet, consisting of two men and two women, performed regularly at Aeolian Hall, where they introduced new works by Charles Stanford, Frank Bridge, Walford Davies, Hubert Parry, and James Friskin, among others.<sup>9</sup> Scott varied her programming. Instead of featuring only music for string quartet she programmed trios, quintets, songs, and works for vocal ensembles to provide a varied listening experience for her audiences.

Always willing to try something new, Scott became a freelance lecturer and teacher. She developed a series of programs on diverse music topics ranging from folk music in England, Scotland, Ireland, and Wales to medieval and church music; and from Elizabethan and Tudor music to contemporary music. She illustrated her talks with musical examples that she and her friends performed. Scott also offered courses on composition, harmony, counterpoint, musical form, analysis, and orchestration.

As a woman musician, Marion Scott faced discrimination and watched as the dreams of her talented women friends vanished in the heavy fog of male

dominance. Determined to break down barriers and create more opportunities for women, she envisioned a Society of Women Musicians (SWM) as a way to provide women composers, performers, and writers on music with the opportunity to come together to learn, discuss, and share in musical matters. Although she was well aware of the inequities suffered by women in male-dominated society, Scott insisted that the SWM be open to men as associate members, a move that proved to be as wise and beneficial for the women as well as the men. With her friends Gertrude Eaton (1863-?), a singer, teacher, editor, and prison reformer, whom Scott had met at the RCM, and Katharine Eggar (1874-1961), a composer, pianist, and writer, Scott launched the Society on July 11, 1911 at the Women’s Institute on London’s Victoria Street. Scott

## Writing Marion Scott’s Life

When I first encountered Marion Scott as part of my work on the English composer-poet Ivor Gurney, I regarded her as little more than a footnote to his life, a leaf on the wind, seen one minute then blown away and forgotten. What I didn’t reckon with was the power of Scott’s personality to dominate and eventually take control of my plans to write a biography of Gurney—she seemed to insist on being an equal partner in it. I found myself on a quest to learn all I could about this influential, fascinating, and gifted woman. Scott provided some answers in a handful of letters, an incomplete unpublished memoir, and her vast collection of newspaper clippings that date back to her teenage years. Her friends left their own written impressions of her, and I was fortunate to meet her family historian and her goddaughter and to have had correspondence with the niece she reared. The Marion Scott who emerged was far more than a figure in Gurney’s shadow or a leaf on the wind. She was a pioneering force who left valuable legacies for future generations through her criticism, her musicology, her writings, and her advocacy for women. She deserves to stand in her own light. I am grateful that she insisted on “coming alive” in my imagination. *Pamela Blevins*

**Pamela Blevins: *Ivor Gurney and Marion Scott: Song of Pain and Beauty*. Boydell Press, 331 pages. November 2008. Based on original research, this is the first biography of Gurney since 1978 and the only biography of Scott.**

and Eggar collaborated on the inaugural speech, which Eggar delivered to a crowd of women estimated to be as high as 150.

“Of course, no woman was admitted into any professional orchestra. There were no women conductors. No one ever dreamed of a woman critic: no one had ever heard of a woman musicologist,” recalled Katharine Eggar many years later in describing the conditions women faced in 1911. “And then the woman composer. There she was, without a past, with a hesitating present, and no future.” Eggar explained that it was “the loneliness of the woman who wanted to compose—her lack of contact with other composers, of any opportunity to discuss and exchange experiences—that was what touched Marion in her post-student life, and made her feel that something could be done. In this determination, Marion was ahead of her contemporaries.”<sup>10</sup>

In those first years, the SWM flourished as the women developed a number of educational programs and seminars, launched a Composer’s Conference, formed a choir, started a library, formed an orchestra, and added an Advisory Section to help young or inexperienced musicians with their professional careers. They began their popular private and public concerts and a series of Bach chamber concerts, and they inaugurated Composers’ Trial Meetings, which offered women an opportunity to submit their compositions for criticism. Men were invited to have their music performed in concerts and to participate in conferences. Under Scott’s strong leadership the Society of Women Musicians became an influential force in British music that led, among other achievements, to auditioning all applicants for orchestral positions behind screens and the recommendation that the Carnegie Trust publish music by British composers instead of starting a new school of music, their original plan. The Society continued to reflect Marion Scott’s goals and aspirations for women in music until it disbanded in the 1970s.

While 1911 was a year of professional triumph for Scott, it also marked a turning point in her personal life. Like everyone at the RCM, she had heard rumors about a brilliant new composition student from Gloucestershire who was being hailed as another Schubert. She had already seen him in the corridor, where she observed “the look of latent force in him” and the color in his eyes—“hazel, green and agate...denoting genius.”<sup>11</sup> Two weeks later Ivor Gurney walked into her office to join the Student Union. He was nearly 21 years old, the son of a tailor, enthusiastic, charming, possessing an all-consuming intellectual vitality, and already suffering from the bipolar illness that would eventually derail his genius. Their friendship developed rapidly with Scott

providing Gurney with tickets to performances, inviting him to participate in musical evenings at her elegant London home, and corresponding with him when he returned to Gloucester. Scott encouraged Gurney in his dreams, shared his excitement over his music, the books he was reading, and the concerts he attended. He was drawn to her keen intellect, poetic sensibility, and thorough musical knowledge. The seeds for Gurney’s long dependency on Scott had been planted.

During the First World War, when Gurney was serving at the Front, writing poetry, composing songs—usually within sound of gunfire or in a trench—and corresponding almost daily with Scott, she fell in love with him. She had become his vital link with the world he had left behind, and they began working together on



Ivor Gurney, after World War I  
(The Ivor Gurney Archive)

his first book of poetry, *Severn and Somme*, with Scott serving as his literary agent, business manager, and editor. The war years proved difficult for Scott on the home front knowing that any day news might come that Gurney was dead. Her health suffered but she continued her work with the Society of Women Musicians, organized concerts, maintained the RCM Union, which served the interests of college men and women serving in the war, wrote articles, lectured, and began writing a book on the history of British music.

In the spring of 1918, Gurney suffered a major nervous breakdown, unrelated to the war, that hinted at what the future held. After the war he flourished for a while, earning a reputation as one of the most promising men of his generation, but his untreated bipolar illness grew worse. In 1922, he was committed to a London asylum, where he would spend the remaining fifteen years of his life. The responsibility for Gurney ultimately fell to Marion Scott. This commitment interfered with her work and her life, but she continued to move forward as she forged new paths for other women to follow.

In 1919, while still working at the RCM Union, Scott accepted a position as the London music critic for the *Christian Science Monitor*. She was one of the first women (if not the first) hired to write criticism for an international daily newspaper. The demanding job required her to write feature articles, interview composers and performers, delve into the history of music, and review numerous music performances each month. She proved to be a sensitive, inquiring critic and an elegant writer, who showed remarkable understanding of the music she heard for the first time, usually without a score to follow. Even today her criticism is held in high regard for its clarity and insight. Scott also used her position to promote the work of her friends and contemporaries and to create awareness of them in the United States. She introduced the lives and achievements of Liza Lehmann, Herbert Howells, Ivor Gurney, Ethel Smyth, John Ireland, Gustav Holst, Ralph Vaughan Williams, and many others to American audiences. Read as a body of writing, Marion Scott's criticism and feature articles for the *Christian Science Monitor* (1919-1933) stand as a living history of music in Britain as it happened. By the late 1920s, Scott was also contributing criticism and feature articles to *The Daily Telegraph* and *The Observer* in England.

Amid Marion Scott's work as a critic and at the RCM Union, her research, writing, and lectures, her advocacy for women and contemporary music, and her active involvement with the Society of Women Musicians and other organizations, she boldly entered a new phase of her life. She turned her attention to musicology, a field traditionally off limits to women. In her lectures dating from 1910, her early feature articles for the *Christian Science Monitor*, and her substantial studies published in *Music and Letters* starting in 1925, Scott revealed her gift for daring and highly skilled detective work. She approached her research as methodically and as carefully as an archaeologist who patiently removes layers of the past with a fine brush or small delicate tool so as not to damage or overlook what lay hidden. She traveled extensively in France, Germany, and Austria in her quest for original material, translating

German and French sources when necessary. Her insight, instincts, and profound knowledge enabled her to make important connections between the past and present and to inject clarity and vitality into her re-creations of earlier times that resonated with modern minds.

Scott began to work seriously as a musicologist in the early 1930s when she was fifty-three. Never one to resist a challenge, she leaped at the suggestion made by A. H. Fox Strangways, editor of *Music and Letters*, that she attempt to sort out the "muddled" chronology of Haydn's string quartets. She devised a process by which she checked and examined all known editions of Haydn's quartets and then collated them. This initial investigation led her to discover that the work presumed to be "Opus One, Number One" of the string quartets had not always been the one in B flat, the official designee, but an early five-movement quartet in E flat. Haydn had relegated the youthful E flat to the divertimento section of his catalogue. Before Scott's detective work, it was believed that Haydn's quartets numbered eighty-three.<sup>12</sup>

Scott pursued the history of the E-flat Quartet and then prepared her edition, which she dubbed the "Lost Heir" for Oxford University Press (1931). Her discovery led to international acclaim and established her in the pantheon of Haydn scholarship. To Scott, "Haydn did not *invent* the string quartet; he *made* it—an infinitely higher achievement." Haydn's life and music would occupy Marion Scott for the next twenty-two years, but she would make many intellectual side journeys during that quarter century.

Scott presented her acclaimed paper on the young German composer, Paul Hindemith (1895-1963), to the Royal Musical Association in April 1930 at a time when English audiences were finding it difficult to adjust to his modern sound. Outside of Germany he was known as "the enfant terrible" of Europe. Scott undertook the most comprehensive study of Hindemith up to that time in Britain. For her paper, Scott had researched Hindemith's life and studied all of the music she discussed. She read the entire scores of three early atonal operas with librettos so daring that she doubted they would make it past the English censor. She observed that "Paul Hindemith is an apostle of Atonality and Linear Counterpoint. But he is also a real person in music—a genuine composer who gives off music as a piece of radium throws off energy. That is what makes him interesting, and his music worthy of study." Scott found Hindemith "too radically a musician to evade forever the great emotions that go with genius. If they thaw the little piece of ice that lies in his artist's heart, the effect will be amazing," she said.<sup>13</sup>

In 1933, Scott resurrected the life, achievements, and music of a forgotten woman composer, violinist, and singer, Maddalena Lombardini (Madame Syrmen) (1745-1818), and introduced her to readers of *Music and Letters*. Her work on Lombardini came nearly fifty years before she became a topic for late twentieth-century scholars. "Maddelena Lombardini was a minor character of eighteenth century music," Scott wrote. "I have spent a long time composing paragraphs to show why minor characters are important. I have said they give the level of a period from which to measure the heights attained by the men of genius: I have said the minor musicians are often experimenters: I have even said Maddelena was a pioneer of the twentieth century women's movement! But really I am interested in her just because she insisted on 'coming alive' in my imagination...."<sup>14</sup>

Beethoven was another composer who came alive in Scott's mind. She started working on his biography for J. M. Dent's *The Masters of Music* series around 1931. She determined her approach early: "I sternly conditioned myself into re-studying Beethoven and his

music afresh from the beginning, in a chronological order...." She found the experience "enthraling" and along the way had to change some preconceived views that "heightened" her "passionate absorption and excitement."<sup>15</sup> Scott's research took her to Germany, where she encountered her subject firsthand. She wrote about Beethoven from her deep insights as a metaphysician and brought a fresh approach to Beethoven's life and music. Rather than accept the notion that Beethoven's mother was wanting as a parent and at fault for being unable to cope with her family, Scott drew on a contemporary report by the Society for the Prevention of Cruelty to Children to explain the Beethoven family dynamic. She wrote: "[W]here the neglect of a child is due to the laziness of the mother, the mother's apathy is due to the father's disregard of home and family."<sup>16</sup> In discussing Beethoven's late quartets, she observed that they "are not the justification of modern music, but modern music has reached the point at which it justifies the quartets and proves Beethoven's genius to have been transcendental."<sup>17</sup> Marion Scott's 343-page illustrated volume appeared in 1934 to critical acclaim. It was reprinted at least a dozen times between 1937 and 1974.

After the success of *Beethoven*, Scott resigned her position as London music critic for the *Christian Science Monitor* in 1934 to devote herself more fully to scholarship, particularly her research on Haydn. However, she remained a regular contributor to *Music and Letters*, *The Monthly Musical Record*, and *The Musical Times*. She wrote occasional criticism for the *Daily Telegraph* and *The Observer* and became editor of the *Royal College of Music Magazine*. Ivor Gurney died in December 1937. Scott had devoted twenty-six years of her life to him and would continue to champion his music and poetry for the rest of her life. Through her guardianship, all of Gurney's manuscripts were preserved and are today housed at the Ivor Gurney Archive in Gloucester, England.

With the threat of war looming in Europe, Scott, her sister Stella, and their elderly mother retreated to Bridgwater in Somerset in 1939. Scott brought her entire Gurney collection as well as her valuable Haydn collection and all of her books, music, and research. Except for brief visits to the city, she did not return to her bomb-damaged home until 1942, after Mrs. Scott died. Throughout her "involuntary exile," as she called it, Scott managed her duties as editor of the *RCM Magazine*, used the time to prepare her monumental Haydn catalogue, wrote a series of articles about Haydn, and worked on her memoir. By early 1945, with encouraging signs that peace was forthcoming, she looked forward to a productive year and the resumption

## The Electric MONSTER

The Electric MONSTER laptop ensemble at Montana State University will be born in the fall of 2009. I will be directing this incredibly fun and challenging beast. As laptops become more and more popular, it is natural for musicians to play together on their own machines. Because this is a very young medium, only a few years old, there are not many pieces written for it yet. If you are interested in writing for us, I invite you to contact me and talk about the possibilities. I am totally open to any kind of aesthetics and technology.

You should be able to compose in the computer. As the director, my job is to interpret the piece and facilitate the coordination of the technology. I will not code for you. We have a variety of software that could accommodate the task, including Max/MSP/Jitter. Open source softwares are most welcome, too.

Who we are: Montana State University, music technology program up to twelve students/laptops. When the compositions are due: early August 2009.

Please contact me first to get the specifications about the ensemble setup and technical details. Hsiao-Lan Wang, hlwang2000@gmail.com

of travel, but she was not feeling well. Her ongoing intestinal problems were aggravated by poor nutrition resulting from food shortages.

In the late spring, Stella suffered a major stroke that required around-the-clock care. Although she paid to have nurses on duty, part of Stella's care still fell to Scott and Stella's husband. Ill health, family problems, demands from Gerald Finzi to move forward on various Gurney projects, trouble with the Gurney family—nothing stopped Scott, who was now in her seventies. She published a new edition of Haydn's Quartet op. 1, no. 1, contributed program notes for orchestral performances of Haydn's music, wrote articles, edited the Royal Musical Association *Proceedings*, and pushed forward to meet the deadline for her Haydn Catalogue, scheduled to appear in the 1954 edition of *Grove's Dictionary of Music and Musicians*.

As 1953 opened with its promise of continued activity, Scott felt ominous changes in her physical condition and was soon diagnosed with terminal colon cancer. She could no longer go to libraries to do her own research and relied on the help of composer Kathleen Richards Dale to help her complete the Haydn Catalogue. "If mine was the pen that wrote the titles of hundreds of folk-song arrangements, and the particulars of numerous instrumental pieces, Marion Scott's was the mind that directed the whole undertaking, and hers were the eyes that scrutinized every single entry in this exhaustive work, her invaluable legacy to the world of musical scholarship," Dale wrote. "I shall never cease to marvel that anyone so frail and exhausted as she was by then could nevertheless direct these intricate operations with so clear a mind, with such complete mastery of method, and with such undiminished zest for her work."<sup>18</sup>

Working together, the two women completed the catalogue on time, but Scott did not live to see it published. She died in the early morning hours of December 24, 1953, just two days shy, almost to the hour, of Ivor Gurney's death sixteen years earlier. At a time when her health was failing, she had written a letter to her friend, the composer and organist William Harris, that is a sad commentary on how she viewed her own legacy: "What you wrote about the work I have attempted to do for music touched me very much. I do thank you, good friend, for all these years [of encouragement]. I will think of them now when I get assailed with despondency at all I should have liked to accomplish but came short of."<sup>19</sup>

## NOTES

1. Trevor Hold, "The Letters of Gerald Finzi and Howard Ferguson," *The Ivor Gurney Society Journal* 7 (2001): 123.

2. Major George Washington Whistler died in the 1849 cholera epidemic in St. Petersburg. George Prince tried to convince Mrs. Whistler to remain in Russia but she returned to the United States.

3. Marion M. Scott, "Crystal Palace," from her unpublished memoir, "The Home of All Our Mortal Dream," Marion Scott Collection (MSC), The Royal College of Music, London.

4. Ibid, from the chapter "London."

5. Ibid, from the chapter "Crystal Palace."

6. Marion M. Scott, "To My Violin," MSC.

7. Rebecca Clarke is often cited as Stanford's first female pupil, but this is erroneous. Marion Scott, Mary Wurm (1860-1938), and Katherine Ramsay, later the Duchess of Athol, all preceded Clarke as Stanford's pupils by many years. Clarke began her studies with Stanford in 1907, eleven years after Scott had begun hers.

8. American soprano April Frederick will perform Scott's "Sleep" and "Requiem" at the annual Ivor Gurney Society meeting in Gloucester, England, May 16, 2009.

9. Scott was first violin with Herbert Kinze, second violin; Ivor James, cello; and Sybil Maturin, viola. Pianist William Harris joined them when needed.

10. Katharine Eggar, "Marion Scott as Founder of the Society of Women Musicians," Society of Women Musicians, *Commemoration of Marion Scott* (program book) (June 1954): 5.

11. Marion M. Scott, "Ivor Gurney: The Man," *Music and Letters* 19, no.1 (January 1938): 3.

12. Despite Scott's strong case for the Quartet in E flat, Haydn scholars today are reluctant to accept Scott's findings and continue to list 83 Haydn quartets instead of 84. For Scott's explanation of her discovery, see her Preface to *Haydn's Opus One, Number One* (London: Oxford University Press, 1931).

13. Marion M. Scott, "Paul Hindemith: His Music and Its Characteristics," *Proceedings of the Royal Musical Association* 56 (1929-30): 91-108.

14. Marion M. Scott, "Maddalena Lombardini, Madame Syrmen," *Music and Letters* 14, no. 2 (1933): 149-63.

15. Marion M. Scott, Preface, *Beethoven, The Master Musicians* (London: J. M. Dent and Sons, 1934), v.

16. Ibid, 12.

17. Ibid, 263.

18. Kathleen Dale, "The Haydn Catalogue...and an Unfinished Manuscript," *RCM Magazine* (May 1954): 44.

19. Marion Scott to William Harris, 1951, collection of Margaret Brockway.

*Pamela Blevins is the author of the dual biography Ivor Gurney and Marion Scott: Song of Pain and Beauty (Boydell Press, 2008) and the editor of The Maud Powell Signature: Women in Music, an online magazine. Long an advocate for women in music, she created the lecture series "Silent Destiny: The Woman Composer" in the 1970s and has published widely on British composers and poets. She is a former award-winning journalist, photographer, and public relations/advertising consultant.*

# Old to New and Back to Old Again – The Adventures of the Player Piano Project

VERONIKA KRAUSAS

Through a series of fortunate events late in 2006, I found myself the proud owner of a 1972 Universal Player Piano and about eighty piano rolls. This beautiful instrument is dark oak and has two stained-glass light covers set into the piano on either side of the music stand/roller mechanism. Best of all are the gargoyles for the front legs, as if standing guard. I later discovered that the piano was the Gay Nineties model (see figure 1).



Figure 1. Universal Player Piano

## History of the Player Piano

The player piano is a normal upright piano that contains a pneumatic mechanism that directs air through perforated paper rolls. The air is produced either by pedals, pumped by the person sitting at the piano, or by electronic means. The rise of the player piano followed the rise of music making in the home and the growth of the sheet music industry in the late nineteenth and early twentieth centuries. Many jazz, blues, and popular songs of the time were reproduced on piano rolls. The lyrics were written directly onto the rolls so that the family might be able to sing along (perhaps the grandmother of Karaoke!). Even composers of classical music,

including Rachmaninoff and Stravinsky, reproduced their performances on the rolls.

In the late 1940s composer Conlon Nancarrow purchased a player piano and roll-punching machine, and his name has become almost synonymous with the player piano. He composed over fifty studies for the instrument, each exploring highly complex rhythms and structures. These works, inspired by boogie-woogie elements, popular styles, and his own polyrhythmic experiments, exceed the capability of a live pianist. His rhythmic innovations have inspired subsequent generations of composers from James Tenney to György Ligeti.

My player is a beautiful piece of furniture, but as a composer I realized that this beautiful piece of furniture presented a challenge. I decided to ask my friends and colleagues to write works for this new/old instrument. I was curious (and a little nervous) to see how many would respond; in fact, quite a few composers were interested and thus, the Player Piano Project began.

## The Rolls: From Paper to Digital to Paper

*“Let the old times roll.”<sup>1</sup>*

The first step was obviously where and how to create a piano roll. I started with a search on the Internet and after several phone calls I found “The Perforator”—the email ID for Bob Billings in Nevada. He was the main perforator I used, along with Dave Saul in California. The process is as follows:

1. Composer writes music on paper,
2. Composer inputs score into a musical notation computer program (Finale or Sibelius),
3. Composer converts the notation file into a midi file,
4. Composer emails said midi file to the perforator,
5. Perforator converts to a Web file, which gives a punch-by-punch representation of what the roll will look like,
6. Perforator notices durational errors (see below) and edits,
7. Perforator sends corrected file to a mechanical machine called “the perforator,” which punches out the rolls, and finally,
8. Perforator mails rolls to the composer.

Bob Billings is brilliant, and he was very patient with all of us—a group of dilettante piano-player composers. The **durational error** noted above was the seemingly favorite and ubiquitous problem amongst our group of composers, that of **note repetition**. Most of us were obsessed with rhythmic license. Any rhythm is possible except for repeated notes that are closer than 200 milliseconds apart—a very archaic problem in our age of immediacy and digital technology.<sup>2</sup> Also, there must be 100ms between the end of the note and the beginning of its repetition. The technical reason is that the mechanism requires time to re-strike the key. If there is not enough time to re-strike the exquisitely inhuman speed of the aforementioned, the repeated notes come out as one note with a long duration.

And so went the process, from paper to digital to mechanical to paper and finally to acoustic sound. The rolls arrived, with each in its own black box. The roll itself had the composer's name punched into the lead-in (see figure 2). On average, each composition was about three to four minutes. For each three-minute piece, approximately thirty feet of paper was used.

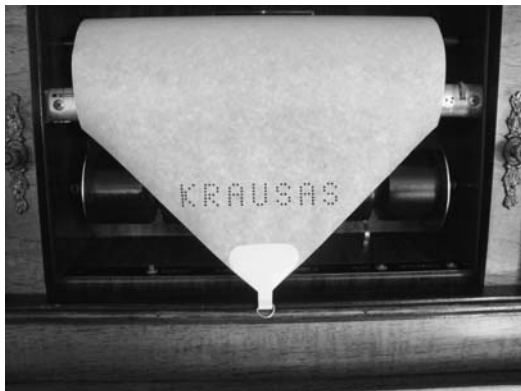


Figure 2. Piano roll lead with the composer's name

## The Music: Compact Disc

The twenty-two composers for the project came from six different countries: Canada, England, Australia, Argentina, Germany, and the United States.<sup>3</sup> The CD was dedicated to the late James Tenney (1934-2006). Many composers on the CD were friends of Jim's and others knew his music and writings. Along with Nancarrow, he inspired a generation of composers. Tenney taught for many years at York University in Toronto, Canada and then lived until 2006 in California as the chair of music composition at the California Institute for the Arts. He was a friend of Nancarrow's and wrote two pieces for the player piano, including one that is on the CD, *Spectral CANON* for

*CONLON Nancarrow*. Nancarrow himself punched the roll on his custom-built machine as a favor to Tenney. Tenney's wife, Lauren Pratt, related an anecdote about Nancarrow's right forearm—it was twice the size of his left from years of punching piano rolls.

Tenney's piece is a canon. The player piano is tuned to a low A (55Hz) harmonic series up to the 24th harmonic. The canon is written for twenty-four voices. Each voice corresponds to one overtone/pitch of that harmonic series, and has a written-in accelerando, decreasing in duration until the 192nd repetition. At that point the voice retrogrades. Once the last voice (the twenty-fourth) finishes its forward accelerando, the piece finishes even though each voice does not finish its complete retrograde. For the purposes of the recording, the piano tuner retuned my piano to this low A harmonic series. For the concert, the piano was kept in the regular tuning.

The first new piece sent to the perforator was *WAKE for JIM* by the Canadian composer Marc Sabat. In this work Sabat uses the entire range of the keyboard with ascending and descending glissando patterns. The piece sounded excellent on midi but once the roll was in the player piano I realized there was a problem. The tracker on my player did not cover the entire range of the piano—it was missing the bottom two and top three notes. Luckily, Sabat had completed his composition quite early on, so I added this technical limitation to the list for the other composers. For Sabat, however, the problem still remained. The solution turned out to be very simple—a live pianist performed in the recording and for the concert, he played the missing bottom-most and top-most notes. Andrew Goldman—composer, pianist, and neuroscience student—volunteered for the job, and Sabat sent him a score, which proved to be very cumbersome. To solve the problem, different colors were used directly on the piano role to indicate when those holes (notes) were to be sounded. As the roll rolled by, the pianist would follow it and play the missing notes at the proper points.

A few other pieces presented some interesting and unexpected results. The piano has a small knob that when turned shifts the tracker mechanism and essentially transposes the roll to another key—up or down as much as a whole step in either direction. This was not an issue with most pieces, except for American/South African composer Shaun Naidoo's work, *B-sharp Wallah*. The recording was in the key of B! Luckily, only listeners with perfect pitch would notice this half-step discrepancy.

Several famous literary references were inspirational for this project. Eric Smigel, the writer of the program notes for the CD, made reference to Kurt Vonnegut's first novel, *Player Piano*. He wrote that "Vonnegut's

clever metaphor for the intersection between technology and humanity is the ‘self-playing’ musical instrument, an ingenious mechanical device that has always affirmed the human presence.” Californian composer Sara Graef titled her piece *Building 58* after Edison’s archaic building in the novel. From another literary source, Argentine composer Osvaldo Budón’s *Melodías para el fin de Pietro Crespi* refers to the musician in Gabriel García Márquez’s *One Hundred Years of Solitude*, who arrives in Macondo to assemble a player piano in the house of the Buendía family.

Some composers adapted their own previous compositions, some wrote new works, and some arranged other composers’ works. Ceiri Torjussen said he was a “wanna-be” Indiana Jones in his childhood, and he created an arrangement of the *Raiders March* by John Williams, using the great heroic theme as the basis for a series of variations.

When I think of a player piano, two images spring to mind: an old western saloon with cowboys drinking whiskey and shooting guns, and Conlon Nancarrow, the king of player piano studies. For my two compositions, I decided to combine the cowboy and Nancarrow images, and I wrote a short work for each extreme, exploring rhythmic and melodic layering. *White & Orange* uses whole tone (white) and octatonic (orange) gestures above an accelerating chord series that increases in density. I am not synaesthetic, but somehow those two colors would seem to match those scales, and they also conveniently start with the same letters.

The second piece, *Blue*, is a multi-layered re-arrangement for player piano using W.C. Handy’s arrangement of Earl Hines’s *Boogie Woogie on St. Louis Blues*, which is Hines’s version of W.C. Handy’s original tune. Perhaps this work should have been called Palimpsest. The player piano has a little switch that puts tacks on the strings to give it a very honky-tonky sound—perfect to create the image of saloons, cowboys, and whiskey. I envisioned two main levels, or perhaps a duo, with the straight-ahead boogie-woogie on one level and the accompanying partner on the other. At first, the partner is very polite—entering with decorative scalar passages. Slowly the partner becomes more and more excited and completely disregards the original boogie-woogie leader. The leader, frustrated, stops playing, and it takes a few seconds for the partner to realize that he is on his own. The partner sheepishly peters out and the piece finishes politely.

## The Concert

“Look ma, no hands (or pianist, either)”<sup>4</sup>

The concert took place on February 12, 2008 at the University of Southern California’s Alfred Newman

Concert Hall as part of the Thornton School of Music’s Faculty Series. There were several problems to consider in organizing the concert. First, no dynamic changes are possible on the piano, unless someone sits at the instrument and turns a little knob underneath, which limits the amount of air going through the system and thus produces a quieter sound. This is not an exact science and quite frankly it would be entirely too cumbersome to deal with at a concert with twenty-three works. Thus, I started with the assumption that there would be no dynamic changes throughout the concert.

Since the player piano is a mechanical instrument, no performer would be needed, apart from someone to change the rolls, plus the one instance of a pianist supplying the missing notes in Sabat’s work. The lack of these two elements—dynamic and visual variation—would have resulted in a boring evening, even for the most seasoned and masochistic concert goer. To combat these issues, I enlisted the help of two amazing former *Cirque du Soleil* performers to be the roll changers, Katija Sereno and Sebastien Stella (see figure 3). The



Figure 3. Roll changers Katija Sereno and Sebastien Stella

purpose was to have an interesting “roll change” between each of the pieces. Some changes were serious, others comical, and others so astoundingly acrobatic that they perfectly matched the rhythmic complexity of much of the music. To add additional visual entertainment, we included short films to accompany some of the pieces.

The final contrast was aural. The blue grass band Ed Glass & The Windowpanes played several musical interludes on violin, guitar, and spoons. I had envisaged these moments much like sorbet in a rich meal, a moment

to cleanse the palette. The group had so much fun that they set themselves up in the entrance way to the recital hall after the concert and kept playing until the building supervisor finally asked everyone to leave.

The player piano has two small sliding doors that cover the inserted roll. During the concert I left the doors open. Watching the roll go by with such interesting patterns was fascinating. In fact, one of the composers involved in the project, Tamar Diesendruck, had been studying textile design and weaving, and her piece, *Loom Study I for Player Piano*, was based on textiles. “In [Daniel] Corral’s *Eraser*, the piano itself was the star; the geometric, intersecting patterns on the paper roll as the keys rippled right and left was fascinating—true eye music.”<sup>5</sup> All of the rolls looked like intricate textile patterns rolling by (see figure 4).

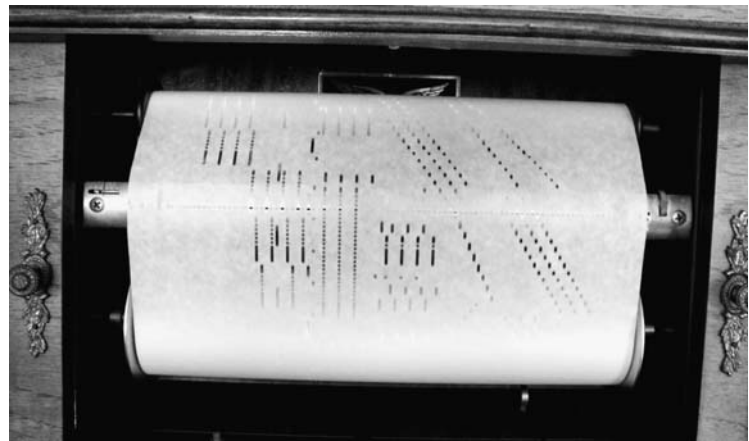


Figure 4. Excerpt from *Blue* by W.C. Handy (arr. Krausas)

## The Afterlife

When I started this project, I was not aware of the existence of a very active musical sub-culture in America—that of automated instruments. Shortly before the concert the *Los Angeles Times* published a lengthy article about the project. The article and the subsequent concert made me a player piano expert overnight. All sorts of people contacted me: those who needed repair advice and those who wanted to donate or sell their pianos; someone had photos of Stravinsky’s original piano rolls for *The Firebird*, and one person wanted to purchase the rolls of the new pieces.

After the concert, I showed the piano to a group of music students and somehow managed to unplug something and it stopped working. My first thought was, “Thank goodness that didn’t happen during the concert.” At that moment the gentleman who designed IRMA, the famous self-playing piano at the Magic Castle in Los Angeles, introduced himself and proceeded to untangle and re-plug one of the tubes that was the culprit for the malfunction.

Several weeks later I received an intriguing message from the manufacturer of my player piano, Donald Barr, the owner of the Universal Player Piano Company in Los Angeles. He invited me to visit his enormous workshop that houses all sorts of musical player mechanisms including an amazing player violin. I never imagined that receiving a player piano would lead to such a fascinating series of musical adventures.

## Some Technical Notes

For anyone interested in writing for the player piano, I have included a few of my contacts at the end of this

article.<sup>6</sup> The mechanical instrument community is wide and varied and is also very helpful, enthusiastic, and patient when assisting composers who delve into this

field. My piano technician, Mark Greisen, explained to me that one of the main problems with Universal Player Pianos can be their diaphragms.

When I first acquired the piano and moved it into my house, I anxiously tried my first roll. Since this was my first roll, it was an important choice. The music on the eighty rolls consisted primarily of show tunes and popular songs; the classical repertoire was limited to Chopin, Rachmaninoff, and Tchaikovsky. I selected a roll that Rachmaninoff himself had performed—his infamous *Prelude in C-sharp minor*. As it started, I noticed a few wrong notes. I was surprised but thought “well, maybe he decided to change a few notes.” As the piece progressed, more and more of the notes were wrong and many disappeared. When I repeated the roll, the entire piece became a skeleton of itself. I called this problem “the exploding latex diaphragm syndrome.” Apparently, once one diaphragm fails, there is no air pressure to activate the valves, hence no notes play and there is no sound.

The repair work is a time-intensive procedure, since each note on the keyboard has its own diaphragm, and the cost is between \$1,500 and \$2,000. At some point in the history of player piano manufacturing, there was a switch between the original leather diaphragm and the newer (*would last forever*) latex. It seems that latex does not last forever, and my newer player piano has returned to the older “technology”—leather diaphragms.

Most other technical issues on player pianos are easily repairable. There is one, however, that is more complicated—the circuit board. I am thankful that my instrument has not needed that repair. If the circuit board goes, the problem is that bulbs on the board are no

longer manufactured. To repair it, one must search internationally (sometimes for years and many times unsuccessfully) for replacements. The only solution is to replace the entire circuit board with a more modern unit.

#### NOTES

1. Chris Pasles (*Los Angeles Times*, February 12, 2008).
2. A millisecond is a 1/1,000 second, thus 200 ms equals .2 seconds or 1/5 second.
3. *The Player Piano Project* CD is available at <http://cdbaby.com/cd/krausas2> and individual track downloads at [www.digstation.com/AlbumDetails.aspx?albumID=ALB000016329](http://www.digstation.com/AlbumDetails.aspx?albumID=ALB000016329). The track lists are:
  - #1. James Tenney: *Spectral CANON for CONLON Nancarrow*
  - #2. Larry Polansky: *III interlods*
  - #3. Thomas Adès: *Sursum*
  - #4. Osvaldo Budón: *Melodías para el fin de Pietro Crespi*
  - #5. Shaun Naidoo: *B-Sharp Wallah*
  - #6. Jeffrey Holmes: *Oro Supplex...*
  - #7. Marc Sabat: *WAKE for JIM*
  - #8. Lou Bunk: *Player Piano*
  - #9. Chris Dench: *Pas Seul I*
  - #10. Joseph Bishara: *Spectral Manifestation*
  - #11. Veronika Krausas: *White & Orange*
  - #12. W.C. Handy (arr. Krausas): *Blue*
  - #13. Clarence Barlow: *Kuri Suti Bekar*

- #14. Gordon Monahan: *Just Another Turkey Track Horizon*
- #15. Brian Current: *Banjo/Continuum*
- #16. James Harely: *pLayer8*
- #17. Tamar Diesendruck: *Loom Study I for Player Piano*
- #18. Sean Heim: *Elegant Cycles*
- #19. Daniel Corral: *Eraser*
- #20. Gayle Young: *Forest*
- #21. Sara Graef: *Building 58*
- #22. Julian Revie: *Jam To-Morrow and Jam YESTerday*
- #23. John Williams (arr. Torjussen) *Raiders March*

4. Richard S. Ginell, review (*Los Angeles Times*, February 14, 2008).

5. Ibid.

6. Recommended player piano technician: Mark Greisen at [markgreisen@msn.com](mailto:markgreisen@msn.com), and recommended perforators: Bob Billings at Sierra Music Rolls [www.sierramusicrolls.com](http://www.sierramusicrolls.com), and David Saul at Precision Music Rolls [davesaul@pacbell.net](mailto:davesaul@pacbell.net).

*Veronika Krausas was born in Australia and raised in Canada. Her works have been performed in Canada, the United States, Australia, Germany (at the Darmstadt New Music Festival), the Netherlands and Romania. She has received commissions from the Penderecki String Quartet, ERGO Projects, Continuum Music, and Motion Ensemble. She is currently on the composition faculty at the University of Southern California in Los Angeles. ([www.veronikakrausas.com](http://www.veronikakrausas.com))*

## Women and Music in Nineteenth-Century Dublin

JENNIFER O'CONNOR

Over the course of the nineteenth century, women in Dublin, Ireland became increasingly involved in all aspects of the city's musical life, and one of the reasons was political. With the Act of Union in 1800, when the Kingdom of Ireland and the Kingdom of Great Britain merged, Parliament moved to London, along with much of the Irish aristocracy and the rich cultural life they supported. This move did not lead to the demise of cultural activities in the city; instead, it allowed the middle class to emerge as the new dominant class.

As musical activities among the middle class continued to grow, so too did the level of female participation as teachers, performers, composers, promoters, and writers. To be socially accepted, women throughout Europe at that time were expected to devote themselves to home and family, but Dublin was one of the more progressive cities in terms of music, thus a number of women were able to pursue their talents without being held back because of their gender. By

1900, in both numbers and status, women musicians were equal to men.

In Irish musicological studies, however, the role of women in music remains, to a large extent, unnoticed and unappreciated. Recent publications may make brief references to women, but research dedicated to their importance in the development of music in Ireland has been neglected. This article presents a brief introduction to some of Dublin's most prominent women in the nineteenth century and highlights their involvement in the growth of music in that city.

At the start of the century, there is little evidence that women musicians held positions other than as singers, but as the years progressed music gradually became an acceptable and profitable form of employment, particularly as piano teachers. By 1850 women comprised about twenty percent of the city's private teachers and by 1900 forty-eight percent.<sup>1</sup> In many cases they established their own schools of music or musical academies such as the Allen Academy. Mrs.

Allen was the daughter of Johann Logier, inventor of the chiroplast and creator of the Logier method of teaching used by many, including Clara Schumann's father.<sup>2</sup> After her husband's death in 1833, Mrs. Allen became the director of the academy, which boasted fourteen pianofortes and presented several student recitals each year.<sup>3</sup> She managed to run the academy while also raising ten children. Upon her death, the academy was continued by her daughters, and it was still in existence in 1900.

### Fanny Arthur Robinson (1831-1879)

In 1848, with the founding of the Irish Academy of Music, later called the Royal Irish Academy of Music (RIAM), and more importantly, with its reorganization in 1856, new opportunities were available to female music teachers in Dublin. Fanny Arthur Robinson, appointed professor of piano that year, was the first woman faculty member to be hired, and her faculty rank was second only to her husband Joseph. Fanny Arthur was born in Southampton, Great Britain in 1831 and began her music education with Sir William Sterndale Bennett, one of the most distinguished English composers of the time. She traveled to Dublin for her professional debut at "Mr. Gustave L. Geary's First full-dress subscription concert" on February 19, 1849, and she played works by Mendelssohn and Weber. In *Freeman's Journal* the following day, she was the only woman to be mentioned in the review, which praised her performance as "extraordinary and exquisite" and noted that "she was encored with enthusiasm."<sup>4</sup>

The concert was important on a personal as well as a professional level, since it was the setting for her first meeting with her future husband.<sup>5</sup> Fanny Arthur and Joseph Robinson were married four months later, and from 1849 on she became a regular performer in Dublin, often in conjunction with her husband, who no doubt helped further her career. She was the first woman, indeed the first person, to introduce Liszt's concept of a recital to Ireland. She presented her first recital in the Antient Concert Rooms in April 1856. Her substantial program was quite unprecedented for a solo performer in Dublin. The concert offered a wide variety of music: a suite by Bach, Mozart's Sonata in C minor, K. 457, Beethoven's "Moonlight" Sonata, *The Lake* and *The Fountain* by Sterndale Bennett, a Berceuse by Chopin, and *Les Arpèges* by Kullak. In *Saunders's Newsletter*, the reviewer commented that no previous pianist had undertaken such a challenging task and that her listeners demonstrated their pleasure "no less by their homage of silence, than by the frequent bursts of applause."<sup>6</sup> She continued to perform in Dublin and occasionally in

London, and in 1864 she gave her first performance in Paris at the Salle Erard.<sup>7</sup> Unfortunately, Robinson suffered from depression throughout her life, and by the late 1860s the illness prevented her from performing regularly.

In 1856, when Robinson was appointed to the teaching staff at the RIAM, her salary was a clear illustration of the important position she held, for she earned an amount equal to that of her male colleagues. For example, in 1869, when the RIAM was eager to add Sir Robert Prescott Stewart to the teaching staff, he was offered a position as a second piano professor, alongside Fanny, with Joseph Robinson remaining the primary piano professor.<sup>8</sup> Stewart earned £100 per annum—the same salary that both Joseph and Fanny were receiving.<sup>9</sup> In comparison to other women in Ireland this was a large amount. For example, a private governess working in Ireland in the 1850s would earn a maximum of £60 per annum and often a lot less.<sup>10</sup> Fanny's salary was also progressive in comparison to female teachers in Europe because, as Nancy Reich has pointed out, "except for superstars like Clara Schumann, women professors were generally not accorded the respect, rank

### Contemporary Music Centre Ireland

Contemporary Music Centre Ireland's *New Notes* project continues its collaboration with the ConTempo quartet. The aim of the project is to create an active dialogue between the ConTempo quartet and Irish composers, with a view to developing the repertoire of new Irish string quartets and giving composers an opportunity to gain experience in writing for the medium. Composers Rhona Clarke and Gráinne Mulvey have completed their quartets, which received workshop performances by the ConTempo Quartet in Galway on 11 and 12 February, allowing the composers to hear their music and make any changes before the first performance. School workshops and public performances were held in Navan and Roscommon on 18-20 March. For details please visit the Calendar. *New Notes* is funded by the Arts Council/An Chomhairle Ealaíon under the Projects: New Work award. Further information: Aoife FitzPatrick, Administration/Promotion Assistant. Tel. 01-673 1922 or email [afitzpatrick@cmc.ie](mailto:afitzpatrick@cmc.ie).

and salaries of their male counterparts.”<sup>11</sup> As to why Robinson was treated so well, one can only speculate. It is probable that when she was first employed by the RIAM, she was to them what Clara Schumann had been to the Hoch Conservatory in 1878: she was their superstar.<sup>12</sup>

Robinson was also one of the first professional women composers active in Dublin. She began composing shortly after she moved to Ireland. Her compositional output consisted of piano pieces and one sacred cantata, *God is Love*. Her piano pieces are usually dismissed as being too simplistic or “ephemeral,” and while they may be basic in their construction they remain important for the information they provide on the composer herself.<sup>13</sup> Each piece is accompanied by a quote from poetry or literature, and each has a dedication, thus illustrating the people whom Robinson knew and respected as well as her taste in literature. No record exists that Robinson played the pieces herself. Most likely her piano music supplemented her teaching material, providing her students with simple yet charming pieces that suited their ability. This theory is supported by an examination of the copies of her music held in the library of the RIAM, where the score to her composition *Laughing Water* has fingerings and instructions that appear to be in the composer’s own handwriting.

She had been composing piano music since her early twenties, but it was her cantata, *God is Love*, composed in 1868, that established her reputation as a significant composer in Dublin.<sup>14</sup> She wrote the work while she was recovering from a period of illness and dedicated all proceeds from its publication to charity. It remained popular in Dublin for decades, and it was often performed in sections as anthems in the Dublin cathedrals.<sup>15</sup> The compositional output of Robinson is not comparable to that of her European peers, but it deserves a place in Ireland’s music history. She is notable as the first woman who paved a place for herself among Ireland’s composers, and she made a lasting contribution to music in Dublin. Unfortunately, her life ended tragically on the morning of October 31, 1879 when she committed suicide.<sup>16</sup>

## The O’Hea Sisters

The RIAM continued to be progressive in its attitude toward women after Robinson’s death. By 1889 the Academy employed twenty-seven teachers, ten of whom were women.<sup>17</sup> The women were still teaching only piano and voice, the two disciplines viewed as suitable for a young lady, but they were teaching in the country’s only major music academy and were earning

salaries that were equal to and sometimes greater than that of their male peers.

Margaret, Mary, and Alice O’Hea were teachers at the RIAM, and they gave a combined 136 years of service to the institution.<sup>18</sup> Margaret was a pianist and music lecturer, Alice a professor of voice, and Mary a professor of elocution and also an actress. The fourth and youngest sister, Ellen, died at an early age, but she was well known as a composer who had several compositions performed and published. The four O’Hea sisters were often referred to as the “remarkable O’Hea family,” but unlike many of their European counterparts they were not born into a musical family.<sup>19</sup>

Margaret O’Hea (1843-1938) was one of Dublin’s important musicians in the late nineteenth and early twentieth centuries. The eldest of the O’Hea family, Margaret showed an interest in music from an early age. In 1865 she enrolled at the RIAM as a student of Fanny Arthur Robinson, and in 1873 she was offered a position teaching piano there.<sup>20</sup> O’Hea remained on the teaching staff for fifty-five years before finally retiring in 1928, at the age of 85.

O’Hea seems to have been very well respected by both her students and her peers. She was an outstanding teacher and among her students were the next generation of teachers and performers in Dublin. They included Annie Lord, Edith Boxwell, Madeleine Larchet, Maud Aiken, Dorothy Stokes, and Dina Copeman, who remarked that “like all great teachers she had the admirable qualities of patience and enthusiasm and took a deep personal interest in each of her pupils.”<sup>21</sup> Another of O’Hea’s students commented, “What a teacher she is! She goes into the matter so thoroughly and explains every difficulty so clearly that it is impossible to be quite ignorant after one received a lesson from her, no matter how dense one’s receptive powers may be.”<sup>22</sup>

In addition to her work as a teacher, Margaret O’Hea was also active in several organizations. She was on the provisional committee of the Dublin Orchestral Society and was also the first female member of the council of the Leinster branch of the Incorporated Society of Musicians (ISM). In January of 1895 she gave an address to the ISM on the responsibilities of the music teacher in which she encouraged all those present to cultivate a breed of students who would be above average. Her comments seemed a bit harsh, but she was addressing some of the best music teachers in the country. O’Hea, who traveled regularly to London, was well aware that Dublin had a long way to go to reach the standards of Britain and the rest of Europe.

Ellen O’Hea (dates unknown, active in the late 1860s and 1870s) was also one of Mrs. Robinson’s students at the RIAM, where she studied voice, piano, and harmony.

She showed a talent for composition, which was nurtured by her harmony teacher, Sir Robert Prescott Stewart, who is reported to have said that she “had her foot firmly on the ladder of fame.” Ellen composed and performed under the name Elena Norton, probably to distinguish herself from her sisters. She composed several songs and operettas, and her most successful composition was a comic opera entitled *The Rose and the Ring*, based on William Thackeray’s fairytale of the same name.<sup>23</sup> It was premiered on a small scale at the RIAM in November of 1876 and was so well received that a full production with orchestral accompaniment took place in the Antient Concert Rooms in February of the following year. The opera was praised by the contemporary press; the reviewer for the *Irish Times* wrote that “no female foot has trodden in the ranks of the great composers,” and he commented that no “lady had produced a successful opera but perhaps Miss Norton may break the spell and inscribe her name on the roll of fame...where it will be an example and encouragement to the musical sisterhood.”<sup>24</sup> Norton was a well-known singer and she performed regularly in concerts that sometimes included several of her own works. Despite her popularity her works fell out of favor, and the scores of her operas have disappeared.

Women were fortunate to receive the praise and support of their male colleagues, but both male and female composers suffered the same fate—after their deaths, their music and their accomplishments were almost completely forgotten; there is no record that the compositions of Ellen O’Hea and Fanny Arthur Robinson have been performed in Ireland in the last one hundred years.

### Edith Oldham (1865-1950)

Edith Oldham, an accomplished pianist and teacher at the RIAM, was an important contributor to music in Dublin in the final decade of the nineteenth century and into the twentieth century. Today, she is usually remembered only as the young Irish girl who stole the heart of Sir George Grove rather than for her work as a musician.<sup>25</sup> Oldham began her tuition at the RIAM at an early age, and 1883 she received a scholarship to study at the newly opened Royal College of Music in London. The competition for scholarships was fierce, and fifty places were finally awarded but only six went to Ireland, with three to students of the RIAM, one of whom was Edith Oldham.<sup>26</sup> When she moved to London, she and Grove developed a close friendship that continued after her return to Ireland in 1887, as evidenced in his letters to her. The letters span the years 1883 to 1899 and they cover a wide range of topics, from Oldham’s teachers

and studies to Grove’s marriage and the concerts he attended.<sup>27</sup> Their relationship has often been misinterpreted as a love affair, however this is unlikely, particularly since Grove was forty years her senior.

One of Oldham’s lasting achievements was her work, along with Annie Patterson, in the early stages of the annual Feis Ceoil (Festival of Music). The festival was originally suggested by Patterson to the Gaelic League as a revival of the Antient Irish Feiseanna.<sup>28</sup> They saw the Feis as a means of bringing musicians from all over the country together to compete and also as a means of increasing public interest in the music of their country, particularly traditional Irish music. In the years leading up to the first festival they organized meetings, gave lectures, and published articles promoting and illustrating the work of the festival.<sup>29</sup> Edith Oldham became the honorary secretary in 1895. Although traditional Irish music did not remain the main focus of the festival, the competition helped to initiate the inclusion of traditional Irish music into the schools and competitive performances. It gave musicians of many disciplines the opportunity to compete and perform irrespective of their class, religion, or gender. It has gone on to become “one of the strongest forces in improving musical conditions in Ireland.”<sup>30</sup> The competition continues to this day, now in its 113th year, with young performers coming from around the country to compete.<sup>31</sup>



Edith Oldham in 1905

## Annie Patterson (1868-1934)

In addition to her work in founding and organizing the Feis Ceoil, Annie Patterson, organist, composer, lecturer, and author, devoted much of her energy to the promotion of music in Ireland. She began her music education at the RIAM, where she studied organ and harmony with Sir Robert Prescott Stewart.<sup>32</sup> She also attended Alexandra College and the Royal University of Ireland. In 1889 she was the first woman in Ireland, and in all of the British Isles, to earn the doctor of music degree.<sup>33</sup>

She wrote several articles for the British publication, the *Girls Own Paper*, including two about the music of the Emerald Isle. Between 1899 and 1901 she wrote a series of articles for the *Weekly Irish Times* that showcased some of Ireland's talented musicians and composers, and she covered many of the musical events, which she always praised enthusiastically.<sup>34</sup>

She was particularly interested in music appreciation for the amateur musician and concert goer, and her articles included a section for questions and answers. She was anxious to make music an important part of Irish culture, and she encouraged the general public to participate and support Dublin's musical activities.

Her articles differed from the work of most other writers, who focused more on history and biography. She was concerned with simplifying music for the amateur enthusiast. In the early twentieth century, Patterson turned her attention from writing articles to writing books. She published seven books in total: in 1902, a volume on the oratorio as part of *The Music Story* series, edited by Frederick J. Crowest; in 1903, a volume on Robert Schumann for *The Master Musicians* series; in 1907, *Chats with Music Lovers*; in 1909, *Beautiful Song and the Singer: An Appreciation of the Methods of Jenny Lind*; in 1913, *How to Listen to an Orchestra*; in 1926, a volume on the native music of Ireland; and in 1928, *The Profession of Music and How to Prepare for It*. In many ways, the books were a continuation of her



Annie Patterson

articles. They were aimed at helping to educate the amateur musician and the student. She dealt with her subjects in a manner that was easy to understand and yet well researched.

Annie Patterson was also active as a composer. She wrote several songs and solo piano works, all based upon Irish themes and melodies. The most notable of these are her *Six Gaelic Songs*, which she published in 1897 as a means of promoting the Feis Ceoil; each song was dedicated to someone involved with the competition.<sup>35</sup> Later in life she moved to Cork, where she became a lecturer on Irish music and a regular participant on radio broadcasts.

## Summary and Conclusion

The nineteenth century saw Dublin begin to develop as a musical city, with women involved in increasing numbers. Because music was a field that allowed women to seek employment and defy the social norms of the time, it was an appealing profession and a means of making a good salary. One of the reasons women managed to gain a level of equality in Dublin was that at the beginning of the nineteenth century, Dublin lacked an adequate system of music education. With the opening of the RIAM, the community was eager to create a center of music similar to the established institutions in England and Europe, and the school employed anyone, male or female, who could aid in the success of that venture.

It is difficult to compare female musicians in Ireland with their European counterparts because their situation was so different. The standards of education and musical experience were not comparable. It is also worth noting that many of the successful European composers and performers came from musical families, where they grew up with music and guidance in the discipline. Irish women musicians set upon their careers by their own choice and paved their own way. In consideration of the conditions that existed in Ireland, these women made a large contribution to the changes that occurred in music in nineteenth-century Dublin. In comparison with women in other areas of Irish society, their treatment was progressive, particularly in terms of their salaries and status. By 1861 there was no other profession in Ireland open to a woman in which she could receive the same salary as her male co-worker.

The success of the Feis Ceoil competition, which was primarily organized by women, became an example to women in other areas, even those outside of music. In many ways, Patterson's work with the Feis is comparable to that of Lady Augusta Gregory and her work in the promotion of Irish theatre through the

spectrum of the Abbey Theatre.<sup>36</sup> Virginia Woolf claimed that “a woman must have money and a room of her own.”<sup>37</sup> The female musicians of nineteenth-century Dublin earned a room for teaching or composing, a good salary, and perhaps most important of all, good social standing.

## NOTES

1. Merchant and Trader Listings in *Thom's Irish Almanac and Official Directory of the United Kingdom of Great Britain and Ireland*, 1851 and 1900.

2. Nancy B. Reich, *Clara Schumann: The Artist and the Woman*, rev. ed. (Ithaca: Cornell University Press, 2001), 280.

3. Derek Collins, “Music in Dublin, 1800-1848,” *To Talent Alone: The Royal Irish Academy of Music 1848-1998*, eds. Richard Pine and Charles Acton (Dublin: Gill and Macmillan, 1998), 25. (Hereafter referred to as *To Talent Alone*)

4. *The Freeman's Journal* (20 February 1849).

5. Joseph Robinson was a well known personality on the Dublin music scene and an important influence on music in Dublin throughout the nineteenth century. Born in 1816, he was a conductor, composer, and baritone. He was instrumental in the establishment of the RIAM and became one of its professors of pianoforte and singing. He was also involved in many of the city's musical societies and organizations. For more on Joseph Robinson, see Caitriona Doran, “The Robinsons, a nineteenth century Dublin family of musicians and their contribution towards the musical life in Dublin” (unpublished MA dissertation, National University of Ireland, Maynooth, 1998).

6. *Saunders Newsletter* (10 April 1856).

7. Aaron I. Cohen, *International Encyclopaedia of Women Composers*, 2nd edition, volume 1 (London: Books and Music UK, 1987), 589.

8. For more on Sir Robert Prescott Stewart, see Lisa Parker, “Robert Prescott Stewart (1825-1894): A Victorian Musician in Dublin” (unpublished PhD dissertation, National University of Ireland, Maynooth, 2009).

9. *To Talent Alone*, 85.

10. Marianne Moffett, “The pay and position of Teachers,” *Annual Report of the Association of Irish Schoolmistresses and Other Ladies interested in Education* (Dublin, 1887), reproduced in *Women in Ireland, 1800-1918: A Documentary History*, ed. Maria Luddy (Cork: Cork University Press, 1995), 147-151.

11. Nancy B. Reich, “European composers and musicians, ca.1800-1890,” *Women and Music*, ed. Karin Pendle (Indianapolis: Indiana University Press, 1991), 101.

12. Reich, *Clara Schumann*, 284.

13. Philip Shields, “The special collections of the Academy Library,” in *To Talent Alone*, 484.

14. “Mrs Joseph Robinson's Sacred Cantata,” *The Irish Times* (14 December 1868): 4.

15. W.H. Grindle, *Irish Cathedral Music: A History of Music at the Cathedrals of the Church of Ireland* (Belfast:

The Institute of Irish Studies, The Queens University of Belfast, 1989), 198.

16. “Melancholy Death of Mrs Joseph Robinson,” *The Freeman's Journal* 1 (November 1879).

17. *To Talent Alone*, 152-153.

18. Ibid.

19. Annie Patterson, “Margaret O’Hea,” *Weekly Irish Times* (10 November 1900): 3.

20. *To Talent Alone*, 104.

21. T.S.C. Dagg, *A Centenary Souvenir*, 47.

22. Annie Patterson, “Margaret O’Hea continued,” *Weekly Irish Times* (17 November 1900): 3.

23. Annie Patterson, “Margaret O’Hea,” *Weekly Irish Times* (10 November 1900): 3.

24. *The Irish Times* (11 November 1876): 2.

25. Percy M. Young, *George Grove 1820-1900: A Biography* (London: Macmillan, 1980), 168.

26. Ibid, 113-115.

27. Extracts from the letters and an evaluation of their content have been included in Percy Young's 1980 biography of George Grove and in an *Intermezzo* in the 1998 publication on the Royal Irish Academy of Music, *To Talent Alone*.

28. *Feis Ceoil Programmes, 1897-1917*, NLI, IR 780941 f2.

29. For example, Edith Oldham gave a lecture in 1896 comparing the Feis to the Eisteddfod festival in Wales on which it was based; it was later published. See Edith Oldham, “Eisteddfod and the Feis Ceoil,” *The New Ireland Review* 8 (February 1898): 349-361.

30. Marie McCarthy, “The Transmission of Music and the Formation of National Identity in Early Twentieth-Century Ireland,” *Irish Musical Studies* 5, ed. Patrick F. Devine and Harry White (Dublin: Four Courts Press, 1996), 153.

31. For more on the Feis Ceoil Association, see [www.feisceoil.ie](http://www.feisceoil.ie).

32. Annie Patterson, “The Royal Irish Academy of Music,” *Weekly Irish Times* (12 May 1900): 4.

33. Judith Barger, *Elizabeth Stirling and the Musical Life of Female Organists in Nineteenth-Century England* (Aldershot: Ashgate Publishing, 2007), 17.

34. *Weekly Irish Times* (14 October 1899): 4, and (28 December 1901): 4.

35. Annie W. Patterson, *Six Gaelic Songs* (London: Boosey & Co., 1896).

36. For more information on the life and work of Lady Gregory, see Judith Hill, *Lady Gregory: An Irish Life* (Gloucestershire: Sutton Publishing, 2005).

37. Virginia Woolf, *A Room of One's Own* (1928; Penguin Books, 1945), 4.

*Jennifer O'Connor submitted her PhD dissertation, which examines the role of women in music in nineteenth-century Dublin, to the National University of Ireland, Maynooth, in February 2009. She has given papers at conferences in Ireland and the U.K., including at the annual conferences of the Society of Musicology in Ireland. Two of her papers were selected for publication in the journal, Maynooth Musicology. She has contributed a number of articles on female musicians to the forthcoming Encyclopaedia of Music in Ireland.*

# Clara Schumann's Piano in Ireland

ELISABETH GOELL

In the mid-nineteenth century, a very musical young woman, Fanny Montgomery from Donegal, Ireland, was engaged to be married to a colonel from Dresden, Germany. The family made frequent visits to Dresden, where one of the greatest pianists of the time, Clara Schumann, lived with her husband Robert. The Irish family purchased a large amount of Dresden china, a house organ from a Dresden manufacturer, and, at some point, a piano from Clara Schumann that was especially made for Clara in her father and uncle's workshop, the firm of W. Wieck. The piano is unique; it has no serial number and is most beautifully decorated inside and out, with a great deal of filigree work on the music stand and the pull-out panels on either side for the candle stands.

The Schumanns left Dresden for Düsseldorf in 1850 and around that time Fanny Montgomery's engagement was broken off, so the family stopped traveling to Germany. The piano was shipped via the Elbe Canal across to Ireland to either Derry-City or Rathmelton, also a seagoing port at the time. From there, the piano would have been brought by horse-drawn carriage to Convoy House, which was equidistant to both the Derry and the Rathmelton ports. The railway was not yet available to Convoy.

Unfortunately, much of the documentation was lost when Convoy House had a fire in the late 1960s, but Professor Crookshanks, the present owner, who was friendly with a descendant of Fanny Montgomery's sister, remembers seeing a diary entry, which indicated that this particular instrument had been purchased from Clara Schumann. The family was unaware of her stature as a musician and did not know why she sold the piano. The research of Una Hunt, an Irish pianist, has brought to light the information that Clara Schumann visited Ireland in 1856 and gave two concerts in Dublin, on May 31st and June 2nd (*Freeman's Journal*).

The instrument is in extraordinary condition, thanks to the efforts of the piano

technicians Brian and Brendan Henderson of Derry City. I presented two vocal recitals in Dublin and Derry in January and February of 2009 entitled "Clara Schumann – A Life in Song," with pianist Lauretta Bloomer accompanying on the Schumann piano. The program included twenty-nine of Schumann's songs, with introductions related to her life story: her extraordinary journey of courage, love, loss, and friendship. In February, in various Irish cities, I presented five concerts entitled "Clara Schumann and Her Irish Contemporaries," with pianist Una Hunt accompanying on the Schumann piano.

When Clara Schumann came to Ireland in 1856, a great variety of Irish composers, both men and women, were active as both performers and composers, and they were also well known throughout Germany and France. Among them were Arthur O'Leary from Tralee; George Alexander Osborne from Limerick, who was instrumental in bringing Clara not only to England, but also to the Irish engagement; Samuel Lover, both a poet and musician; Augusta Holmes and Lady Dufferin, also both poets and musicians; and Michele Esposito, to whom Ireland owes the establishment of a resident orchestra in Dublin, the Dublin Orchestral Society. Ireland has a rich classical musical heritage, which has been unduly forgotten.



Elisabeth Goell, with Lauretta Bloomer accompanying  
on the Clara Schumann piano

# Women Composers in Australia: Past and Present

MAY HOWLETT

Since the Act of Federation created Australia from the union of six British colonies in 1901, all Australian women were enfranchised politically (those in the State of Victoria not formally so until 1908), but the slow process of workplace and creative liberation still continues to the present day. The number of full-time performers in the “classical” stream (including males) is limited enough; full-time composition is still for the privileged few, a part-time occupation shared with “the real job” (usually teaching or lecturing in some related field) for most and for women with domestic commitments. Commissions are very hard to come by and awards are few. The audience base for contemporary music in Australia is very small (growth is slowly being stimulated indirectly by composition programs for senior music students in high schools), but promotion seems to be the prerogative of the popular music industry.

Still, there are hardy souls who persevere. Even at the turn of last century, unknown but enterprising ladies of Edwardian times wrote and published musical accolades to famous and beautiful scenery. Two pieces that have survived are an *Intermezzo* to a waterfall in the Blue Mountains and *The Katoomba Waltz*. Unfortunately, I cannot recall the names of the only two female composers of that era whose music I have actually seen. Others may be awaiting rediscovery in dusty attics. Represented here is a regrettably small selection of those who have raised the profile of Australian women composers since then; I offer my apologies to the many not included below.

Perhaps the first Australian woman composer of note was Mirrie Hill. Born Mirrie Solomon in Sydney in 1892, she was recognized publicly by being awarded an OBE (Order of the British Empire) for her scholarship, her teaching, and her writing. She was particularly identified with a number of well-loved children’s songs, although she worked rigorously in many genres, from fine instrumental concert works to scores for Australia’s early film industry. In the manner of her day, she frequently deferred to her husband in her writing schedule and also to her former teacher, composer Alfred Hill.

After a brief sojourn in London under the tutelage of Sir Arnold Bax, Margaret Sutherland (1897-1984) became a pioneer of new music in Australia in the first half of last century, at a time when new music and women composers were treated with equal suspicion, if not ill-

disguised contempt. During her long and distinguished career, she received an honorary Doctorate of Music from the University of Melbourne and an OBE for her contribution to Australian music. Her works, ninety in all, are described by one critic as “muscular,” ranging from instrumental works, of which the body of fine chamber music is perhaps the peak, to *The Young Kabbarli* (1964), the first opera to be recorded in Australia. The doyen of Australian women in music, she created the path for future generations of women composers in our country by her work as an inspirational performer, teacher, and visionary. In 2003, Jillian Graham wrote her master’s thesis (University of Melbourne) on Sutherland. Her choice of the word *conflicted* in the title, “Composer, wife and mother: Margaret Sutherland as conflicted subject,” speaks volumes about the difficulties of Australian women composers of the past, as seen from the perspective of the author, viewing her subject through the eyes of a very different generation.

Many more opportunities exist for young composers today, but not much has changed for women in practical terms, especially when it comes to performance opportunities. Even in terms of airplay, opportunities for male composers occur more frequently than for women; we rely on only a few dedicated FM stations. Because of this, and the scarcity of financial patronage for music including composition (as in many other fields of research and high achievement), we in Australia tend to lose our most enterprising talent, both male and female, to overseas institutions better placed to nurture that talent and facilitate entry into an international market place.

Peggy Glanville-Hicks (1912-1990) cut loose very early on in her career, winning a scholarship to the Royal College of Music at the age of nineteen; compatriots Miriam Hyde, Dulcie Holland, and Esther Rofe were also there around that time. Glanville-Hicks studied with luminaries such as Vaughan Williams for composition and Malcolm Sargent for conducting, and in Europe, with Nadia Boulanger and others. Most of her early works were written in the US and were recorded there between 1940 and 1960; she also organized concerts and wrote brilliant reviews for *The New York Herald Tribune*. But it was not until her opera, *The Transposed Heads* (libretto by Thomas Mann), was produced in New York in 1958 that she became widely known. From 1950 to 1976 she

also had a home in Athens and was commissioned to write works there, making her our first truly international female composer in her use of Arabic, Hindu, and Aegean folk music. After her death in 1990, her home in an inner Sydney suburb was generously bequeathed to composers for use as a temporary residency.

Miriam Hyde and Dulcie Holland, fairly or unfairly, are often paired as twin icons in the cavalcade of Australian musicians, not only for the fact that they were both born in 1913. They both studied at the Royal College of Music in London; they were excellent pianists and recording artists, performing in recital and on radio, composing and teaching, each in her inimitable way, and they continued their careers into their late eighties. Both were inextricably associated with music education, in particular the powerful AMEB (Australian Music Examinations Board) as examiners, as well as in the formulation of development policies on various committees. Both were accorded State and academic honors for their outstanding contributions to Australian music. Alongside family commitments both continued writing, and Hyde traveled extensively as a recitalist, often performing her own works, which included two piano concertos. Holland's considerable output included forty film scores for the Department of the Interior in the 1950s, when immigrants flocked to Australia. She also composed a wide range of instrumental works and wrote a number of seminal books on the theory of music, music writing, and musicianship. Holland died in 2000, Hyde in 2005.

Ann Carr-Boyd, the first music graduate from Sydney University, where she studied with Peter Sculthorpe, represents the third generation of a musical family, which arrived in Australia in the late-nineteenth century. Her works cover a wide spectrum of genres, from song cycles and a variety of chamber works in the European tradition to an extensive repertoire for solo piano, much of which is recorded. The many celebrations for her seventieth birthday in 2008 included a number of concerts, one of which featured the premiere of her Piano Concerto No. 2. Her work, *Fandango*, for mandolin ensemble, was ranked in the top 100 in popularity according to a recent poll on chamber music conducted by the ABC (Australian Broadcasting Corporation) on the national broadcaster's Classic FM radio station.

Among her contemporaries—Australian women of that generation living, writing, and receiving performances abroad—are Alison Bauld, Nicola le Fanu, Jennifer Fowler, and Anne Boyd, not to be confused with Ann Carr-Boyd (above). Until 1990, when she became the first woman, and indeed the first Australian, to head the Music Department of Sydney University (a position she still holds), Anne Boyd held a number of high academic positions abroad. In addition to her

administrative accomplishments, Boyd is a distinguished composer. She studied with Peter Sculthorpe, who was influenced by John Antill's groundbreaking music for *Corroboree* (1946), a ballet based on the Aboriginal dance ritual. Sculthorpe passed on his fascination with Aboriginal and Asian-Pacific music to his students, including Boyd. She infuses her choral and instrumental music with the rhythms and scales of the Indonesian gamelan, the ancient court music of Japan, and the meditative nature of Buddhist and Christian philosophies. The blending of these elements gives her music a deeply spiritual quality. Her works are published by Faber, recorded, and performed both in Australia and overseas.

Betty Beath is another Australian composer to receive international commissions. She, too, has been deeply influenced by Indonesian music and culture since 1974, when she was awarded a Southeast Asian Fellowship by the Australia Council, enabling her to carry out research in Java and Bali, where she and her husband, author and illustrator David Cox, lived for a period of time. Those who attended the IAWM Congress in Beijing in April 2008 will remember the moving performance of Beath's *Kosovo—The Lament* given at the inaugural string concert; it was played again last year in Vienna and in January of this year in the Fifty Years in Tibet—Mystical Tibet Concert in Brisbane. Well known in Australia as a song-writer, Beath's song cycle *Towards the Psalms* for voice and piano, with a text drawn from "Fugitive Pieces" by Canadian Anne Michaels, won the Pacific Opera Inaugural Award for Vocal Writing in 2008, while the singer went on to win the 2008 Mietta Song Recital Award with the same composition. Beath has also written many fine pieces for piano solo.

In search of new aural territory, Moya Henderson, whose compositions include *Lindy*, an opera based on the widely publicized Lindy Chamberlain affair and first performed at the Sydney Opera House in 2002, ventured into instrument design as well, producing several inventions including the *alemba*, a keyboard percussion instrument. Sarah Hopkins, a unique talent, developed *Harmonic Whirlies* from the hose of a vacuum cleaner, creating a new kind of acoustic instrument. She composes, performs, and teaches in her own inimitable way journeying far, both geographically and spiritually, in her search for, and in her application of, the healing powers of music.

Many, like Moya Henderson, have been recipients of overseas fellowships and commissions. These relatively recent awards are an outcome of the growing emphasis on creative arts faculties in second and third tier educational institutions in our three-tier system; for instance, those school students wishing to take music as an elective subject in the Higher School Certificate

(the entry examination for tertiary institutions) must now produce a sophisticated score. For the younger generation in particular, an increasing number of grants, guest composer positions, or composer-in-residence awards are available both at home and abroad, and they are of invaluable assistance to novices and seasoned composers alike. Opportunities to study abroad, where techniques and influences from other cultures are more readily absorbed, are greatly desired and hotly contested by those who suffer culturally, to some extent, from “the tyranny of distance,” as a leading Australian historian once expressed it.

The exploration of ethnic music, crossover, and fusion continues to stimulate the imagination of contemporary Australian composers. But it is not just one-way traffic; exotic influences have also come into Australia through other paths, like immigration, adding dimensions that enrich our social fabric in so many ways. Some venture into cabaret as performer/writers.

Elena Kats-Chernin, born in Tashkent in 1957, finally settled in Australia in 1994 after studies in Moscow and Hanover. So prolific and varied is her output that it is very difficult to represent it here. Perhaps you watched the televised Opening Ceremony of the 2000 Olympic Games held in Sydney, which featured her *Deep Sea Dreaming*. She has written music for a number of ballets here and in Europe, the most recent being *Wild Swans* (2002), composed for the Australian Ballet production of 2003 with choreography by Meryl Tankard. A number of instrumental works, as well as *Eliza Aria* for voice, evolved from the original ballet. Similarly, her composition *Fast Blue Air* (for robotic sound machines created by Roland Olbeter) morphed into a number of works with the collective title *Fast Blue Village*; number two (2008) was played by the Del Sol string quartet in San Francisco last year. She had two major world premieres in 2008: in the USA Michael Collins played her Concerto for Bass Clarinet with the North Carolina Symphony Orchestra, and in Armidale, New South Wales, her oratorio, *God's Drawing Board*, was performed. Her piano music is voluminous and evocative. Her new CD will soon be released on Melba Records, and she maintains an up-to-date e-diary on MySpace.

Some of our foremost young composers are of Asian background. Born in Perth (WA) in 1966, Liza Lim is one such artist who has received many awards and fellowships. She is internationally acclaimed for music marked by visceral energy and vibrant color. Her themes are concerned with crossing cultural boundaries and ecstatic transformations expressed by combining modernistic abstraction with forms of ritual culture. These forms include chamber operas such as *Moon Spirit Feasting* (a Chinese ritual street opera), a number of installations, and substantial works featured in

festivals in Paris, Berlin, Venice, Lucerne, Salzburg, Brisbane, and Melbourne. She has received many major commissions both here (as in works for ELISION) and abroad. One of the most significant is the orchestral work *Ecstatic Architecture*, written in 2004 for the Los Angeles Philharmonic, conducted by Esa-Pekka Salonen, to celebrate the inaugural season of the Walt Disney Concert Hall designed by Frank Gehry. After filling a number of academic posts at home as well as overseas, Lim was appointed Professor of Composition at the University of Huddersfield (UK) in 2008.

Since her first composition in the 1980s, Mary Finsterer sought to create “a sort of ‘dialectic’ between extreme speed and stasis,” according to musicologist and critic Richard Toop. In 1993, Finsterer studied with Louis Andriessen in Amsterdam; a strong link with that part of the world continues, with commissions for creating scores and electro-acoustic soundscapes for film, for festivals worldwide, and for performance groups such as Ensemble Contemporain and IRCAM in 2001 at the George Pompidou Centre in Paris, ICTUS in 2004, and the Song Company in Sydney in 2006. She has also lectured in universities in Canada, UK, and Australia, and was recently awarded a Churchill Fellowship for continuing work in the film industry.

It need hardly be said that the mainstream music industry here has no interest at all in recording or promoting contemporary Australian music, unless it is rock and roll or pop. There are, however, a few brave individuals who have, after slow, painful beginnings in setting-up and distribution, established a recording presence on the market. They are not at all welcomed by the big companies, even though they are, relatively speaking, very small. Here are a few who champion works by Australian composers.

Jade label, founded by Robert Allworth, is a trail-blazer in this field, featuring Australian works often performed by the composers themselves, including a number by Holland, Hyde, and others (<http://revolve.com.au>). Tall Poppies, founded by Belinda Webster on a wing and a prayer, is unique in commissioning works for recording. Australian performers record works from the classical canon as well as compositions by Australian composers. The CDs are available on Buywell.com. For catalogue and further information, see the Tall Poppies Website.

Keys Press, founded by Geoffrey Allen, publishes Australian classical music, some in collections of works, such as the unpublished works of selected twentieth-century composers in The Australian Heritage Series. Others include those of foremost composers such as Miriam Hyde, the complete works of Roy Agnew, and individual works of contemporary composers ([keyspress.com.au](http://keyspress.com.au)).

Wirripang Publications, comprising husband and wife team Anne and Brennan Keats, not only publishes scores of Australian composers, with women composers well represented, but also produces a growing output of CDs of selected works (<http://www.australiancomposers.com.au>). Move Records is an independent publisher and producer of CDs of the finest Australian works in various genres, including classical, jazz, and electro-acoustic (<http://www.move.com.au>).

Below are three additional sources of relevant information, biographies and discographies, and so forth.

1. The Australian Music Centre represents Australian composers; the Centre stores scores, handles the sale of scores and CDs, and supports the Fellowship of Australian Composers (<http://www.amcoz.com.au/>). Please watch for new developments.

2. The Australian National Library is building a collection of Australian scores via Music Australia, a comprehensive program for making scores and

information available online (<http://www.nla.gov.au/digicoll> and [www.musicaustralia.org/](http://www.musicaustralia.org/)).

3. The Fellowship of Australian Composers has a small output of CDs featuring works by members (<http://www.fellowshipofaustraliancomposers.com>).

*May Howlett has returned to composition after nearly forty years spent in performance-related activities, including twenty years in film, radio, television, and theater. From opera to cabaret (culminating in a one-woman show in Carnegie Recital Hall and subsequent appearances in Hollywood), from contemporary drama to satirical comedy (as in touring with Barry Humphries, aka Dame Edna, as associate artist), character roles in films, television series, and radio plays, while continuing to work as recitalist (singer), accompanist, repetiteur, and teacher. In 2006, a week after her 75th birthday, May received her master's degree with a thesis on Contemporary Chamber Opera, which accompanied the original work, The Boy Who Wasn't There. Her recent works are published and recorded by Wirripang.*

## Charting a Path or “What’s next...next...next?”

RAIN WORTHINGTON

As a self-taught composer who did not travel the academic paths to composition, I sometimes find myself peering into the future trying to chart a path on a map of faint outlines drawn with disappearing ink. What route leads to concert performances? Where are the thoroughfares that reach the communities of colleagues including orchestra composers, women in music, or adventurous conductors? Where is the road to commercial recordings? Or radio play? What detours will making a living necessitate along the way?

Some artists are brilliant at promoting their vision and their art. Is it any coincidence that both Andy Warhol and Alan Ginsberg worked in advertising before achieving fame? Many artists, however, just modestly succeed, and still others are awkward with self-promotion. Confronting the task of self-promotion of our music involves negotiating a tricky terrain. How can I listen to my inner creative voice without being overpowered by the external want-to-be-heard voice seeking artistic recognition? With each step, I look for ways to move forward in the public arena, while keeping my inner voice audible. My journey continues to cycle through varying steps—join, learn, advocate, and create opportunities.

An initial step in my process of establishing a public identity as a composer was to become a member of new

music advocacy organizations. It was with genuine excitement that I first learned about and joined the American Music Center and the New York Women Composers and sent out my first scores. Over the years, I have joined other such organizations. Each has proved important to both my creative development and my public presence. These organizations have provided opportunities for concert performances, salons for sharing ideas and music, and funding resources. Volunteering for an organization can be a wonderful and valuable learning experience. For the past several years, I have served as the Director of Development for the New York Women Composers, which has, in turn, opened new paths for interaction with colleagues, deepened my sense of community, and increased my awareness of advocacy opportunities for contemporary music.

Of course, performances are key to a composer’s musical development and public presence, and finding wonderful musicians to bring the music to life is essential. There is nothing like the exhilaration of hearing the exquisite subtleties of phrasing and technique that masterful performers can infuse into the music. Opportunities for performances can follow many roads. In addition to the Opportunities Listings provided by music organizations, and the opportunities that arise organically within academic settings, many other

models have been developed and some innovative ones are newly evolving.

The tradition of a composer-led ensemble has worked successfully for a number of composers. This has often proved especially essential for composers whose work might lie outside the traditional framework of classical concert music. Some of the more renowned who have traveled this route include Philip Glass, Steve Reich, Meredith Monk, and Fred Ho. In her role as composer/pianist, Joan Tower joined with violinist Joel Lester and flutist Patricia Spencer to found DaCapo Chamber Players. Beata Moon's ensemble presents concerts that include the music of women composers as well as her own compositions. Along this path, I formed and directed two new music ensembles performing in New York City venues in what became known as the Downtown Music Scene. When I became an Orff-Schulwerk elementary music teacher, I continued in this direction by developing a concert series that brought together professional musicians and elementary grade students in varying ensemble combinations to create some wonderful opportunities not only for the students and professionals to share the stage, but importantly for me to hear my chamber music brought to life.

Other variations on this theme have brought about successful composer collectives. Bang on a Can was founded in 1987 by three American composers: Julia Wolfe, David Lang, and Michael Gordon, who remain its artistic directors. The Common Sense Composers Collective, now in its eleventh year, was formed by eight composers, whose original members included composers Ed Harsh, Randall Wolf, and Carolyn Yarnell among others. Each year the composers collaborate with a different performing group to create new works written for that ensemble's particular instrumentation.

Many more orchestras have begun to develop new music reading initiatives. I was given the chance to first hear my orchestral music performed through such a reading workshop opportunity with Petr Kotik conducting the Orchestra of the SEM Ensemble. The American Composers Orchestra and American Composers Forum have established other long-standing new music orchestra reading programs. Excitingly, there is a new program on the horizon that intends to bring more new orchestral music to light. Co-developed in partnership with a consortium of music organizations, EarShot is the newly forming National Orchestral Composition Discovery Network.

The Internet is also extending performance possibilities in uniquely innovative ways. On a worldwide scale, composer Tan Dun was commissioned by YouTube to write a score for an international virtual orchestra competition to discover and bring together

classical musicians in both a virtual and real-life performance. The resulting YouTube Symphony Orchestra, consisting of winning entrants, includes ninety musicians from thirty countries who will perform the piece at Carnegie Hall. On a more intimate scale, a group of musicians known as Accessible Contemporary Music has developed an innovative program of Weekly Readings. Each week members of ACM and professional guest musicians meet and conduct a prepared reading of a new piece of music from the submissions they receive for this project. The reading is recorded and posted publicly on their Website.

In addition to performances, the development of a Website represents an important public presence. With great excitement I looked forward to the day my Website



Rain Worthington

went live—finally, a home in cyberspace where anyone could discover my music, a corner where people could visit. Of course, over the first weeks, as I checked my visitor counter, I soon realized that I had naïvely underestimated the vast number of other sites that also compete for attention. Thus, in tandem with the development of a personal Website, composer member pages on the music organizations' Websites play a crucial role as central information resources connecting the composer to the world. Rather than competition, there is strength in numbers.

I have also acquired a new appreciation of the array of virtual informational tools available to creative artists, along with the real world offerings of workshops and conferences. Participation in my first Webinar through Chamber Music America provided an introduction to self-produced recordings that proved immediately applicable. What a gift to be able to transfer my early

solo piano concert recordings to self-produced CDs that could become commercially available through a worldwide outlet.

While it is true that sales of physical CDs have plummeted over the past several years, recordings still provide a vital way to promote one's work. In these times of limited premieres of new orchestra pieces, and with a passion to compose for orchestra, I see these recording opportunities as essential to my creative growth in writing for this medium, and a necessity to establish not only a public presence but also a public catalog for my work.

Toward this goal I began to research subsidized commercial recordings. I found a recording company that I felt offered high quality recordings with an excellent conductor, while, importantly, giving composers full rights to the final sound recordings. Over the last three years, I have had three orchestra pieces accepted and recorded that would not have been heard otherwise, and I own the right to these recordings to use in promotion of my orchestra music and to reissue on other CD releases. But after the commercial recordings, what's next? As thrilled as I was to have my work recorded and commercially available, I was somewhat disheartened at the likelihood of anyone ever discovering my music among a four-disc compilation set. As with a Website, there was much competition for attention, and all quite deserving.

How can I get my recorded music heard, given the tumultuously changing environment of music production, CD sales, and markets? The most obvious audience was the one that listens to classical music stations. To evaluate the radio market, I informally researched playlists. I chose four classical radio stations in two different geographic areas and did a random survey of playlists over a two-month period. Out of the 1,500 different pieces broadcast, fewer than ten percent (150 pieces) had been written after the turn of the twentieth century, and only thirteen were by women. The numbers were shocking and certainly represented formidable odds for contemporary composers.

The IAWM was one of the first organizations to proactively address the lack of representation of women's music on radio with the launch of their Radio Request campaign, and IAWM continues to be an important leader in this role. The IAWM Radio Request Advocacy Committee asks people to request that their local and Internet radio stations play a particular work by a woman composer each week. Composers selected for requests are drawn from a mix of both historical and contemporary women composers.

On my part, leaving aside the issue of women's versus men's music, I chose to focus instead on the "contemporary" issue, and a multitude of other questions arose. My initial personal question of "How do I get my recordings heard?" turned into one basic question—"Why is there so little contemporary music being broadcast?" This led me to a new area of research. My husband and I contacted music directors, program hosts, and producers of syndicated radio shows and asked: Was the lack of contemporary music due to a lack of recordings available? Too many recordings and too few outlets? A lack of familiarity with what music was being written? An intractable prejudice against contemporary music? As with any complex issue, the answers were a bit of yes and no to all of the above. Primarily, what emerged was that no organized time-effective services were available for music directors, hosts, and producers to easily discover and acquire new music. We decided to be part of the solution.

We created NetMusicWorks, a contemporary concert music advocacy service that is focused on getting radio play for our artists by introducing them and getting their music to the radio hosts in a streamlined time-effective manner. Our mission is to revolutionize airplay opportunities for contemporary concert music and get the attention today's music deserves.

Many hosts on both traditional airwaves and the Internet are passionate about their shows and the music they play. We found that broadcasters enjoy discovering great new music; it is one of the reasons they entered the field. Stations in large markets are inundated with unsolicited CDs, while broadcasters in smaller markets are frequently ignored by some of the record labels. In either case, going through the mass of unfamiliar music takes precious time. The spectrum of contemporary concert music is wide, encompassing the lyrically beautiful and the edgy perimeters. We realized if we could establish relationships with the radio hosts and music directors, and introduce them to new music in a simple and easy manner, we might be able to expand the repertoire and build an audience for this music.

To start, we contacted composers and musicians and got good responses—an exciting pioneer group of artists came on board. As an innovative cottage industry with a grand mission of becoming the nexus for contemporary concert music, we have set the cost of the service as realistically low as possible so that we can succeed in this mission. On Inauguration Day in January 2009, we launched our first active promotions and the radio requests for our artists' music have begun. With NetMusicWorks, I feel I have inscribed a new destination on the map, and excitingly, it is beginning to reshape the map itself.

As with all the steps, my journey and the want-to-be-heard voice of the public process evolve and continue along new and interesting paths. Yet, above all else, my true passion is to compose music. Throughout the journey, the single most important path, and the one I long for most, is the return to my music. With public presence put aside, in the private moments of listening to my inner voice, I am happiest while composing.

Websites referenced:

Accessible Contemporary Music—Weekly Readings: <http://www.acmusic.org/weeklyreadings.html>

American Composers Orchestra, Underwood New Music Reading Sessions & Commission: [www.americancomposers.org/nmr/](http://www.americancomposers.org/nmr/)

American Composers Forum/Minnesota Orchestra Composer Institute: [http://www.composersforum.org/programs\\_detail.cfm?oid=10640&section=professional](http://www.composersforum.org/programs_detail.cfm?oid=10640&section=professional)

EarShot, the National Orchestral Composition Discovery Network: <http://www.earshotnetwork.org/>  
 ERMMedia: <http://www.ermmedia.org/>  
 CDBaby: <http://cdbaby.com/>  
 NetMusicWorks: <http://www.netmusicworks.com>

*As Kyle Gann noted in Chamber Music magazine, Rain Worthington "...take(s) ideas of American musical style to a new place – like a walk in a familiar, yet very different park...and isn't afraid to come up with its own startling conclusions." As a composer, she has transited through loft concerts, avant-garde performance spaces and dance clubs, to orchestra recordings. Her compositions for orchestra have been released on ERMMedia's Masterworks of the New Era and Made in the Americas CD series with conductor Robert Ian Winstin. Pianist Max Lifchitz has recorded her piano music for North/South Recordings. She taught elementary music as an Orff-Schulwerk teacher for fourteen years. She currently serves as Director of Development for the New York Women Composers and is co-director of NetMusicWorks.*

## Feminist Theory and Music 10: Improvising and Galvanizing

FTM 10 is a biennial, international, interdisciplinary symposium on music, gender, sexuality, and feminist theory. The tenth symposium, May 27-31, will take place on the beautiful University of North Carolina campus in historic Greensboro. Special features this year include 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 the 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.

In addition, FTM 10 will include an opportunity to participate in a pre-symposium half-day workshop on feminist ethnography/oral history with members of the Darlinettes, led by Sherrie Tucker, and an exhibition of feminist visual art at UNCG's outstanding Weatherspoon Art Museum. Concerts and lecture recitals will include works by women composers, both historical works and world premieres.

The symposium will feature music by IAWM members; for example, IAWM President Hsiao-Lan

Wang's *Tale of an Unborn Child* will open the second concert, and scenes from Alice Shields' new opera *Criseyde* will close the opening concert. The scenes, a world premiere, will be performed in Middle English by UNCG faculty and graduate students. Among the IAWM members who will be performing or presenting papers, or whose music will be performed, include Judith Cloud, Eileen Strempel, Judith Shatin, Pamela Marshall, Christina Reitz, Delores White, Monique Buzzarté, Tania León, Jaclyn Heyen, Sabrina Peña Young, Elizabeth Yackley, Margaret Lucia, Linda Dusman, Anna Rubin, Janice Misurell-Mitchell, Catherine Parsons Smith, Lori Laitman, Beth Denish, Kimberly Francis, J. Michele Edwards, and Christina Gier (apologies to anyone who was omitted).

If you have not been to an FTM symposium before, this is the one not to miss! Please join us for music, community, and intellectual inquiry! Registration forms, including low-cost on-campus housing, are on our Website now. Direct inquiries to Elizabeth L. Keathley, Associate Professor of Historical Musicology and Women's & Gender Studies at [elkeathl@uncg.edu](mailto:elkeathl@uncg.edu).

## Membership Report

DEBORAH HAYES, Membership Chair

As of March 15, 2009, IAWM membership stood at about 280 individuals. We also have about fifty institutional subscribers, mostly libraries, who receive the *IAWM Journal*.

In late 2008 Mary Lou Newmark asked that the membership portfolio be transferred to me. The other members of the membership committee are Eve Meyer, *IAWM Journal* editor; Elizabeth Hinkle-Turner, Vice President and Back Issue Coordinator; Julie Cross, Treasurer; and Carolyn Bremer. We are pleased to report that former IAWM members have been returning by the dozens and many new people have joined this year.

The 2009 IAWM Member Directory, distributed to all members, only begins to indicate the variety of skills represented in our organization. We have composers, performers, historians, teachers, ethnomusicologists, improvisers, music theorists, and more. Taken altogether we IAWM members represent specialties in just about every conceivable kind of musical activity in just about every region of the world. One of the joys of being membership chair is the chance to communicate with all of you. Many of you tell me how much the IAWM means to you and how it has served you over the years. I peruse your Websites and find further inspiration. This is truly an extraordinary organization!

Welcome to our 53 new members! They include one each in Australia, Colombia, Czech Republic, England, Ireland, Italy, Kosovo, and Switzerland, two in Canada, and three in Germany. The 40 for whom no country is listed live in the USA.

Sing Mi Ahn - Bloomington, Indiana  
Shinyoung Aum - Urbana, Illinois  
Jennifer Baker - Oakland, California  
Carol Barnett - Minneapolis, Minnesota  
Diane Berry - Victoria, British Columbia, Canada  
Rhonda Berry - Innisfail, Queensland, Australia  
Gesa Biffio - Leverkusen Nordrhein-Westfalen, Germany  
Juhi Bansal - Pasadena, California  
Pamela Blevins - Brevard, North Carolina  
Jeanne Brossart - Palmetto, Florida  
Linda Chase - Arlington, Massachusetts

Janet Jieru Chen - Durham, North Carolina  
Eliska Cilková - Prague, Czech Republic  
Nell Cohen - Sag Harbor, New York  
Jill Conlee - Salt Lake City, Utah  
Sylvia Constantinidis - Miami, Florida  
Amanda Feery - Terenure Dublin, Ireland  
Patricia Florio - Novara, Italy  
Kimberly Francis - Carrboro, North Carolina  
Arielle Galler-Rabinowitz - Brookline, Massachusetts  
Danielle Galler-Rabinowitz - Brookline, Massachusetts  
Kimberly Greene - Corona, California  
Diana Gutierrez - Medellin Envigado, Colombia  
Angela Heck - Norman, Oklahoma  
Jackie Heyen - Miami, Florida  
Aurie Hsu - Charlottesville, Virginia  
Diane Jones - Liverpool, New York  
Gretchen Jude - Oakland, California  
Jae Eun Jung - La Jolla, California  
Kristen Kares - Bretten, Germany  
Ezko Kikoutchi - Ecublens, Switzerland  
Corliss Kimmel - Anchorage, Alaska  
Kathleen Kirk - Flagstaff, Arizona  
Annette LeSiege - Rockland, Maine  
Stefanie Lubkowski - Cambridge, Massachusetts  
Anna Maria Manalo - Edmonton, Alberta, Canada  
Christina Cordelia Messner - Köln, Germany  
Alexandra Ottoway - Florence, Massachusetts  
Lisa Robinson - Arlington, Virginia  
Marjorie Ruche - Mishawaka, Indiana  
Jessica Rudman - Newington, Connecticut  
Karen Siegel - Astoria, New York  
Sara Stiles - San Francisco, California  
Dale Trumbore - Chatham, New Jersey  
Hannah Varty - London, England  
Lauren Wells - Kansas City, Missouri  
Julia Werntz - Cambridge, Massachusetts  
Liza White - Jamaica Plain, Massachusetts  
Willow Williamson - Bearsville, New York  
Heeyoung Yang - West Lafayette, Indiana  
Katherine Young - Brooklyn, New York  
Dafina Zeqiri - Prishtina, Kosovo  
Jennifer Zimberg - Chestnut Ridge, New York

## New IAWM Members

Greetings to each of our new members! How wonderful it would be if we had the opportunity to meet you in person. Since that is not possible, the next choice would be to learn about your accomplishments, your interests, and your reasons for joining the IAWM. Obviously, we do not have the space in the *Journal* for forty introductions, but we hope to “meet” some of you in future issues. Please let me know if you would like to submit an introduction (evemeyer@spotcat.com). To get us started, we wish to introduce three members who have joined the IAWM recently.

### Judith Cloud, Composer and Mezzo-Soprano

Composer Judith Cloud’s gift for vocal writing originates out of her own rich experiences as an accomplished mezzo-soprano soloist. Performing throughout the United States, Judith premiered many new works by young composers as well as her own music. One of the highlights of her career was her performance of Brahms’s *Neueliebeslieder Waltzer* on the acclaimed radio program, *Saint Paul Sunday Morning*, and another was when she was soloist with the Winston-Salem Symphony for the American premiere of Michael Tippett’s *A Child of Our Time*. She remains active as a mezzo soprano, performing as a recitalist and soloist.

Judith first began composing for the voice in 1974, and her vast catalog of vocal works attests to her growing reputation as a “singer-friendly” composer. Eileen Strempel, soprano and noted scholar of women’s music, has described her work as “eminently singable, displaying a rich harmonic palate with an audience-entrancing sense of vocal line that is both dramatic and beautiful.”

Her growing oeuvre also features many choral pieces, as well as works in a wide range of other genres, including chamber music and a concerto for soprano saxophone and orchestra. She is the recipient of The Sorel Medallion for her choral composition *Mesa Songs* (Betty Andrews), performed at Zankel (Carnegie) Hall by the Voices of Ascension, conducted by Dennis Keene. The Hobart and William Smith Colleges ensemble Cantori commissioned *Anacreontics*, a work for chorus and guitar that was performed in April of 2009. *Three Spells* (Kathleen Raine), for women’s a cappella choir was featured at the 2008 Women in Music Conference in London, and *Words from an Artist’s Palette*, commissioned by the Santa Fe Desert Chorale, received its premiere in July of 2007. Judith explains her approach to composition:

“In the early 1990s, I began to gain confidence as a composer, mainly through the recording and performances of my cantata, *Feet of Jesus* (Langston Hughes), a seven-movement work for chorus, soloists, soprano saxophone, and organ. As a composer of art songs I am particularly inspired by the architecture of a poem, the sounds and meaning of a word, its rhythmic power. Whether by Margaret Atwood, Betty Andrews, or Silvia Curbelo, I have been attracted to poems with an earthy sensitivity, especially contemporary poets whose voices possess a womanly grace and strength.

“The process of setting words to music often begins as an experiment in gesture. This usually starts as a ‘cell’ or ‘germ’ that has potential for heightening and intensifying the meaning and power of the words. Although a poem may arouse an initial emotion, it is only when I have finished the composition that I truly come to understand its rich complexity. I hope to foster a similar reaction in the listener, with music that arouses a positive initial response that is deepened and enriched with subsequent hearings.



Judith Cloud

“Occasionally, I find my sense of humor (combined with a wicked desire to tease) results in music that features parody. Often my music takes a direction perhaps unsuspected by the listener, whether a dissonance or a rhythmic peculiarity. I hope my music offers performers the possibility for transformation, encouraging them to abandon themselves into the resonant forces within, and thus discover (or re-discover) the motivation to continue.”

Judith has been composer in residence with the noted “Escape to Create” program sponsored by the Seaside Institute in Seaside, Florida. She is currently Coordinator of Voice at Northern Arizona University in Flagstaff. Inspiring students with her teaching as well as her compositional talents, she was awarded “Teacher of the Year” for the College of Fine Arts in 2004.

Her vocal compositions include the song cycle *Night Dreams* (Margaret Atwood), commissioned by the Strempel-Beaudette duo; *Songs of Need and Desire* for soprano and guitar; *Four Pablo Neruda Sonnets* (set 1), commissioned by Arlene Shrut; and *Six Forays* for flute and clarinet. *Quatre mélodies de Ronsard* was composed in honor of the noted scholar, Carol Kimball, and *Six Stories by Italian Children* was a featured work performed by Kokopelli Wind Quintet at the International Double Reed Society Conference in Provo, Utah in July of 2008. The Strempel-Beaudette duo commissioned *Four Pablo Neruda Sonnets* (set 2), featured at the Fifth Annual Women in Music Festival at Eastman School of Music in March of 2009. The Clarion compact disc *First Day*, by the Santa Fe Desert Chorale, Linda Mack, conductor, includes *Words from an Artist's Palette* for TTBB a cappella and *Spell Against Sorrow* for SSAA a cappella. In May Centaur will release *(In)habitation: Settings of Margaret Atwood Poetry by American Women Composers* by the Strempel-Beaudette duo, with Judith's cycle *Night Dreams* included along with works by some of the major female composers of our time. A compilation CD of her art songs will be released by Summit in 2010.

## The Kapralova Society

Karla Hartl reports that the spring issue of the society's *Women in Music Journal* is now online at <http://www.kapralova.org/JOURNAL.htm>. The issue features Camilla Hambro's article *Agathe Backer Grøndahl (1847-1907): "A perfectly plain woman?"* based on her dissertation. It also includes Part II of Jennifer Kelly's survey of selected contemporary American women composers of choral music: Meredith Monk, Judith Shatin, Joan Szymko, Hilary Tann, Augusta Read Thomas, Janika Vandervelde, Gwyneth Walker, and Judith Lang Zaimont. Part I, published in the fall 2008 issue, featured Beth Anderson, Nancy Bloomer Deussen, Emma Lou Diemer, Edie Hill, Jennifer Higdon, Libby Larsen, Mary Jane Leach, and Tania León.

## Donna Gross Javel, Pianist

Donna Gross Javel is a Boston area pianist who frequently performs in New England. She is the founder of the Living Composers: AnythingPiano Project



Donna Gross Javel

(LCAPP). LCAPP's mission is to encourage the creation of repertoire for the piano in various combinations, to promote living composers through public performances and recordings of their works, and to increase audience enthusiasm and appreciation for new music through creative and varied programming (visit [www.AnythingPiano.com](http://www.AnythingPiano.com)). Donna is an enthusiastic and committed piano teacher who enjoys teaching students of all levels. On a more personal level, Donna commented about a life-changing revelation that occurred a few years ago after emergency eye surgery and the need to remain immobile for an extended period of time.

“I did a lot of soul searching and concluded that since performing is more important to me than I may have previously realized, I needed to find ways to do it more often and with less stress and greater enjoyment. This insight led me to focus more of my energy on cultivating The Four-Hand Piano Duo with my colleague and friend, Bonnie Anderson. I also realized that I would like to feel more connected to a larger musical community so I joined several musical organizations including the IAWM. My decision to focus on performing four-hand piano music, combined with my desire to feel connected to a broader musical community, led me to create the Living Composers: AnythingPiano Project. LCAPP is relatively young but already it has proven to be a very rewarding project on many different levels.

“Another result of my ‘soul searching’ was the decision to foster my own creativity, which I have done

by writing music for elementary and intermediate piano students. [Her piano music, *The Circus Collection*, *The Ring Master and Other Circus Music*, *Seasonal Moments*, is reviewed in this issue.] It certainly seems that the process of restoring my retina has provided me with the clarity of vision needed to create balance in my professional life. In turn, this new sense of balance has enabled me to share my passion for music with a greater number of people.”

The Living Composers: AnythingPiano Project is currently focusing on music for four hands at one piano. The next reading of scores will be in January 2010. If you would like to have your composition considered for performance by The Four-Hand Piano Duo, please send your compositions to:

Donna Gross Javel  
Living Composers: AnythingPiano Project  
P.O. Box 540126  
Waltham, MA 02454-0126

## Michelle Nagai, Composer

Michelle Nagai writes: “I was a member of the IAWM some time ago and allowed my membership to lapse. In September 2008 my family and I relocated to New Jersey to pursue a graduate degree in music composition at Princeton University. After more than a decade spent struggling as a freelance composer in New York City, I am thrilled to be back in school, focused on the work at hand. But I am also the mother of a young child and I find myself rather surprised at the ways in which academia and parenting do not mix. It has never been clearer to me how important it is to have a community of musical colleagues and mentors who understand the unique and challenging experience of being a woman, a composer, and a mother. My present research interest, and the focus of much of my creative work at the moment, centers on this very topic. Through my activities I hope to illuminate some of the ways in which

## 2008 Nancy Van de Vate International Composition Prize for Opera

Vienna Masterworks announced that the 2008 Nancy Van de Vate International Composition Prize for Opera has been awarded to Yiguo Yan for her work, *Mirror*, composed in 2007. A chamber opera, for which the composer wrote her own libretto, *Mirror* is scored for Peking tenor, soprano, flute, oboe, clarinet, piano, and percussion. The prize is \$1,000 and publication of the winning work.

Yiguo Yan was born in China in 1989. She studied piano as a child and began composing in 2004. Three months later she was accepted by the Shanghai Music Middle School of the Shanghai Conservatory of Music, where she studied composition with Yue Mian. In 2007 she entered the Shanghai Conservatory of Music, studying composition with Professor Lv Huang, and in 2008 she came to the Mannes College of Music in New York, where she studies with David Loeb.

Yiguo Yan received several honors and awards before coming to the US: Honorable Mention for *Dusk of Hometown* at the 2005 Shanghai International Music Festival; First Prize for *Life is the Slave of Destiny* at the 2006 Shanghai Chamber Music Festival Composition Competition, and in 2007, Third Prize for *Heaven and Hell on the Top of*

*Grass* from the Shanghai Conservatory’s Composition Competition for Chinese instruments.

Three composers have also received Special Commendations for their outstanding works: Veronica Krausas, born in Australia and now living in the USA, for *The Mortal Thoughts of Lady Macbeth*; Katarzyna Brochocka, born in Poland, now studying in the USA, for *Happy Garden of Life*; and Marielli Sfakianaki of Greece for *Ein Märchen aus Kreta*. [Veronika Krausas is the author of the player piano article in the current *IAWM Journal*.]

Entries were received from composers of twelve different nationalities presently living in nine countries on four continents: Australia, China, Denmark, France, Germany, Greece, Italy, the Netherlands, Philippines, Poland, the United Kingdom, and the United States. The range of styles was very great, and as in previous years, the level of imagination and compositional skill was extremely high. All scores and sound materials submitted to the competition will become part of the permanent collection of the Library of Fondazione Adkins Chiti: Donne in Musica in Rome.

the act of mothering (or the choice not to be a parent) shapes, shifts, supports, or suppresses the work of female composers and music scholars in our contemporary culture. I am so happy to be reconnected with the IAWM as I embark on this next journey.”

In her work as a composer, Michelle Nagai creates site-specific musical performances, installations, radio broadcasts, walks, dances, and other interactions that address the human state in relationship to its setting. Recent creative projects incorporate through-composed and improvised music for acoustic instruments and electronics, as well as work with natural environments, found objects, video, text, and material structures fabricated from a variety of media. Her work has been presented throughout the US, Canada, and Europe with the support of the American Composers Forum, the American Music Center, the Deep Listening Institute, Eyebeam, free103point9, Harvestworks, the Interdisciplinary Laboratory for Art, Nature and Dance,

the Jerome and McKnight Foundations, Meet the Composer, New York State Council on the Arts, and Rensselaer Polytechnic Institute. Please visit:

<http://www.treetheater.org/works/>  
[www.cityinasoundwalk.org](http://www.cityinasoundwalk.org).

Michelle completed her undergraduate work at Bennington College and holds a teaching certificate from the Deep Listening Institute. She is a founding member of the American Society for Acoustic Ecology and an active participant in the international acoustic ecology community. Additionally, she has served as writer, curator, editor, and advisor to many arts organizations including Dance Films Association, Electronic Music Foundation, free103point9, Harvestworks, MELA Foundation and Movement Research.

Michelle lives in Princeton, NJ with her husband, musician Kenta Nagai, and her son Uta, who loves to sing.

## IAWM EVENTS AND NEWS

### IAWM Annual Concert 2009

The IAWM hosts an annual concert each year to celebrate women’s music. We are fortunate to have Linda Dusman as the new annual concert chair and the Nova Ensemble of the University of North Texas as the resident ensemble. Earlier this year, a call for scores was announced, but at this time, the selection of works to be performed has not yet been announced by committee members Elizabeth Hinkle-Turner and Nova Ensemble Director Elizabeth McNutt. The concert will be held on November 7, 2009 at the University of North Texas, in Denton, Texas, USA. All IAWM members, students, and friends are invited to the annual concert to experience the excellence of our members’ music. The annual IAWM Board meeting will also take place that day on the university campus.

### Public Relations Committee Forms: Seeks Members to Serve on Speakers Bureau

In January, the IAWM Board approved the creation of a Public Relations Committee to promote the organization generally and to conduct publicity campaigns when appropriate. Comprised of Jenece Gerber, Ursula Rempel, Hsiao-Lan Wang, and chair Linda Rimel, the committee has issued a press release (“International Alliance for Women in Music Elects New President, Continues To

Expand Global Focus,” which is posted on the IAWM Web page), and compiled a list of media contacts. The Public Relations Committee is also creating a Facebook page for the IAWM.

In addition, the Public Relations Committee would like to form a speakers bureau composed of members willing to have their names listed as potential speakers in their areas of expertise. The committee would refer reporters to members of the speakers bureau to answer questions about such topics as the exclusion of women composers from the canon, women conductors, particular women composers from history, Title IX (equal educational opportunities for girls/women in the U.S.), and discrimination in employment.

Anyone interested in serving on the speakers bureau or on the Public Relations Committee is encouraged to contact Linda Rimel at [rhymeswithprimal@juno.com](mailto:rhymeswithprimal@juno.com).

### Call for Volunteers

The IAWM relies on the work of volunteers to accomplish day-to-day operations and plan for our future. If you would like to get involved, please contact IAWM President Hsiao-Lan Wang at [hlwang2000@gmail.com](mailto:hlwang2000@gmail.com). We especially welcome help in development, fundraising, and Web maintenance work. Join the network of volunteers and let’s make a difference together.

## New Advisors

Both Cindy McTee, Regents Professor of Music at the University of North Texas, and Li Yiding, senior composer for China Central Television and China TV Drama Production Center in Beijing, have accepted the IAWM's invitation to become advisors.

## New Board Members

The IAWM welcomes new board members Susan Borwick, composer, musicologist, music theorist, professor, and ordained minister; and Deborah Hayes, musicologist, professor emerita, membership chair, and *IAWM Journal* board member.

## IAWM Journal

In this issue we are highlighting the British Isles and Australia, with articles about the British scholar Marion Scott, women musicians in Australia and Ireland, and Clara Schumann's piano in Ireland, plus reviews of a concert of contemporary music by Irish composers and a book about women composers in eighteenth-century England. If you wish to contribute an article or report, please send a proposal to Editor Eve R. Meyer at [evemeyer@spotcat.com](mailto:evemeyer@spotcat.com). Your letters to the editor, comments, and recommendations are always welcome.

## BOOK REVIEWS

### Leslie Ritchie: *Women Writing Music in Late Eighteenth-Century England: Social Harmony in Literature and Performance*

Performance in the Long Eighteenth Century: Studies in Theatre, Music, Dance, series edited by Jane Milling and Kathryn Lowerre. Hampshire, England: Ashgate Publishing, hardcover, 280 pages, bibliography, index, illustrations, £60 (2008). ISBN: 978-0-7546-6333-1

KIMBERLY GREENE

Undaunted by the absence of the flamboyant tales of triumph and tragedy previously enjoyed by the reigning feminist writers, Queen's University's Associate Professor of English Leslie Ritchie grapples with the recurring, yet provocative, dilemma of presenting the musical contributions of British women that fall outside the confines of the Western musical canon. *Women Writing Music in Late Eighteenth-Century England: Social Harmony in Literature and Performance* offers a perceptive excursion through the musical activities of English women during the second half of the eighteenth century, while generating ammunition for the re-evaluation of the ever-lingering confines of traditional scholarship.

Faced with a subject that defies pre-existing criteria, Ritchie abandons these procedures and examines English musical women from the standpoint of the eighteenth-century dichotomy of socially-appropriate conduct in the context of artistic proficiency and performance. In keeping with contemporary models, she addresses the purposes and the occasions of the performances and the moral dynamics operating within the socio-cultural domain, and she provides literary and musical analyses that encompass serious and popular vocal literature. The framework of her arguments is concisely articulated in the introductory material and exemplified by the presentation of eighteenth-century theories of social and musical harmony and by the examination of the containment of women in musical production and performance. Central to Ritchie's investigation is the position of music as a determinant and reflection of social behavior, its use as a criterion in the sermons and manuals of the leading eighteenth-century moralists to restrict the conduct of women, and its role in the lives of women.

Arranged in five chapters, the book's opening chapter, "Discipline, Pleasure, and Practice," begins by confronting music as an operating force of moral discipline and as an instrument of pleasure. A comprehensive mapping of the prominent literary and religious figures steeped in moral certitude that influenced British social mores represents the foundation of this discussion. In particular, Ritchie's inclusion of

Mary Wollstonecraft's stance on the folly of music and its detrimental effect on the rational development of women remains critical to understanding the period's governing concept of the accomplished woman and the nascence of feminist literature.

The second chapter, "Women's Occasion for Music: The Performative Continuum & Lyrical Categories," chronicles the activities of women extending beyond the domestic sphere and the social expectations of female decorum, including the incongruous eighteenth-century premise that musical competence was not a prerequisite for female performance. Notably, Ritchie's detailed account of the publishing activities of women not only provides relevant information regarding the subjects and the genres preferred by women composers for publication, but it also dispels the previously-held notions of female anonymity in the book trade.

The concept of sensibility and the regulation of social behavior and consciousness embody the chapter "Caritas; or, Women and Musically Enacted Charity." The subject of charity, perceived during the eighteenth century as a transaction between the patrons and the objects of the charity, is explored in its coalescence with music as redemptive and regenerative social capital. Ritchie juxtaposes the literary texts of charitable songs written for the objects of charity with gender-related discussions of the social mandate of charitable duty. The literary portrayals of prostitutes and madwomen as charitable objects worthy of reformation are supplemented with analyses and musical examples.

The remarkable gender-specific inquiry into the neo-classical pastoral, "Arcadia; or, Women's Strategic Use of the Pastoral," posits the characteristics of the genre in comparison with the subjective considerations of the intellectual and artistic valuations of female compositions. Safeguarding their reputations and their cultural capital, British women composers intertwined a deluge of classical metaphors and allusions to demonstrate their literary fluency and comic sophistication. The rich and comprehensive inclusion of poetic texts, seventeenth- and eighteenth-century commentary and criticism, as well as the provided musical examples and analyses, remains a distinctive and significant feature of this discussion.

In the concluding chapter, "Britannia; or, Women and Songs of Nation and Otherness," the author addresses the issues of nationalism in relation to the eighteenth-century model of female patriotism and the growing concern regarding the foreign musical invasion of England. The country's pursuit of a concrete national identity and the much-desired ideal of musical sovereignty become embodied in the concept of the

British female heroine. Ritchie isolates the heroic paradigm within important literary works and considers the political extra-musical content within patriotic songs and opera, as well. Moreover, she details the resistance of British women to the restrictions of the model, while they embraced the more liberating aspects affecting female subjectivity and agency.

Extending beyond the boundaries of a mere account of the eighteenth-century artistic contributions of English women, Leslie Ritchie's volume deftly probes the socio-cultural restrictions that confronted musical women and assesses their ability to successfully maneuver within this historical framework. While relevant to the scholarly endeavors of humanistic inquiry, this work is vital to contemporary transdisciplinary research, specifically in the musicological and literary disciplines.

*Kimberly Greene is completing her PhD in musicology at Claremont Graduate University, California. Currently, 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 (CGU, 2008). In addition to music history, she holds 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.*

## Cindy McTee Wins the Lebenbom Memorial Award

Cindy McTee, Regents Professor of Composition at the University of North Texas, won the Detroit Symphony Orchestra's Elaine Lebenbom Memorial Award for Female Composers, given annually to one living woman composer. McTee will receive a \$10,000 cash award and compose an original orchestral work to be performed by the Detroit Symphony Orchestra under the baton of Leonard Slatkin, June 3-6, 2010. McTee was chosen from about fifty applicants from Austria, China, Japan, Korea, and the United States. The third annual competition was judged by a committee of Slatkin and other Detroit musicians. The award was named for Lebenbom, a composer, poet, artist, teacher, and lecturer who died in 2002.

Sarah Caldwell, with Rebecca  
Matlock: *Challenges, A Memoir  
of my Life in Opera*

Middletown, Connecticut: Wesleyan University Press,  
240 pages (2008). ISBN 978-0-8195-6885-4

JULIE CROSS

Sarah Caldwell's autobiographical memoir is lovingly dedicated to the members of her beloved Opera Company of Boston. She and Rebecca Matlock worked together on this book for several years, and Matlock published this posthumously with additional commentary.

*Challenges* is a positive, exciting venture into the life and work of Sarah Caldwell. Written in non-chronological, free association style, it proves Caldwell a master storyteller. She includes stories that seemed to her most pertinent, and omits tales of premiere performances that she anticipated publishing in future memoirs. She does not "talk down" to her readers, does not offer details of plots, nor provide information that could be obtained through basic research. Instead, from the perspective of a lover of music and the stage, she offers stories of her productions and performances.

The lack of chronology is at times disorienting, but overall the book is easy to navigate. Caldwell organizes the book by location, beginning in Boston and its various opera companies, beyond to Tanglewood, touring groups, New York City, and finally, to her international ventures in Germany, Israel, South Africa, China, the Philippines, and the Soviet Union. She concludes the book back at home, discussing the financial difficulties of the Opera Company of Boston and how she borrowed on her own home and sold her front yard in an attempt to keep her beloved company afloat.

Caldwell started the Boston Opera Group as a means of establishing opera as a major genre in this country. She wished to give singers a chance to develop and hone their skills in the States, and to further an American operatic style. She also enjoyed working with the established "great" singers, as she felt they had become great through a sincere, patient approach to the music and overall performance.

Caldwell writes often of her singers, and tells many stories about set designers Helen Pond and Herbert Senn. She describes in detail controversial subjects like her black-white *Nozze di Figaro* cast and her experience with the Stagehands Union. One learns how she came to know and work with musical greats such as Goldovsky, Bernstein, Koussevitzky, Phyllis Curtain,

Gertrude Schoenberg, and Stravinsky. Additionally, she defends herself against some stories that have become legends, such as the time she paid her cast with paper bags filled with money. Naturally, she speaks from her own perspective, and the truth may be somewhere between memoir and legend.

Daniel Kessler: *Sarah Caldwell:  
The First Woman of Opera*

Lanham, MD: Scarecrow Press, 317 pages (2008).  
ISBN-13: 978-0-8108-6110-7

JULIE CROSS

Daniel Kessler's new biography of Sarah Caldwell is thoroughly researched, highly intriguing, and occasionally offensive to those with feminist sensibilities. He tells, in his own words, a "cautionary tale" about Caldwell as an opera impresario, with much focus on her difficulties with fund-raising and budget management. He focuses on her life in music and offers just brief biographical information, but, of course, Sarah Caldwell's life often *was* her music.

Caldwell was a woman of "firsts," and Kessler's book discusses many of these in solid detail. She was the first woman to conduct at the Metropolitan Opera, the first person to start a resident opera company in Boston, and one of the first women to conduct the New York Philharmonic (in a 1975 concert of women composers sponsored by *Ms. Magazine*). She developed the opera workshop at Boston University and was head of its music department at age twenty-seven. She was the main producer of the American premieres of Schoenberg's *Moses und Aron*, Prokofiev's *War and Peace*, Verdi's French five-act *Don Carlos*, Rameau's *Hippolyte et Aricie*, Luigi Nono's *Intolleranza*, and the complete uncut version of Berlioz's *Les Troyens*. During the first year of the National Endowment for the Arts, 1966, she received its largest grant (\$50,000).

Kessler offers exciting stories from Caldwell's life in opera: the opera companies with which she was associated, her dramatic, innovative staging (she performed on tour in hockey rinks, gymnasiums, and flower markets), and her associations with the leading singers of her day, including classmate Phyllis Curtain, loyal comrade Beverly Sills (who lobbied for Sarah's presence on the podium at the Met), Shirley Verrett, Joan Sutherland, Marilyn Horne, Benita Valente, and others. Her relationship with singers was strong, and Jon Vickers even said of her: "Her love of the medium

was enough to bring out the best in you.” Other enjoyable stories include her ties to Imelda Marcos and the Philippine Cultural Center, her Carnegie Hall premiere of Prokofiev’s *War and Peace*, her music directorship of Wolf Trap Opera, and her music festival in the former Soviet Union. Because she hated to repeat herself as a conductor and director, her life was filled with cutting-edge stagings and intriguing productions, many of which are detailed in this volume.

Women in music are often held to a standard of beauty unjustly tied to their talent. Kessler mentions Caldwell’s obesity almost ten separate times throughout the book, even remarking that she stopped feeling “shame about her girth or hygiene.” It was appropriate to state that her weight kept her from standing through long performances, but unnecessary to say that she ate cheeseburgers, Cokes, and jelly doughnuts, and went without underwear. Further, he posits that Caldwell’s

“excessive eating habits” showed a psychological desire to seem imposing on the podium. Such an assumption! Kessler even felt it necessary to mention that conductor Osborne McConathy, who had a “semi-romantic” relationship with Caldwell, had a preference for “larger-form women.” Sarah Caldwell was an eccentric talent often known to be unkempt and unwashed, but discussions of her hygiene and girth should be secondary to discussions of her talent and prodigy. At times I observed that Kessler considered her fundraising failures and lack of conventional attractiveness to be more important than her great genius and tenacity.

The last third of the book consists of three appendices: the complete Annals of the Boston Opera Group & Opera Company of Boston, Opera New England, and The American National Opera Company. Complete cast and production team information is included in these invaluable and user-friendly indices.

## New Books

Karin Pendle: *Women in Music: A Research and Information Guide*, 2<sup>nd</sup> edition

Routledge, January 2009. Hardcover \$110. ISBN 978-0-415-99429-0

Karin Pendle reports that the book will also be available in both paper and electronic forms. Her collaborator, Melinda Boyd (Northern Iowa University), has been especially helpful with the electronic version.

Jeannie Gayle Pool: *Passions of Musical Women: The Story of The International Congress on Women in Music*

A paperback edition and a downloadable e-book version are available at [www.Lulu.com](http://www.Lulu.com).

The book was edited and designed by Beverly Simmons and includes many fabulous pictures from the early congresses. Jeannie Pool reports that a number of IAWM members were involved in the early days of the ICWM and are probably mentioned in the book, some in great detail. Those who are not may find it interesting to learn about the deep roots of the international women-in-music movement that blossoms daily in the activities of the IAWM. Pool says: “It is my hope that this book will inspire others of you to write about your experiences as advocates to end discrimination against women in music.”

Jeannie Gayle Pool: *American Composer Zenobia Powell Perry: Race and Gender in the 20th Century*

Scarecrow Press, December 2008. 300 pages, \$50.00

Zenobia Powell Perry (1908-1993) was a composer whose life provides insight to a special time in the 1920s and '30s when black American composers were finally being recognized for their unique contributions to the country’s music. Born in Boley, Oklahoma to a black father and a black Creek Indian mother, Zenobia was influenced by both black American and native American folklore, music, language, and poetry. In *American Composer Zenobia Powell Perry: Race and Gender in the 20th Century*, Jeannie Gayle Pool examines the life of this talented individual who faced tremendous challenges as a female, as an African American, and as a woman of mixed heritage. Based on interviews conducted by the author, as well as Perry’s personal papers, correspondence, and scores, Pool provides a rich portrait of this unique composer. Pool also provides an analysis of Perry’s musical style, a chronology, a complete list of works, and several appendices. Raising many complex and unresolved issues related to American blacks with Native American heritage, Perry’s life story bears witness to a century in which tremendous strides were made toward equality for all.

Kessler's book is a must-read for those interested in opera and women conductors. Though Caldwell did not feel herself to be significant as a female conductor per se, she certainly paved the way for women to follow in her footsteps. This book highlights her strengths and weaknesses and includes many entertaining anecdotes. Kessler's volume and Sarah Caldwell's own memoir, *Challenges* (reviewed above), were published in the same year. It was most enlightening to read both volumes for a balanced viewpoint.

*Julie Cross, mezzo-soprano, is assistant professor of voice at University of Wisconsin-Whitewater. She is working on a recording project of songs of women composers, and is happy to serve as the IAWM Treasurer.*

Ralph P. Locke and Cyrilla Barr,  
editors: *Cultivating Music in  
America: Women Patrons and  
Activists Since 1860*

Berkeley: University of California Press, 357 pages  
(1997). ISBN 0-520-08395-4. Electronic reproduction,  
Boulder, Colorado: NetLibrary (2001)

RALPH HARTSOCK

The editors of *Cultivating Music in America* set three parameters for this book within classical or Western art music: 1) emphasize women, as defined by the subtitle; 2) stress those who volunteered time, effort, and funds, rather than professional musicians or administrators; and 3) focus on Americans. The book aims to rectify some imbalances in the historical record, to view women patrons seriously, and to facilitate in-depth analysis. As no single term suffices to describe all the women represented here (patrons, volunteers, or activists), the editors favor activists, since the other two categories tend to have more negative connotations, as mentioned in the preface: "money, privilege, and condescension."

A major premise of the book is that middle- and upper-class women patrons "formed and still form the predominant population of activists for and organizers of concert music and opera in the United States" (p. 9), outnumbering men over the past century. Structurally, the collection of essays is roughly chorological. Five chapters study groups and trends, and five chapters examine individual women's activities. Ten interlude vignettes reveal unpublished or "lost" documents. Patrons treated at length are Isabella Stewart Gardner, an art collector in Boston; Jeannette Thurber, the woman

who brought Antonín Dvorák to the National Conservatory; pianist Elizabeth Sprague Coolidge, who not only donated an auditorium to the Library of Congress, but also commissioned works by some of the most important composers of the twentieth century; and author Sophie Drinker.

Following an introduction and overview of the changing landscape of American culture, the first vignettes begin, several with commentary to set the context, followed by excerpts from earlier sources. Locke presents a most engaging interview with philanthropist Betty Freeman, who comments on composers: "I don't like to think of 'women composers.' I just like to think of 'composers'" (p. 64). Later chapters and vignettes trace the evolution of women from amateur performers to public impresarios, and they relate the networking and organizational skills exhibited by Helen Herron Taft (1861-1943), wife of President William Howard Taft; and Bettie Fleishmann Holmes (1871-1944), daughter of the founder of Fleishmann Yeast Company. Several American orchestras (Cincinnati, Cleveland, and Philadelphia) owe much of their development to the influence of women. The book also has chapters on the role of Black women activists in music as well as on women patrons as crusaders for "Modernist Music" in New York.

Locke's concluding essay, "Reflections on Art Music in America," examines music and institutions that both men and women patrons promoted, addresses six misapprehensions (or myths) about women patrons, and looks to the future of women patrons and their role in art music. Prior to the publication of this book, patrons of music tended to be ignored by scholars. Fortunately, some research has been done on Alice Tully (A. Fuller, 1999), Elizabeth Sprague Coolidge (Cyrilla Barr, 1998), and the MacDowell Colony as a project of Edward's widow, Marian (Bridget Falconer-Salkeld, 2005; Carter Wiseman, 2006). The editors list a number of patrons not included in this volume as suggestions for future research (pp. 7, 313-324). The list is indeed a Hall of Fame of women patrons. Extensive endnotes are placed after each chapter and provide a deeper understanding of the issues. True to the editors' desire, this book should serve not only musicians but also students in women's studies, American studies, and history. Alas, the book is out of print but is available in electronic form.

*Ralph Hartsock, Senior Music Cataloger at the University of North Texas Libraries, has done extensive research in two periods of American history, including bibliographies and articles on post-World War II avant garde composers, such as Otto Luening, Vladimir Ussachevsky, Milton Babbitt, and Edgard Varèse. He has also contributed to encyclopedias on the American Civil War. His current research includes a bibliography on Gloria Coates.*

## COMPACT DISC REVIEWS

### Clara Schumann: Piano Concerto in A Minor, op. 7

Frederick Moyer, piano; William Rounds, cello; with a Midi Orchestra created by Dan Kury using Garritan Personal Orchestra and Garritan Orchestral Strings. Edward MacDowell, Piano Concerto No. 2 in D Minor, op. 23, Frederick Moyer, piano; Plovdiv Philharmonic Orchestra, Nayden Todorov, conductor (Music Minus One pre-recording). JRI Recordings J122 (2007)

NANETTE KAPLAN SOLOMON

Technologically generated sounds have become a ubiquitous part of our popular culture, as has the mixture of live performance with computer-generated accompaniments. Karaoke bars dominate the global entertainment scene, allowing mediocre “American idol” wannabes to be backed up by the strains of a faux big band. On this CD, which pianist Frederick Moyer claims is “an experiment in using computers to create a concerto recording,” he applies this technology to the serious classical repertoire. He teams up with a Bulgarian orchestra pre-recorded on Music Minus One for the MacDowell concerto, and plays with a non-existent orchestra—one generated by sampled Midi sounds—for the Clara Schumann. The CD is subtitled “19th Century Romanticism Meets 21st Century Technology,” and the resulting offspring, at least in this reviewer’s opinion, is a defective mutant. I will focus on the Schumann work here, both because this is, after all, the *IAWM Journal*, and this solution is the more controversial and problematic of the two.

First a few words about the Clara Schumann concerto itself. What a remarkable achievement for a teenager! Begun in 1833, at the age of 13, she originally conceived it as a one-movement *Concertsatz* for piano and orchestra. This work eventually became the third movement, and with some help in orchestration from Robert Schumann, Clara completed two other movements. The work was first performed by the composer with Mendelssohn at the podium in 1835. While the virtuosic piano writing is typical of her contemporaries Kalkbrenner and Herz, it shares some progressive structural innovations with Mendelssohn’s concerti: no pauses between movements, no solo cadenza in the classical tradition, and no lengthy exposition before the soloist enters. Even more remarkable is the transition of the first movement into

an A-flat major Romanze, a modulation so striking that it caused one reviewer to attribute it to the moods of women. It was also perhaps an inspiration to her soon-to-be husband Robert, who as we well know, wrote his own concerto in A Minor, in which A-flat Major figures prominently.

Unfortunately, the youthful passion and exuberance of this piece are blunted by this recording. The opening “orchestral” dotted rhythm motive lacks precision of attack, and there is stagnancy between notes that screams synthesizer! The attacks of instruments in general lack clarity; the crescendos in the tutti sections sound canned and phony, and the soft wind choir sections have no dimension to the sound. The third movement, a rollicking polonaise, gets weighted down by the muddy texture of all the “instruments” playing together. The timpani rolls and the brass entrances in this movement lack power and excitement. Although Moyer’s playing is clean and competent, the piano itself against this lifeless accompaniment seems canned, and the phrasing very square. What is really missing is any sense of energy and musical interaction. At least in the second movement, scored only for piano and solo cello, Moyer hired a live cellist, instead of having that part sampled. The best thing I can say for this “experiment” is that sampled sounds have come a long way since the early days of the Moog synthesizer. They cannot yet supplant the real thing. If you have never heard Clara Schumann’s lovely and charming concerto, I highly recommend listening to one of the several commercially available recordings with live orchestras.

Lest I was being an uncharitable Luddite in my rather violent reaction, I played the recording for my undergraduate music history students, a population more steeped in technology than I. Surprisingly (to me), they unanimously affirmed my opinion; what ensued was a lively and impassioned discussion about the uses of technology and the future of classical music, generated in part by the background and rationales provided by Mr. Moyer in the CD program booklet.

In assessing any novel interpretation or realization of a work, the question one must ask is: “Does it shed new light on it?” Webern’s pointillistic orchestration of Bach’s *Musical Offering* highlights the intricacies of the counterpoint; Ravel’s orchestration of Mussorgsky’s *Pictures at an Exhibition* makes us hear the piano version in a different way; even the synthesized experimental version of that work by Tomita in the 1980’s provided an interesting albeit sometimes grotesque re-imagining of the composition. You did at

least know it was a synthesizer; it wasn't pretending to be something else.

The problem with the recording here is that the ersatz orchestra is just that. Mr. Moyer's CD of the Schumann arose from his hiring of Dan Kury to create a midi recording for practice purposes. Moyer claims that the resulting work often "fooled his ears." While this technology undoubtedly is useful in the practice studio,

## Correction: CD Review

### *Masterworks of the New Era*, vol. 12

Works by Rain Worthington and others.  
Robert Ian Winstin conducting the Czech Philharmonic. ERMMedia 6827 (2008)

By Scott Locke

From the title alone, one would expect Rain Worthington's *Shredding Glass*, performed 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 Worthington'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, building 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 as a spider in a delicate glass web. Worthington is successful in reaching our subconscious and leaves us with our own deep feelings of disbelief and despair, which resound long after unimaginable tragedy.

*(We regret the error in the spelling of Rain Worthington's name in vol. 14, no. 2; it is corrected in the paragraph above.)*

there was no need to introduce it to the wider listening public. Our ears are not fooled. Moyer also poses and answers the question of whether this artificial approach is misleading by saying that all CD's are "artificial" due to sophisticated editing technology. True, but even edited performances retain a vitality entirely lacking here. Finally, Moyer self-servingly claims that the gadgets and technology of this recording are simply fun, and if computers can help make classical music fun, more people will play, and therefore go to concerts, buy recordings, join boards, and donate to orchestras. I suggest, instead, that hearing this "orchestra" will dampen the layperson's appetite for more. To quote an editorial in the *Pittsburgh Post Gazette* critical of the flawed medical judgment that facilitated Nadya Suleman's eight-fold fertilization, "Just because something can be done doesn't mean it should be."

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## *Clara Schumann: Ein Leben in Liedern* (A Life in Songs)

Elisabeth Goell, soprano, Laurretta Bloomer, piano

MELISSA TOSH

In *Ein Leben in Liedern* (A Life in Songs), collaborative artists Elisabeth Goell and Laurretta Bloomer chronologically present all twenty-nine of the *Lieder* known to have been composed by Clara Wieck Schumann. Of special interest is that Bloomer plays the accompaniment on a piano that once belonged to Clara Schumann herself and that the instrument still delivers a warm and appealing sound (for information on the piano, see the article by Goell in this issue).

Clara set poetry by well known as well as lesser known poets; among them, Goethe, Heine, Rückert, Geibel, Kerner, and Lyser. One of her lengthier songs is *Lorelei*, text by Heinrich Heine, which tells the tale of a hapless boatman who has been seduced to his death by a Rhine maiden, the *Lorelei*. The accompaniment is reminiscent of Schubert's *Erlkönig* in its repetitive eighth notes that drive the music onward. Goell soars with intensity over the pulsing triplets, giving careful attention to the many rests that Schumann has included

as essential to the telling of this fairy tale. Bloomer never overpowers the singer and the duo creates ebb and flow through effective use of extreme dynamics. Goell does some of her best singing in this song, which has a challenging range of an octave and a fourth. In the postlude, Bloomer concludes the legend with dramatic flair.

Clara Schumann may well have been attracted to the melancholy poem, *Auf einem grünen Hügel* (On a Green Hill), in response to the joyful yet difficult years spent in her fourteen-year marriage to Robert Schumann, for the poem speaks of an ongoing desire to weep, yet also expresses a belief that one who has never suffered sorrow can ever be truly happy (“...wer niemals Leid, recht grosses Leid erfahren, wird nie recht glücklich sein...”). The song is set in A minor, with a simple folk-like melody that is doubled by the piano, and Bloomer and Goell give a sincere and sweet rendition, although I wonder if the piece was recorded at the end of a long recording session, for Goell sounds tired and lacks ease in her top notes.

As a native German speaker, soprano Elisabeth Goell offers clear diction, with occasional lapses in final consonants. She is deeply involved with the poetry, expressing longing, cheerfulness, or passion as suggested by text and music. Her tone quality is generally pleasant, though occasionally weak in the lowest range and a bit pinched and harsh in the highest tessitura. I found her best singing to be in the introspective and medium-range songs, such as *Ihr Bildnis* and *Volkslied*, in which her gentle interpretations display the most control and color. Laretta Bloomer plays with sensitivity and dexterity, delivering the technically demanding portions with seeming ease. In all of the *Lieder*, she supports the singer and plays an equal role in depicting the Romantic era aesthetic.

None of Clara Schumann’s songs are overly long, and many could be performed by intermediate musicians, although advanced performers will of course also find them challenging and rewarding. The excellent translations are a bonus to this complete collection of Clara Schumann *Lieder*. A recording of good quality, it should be of value to students and teachers alike and enjoyable for fans of art song. To purchase the CD or for further information, the performers may be contacted at [www.elisabethgoell.com](http://www.elisabethgoell.com) or [bloomstra@hotmail.com](mailto:bloomstra@hotmail.com).

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## *Crossroads – Encrucijadas*

Zorzal Music Ensemble, Lynn Gumert, Artistic Director. Guest Artists Tina Chancey, treble viol, Derek Boyce and Timothy Sestrick, percussion

SUSAN SLESINGER

Zorzal, founded in 2001, is an ensemble dedicated to the performance of Spanish and Latin American music from the twelfth century to the present, including works by its director, Lynn Gumert. *Crossroads – Encrucijadas*, Zorzal’s first CD, contains eighteen works: seven Sephardic songs, one Renaissance and six Baroque works, one folk song, one *nueva canción*, and two compositions on Spanish texts by Gumert. The songs selected for this album reflect Zorzal’s interest in how Sephardic, African, Arabic, and Native American sources, as well as European styles, influenced Spanish music. The instrumentation includes harpsichord, guitar, recorders, viols, and a variety of European and Latin American percussion: marimba, rainstick, guiro, doumbek (a Middle Eastern drum), bombo leguero (a Latin American folk drum), tambourine, castanets, and caxixi (a South American and Brazilian rattle). The choice of instruments reflects Zorzal’s desire to blend the old and new; the contemporary compositions use some of the instruments usually associated with early music such as the harpsichord and viol.

The seven secular Sephardic songs are sung in Judeo-Spanish (also called Ladino, Djudezmo and many other regionally-derived names), the *lingua franca* of the Jews of Spanish origin that evolved from the Spanish provincial dialects spoken at the time of their expulsion from Spain in 1492. (It later incorporated words from Hebrew, Arabic, Greek, and Turkish among others.) Although the Sephardic songs are called “traditional,” one has to question that designation as applied to *Una noche al lunar* (One moonlit night), given its reference to steamships bringing letters. Similarly, it appears that text may have been added to some of the other traditional songs, even when they are not designated as arrangements. In the liner notes, Gumert states that the arrangement of *Cuando el rey Nimrod* (When King Nimrod) incorporates both the original verse and a contemporary blessing for the ritual circumcision of Jewish male babies. Gumert credits Bosnian-Sephardic singer Flory Jagoda for *Ken es esto* (Who is this) and *Una noche al lunar*. Jagoda learned the Judeo-Spanish songs from her grandmother and has been active in ensuring that the musical heritage is not lost. The members of Zorzal learned the songs from Jagoda’s recordings.

*Eso rigor 'e repente* (The sudden hardship) by Portuguese-born composer Gaspar Fernandes (ca. 1565-1629), an organist and choir director at cathedrals in Guatemala City and the Puebla de los Angeles, is an early example of cross-cultural fertilization. The work is composed in Guinean style (West Africa) and features African drums with European polyphony and syncopated rhythms. The lyrics refer to the sarabande, a European dance, the nativity, Guineans bearing gifts to baby Jesus, and the African fear of Caucasians. Fernandes' lively composition *Dame albricia 'mano Anton* (Give me good news Brother Anton), which ends the album, is also written in African style. The text is a version of the nativity in which Jesus is born in Guinea and the people dance to celebrate his birth. Zorzal's exuberant rendition of the work opens with the bombo leguero, caxixi slit drum and guiro, and a salsa whistle introduces the vocalists, who sing in a twisting counterpoint. The third composition by Fernandes, *Tieycantimo choquilliya* (Hush, little child), employs a text that is a mixture of Spanish and Nahuatl, a Central American language.

Lynn Gumert's two original compositions, *D'estas aves* (About these birds) and *La niña guerrera* (The girl warrior), both based on fifteenth-century poems, illustrate how older musical elements and instruments can be incorporated into contemporary music. The former opens with marimba and viol, while the latter opens with a solo harpsichord. Both feature the use of Sephardic scales, with their characteristic augmented second, and more contemporary dissonance. These are the two longest works on the recording.

Throughout the CD, the works are performed in a clean, clear style. The accompaniment never overwhelms the singers and all the texts are enunciated clearly. The performances tend to mirror the texts; for example, lullabies are sung in soothing tones, while *D'estas aves* is sung expressively. The two Sephardic lullabies, *Nani, nani* and *Durme, durme*, are sung a cappella by female voices, in keeping with the domestic nature of the genre. The former is sung by a soprano, while the second is introduced by a mezzo, with a soprano joining in part way through. The order of the songs is mixed, so that contemporary works are interspersed among the older works, which helps to illustrate the common thread between them—one of Zorzal's visions for this recording. Similarly, tranquil songs are interspersed among livelier ones and the lengthy narrative works, such as *La niña guerrera* and *D'estas aves*, both by Gumert.

The CD includes well-prepared liner notes with the lyrics of all the songs and their English translations. The side-by-side layout of the lyrics and translations facilitates an understanding of the texts. The insert

briefly discusses the categories of music. Unfortunately, it leaves the listener yearning for more information about the works, including why they were selected for inclusion, and, in the case of arrangements, how the text was originally set and why the musical director chose to enhance them, or add to them, plus information on the additions.

*Crossroads – Encrucijados* offers the listener the opportunity to hear a variety of music with roots in the Iberian Peninsula. It illustrates the cross-fertilization of musical ideas across religious and cultural boundaries. This is especially true of the New World compositions. It provides an excellent introduction to early European-based New World music and Sephardic secular music, neither of which is frequently heard. Many of the songs provide material for general music appreciation courses, as they display a mixture of European, African, and Arab musical influences. For further information or to purchase the CD, contact [www.zorzal.org](http://www.zorzal.org).

*Susan Slesinger is a composer living and working in Southern California. She earned a DMA in composition from Claremont Graduate University, and a master's degree 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.*

## Response by Lynn Gumert

Thank you for publishing a review of Zorzal's CD, *Crossroads – Encrucijadas*. As the Artistic Director, I would like to comment on some of the issues discussed in the review.

The reviewer comments that the program notes leave her wondering why the works were selected for inclusion. The opening paragraph of the program notes set the context for these choices: "Our music's social consciousness is most explicit in the *nueva canción*, but is also present in the Latin American Baroque pieces that question Spanish hegemony and in the Sephardic pieces about war and loss. New World *villancicos* employ stereotypes but also address and incorporate difference in a way that European Renaissance music does not. There is a tension between enlightenment and nationalistic prejudice. We find this music compelling because it mirrors these same struggles we still face today."

The pieces from Latin America—both Baroque and modern—raise issues of racism and stereotypes. Both of the original compositions on the recording address issues of gender. *La niña guerrera* draws its text from a popular fifteenth-century Spanish-Sephardic romance glorifying the intelligence, courage, and resourcefulness of a woman warrior. *D'estas aves* is from a poem by the

fifteenth-century poet Florencia del Pinar, the first Spanish woman poet known by name, and uses the poet's identification with a captive partridge (symbol of female sexuality) to refer both to the restrictions on women's lives in general and more specifically on their sexuality.

A question was raised about the use of the term "traditional" to refer to works whose texts clearly date from post-industrial times. In ethnomusicological circles, it is customary to use the term to refer to works that have been passed down by oral tradition, and are by unknown authors, even if they are relatively recent. The more recent traditional pieces on this recording include *Una noche al lunar*, which mentions steamships, and *Adiyo kerida*, which is in the style of an early twentieth-century tango.

In keeping with Zorzal's vision of crosscultural and crosstemporal crossroads, the traditional pieces are arranged for historical instruments—many of which would not have been originally used for these styles—within a modern sense of harmony and form. For all of the arranged works that were learned from oral tradition (the Sephardic songs, folk song, and *nueva canción*), the melody and texts were not altered, but the instrumental and vocal harmonies were composed by the Artistic Director. For the Baroque works, the continuo parts (harpsichord or guitar) were added to the preserved composed vocal and bass lines. Percussion parts draw on contemporary Latin American folk practices.

### Carol Barnett: *The World Beloved: A Bluegrass Mass*

VocalEssence Singers and Monroe Crossing, conducted by Philip Brunelle; assistant conductor Sigrid Johnson; piano accompanist Charles Kemper. Clarion Records CLR931CD (2007)

JOAN DEVEE DIXON

In the realm of twentieth and twenty-first century classical music, rarely is a new work declared a "masterwork" soon after its premiere. Such is the case, however, with Carol Barnett's *The World Beloved: Bluegrass Mass*. Commissioned by Mike and Kay McCarthy for Philip Brunelle and VocalEssence in 2007, this vibrant work successfully blends the bluegrass band Monroe Crossing with one of America's best choral ensembles. Performances of Barnett's *Bluegrass Mass* have spread like wildfire across the USA.

The libretto by Marisha Chamberlain is, in and of itself, a treasure. Imagine standard mass movements (*Kyrie, Gloria, Credo, Sanctus, Agnus Dei*) interspersed

with verses of a folk ballad, a *Gloria* praising God "for feather, fur, for scale and fin," and a *Credo* affirming "Oh, I do believe a place awaits us far across the Jordan." This is not the text of the Roman Missal! The ballad recounts the Biblical story of Adam and Eve in a manner similar to an Appalachian storyteller. The work begins, "They say, They say God loved the world so dear, He set aside His crown," and ends, "They say **God** loved the world so dear, **She** set aside **Her** crown," leaving some listeners perplexed and others in shock!

The pairing of Chamberlain's texts with Barnett's music makes an inseparable team (imagine Rodgers without Hammerstein). The music uplifts the poetry and interweaves the chorus and band into a masterful patchwork. One might expect simple harmonies and chords from a bluegrass piece for choir, but this is not the case. The harmonies are intricate and the rhythms are complex and, at times, rapid-fire. The *Kyrie* begins with a *fortissimo* "Mercy! Mercy!"—far from a quiet, repentant tone. Shifting meters and accented banjo chords propel the music forward. The *Sanctus*, set entirely in Latin, is anchored by a syncopated soprano/alto ostinato—again, not what one might expect. The musical setting of the opening ballad is expanded between subsequent movements, first adding a female voice and, eventually, the entire chorus. The lyrical and poignant *Agnus Dei*, sung a cappella, could easily stand on its own (as could several of the movements). Balancing the *Agnus* is a melancholy instrumental interlude, "Art Thou Weary?"

Hearing the work on the CD, one might not realize the female soloist (narrator) is from the band, not the choir. In true bluegrass style, Lisa Fuglie (lead vocals, fiddle, and mandolin), brings her distinctive voice to the forefront, while sharing the microphone with Mark Anderson (string bass and mandolin), Art Blackburn (vocals and guitar), Benji Fleming (banjo), and Matt Thompson (vocals, fiddle, and mandolin). One can only imagine how much Bill Monroe (the group's namesake) would have enjoyed this ensemble.

The liner notes describe how strange it was for the Monroe Crossing musicians to receive a printed score. They largely learned the piece by rote from MIDI files provided by Barnett. One player's score arrived from Kinko bound backwards (and he still uses it that way!). Regardless of their discomfort with notated scores, these folk musicians are as finely-tuned as any classically trained ensemble.

Carol Barnett, of Minneapolis, Minnesota, is not new to the "choral music scene," working for eight years as the staff composer for Dale Warland. Still, this work has brought her to the forefront of American composers. Her prolific list of compositions is gaining new attention as a result, and rightly so ([www.carolbarnett.net](http://www.carolbarnett.net)). The

recording, produced at Studio M, Minnesota Public Radio in Saint Paul, is exceptional. Other recordings by VocalEssence ([www.vocalessence.com](http://www.vocalessence.com)) and Monroe Crossing ([www.monroecrossing.com](http://www.monroecrossing.com)) can be found online, as can their exhaustive tour itineraries.

As one might expect, this “crossover” piece has attracted an unusual audience, bringing bluegrass musicians to choir concerts and causing choral directors to call upon banjo players. If you have any interest in the American choral or bluegrass scenes, this recording is not to be missed.

As if the *Bluegrass Mass* were not be enough (and it certainly could have been), the disc includes several bonus tracks: *O Praise the Lord of Heaven* (1794) by

William Billings, *The Paper Reeds by the Brooks* (1936) by Randall Thompson, *Sing, My Soul, His Wondrous Love* (1955) by Ned Rorem, *Heritage* (1990) by William Bolcom, *I Cannot Dance, O Lord* (1998) by Aaron Jay Kernis, *Zuni Sunrise Song* (1995) by Brent Michael Davids, *Water Night* by Eric Whitacre, and *My Soul's Been Anchored* (traditional, arr. 1998) by Moses Hogan. Other well-known Minnesotans are also represented: *Beneath These Alien Stars* (1988) by Libby Larsen and *The Day is Done* (2006) by Stephen Paulus. These tracks were first recorded for *Saint Paul Sunday Morning*. While these are all enticing and captivating (in addition to being fine works and recordings in and of themselves), after listening to thirty minutes of bluegrass, some of

## Response: CD Review

### Meira Warshauer: *Streams in the Desert*

Slovak Radio Symphony Orchestra with the Slovak Philharmonic Chorus, Kirk Trevor, conductor. Albany Records, Troy 973.

Reviewed by Susan Slesinger in volume 14, no. 2 (2008).

Thank you for publishing a review of my CD, *Streams in the Desert*, music for orchestra and chorus inspired by the Torah, recently released on Albany Records. I would like to comment on some of the issues discussed in the review regarding the liturgical context for *Shacharit* (Morning Service), a major work on the CD.

*Shacharit* is a personal interpretation of the Jewish morning service which blends Orthodox, Conservative, and Jewish Renewal influences. The reviewer rightly observes that I selected what I felt were the most prominent texts from the much longer service. While this setting with large orchestra and mixed voices is intended for concert performance, portions could be adapted for use during a Sabbath or weekday service, depending on the custom of the congregation. (Orthodox and most Conservative synagogues allow instruments only on weekdays, not on the Sabbath. Reform, most Jewish Renewal, and some Conservative synagogues do use instruments on the Sabbath. All but Orthodox allow mixed voices.)

The reviewer felt that the sections of *Shacharit* seemed unrelated musically. While movements vary stylistically and express a wide range of emotions, the musical language and overall structure for the

composition are linked to the traditional *Ashkenazi* prayer modes for the service. For example, the *Shochen Ad* mode is associated with the early part of the service. Its contour of A-E-C-D provides the underlying harmonic relationship between the major sections, as well as motivic focus in the first two sections, *Baruch Sheamar* (Blessed is the One who spoke) and *Kol Haneshama* (all who breathe). As the composition progresses through the service, other modes are used, referencing the prayer modes traditionally employed in those sections. A more complete description of my use of prayer modes in this setting may be found in the program notes for *Shacharit* at my Website, [meirawarshauer.com](http://meirawarshauer.com).

The reviewer describes the chorus in the *Amidah* (standing prayer) section as “wordless,” noting difficulty in discerning the text. There actually are words, and the text is provided in the liner notes. The chorus sings “*kadosh, kadosh, kadosh* (holy, holy, holy)” with an elongated “sh” sound to evoke angel wings or a sense of mystery.

The *Kaddish* (sanctification) at the end of the piece is not the Mourner’s *Kaddish*, but the Reader’s *Kaddish*, which marks the end of the Jewish prayer service. It is celebratory, as the reviewer rightly notes and that the words indicate. The Reader’s *Kaddish* is chanted, usually at a quick pace, while the Mourner’s *Kaddish* (with almost the same text) is spoken. This celebratory *Kaddish* ends with *Oseh Shalom* (make peace), which is followed by a quiet closing prayer reprising *Oseh Shalom*, as described in the liner notes.

I appreciate the reviewer’s attempt to place *Shacharit* in its liturgical context. I hope this explanation clarifies some of the questions she raised.

Meira Warshauer

the tunes and piano accompaniments seem strangely out of place.

*Dr. Joan DeVee Dixon is chair of the music department at Frostburg State University in Maryland. As a pianist and organist, she has presented the world premiere performances and recordings of over 100 works by Emma Lou Diemer. When not sitting at school or on an organ bench, she can be found riding her Trek Madone bicycle (just like Lance but not as fast). (www.joandeveedixon.com)*

### ***Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ***

Calvert Johnson, harpsichord and organ.

Compositions by women composers Makiko Asaoka, Asako Hirabayashi, Pei-lun Vicky Chang, Wang An-Ming, Karan Tanaka, and Reiko Arima. Also featured are works by Isaac Nagao, Chan Ka Nin, and Toru Takemitsu. Albany Records TROY1049 (2008)

HEATHER STROHSCHNEIN

Cultural and artistic exchanges have existed between East Asia and the United States for centuries. In Meiji Era Japan (1868-1912), attitudes toward Western music were divided between “advocacy of a wholesale adoption of Western music [and] advocacy of modernizing Japanese music by westernizing it while preserving its traditional essence” (Yuko, 777).<sup>1</sup> In early twentieth-century China, composers who had been trained in Europe, the United States, or Japan sought to “combine Chinese melodies with the Western system of major and minor keys and harmony” (Zhou, 339).<sup>2</sup> These ideas are manifested in *Soliloquies*, in which keyboardist Calvert Johnson performs with great technical finesse and rhythmic skill on a 1986 Anderson Duprée French Double Harpsichord 8.8.4 and the Manuel Rosales organ in St. Bartholomew’s Episcopal Church in Atlanta, Georgia. This review covers the works by the women composers.

Makiko Asaoka’s *Four Pieces for Harpsichord* (1994) begins with *The Prelude*, featuring two contrasting ideas: horizontal “plucking,” reminiscent of the Japanese koto, and vertical chords. The piece explores the melodic range of the harpsichord while the “melodic motive is presented in various transformations, including sequence and inversion” (liner notes). *Les Tourbillons* (The Whirlwind), upbeat and bitonal, seems to stumble over itself in its excitement. Slow, slightly introspective melodies compete with dissonant chords in *Caprice*. *Rio* employs meter shifts “5/8 (3+2 or 2+3) to 7/8 (3+2+2) to 4/8 (2+2), perhaps a reminder of the

large Japanese community of Brazil.” Intense, driving chords and sequential motives create structural continuity.

A more recent piece, *Sonatina No. 1 for Harpsichord* (2001), makes use of similar structural components. Asako Hirabayashi also utilizes sequence and harsh, passionate chords. Barely a minute long, *Energiaco* crunches through snippets of melody. Fugue-like *Scherzando* introduces swing rhythms and explorations on a melody that is restated and expanded in various ranges. The final section, *Fantasy*, is built around a suggestive *idée fixe*.

Pei-lun Vicky Chang uses native folk melodies to introduce the organ to Taiwanese audiences. *Cloudy Sky*, originally scored for clarinet and organ, exploits a clarinet stop to produce a haunting folk tune. *Raining Night’s Flower* begins with a simple introduction which transforms into a hymn. Slow and beautiful, Chang’s *Suite for Organ* is highly accessible and stands out among the more modern-sounding selections. Wang An-Ming says of her *Fantasy for Organ* (1988): “the composition depicts a person’s desire to probe the deeper meanings of life through fantasy and mysticism.” A persistent “mystic” theme is heard throughout in various incarnations.

While Karen Tanaka is “acclaimed as one of the leading living composers in Japan,” this listener is rather ambivalent about her contribution to *Soliloquies*; in each case, her description of the music in no way is reflected the actual music. In *Jardin des Herbes for Harpsichord*, she seeks to portray “the aromatic qualities of three distinct herbs in delicate and evocative terms.” *Rosemary* is built around a rhythmic figure that twitters up and down the keyboard. It is highly repetitive and sequential and left this listener cold. *Sweet Violet* features an unrolling descending melody more evocative of falling petals than “early spring flowers.” *Lavender* is a minimalist piece; it begins with two notes played in rapid succession. From these two notes, Tanaka builds various chords while constantly maintaining the rapid-fire trills. The movement is described as having “tranquility and purity,” but the only tranquility I experienced was when the piece ended.

Inspired by *gagaku* (traditional Japanese court music) and a journey initiated 400 years ago by an ancestor, Reiko Arima composed ‘*Miyabi*’ *Ballad for Organ* (1986). Structurally a rondo, the ballad features imposing chords, a brief fughetta, and a recurring “heavenly voice.”

Women have a long history of musical innovation in East Asia. Chinese mythology attributes the first musical instrument, the *sheng* (mouth organ), to Nüwa, the mother goddess. In Japan, the creation of *kabuki* (theater form) and *kouta* (short song) is usually

attributed to women. As evidenced by the works on this disc, Asian women continue their role as musical innovators. Each composer on *Soliloquies* brings her distinctive world view to bear, giving powerful voice to her ideas and creating unique works of art.

#### NOTES

1. Tiba Yûko, "Nationalism, Westernization, and Modernization in Japan," in *The Garland Encyclopedia of*

*World Music East Asia: China, Japan, and Korea*, vol. 7 (New York and London: Routledge, 2002), 777.

2. Jinmin Zhou, "Syncretic Traditions and Western Idioms: Trends and Ideology in Chinese Art Music," in *The Garland Encyclopedia of World Music East Asia*, 339.

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## New and Recommended Compact Discs

### *Feminissimo! Women Playing Music by Women*

Albany Records 1081 (2008)

The Kobayashi/Gray Duo, consisting of violinist Laura Kobayashi and pianist Susan Keith Gray, announced the recent release of their second compact disc titled *Feminissimo! Women Playing Music by Women*. This compact disc contains nine compositions and features four world premiere recordings of works by Elisenda Fábregas, Emma Lou Diemer, Anna Priscilla Risher, and Signe Lund as well as previously recorded works by Grazyna Bacewicz, Florence Price, Meira Warshauer, Pauline Viardot-Garcia, and Vitezslava Kapralova. The works on this recording are a mixture of romantic and contemporary character pieces and sonatas written for violin and piano. The CD is available through Albany Records as well as other major online music recording companies.

### *Women of Firsts*

Art songs by Vitezslava Kapralova, Grazyna Bacewicz, Amy Beach, and Lili Boulanger. Centaur Records CRC 2966 (2009)

The Kapralova Society is delighted to announce a new Centaur Records compact disc that presents music by Vitezslava Kapralova. The disc, entitled *Women of Firsts*, and dedicated to art songs by Kapralova, Bacewicz, Beach, and Boulanger, features Kapralova's song cycle *Forever*, op. 12, which is considered her best. It is recorded here for the first time by a male voice. The songs are ably performed by tenor Daniel Weeks and pianist Naomi Oliphant, both from the Louisville University School of Music. For more information about this project please visit the Society's website at <http://www.kapralova.org/PROJECT4.htm>.

The all-Kapralova Koch Records compact disc, released in 2008, has received rave reviews, including those in *Fanfare*, *American Record Guide*, and *Strings Magazine* (for more information on this CD please visit <http://www.kapralova.org/PROJECT3.htm>. For reviews, please see <http://www.kapralova.org/REVIEW.htm>).

### *Roman Holidays*

The Borealis Brass, featuring sacred music by women composers from spirituals to contemporary classics (2009)

The Borealis Brass (Jane Aspnes, Karen Gustafson, and James Bicigo) has released its CD entitled *Roman Holidays*. The disc presents music by women composed for the Borealis Brass to perform in Rome on the ensemble's three-concert series, sponsored by the Foundation Adkins-Chiti: Donne in Musica. The CD is available at Gulliver's Bookstore or from a member of Borealis Brass and cost is \$15. The recording is also available through CDbaby.com. The proceeds from the CD will be used to fund further commissions from composers and for the performance and recording activities of the Borealis Brass.

The works are as follows: Emma Lou Diemer (California) *Fanfare, Variation on Antioch*; Sheri Throop (Utah) *A Cold Coming We Had of It, Holy Day of Joy*; Alessandra Bellino (Italy) *Mixerium*; Adriana Figueroa (Argentina) *Three Chorals*; Ludmilla Yurina (Ukraine) *Hallelujah*; Elizabeth Raum (Canada) *Canzoni di Natale*; Sherri Marcia Damon (North Carolina) *He Can Open Doors, Anyhow, Go Tell it on the Mountain*; Gwyneth Walker (Vermont) *All Hail the Power of Jesus Name, Nobody Knows the Trouble I've Seen, Shall We Gather at the River*; and Laura Caviani (Minneapolis) *Toccata*.

## Eleanor Cory: *Chasing Time*

The New York New Music Ensemble: Jayn Rosenfeld, flute; JoAnn Sternberg, clarinet (guest); Linda Quan, violin; Christopher Finckel, cello; and Stephen Gosling, piano. The Atlantic String Quartet: Linda Quan and Deborah Wong, violins; Lois Martin, viola; Christopher Finckel, cello. Jean Kopperud, clarinet. Elizabeth Farnum, soprano. Albany Records Troy 1031 (2008)

MORGAN RICH

Eleanor Cory's reputation as a non-conformist force in the American contemporary music scene is evident in *Chasing Time*, her most recent recording. Known primarily as an ensemble composer, Cory presents an equal number of solo and ensemble works on this album. The recording has an intriguing overarching theme: relationships. Each piece explores the relationship between instruments or, philosophically, the relationship of self to others or self to self.

In the title composition, *Chasing Time* (2002) for clarinet and piano, the instruments, according to Cory, try to "stay in time and are constantly moving away from it"; both require great rhythmic interplay. The most enjoyable part of this composition occurs in the first movement, with its prolonged sections of rich, lyrical, low-register clarinet writing. Clarinetist Jean Kopperud exhibits an exquisite depth and fullness of tone that enhances the clarinet lines. In addition, the rhythmic agility displayed by both the clarinetist and pianist Stephen Gosling brings life to the composition.

The second piece, *Conversation for Violin, Cello, and Piano* (2004), is based on a poem by Elizabeth Bishop; the formal divisions of the work reflect those of the poem. The piece presents a variety of styles, and it is the sensual interchange between instruments that creates cohesion. In the opening, all three instruments share repetitive cellular divisions of the melodic line, as Cory plays with serialism. The second section reflects the contemplative undertones of Bishop's poem, as the solo interchanges allow a sense of intimacy. During the extended piano solo, Cory mixes jazz harmony and improvisational melodic styles. With each of the stylistic changes, there is a delicate balance of tension and release, emphasizing the theme of the music and the poem.

In comparison to the previous two pieces, *Three Songs* (2001) is not as unusual. The texts firmly reinforce the theme of relationships. All three songs have similar melodic qualities: angular, disjunct, and atonal. In the first song, *A Downward Look*, the esoteric quality of the poem is often obscured by the melismas.

*Mirrors*, the most complex of the ensemble works on this CD, is an excellent example of Cory's panache with timbral interplay. Written for the New York New Music Ensemble, with a commission from the Fromm Foundation of Harvard University, the piece philosophically represents the relationship of an individual to oneself through structural, musical mirrors. This three-movement work, for me, was the most interesting work on the disc. It provides contrast between the movements and maintains a single stylistic voice throughout.

The final composition is String Quartet No. 2 (2000, 2004). The first two movements present slow moving prolonged harmonies, albeit the intensity of the first movement, *Energico*, is derived from the linear, angular statements by the solo instruments. Movement two, *Pensivo*, is well delivered by the Atlantic String Quartet. Sections of sonorous homorhythm are mildly reminiscent of Arvo Pärt's *Frates*. Although the *Giocoso* is highly repetitive, its chaotic yet lyrical nature recalls Alban Berg's *Lyric Suite*.

Overall, this is a thoughtful recording containing stylistic subtleties which represent Cory's unique compositional language. Like her other works and recordings, the compositions are atonal yet lyrically accessible, and they resist any of the myriad stylistic labels applied to contemporary music.

*Morgan Rich earned her MM in Musicology from Bowling Green State University, where she studied gender roles in Alban Berg's "Lulu."*

## *Voices of Trees: Modern Works by Women Composers for Clarinet and Piano*

Works by Rachel Matthews, Joan Tower, Libby Larsen, and Priaulx Rainier. Performed by Florie Rothenberg, clarinet, and Rachel Matthews, piano. Origin Classical 33003 (2008)

SCOTT LOCKE

A new compact disc on the Origin Classical label features works by women composers for clarinet and piano performed by Florie Rothenberg, clarinet, and Rachel Matthews, piano. The Tower and Larsen works have become important contributions to the clarinet repertoire in recent years, while Rainier's intriguing *Suite for Clarinet and Pianoforte* was previously unknown to this reviewer. Listeners are introduced to a new work by Matthews, the title cut.

Rothenberg has an active performing career in the Seattle area and is on the faculty at the University of Puget Sound Community Music Department. Matthews has performed extensively in the United States, Canada, and Europe. Her *Voices of Trees*, commissioned by Rothenberg in 2006, is pastoral but with an “edge.” In her youth, Matthews believed that the sound of the clarinet was like “the sound of a tree singing,” and she has created a mostly lyrical representation of this concept. The opening movement, “Listen through the rustling leaves,” offers a gentle tapestry of seamlessly interwoven lines between the instruments. The movement intensifies with more dissonant, declamatory threads, and the “rustling of the leaves” is captured by trills, fast repeated notes, and oscillating steps, concluding, as it began, with calm following the brief tempest. The second movement, “Night scherzo,” which uses the octatonic scale, opens in the high register for both instruments, and playfully tosses melodic gestures between the instruments. In the final movement, “Witness,” Matthews envisions the human activity surrounding trees throughout the millennia. The clarinet is featured in a plaintive introduction after which the piano joins in building the movement to a brief climax, followed by a return to a peaceful mood with the sentinel trees barely moving in the breeze. The work is a very attractive addition to the repertoire, and Rothenberg and Matthews bring considerable skill and musicianship to the piece.

Joan Tower is one of America’s most important living composers, writing for some of today’s greatest solo artists, chamber ensembles, and symphony orchestras. Her early fascination with the rhythm and percussion sounds of her youth in South America is evident in her *Fantasy (...Those Harbor Lights)* for clarinet and piano. This lengthy, single-movement work moves in such a way that the free-form jazz term “energy curve” could well be applied. The piece has long, continuous cycles of dream-like music pushing toward dynamic rhythmic passages and back again. In Tower’s hands, the transitions are as interesting as the points of arrival. The opening is based on scale resources with whole-tone properties, followed by technical display in both parts. Another fluid piano interlude leads to the first metrical, dance-like section and the first climax of the piece. A lengthy section of triplet eighth-notes follows, and includes a witty dialogue, which makes occasional use of repeated notes. The cycle then repeats itself, with the rhythmic section of the new cycle more volatile, more syncopated, and more complex overall. A piano interlude is followed by one on the clarinet that

provides a lyrical winding down. One final dramatic cadenza in the clarinet reminds the listener of the brilliant modulations of Tower’s *Wings* for solo clarinet. The work concludes reflectively. It is in this work that the performers’ technical command is fully revealed.

Libby Larsen is another of this country’s prolific and popular composers. Her style is marked by the blending together of a variety of resources including ballet, swing, serialism, folk elements, and avant-garde jazz, distilled through her own personal artistic rendering. Her *Dancing Solo* is an outstanding example of the solo wind genre, and has become increasingly popular with clarinetists since its premiere. The substantive four-movement work demands tremendous control and technical dexterity, and Rothenberg is clearly up to the challenge. In the opening movement, “with shadows,” Larsen cleverly creates two opposing voices in two registers of the clarinet, the top voice being the more whimsical of the two. The rapid movement between the voices requires a great deal of agility. The second movement, “eight to the bar,” tips its hat to jazz with its pulsing quarter notes, skipping rhythms, and bop-like sixteenth-note passages. The next movement, “in ten slow circles,” uses slow, disjunct intervals but it remains surprisingly lyrical. The finale, *full out*, features jazzy recurrent ostinatos interspersed with disjunct eighth-notes, declamatory statements, flutter tonguing, and bursts of rapid notes.

The earliest work on the disc, *Suite for Clarinet and Piano*, by Priaux Rainier (1903-86) treats the piano as a fascinating backdrop for the many moods of the clarinet. The opening *Vivace* movement features spiky, syncopated ostinatos in each of the instruments, which at first interrupt each other like eager conversationalists but ultimately come together. The movement, in ternary form, features a less agitated middle section, with the more lyrical lines given to the clarinet. The *Andante come da lontano* is a simple lament making use of the oscillation of octaves and minor seconds in the piano, and a series of phrases in the clarinet, which leap and then begin a slow descent. The *Spiritoso* movement is a miniature aviary, with mocking bird calls in the clarinet, while other feathered protagonists, portrayed by the piano, scratch for seeds. The *Lento e tranquillo* paints long, lyrical lines in the clarinet against pedal points in the piano. The final movement, *Allegro con fuoco*, features more insistent ostinatos in the piano interrupted by flourishes in the driving clarinet part. The work reaches a brilliant conclusion.

This disc would be a wonderful addition to any library, not only for the high caliber of the works featured but also because of the artful collaboration of Rothenberg and Matthews. Their performances

here are both studied and heartfelt, bringing together warmth of sound, exemplary ensemble and intonation, lyrical sincerity, drama, and nimble technical dexterity.

*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.*

## Mary Ellen Childs: *Dream House*

ETHEL string quartet. Innova 672 (2004)

LAURA SILVERBERG

Mary Ellen Childs's multimedia work, *Dream House* (2004), integrates live music with pre-recorded sounds and video images. As Childs explains in the liner notes, the composition "serves as a commentary on cycles of time, the rhythms of work, and the intertwined nature of destruction and creation." While Childs is hardly the first composer to grapple musically with these broad themes, her specific sources of inspiration are novel: *Dream House* makes numerous sonic, visual, and textual allusions to her experiences of renovating her own home and observing the demolition of another. In addition to the work's title, five of the fourteen movements bear evocative names such as *Welding*, *Troweling*, and *Saws*. Daniel Polfuss's film montage of a home's destruction accompanied the premiere, and the live performance and studio recording incorporated sounds recorded at various construction sites.

As one might expect from a composition preoccupied with the cyclical nature of time, *Dream House* eschews traditional, goal-oriented approaches to formal and thematic development. Several movements highlight a concern with large-scale symmetries across the entire work: motives from the second movement, *Destruction*, return in the penultimate *Saws*, while the register of the fourth movement *Bass Line* finds its antithesis in the fourth movement from the end, *Very High*. On a local level, Childs favors repetitive, interlocking musical motives that change slowly over time. In some respects, her stylistic idiom reminds one of Steve Reich. (In

particular, a comparison to Reich's *Different Trains*, which similarly combines a live quartet with prerecorded sounds, comes to mind.) Yet Childs's musical language remains distinctive due to her flexible deployment of a variety of string timbres, as well as her frequent inclusion of sharply-etched melodic fragments.

While several movements, including *Breath* and the aforementioned *Welding* and *Troweling*, focus chiefly on electronic and prerecorded sounds, the majority of *Dream House* features the string quartet. Childs's approach to quartet writing remains consistent across a number of movements. In *Hocket*, *Destruction*, *After Dust*, and *Waiting*, she first uses repeated motives to establish a rhythmically pulsating background, over which she then superimposes more prominent themes, usually carried by the violin or cello. Admittedly, Childs's heavy reliance on this method risks making the work sound monotonous at times, particularly as these movements tend to be slow or only moderate in tempo. A handful of other string movements fortunately break away from this pattern and introduce other approaches to timbre and form: the Bartokian *Pizz-Hocket*, which emphasizes cascading scalar passages on pizzicato strings; the harmonics-heavy *Very High*, and the more tuneful *Shavasana*, whose title refers to the "corpse pose" used in yoga. String quartet ETHEL, which has built a distinguished reputation for performing contemporary music, delivers an exciting and insightful performance of *Dream House*.

Because a sound recording alone cannot communicate the multimedia conception of *Dream House*, a bonus clip from Polfuss's video accompanying *Destruction* is a welcome addition to the CD. Here, Childs's meditative and mournful music provides a poignant commentary on the images of cranes and bulldozers demolishing an abandoned house. *Dream House* is available for purchase through a number of online retailers, including Amazon.com, innova.mu, and iTunes.

*Laura Silverberg is a Mellon Post-doctoral Fellow in Music at Columbia University. She earned a PhD in Music History at the University of Pennsylvania. Her dissertation, "The East German Sonderweg to Modern Music, 1956-1971," examines the aesthetic debates, compositional praxis, and critical reception of new music in the German Democratic Republic. She is currently working on a book that examines the competing and converging paths of musical development in East and West Germany after the Second World War.*

## Hyo-shin Na: *All the Noises*

John Anderson, clarinet; Marieke Keser, violin; Manuel Visser, viola; Nina Hitz, cello; Thomas Schultz, piano; Ives String Quartet; JeongGaAkHoe ensemble: Jae-hyun Chun, komungo; Hyang-hee Lee, piri; Hong Yoo, taegum; Seung-hee Lee, haegeum; Yoo-jin Sung, kayageum; Jae-choon Yang, changgu. New World Records 80674. ASIN number: B001065NO6

NICOLE MCPHERSON

San Francisco based composer Hyo-shin Na is “no longer trying to write Korean music.” Instead, she creates stunning and graceful works for both traditional Korean and Western instruments that demonstrate a profound understanding of time, space, and gesture. Innovative and inspirational, the works on *All the Noises* are a welcome addition to a contemporary repertoire that transcends labels. The composer and performers deserve high praise for introducing an eye-opening collection of new works.

Of her two works entitled *Ocean/Shore*, Na writes that they are studies “on the use of diverse materials and on the coexistence, within a piece of music, of various instruments.” In *Ocean/Shore 2* (clarinet, violin, viola, cello) the idea of coexistence is underlined further by Na’s inclusion of text from Charles Reznikoff’s poem, *By the Well of Living and Seeing*, which addresses the topic of intolerance of the unfamiliar. Na implores the listener to enjoy the uniqueness of two musical ideas as one without segregating them. *Ocean/Shore 2* begins with pizzicato strings. When the clarinet enters its timbre resembles a man’s voice. The bright clarinet provides a thick texture and depth within this often quiet piece. As the melody develops, the clarinet begins to merge into the string ensemble, which then changes to bowed and sustained sounds, clashing at first, but slowly morphing into a single entity. The cellist recites the poem, and the unified melody and parallel ideas quietly bring the piece to a close. All the performers are extraordinary—composers dream of players who are so attentive to the minute details in the score.

Na’s inspiration for the title track, *All the Noises*, stems from an Inuit folktale about noises meeting and sounding in one place. An excerpt from the folktale reads: “So, all the noises were there./ These things happen./ Falling-tree noise was there./ Falling-rock noise was there./ Otter-mud-sliding noise was there,/ All those noises, and more, in my house.” The work begins with a slow and elastic rhythmic pulsing accompanied by layers of independent melodies that weave in and out of the texture. Each solo voice employs expressionistic styles and ornaments to create a great emotional effect.

Midway through the piece the pulse begins to quicken. The *taegum* (Korean transverse bamboo flute) sings poignantly, only to be interrupted by the *piri* (Korean bamboo oboe), percussive plucks, and breathy articulations. The work ends without a clear cadence, effectively providing a sense of perpetuity—the music seems to have continued although the players have stopped.

Each of the instruments in this work mimics expressive qualities of vocal language. The collective ability of this combination to inflect and create gesture in each melodic phrase evokes the image of a storytelling circle, filled with dramatic narrative. The JeongGaAkHoe ensemble uses all of the colors and timbres of their instruments to channel the noises of the world. It is easy to hear the passion of the performers, but this listener wonders if the piece might benefit more from a live performance to highlight the communication and interplay among performers.

Hyo-shin Na wrote *Walking, Walking* (2004) for pianist Thomas Schultz. According to Na, “the inspiration and basic musical materials of this composition...have their origin in a song by the Chilean musician Victor Jara....*Walking, Walking* explores aspects and qualities of the act of walking, the rhythm and pace of walking and thinking,...and, at times, meandering, light-hearted quality of walking.” Na’s composition has neither a destination nor an arrival point. As one walks metaphorically through the piece, one may find that one’s attention drifts. The piece becomes a spiritual journey, taking the listener away from her everyday frantic pace; spaciousness and perspective are restored, tension dissipates, calm and contentment return. Pianist Schultz is superb in presenting this piece as a very personal and intimate journey. His performance pays great attention to nuance and detail so that every element of the walk has our attention.

*Ten Thousand Ugly Ink Blots* is Na’s first full-length string quartet; the title and inspiration come from paintings by the seventeenth-century Chinese artist Shi-tao. In the excellent liner notes, Na explains that she traced elements from the paintings onto transparencies and used them as textural and melodic materials. Like Shi-tao’s painting, the composition alternates between rhythmic melodic patterns and abstract gestures. Na bases the melodies of the quartet on tones of the Chinese language and combines them with shapes taken from Shi-tao’s paintings to create rhythmic and timbral structures in the piece. The work was written for the Ives String Quartet, whose sensitive performance on this recording reflects their personal relationship with this composition. This work represents an abstract synthesis of mediums—Na has essentially turned a

static piece of visual art into a dynamic musical composition. Her talent for creating an expressive whole through individual components is as clear here as in other works on this disc. The layering of voices in *Ten Thousand Ugly Ink Blots* allows the music to reinvent itself upon repeated hearings.

*Nicole J. McPherson (D.M.A. Michigan State, M.M. Michigan State, B.M. Ithaca College) is a flutist who has performed numerous recitals and presented lecture recitals on works by female composers. She is currently freelancing in the Western New York area and performs with the Silverwind Duo and the Fluriano Trio. She was previously instructor of flute at Southeastern Louisiana University and Principal Piccolo of the Arkansas Symphony Orchestra.*

## Esther Flückiger: *Spazier-klang aves creaturas*

Compositions and improvisations by Esther Flückiger, piano, prepared piano, percussion, and zither; electronic sounds by Maura Capuzzo. Altrisuoni AS 224.

PAMELA MARSHALL

This CD by Swiss composer and improvising pianist Esther Flückiger puzzles me. What does the title, using words from three languages (German, Latin, Italian), mean? My translation is “Walking-ringing birds creatures.” Are the three languages symbolic of the three-step process that went into the making of this music? The limited liner notes in the CD describe the process: (1) Recordings by Flückiger of the eight compositions; (2) Electronic elaborations and extensions of the recordings by composer Maura Capuzzo, moving the music into a “fantastic and unreal dimension of sound”; (3) Flückiger re-elaborating the compositions and adding more improvisation in the music’s expanded time frame.

The starting point for the musical inspiration, according to the notes, is “flying creatures, insects and fantastic creatures, which Flückiger has transformed various times in multimedia projects.” The notes mention “improvisations, fragments, and text by herself,” but I do not know whether these are part of or in addition to the eight compositions. I also do not know how the text is used in the CD. Occasional electronic sounds might have had vocal origins, but there are no audible words. The notes mention that Flückiger played percussion and zither as well as piano and prepared piano, but those sounds merge into the sonic wash.

Much of the music is spare and dreamlike and requires a suspension of expectation. There is not much development and no sense of climax. The electronic sounds are mostly soft with subtle effects for placement and resonance. Flückiger develops the piano improvisations on a micro-level, and even though various motives and gestures return throughout a piece, the music is very episodic. It is rather like watching the world go by (either nature or city) while the soundscape changes in unpredictable but sometimes repetitive ways.

The titles are also a puzzle, with words in multiple languages, plus invented combinations. The minimal notes are in English, but they are not always clear. I had many more questions about the process than were answered: Who did what? What did the original improvisations sound like? What electronic processing techniques were used? Did Flückiger and Capuzzo work together or sequentially?

The first track is the one I liked the least—the later tracks are my favorites. My preferences hinge on how the piano inhabits the sound-world of the track. In track one, *Girovago, ein bescheidener Dichter spaziert* (Girovago, a modest poet walks), the effect of the opening electronic chords and the repeated sounds panned around the soundstage is hypnotic. The piano’s entrance seems jarring, since its tonal quality does not blend well. When the electronic sounds resume, the piano’s repeating motive grows more organically out of the background. Still, the alternation of piano and electronics seems somewhat dry, with the piano the less interesting part. The piano is dominant in the middle of the piece, but its music seems like noodling and needs greater complexity, such as a second voice. As in much of the CD, both the piano music and the electronic sounds are spare.

In the following work, *Marchand Tailleur und der Nähmaschinen-sound* (Merchant tailor and the sound of the sewing machine), the electronics and piano are more complementary. Inside-the-piano sounds blend better with the electronics, creating a more continuous sonic palette. The third track, *Istituto di credito, taxfree* (Credit institution, taxfree), is based on rhythmic piano motives that evolve and then abruptly change. The primary timbre of this piece is the piano, including prepared piano. The electronics are minimally present, except for a striking electronic sound splash at the end. This piece is quirky and fun, but the title seems unconnected to the music.

*Abscheuliche Grosstuererei: Quelli come lei...* (Horrible Boasting: Those like she...) begins with ominous distant vocal sounds. A rumbling low tremolo grows louder to perhaps the loudest sound on the CD. A rolling ostinato uses a Middle Eastern-sounding scale

and inside-the-piano music, which fades to single faint knocks and taps. An electronic rumble, joined by the rumbling piano, grows and turns into a bold but short reminiscence of the ostinato.

In *Köstliche Esssucht und Knorrlis Suppenrollerswing* (Delicious Food Addiction and Knorr Soup), we hear insect sounds, with scrapes and buzzes inside the piano cutting in and out. Waves of deep space (perhaps insect sounds transposed low) and buzzes pan the soundstage. A rhythmic piano dances in, playing scales and repeated notes, and the rhythm gets stuck and unstuck in an intriguing way, but washes of arpeggios seem rather aimless. The music wanders upward, high and atmospheric toward the end of the piece, unwinding slowly, slowly downward, and it ends with a final low electronic splash of piano.

In *Zwiesgespräche timeless* (Timeless conversations), the rhythmic piano music sounds like short blurted-out bits of conversation. A long, dreamy middle section is followed by a jazzy coda that sounds as though it belongs in the previous piece. The machine noises at the end, gated bits of the low space texture and low piano clusters plus knocks and taps, do not seem to be connected to the previous material. *Puesta de sol: il passato dilegua, l'anima si tuffa* (Sunset: the past dispelled, the soul dives) begins with a growing outer-space sound and then declamatory octaves. After

an extended pause, a hesitant stanza of a song provides a dreamlike ending.

I enjoyed listening to the subtleties and the inner structure of the barely perceived sounds, but some of the music did not blend at all for me. The piano seemed to be a rude interruption to a mood created by the electronic sounds. I preferred the pieces that blurred the distinction between the two sound sources. I was ambivalent about the musical material. The piano music had a literal quality, particularly in the first piece, that I found jarring after the atmospheric electronic sounds. On the other hand, in later tracks, I found the simplicity beguiling and the extended time frames immersive. At times, the piano and electronics seemed to avoid blending, even though some of the electronic sounds were derived from piano timbres. The same simplicity of material that beguiled me sometimes felt undeveloped.

*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).*

## SCORE REVIEW

### Donna Gross Javel: *The Circus Collection, The Ring Master and Other Circus Music, Seasonal Moments*

Elementary and Intermediate Solo Piano Collections. AnythingPiano Publishing. ISBN 978-0-9800476-0-8 (2007); ISBN 978-0-9800476-1-5 (2007); ISBN 978-0-9800476-2-2 (2007)

NANCY SHALLCROSS WITMER

Remember the old days when the circus came to town? How thrilling it was to see clowns on bicycles, jugglers, and dancing monkeys! Donna Gross Javel has brought the circus to life by incorporating such themes into her series of solo piano pieces for elementary through late intermediate students.

An experienced piano teacher as well as an accomplished performer, Gross Javel has dedicated *The*

*Circus Collection* to her students. The collection is cleverly constructed, with fragments of the opening and closing selections (*Circus is Coming!* and *Finale*) recurring at other points in the piece. Students are encouraged to visit the *Kids Corner* of *The Music Room* on her AnythingPiano.com Website for hints on where to find all the fragments and themes. *The Juggler*, a lively little piece in duple meter, and *Merry-Go-Round*, in simple ABA form, beautifully depict two circus standards. The charming *Cycling Clowns* highlights Javel's imaginative playing instructions and leads the soloist through the story of "a group of clowns riding on very old and squeaky unicycles." By using feathered beams, varying articulation, and sudden tempo changes, *Cycling Clowns* aptly lives up to its name. *Dizzy Clown*, *Dancing Monkeys* (a gentle monkey-grinder-like tune) and *Fire Dance* complete the collection. *Fire Dance*, a dynamically exciting composition using varied additive meter, is included in the *Seasonal Moments* collection and is also offered separately as a duet (*Fire Dance Duo*) for one piano four hands (ISBN 978-0-9800476-3-9 007).

*Ring Master and Other Circus Music* is comprised of three delightful compositions for late elementary pianists. *Carousel*, a happy C major piece in ABA form, gently and briefly slips into G major for the B section, allowing students to make the position change while hardly noticing. *The Ring Master* and *The Famous Bouncing Ball Act* provide two more excellent opportunities for elementary level students to experience the fun and excitement of a character piece while improving their articulation skills.

*Seasonal Moments*, a collection of four late intermediate compositions showcasing the seasons, reveals thoughtfully crafted works that challenge students to improve their musicality via increasingly difficult technical requirements. Gross Javel's use of varied meter, delicate hand-crossings, exciting dynamic indications, and appropriate fingering make the collection attractive. The only things missing are pedal effects.

Piano instructors will find all of these materials fresh and exciting. Students will enjoy the imaginative playing indications and find themselves improving their piano technique while enjoying the engaging themes. The cover of each collection is enhanced by original artwork from artists Catherine Javel and Sophie Glickson. Presented with clean layouts, the printing is easy to read; the elementary works appropriately have slightly over-sized notes. Thanks to Donna Gross Javel's musical expertise and creativity, the pool of enchanting elementary-intermediate solo piano selections has been greatly expanded.

*Nancy Witmer is a faculty member of the Department of Music at Frostburg State University. Currently a candidate for a DMA in Music Education from Boston University, Ms. Witmer has been a piano teacher for almost forty years.*

## CONCERT REVIEWS

### Human Rights Day Concert

Vienna, Austria, United Nations Complex, December 10, 2008

NANCY VAN DE VATE

Betty Beath's beautiful *Lament for Kosovo* opened a stunning concert today at the United Nations headquarters in Vienna. The concert was in honor of the Declaration of Human Rights, signed exactly sixty years ago on December 10, 1948, and was held in the great rotunda of the Vienna UN complex. Performing was the First Austrian Women's Chamber Orchestra, one of the finest (and now perhaps the oldest) women's chamber orchestras in the world. Concertmistress Elisabeth Kropfisch led the ensemble, which performed without a conductor.

*Lament for Kosovo* (Adagio for Strings) has been performed on numerous occasions by the Vienna group, and also by the Portland (Maine) Symphony Orchestra, as well as in the composer's native Australia. It was recorded several years ago by the Moravian Philharmonic of the Czech Republic for Vienna Modern Masters. Its most recent performance in Austria was in honor of the birthday of Nobel Peace Prize winner Bertha von Suttner.

Betty Beath was one of the earliest and most active members of the Board of the International League of Composers and for many years presented an outstanding series of radio broadcasts of music by women composers over public radio stations in Australia. She has received many commissions and honors in the past several decades, especially for her orchestral music. The First Austrian Women's Chamber Orchestra was founded by the late Brigitte Ratz of Vienna; her daughter, Katharina Marothy Ratz, now continues that important work.

Today's remarkable concert featured readings of all thirty articles of the Declaration of Human Rights by thirty members of the UN staff in thirty different languages. Several readings were interspersed between each of the compositions on the program, all of which commemorated the event in a special way. Following the Beath work were *Aufschrei der Kinder des Krieges* (Outcry of the Children of War) by Nancy Van de Vate, four of the *Five Israeli Dances* by Sylvia Sommer, Shostakovich's Chamber Symphony No. 110A (In Memory of the Victims of War), and a movement (grave et cantabile) of Haydn's *Seven Last Words of Jesus Christ*.

*Nancy Van de Vate is a distinguished composer, publisher, author, educator, and lecturer. She has made exceptional contributions to the women in music movement and to the musical world.*

## Mary Lou Newmark: “The Tiger is Awake”

Pacific Palisades Woman’s Club, California, February 8, 2009

DEON NIELSEN PRICE

“The Tiger is Awake,” a concert of music and poetry written and performed by Mary Lou Newmark, electric violinist/composer/poet, lived up to my expectation of witnessing innovative creativity and artistry that genuinely moves audiences. The concert was held on February 8, 2009 at the Pacific Palisades Woman’s Club sponsored by the Los Angeles Alumni Chapter of Mu Phi Epsilon.

The first two selections, *Prayer* and *Meditation*, feature enhanced but traditional rich harmonies, two-part counterpoint, and electronic echo effects. They were played warmly by Newmark on her spectacularly glowing green electric violin. Next was the world premiere of her *Bed, Bath and Beyond Suite*, a satire of foreboding themes of speed, consumerism, and the destruction of the environment. The poetry and rhythm of the words provide the thrust of compositional development. The rhythms and motives of the first movement, “New American Creed,” are based on clever word phrases; the movement ends with a climactic, humorous fugue. The second, “Black Friday at Wal-Mart, An Elegy” features poignant, electronically-extended, overlapping sounds. Finally, in “The Bed, Bath and Beyond Experience,” Newmark spoke live as she sat at the console of the keyboard and computer and electronically manipulated repetitive poetic phrases. Highly rhythmic with percussive sounds expressing an overwhelming business and shopping jaunt, the movement ends with the poetic phrase: “The Bed, Bath and Beyond Experience... just thinking about it gives me a headache!”

Another stunning world premiere, *The Tiger is Awake*, begins with the electronic noise and roaring sounds of “Restless Tiger” as the recorded poetry speaks of “mouth open” and “hungry for freedom.” “Awake, Alert, Alive” features live poetry with electronic manipulations of vocal sounds, clarinet and wooden flute and the final words, “Listen to the Light.” The third movement, “Ready to Run,” features the electric violin and motives based on circular motion and the words “East, South, West, North.” The concert concluded with *Three from 3 on the Green*, a piece I had heard previously, that features virtuosic playing on the electric violin beginning with an attention-getting fast tremolo on the low C string of the five-string e-violin.

Mary Lou Newmark’s multimedia art is creative and sophisticated in many dimensions: music composition, virtuosity on the instrument(s), manipulation of computerized sounds, and poetry that speaks to the social concerns of our society.

*Dr. Deon Nielsen Price, composer, pianist, and author, is president of NACUSA-Los Angeles Chapter and co-president of Mu Phi Epsilon Los Angeles Alumni Chapter.*

## Jennifer Higdon: Violin Concerto, World Premiere

Hilary Hahn, violin soloist, Indianapolis Symphony Orchestra, conducted by Mario Venzago. Hilbert Circle Theatre, February 6, 2009

Tom Aldridge, in his review of the concerto for *Nuvo Weekly*, remarks that this program “contained perhaps the highlight” of the “current season: a thrilling violin concerto.” It was so well received that the “standing ovation went on and on.” He questions why Higdon’s music gets repeated hearings, when so much contemporary music is heard and then disappears. One reason, he believes, is that “Higdon handles the Modern orchestral style with a mastery that eludes a majority of her colleagues.”

The concerto is in three movements. The first, titled “1726,” is a mystery title. Reviewer Jay Harvey (*Indystar.com*) speculates that it refers to *Gulliver’s Travels*, first published in that year, and he makes his point by describing the “astonishing” cadenza as “moving with ingenuity among gigantic, miniature and variously fantastic worlds.” The second movement, “Chaconni,” influenced by Bach’s *Chaconne*, is like a “concerto for orchestra with the soloist guiding a few instruments at a time.” Harvey writes that in the finale, “Fly Forward,” the music lives up to its title. “Almost a perpetual-motion exercise for violin, the movement is never glib about the deep joy of speed.”

Additional performances of the concerto were scheduled for Toronto, Baltimore, Lucerne, Liverpool, Dallas, Nashville, Detroit, and Philadelphia.

## New Music – New Ireland

Weill Recital Hall, Carnegie Hall, New York, October 17, 2008

DONALD HAGAR

The “New Music – New Ireland” concert of contemporary Irish music was presented on October 17, 2008 at Carnegie Hall in New York by the Contemporary Music Centre, Ireland’s national archive and promotion centre for new music, with funding from Culture Ireland. Seven composers were featured, four of whom traveled from Ireland to attend the performance, while a fifth, Jennifer Walshe, already lives in New York. Four of the composers were women, including IAWM member Jane O’Leary. The excellent performers were bass clarinetist Carol McGonnell and pianist Isabelle O’Connell (both are Irish and based in New York), and the ConTempo String Quartet from Galway, with violist Garth Knox making a guest appearance.

The first half began with a scurrying *Prelude and Toccata* for string quartet by John Kinsella. It is a frenetic display piece that features an appearance of the so-called “Tristan chord.” The next work, *between* by Deirdre McKay, offered a strong contrast. A slow and sustained duet for bass clarinet and cello, it is as spare-sounding as the Beckett quote that inspired it; it is evocative, resourceful, and skillfully written, using only some eight or so pitches.

*Breath* by Ed Bennett followed. Also written for bass clarinet with violin and cello, it was inspired by another Beckett work, *Ghost Trio*, an intermission play in which music is heard coming from another room. Running string figures are punctuated by repeated hits in the bass clarinet, which at times influence the texture of the music. The first half of the program concluded with a Piano Quintet by Jane O’Leary. This significant four-movement work is inventive in that the string

effects, such as pizzicatos, soft tremolos, and colorful bowings, are imitated by the pianist as she plays inside the instrument. The structure lends itself to a full exploration of these textures in contrasting movements.

The program resumed with *In fretta, in vento: String Quartet No. 6*, a thoughtful, contemplative piece by Ian Wilson. He describes it as “bound up with ideas of loss and remembrance, particularly in relation to the 9/11 attacks....The piece is dedicated to the memory of my maternal grandmother, who died just after I completed it.” Here, Wilson creates harmonies that seem literally to slide one into the other. Following this was *Don’t* by Ailís Ní Ríain, another duet for bass clarinet and cello. Ní Ríain’s piece, like Deirdre McKay’s, uses the instruments resourcefully, with motivically-developed melodies that build to dramatic effect. Since Ní Ríain’s additional interest is theater this is not surprising. It was fitting that she would have the players utter the word “*don’t*” a few times to suggest an argument that won’t end soon.

The program concluded with *minard/nithsdale* for string quartet and boomboxes by Jennifer Walshe. Boombox *musique concrète* and clicking sounds produced by smacking lips are a major component of this innovative piece. Both man and machine dovetail in and out to create a tapestry of sound. It becomes difficult to separate the two; one wonders if the *alla guitarra* strumming is coming from the players or from the speakers. You have to listen until the end of the piece to find out.

The concert, which was followed by a convivial reception and a toast from the Consul General of Ireland, Mr. Niall Burgess, was a stimulating introduction to Irish composition and performance. For those who would like to explore further, the Web site of the Contemporary Music Centre offers extensive resources at [www.cmc.ie](http://www.cmc.ie).

*Donald Hagar is a New York-based composer.*

## Congratulations to Award Winners

**Kyong Mee Choi** was awarded the 2009 Illinois Arts Council Fellowship in music composition. She was interviewed on TV Channel 41 WOCH-CA in Chicago on January 23rd, 2009.

**Anne Gray’s** *The World of Women in Classical Music* was the recipient of the 2008 International Irwin Award of Southern California Book Publicists, The Elizabeth

Mathias [highest] Award of International Music Fraternity Mu Phi Epsilon, plus Pulitzer and ASCAP Music Award Nominations.

**Ellen Grolman** was the recipient of the 2008 ARSC (Association for Recorded Sound Collections) Award for Excellence in Historical Recorded Sound Research for her book, *Joan Tower: The Comprehensive Bio-Bibliography*.

**Lan-chee Lam**, a second-year doctoral student in composition at the University of Toronto, was awarded Second Prize in the 2008 Luxembourg International Composition Competition for her Sheng Concerto, *Threnody for the Earth*. The Luxembourg Sinfonietta premiered the piece on October 18, 2008 with Wu Wei, sheng soloist.

**Kendra Preston Leonard** was awarded a Visiting Fellowship from the Beinecke Rare Book and Manuscript Library at Yale University to do research on American composer Louise Talma.

**Janice Misurell-Mitchell** and **Patricia Morehead** were honored with the First Annual CUBE Awards for New Music in Chicago during October of 2008. Both composers had been Artistic Co-directors with CUBE for twenty years and are now performing as members.

**Kathryn Mishell's** radio program, *Into the Light*, has won its second Gracie Award. Given by American Women

in Radio and Television (AWRT), this esteemed award was given in recognition of "superior quality in writing, production and programming." The category is Outstanding Portrait/Biography.

**Judith Lang Zaimont's** "Embracing New Music" has been named the 2009 Article of the Year by the Music Teachers National Association (MTNA). Her essay was the featured article in the August/September 2008 issue of *American Music Teacher* magazine. The Award was presented to Ms. Zaimont in Atlanta, Georgia on April 1, 2009 at the conclusion of the MTNA national conference. The essay probes the underlying reasons recent music forms such as a small percentage of the repertoire that students perform and offers practical solutions for getting past any hesitation a teacher or performer may experience. Zaimont profiles three successful current music commissioning projects geared to connecting younger performers with the newest concert music of our time.

## In Memoriam Adrienne Fried Block (1920-2009)

We note with sadness the death of the distinguished historian Adrienne Fried Block, who died on April 5th, 2009, at the age of 88. Her splendid biography *Amy Beach: Passionate Victorian* (1998), which won numerous awards and widespread recognition, is widely treasured. She produced valuable new editions of many of Beach's works for Hildegard Publishing Co. and A-R Editions, which encouraged more performances of the music of this major American composer. In recent years Adrienne turned her attention to musical life in New York in the nineteenth century.

She was an early advocate for gender equity in music history and in academia, and for feminist approaches to musical scholarship. She was co-compiler of *Women in American Music: A Bibliography of History and Literature* (1979), an extensive and invaluable annotated listing of historical and contemporary writings and musical works. She contributed to reports from the College Music Society's Committee on the Status of Women: *The Status of Women in College Music, 1976-*

*77: A Statistical Study* (1980) and *Women's Studies, Women's Status* (1986-87). She was active in similar committees of the American Musicological Society and the Society for American Music (formerly Sonneck Society). She was a member of the IAWM and contributed reviews to the *IAWM Journal*.

One IAWM member remembers Adrienne thirty-five years ago, when she "bubbled with delight that so many people were enthusiastically beginning research on aspects of women in music." Another describes her as a "passionate biographer" whose "selfless dedication to her subject" was inspiring.

In lieu of flowers, the family suggests contributions to the Adrienne Fried Block Fellowship Fund. Please make checks payable to the Society for American Music, and specify this Fund on the check or in a separate note. Send contributions to the Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260.

## 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](mailto:ahanawalt@earthlink.net) or by mail to 2451 Third St., LaVerne, CA 91750.

*NOTE: Anita Hanawalt will no longer be monitoring the IAWM listserv. If you wish your activities to be included in future issues, please send your news directly to her.*

In commemoration of the 60th Anniversary Celebration of the United Nations Declaration of Human Rights, the preamble to *A Choral Quilt of Hope: The United Nations Declaration of Human Rights Preamble*, adapted by Susan Suntree and set to music by **Adrienne Albert**, was performed in Pasadena and Los Angeles, California in December. Other California performances include *Images* (piano trio) on December 21 in Westminster and on March 4 in Glendale. Andrew Malloy, trombone, commissioned *Wind Tide*, which he and pianist Junko Ueno Garrett performed in North Hollywood on March 15 and

at Pepperdine University on March 23. Brass at the Beach performed *Fanfare For 13 Brass* at California State University, Long Beach on March 25.

**Beth Anderson's** *If I Were a Poet* (solo voice) was performed by Cora Schmeiser on "Words Live 1," a program of the spoken word in different art disciplines, presented by Sub Urban & De Player on November 29 in Rotterdam, The Netherlands.

Ulrich Urban of Leipzig played **Elizabeth Austin's** *Puzzle Prelude Vivace-Adagio (Mendelssohn)* (referring to Mendelssohn's *Presto*, op. 16, no. 2) in a piano recital featuring Mendelssohn's music at The National Gallery of Art in Washington, D.C., on February 1.

**Betty Beath's** *Lament for Kosovo* opened a concert held on the great rotunda of the Vienna United Nations complex in honor of the Declaration of Human Rights, signed 60 years ago on December 10. The First Austrian Women's Chamber Orchestra, one of the finest women's chamber orchestras in the world, performed the work.

**Deborah Boldin**, Artistic Director of the Chameleon Arts Ensemble of Boston, directed "Concert 3: A tale that's told in ancient song" on February 14 and 15 at the Goethe-Institut. The program included **Chen Yi's** *Qi* (flute, cello, percussion, piano).

**Susan Borwick** announces the publication of *And Ain't I A Woman!* (SSA setting of the words and spirit

of Sojourner Truth), available from Treble Clef Music Press <http://www.trebleclefpress.com/newissues.html>. The University of North Carolina at Chapel Hill Women's Glee Club premiered the piece on Martin Luther King Jr. Day, 2008. The American Choral Directors Association read the work at the 50th Anniversary Convention in Oklahoma City on March 4 and 6 and the California All-State Honors Chorus performed the piece at California Polytechnic University, Pomona on March 28.

**Kyong Mee Choi** was interviewed live on WOCH-CA Television in Chicago on January 23 upon receiving a 2009 Illinois Arts Council Fellowship in music composition. She presented a paper, "Spatial Relationship in Electro-Acoustic Music and Painting," at the 5th International Conference on Technology, Knowledge and Society held in Huntsville, Alabama, January 30-February 1. *The line we can't cross* (saxophone, electronics) was performed at Western Illinois University's New Music Festival 2009, March 9-11 and at the 2009 Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference held at Sweetwater Sound in Fort Wayne, Indiana, April 16-18. *Tranquility* (electronics) was performed at the Electroacoustic Music Festival and Conference held at the CUNY Graduate Center in New York City, April 2-4. From May 11 to May 31, three framed graphic scores from Choi's *Gestural Trajectory* (ensemble work) will be on exhibit at the Hutchins Gallery in Long Island.

Works by **Emma Lou Diemer** and by women composers from around the world were performed on a Pacific Northwest tour by The Borealis Brass in January. Diemer's recent recordings include *Before Spring* for violin and piano, recorded by Laura Kobayashi and Susan Gray on the album *Feminissimo!*; *A Requiem* for woodwind quintet and string quintet, recorded by North/South Consonance on the album *Reflections*; and *Poem of Remembrance* for clarinet and chamber orchestra, recorded by John Russo and the St. Petersburg Orchestra on the album *St. Petersburg Orchestra*. Recent publications include *Suite for Violin and Piano* (Hildegard Publishing Company); *Variations on Old One Hundredth for Piano and Organ* (Zimbel Press); *Triptych* for women's chorus, string quartet, flute, and keyboard (Treble Clef Press), written for Iris Levine and Vox Femina Los Angeles; and *Holidays for Piano* (Emerson Music).

**Nancy Bloomer Deussen's** *A Field in Pennsylvania* was performed by the Hershey (Pennsylvania) Symphony on November 1, 2008. Deussen collaborated with Linda Rimel (book and lyrics) on *Victoria, Who?* (musical theater). Songs from the show were performed at a San Francisco Bay Chapter of the National Association of Composers USA (NACUSA) concert held on March 6 in Palo Alto, California. A performance of *The Message* (chorus and piano) was conducted by Linda Jordan at the Fortnightly Music Club in Palo Alto on March 8.

**J. Michele Edwards**, Music Director and Conductor, led the Minnesota Center Chorale in its 2008-2009 concert season entitled "Minnesota—Our Home," honoring Minnesota's sesquicentennial celebration. Each concert highlighted works by Minnesota composers, including music by recent and early immigrant groups, and

presented performers or guest artists from diverse cultures within Central Minnesota.

The New York premiere of **Elisenda Fábregas's** *The Flaming Rock* for choir and string quartet, performed by Cantori New York and the Cassatt String Quartet, took place on March 7 at the Church of the Holy Trinity.

Soprano **Elisabeth Goell** began a tour on January 6 presenting all 29 songs of Clara Schumann woven into her life story, accompanied on the piano once bought by a Donegal, Ireland family in the mid-19th century from Clara Schumann in Dresden, Germany. Two programs were included on this tour, "Clara Schumann—A Life in Song" with accompanist Laurretta Bloomer in period costume on January 6 in Dublin and on February 26 in Derry City, Northern Ireland; and "Clara Schumann and her Irish Contemporaries," with accompanist Una Hunt in period costume, also featuring music of 19th-century Irish composers. This program was presented monthly from May through September in several locations across Ireland. In 2007, Goell recorded all 29 songs of Clara Schumann with this period piano.

**Ellen Grolman** is the recipient of the 2008 ARSC (Association for Recorded Sound Collections) Award for Excellence in Historical Recorded Sound Research for her bio-bibliography of Joan Tower. She is Review Editor for the *IAWM Journal*.

**Lynn Gumert** announces the release of the Zorzal Music Ensemble's debut album, *Crossroads – Encrucijadas*, including her compositions *D'estas aves*, based on a poem by the 15th-century Spanish poet Florencia del Pinar, and *La niña guerrera*, on a 14th-century Sephardic text about a woman warrior. The CD also includes seven of Gumert's folk song arrangements,

Latin American Baroque music with African and Nahua influences, and a cappella Sephardic music. Zorzal is a seven member ensemble of voices, recorders, guitar, harpsichord, viola da gamba, and African, Latin American, and Arab percussion. On March 21-22 she directed and performed in "A Convergence of Musical Cultures: Spain, the Netherlands, and the Sephardim in the Old and New Worlds," which featured the world premiere of "Exile/Exilio," for voices, recorders, strings, harpsichord, and percussion, on texts about immigration and exile, which was commissioned by the Garden State Sinfonia for the New Jersey concerts.

**Barbara Harbach** performed "A Celebration of Hymns," an organ recital given on November 21 at the Votive Church of Our Lady of Hungary Cathedral in Szeged, Hungary and on November 24 at St. George's Catholic Cathedral in Timisoara, Romania, supported by the University of Missouri-St. Louis Center for International Studies and Women in the Arts. The concerts coincided with the release of Volume 3 of MSR's *Music of Barbara Harbach* CD series, *Toccatas, Flourishes & Fugues, A Celebration of Hymns* (MS1254). Harbach's transcription of *Parvulus Filius* (For Unto Us a Child is Born) was performed by the Central Wisconsin Symphony Orchestra as part of their "Celebrate Winter" concerts held December 6-7 in Stevens Point, Wisconsin. *Rhapsody Ritmico* (brass quintet) was performed by Blackwelder Brass on February 27 and *Freeing the Caged Bird* was performed by the Oklahoma City University Graduate Quintet on February 28.

**Julie Harting's** *Coagula* (clarinet) and *hoc est corpus meum* (violin) were broadcast on Thomas Lenk's KGNU program, *Present Edge*, in Boulder, Colorado on January 25.

**Mara Helmuth** announces *Hidden Mountain 2*, an interactive multimedia installation in the Cohen Family Studio Theater at the College-Conservatory of Music, University of Cincinnati (Ohio), on February 10. Based on her experiences in Tibetan Buddhist temples in remote Qinghai province of China in 2007, the installation contains material and instruments from monastery services, folk singers and dancers. Her recent CD, *Sound Collaborations* (v. 36 of Centaur's CDCM series), contains Helmuth's collaborations with Cincinnati artists in mostly interactive pieces and a tape work based on loon sounds.

**Jennifer Higdon's** *Violin Concerto* was premiered by Hilary Hahn and the Indianapolis Symphony on February 6 and 7 with multiple performances scheduled in Canada and across the United States. **Higdon** was Caitriona Bolster's guest on "Arts Line" on KWAX radio on February 18. Percussion Concerto received an especially enthusiastic response following a performance by the Eugene Symphony on February 19 with soloist Evelyn Glynnie. The West Coast premiere of *Loco* also received an enthusiastic response from the same audience.

Violinist **Laura Kobayashi** and pianist **Susan Keith Gray** announce the release of *Feminissimo! Women Playing Music by Women!* on the Albany Records label, with works of **Emma Lou Diemer**, **Elisenda Fábregas** and **Meira Warshauer**. The Kobayashi/Gray Duo presented a concert for the Odeon Chamber Music Series in Falls Church, Virginia on January 18 featuring works by Pauline Viardot-Garcia, Mozart, Reinaldo Moya, Warshauer, and Prokofiev.

**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*. The Luxembourg Sinfonietta premiered the piece on October 18, 2008 with Wu Wei, sheng soloist.

During March of 2009, **Marian Mapes-Bouck** featured CDs of music by IAWM members received since March of 2008 on "Marian's Klassics for KMUD, from Bach to Bouck," thanks to the efforts of **Linda Rimel**. One year ago, Mapes-Bouck had only one vinyl recording and one cassette of music composed by women. She plans to share her now extensive collection of music by women composers with other classical music programmer-DJs at Radio Station KMUD in Redway, California. Programs are streaming on the Web at [www.kmud.org](http://www.kmud.org).

**Margaret Shelton Meier's** most important compositional event of 2008 was the June 1st release of her new CD, *...but Joy Comes in the Morning*, by Albany Records (Troy 1026). The CD features the forty-minute cantata for chorus and orchestra, *A SOCSA Quilt*, on the subject of childhood sexual abuse and recovery from the same. The cantata is performed by the Ars Brunensis Chorus of Brno, Czech Republic, and the Moravian Philharmonic Orchestra, conducted by Andreas H. Baumgartner. The additional choral music is sung by the Chamber Singers of Mount San Antonio College, directed by Bruce Rogers. The *a cappella* pieces on the CD, *After Great Pain* and *Lifelong*, are premieres. Also on June 1, Meier's *Jelly Suite* for flute, clarinet, bassoon and piano, (depicting the beauty and the humor of jellyfish) had its West Coast premiere, with the composer at the piano. In May Meier completed *For the Slow Footed Organist with rather nimble fingers*, a book of 12 hymn arrangements for "the in-

between seasons." *Morning in the Garden* was performed on June 22 at a NACUSA concert in Brentwood, CA, by pianist Rebecca Rollins.

**Kathryn Mishell's** radio program "Into The Light" has won its second Gracie award. Given by American Women in Radio and Television (AWRT), the award recognizes "superior quality in writing, production and programming" in the Outstanding Portrait/Biography category.

**Janice Misurell-Mitchell** and **Patricia Morehead** were honored with the First Annual CUBE Awards for New Music in Chicago during October of 2008. Both composers had been Artistic Co-directors with CUBE for twenty years and are now performing as members. Misurell-Mitchell's *Mamiwata* (solo marimba) was performed by Mike Truesdell, and Morehead's *The Edible Flute* was performed by Caroline Pittman (flute) and Lawrence Axelrod (piano). In the Fall of 2008, Misurell-Mitchell also performed her music with Chicago poet Nina Corwin for Chicago Danztheatre. During December, she created a piece for flute/voice, *border crossings at sunset*, for the online radio program free108point9, broadcast from New York and hosted by composer **Brenda Hutchinson**.

Works by **Mary Lou Newmark**, **Anne LeBaron**, and **Joan Huang** were included on a concert of music by women composers at the California Institute of the Arts on January 14. The concert was preceded by a panel discussion moderated by Martin Perlich, including composers who were in attendance.

The Long Beach Chapter of the American Guild of Organists presented organist **Frances (Frankie) Nobert** in "Music, She Wrote: Organ Compositions by Women" at the Bay Shore Community Congregational

Church in Long Beach, California on November 11. The Inland Empire Chapter of the American Guild of Organists featured Nobert in another organ concert on January 4 in Riverside, California. On March 15, she presented her "Music, She Wrote" program on the new Goulding and Wood pipe organ in Madonna della Strada Chapel at Loyola University in Chicago. Nobert performed works by Elinor Remick Warren, Orpha Ochse and Mary Beth Bennett for the Los Angeles American Guild of Organists "Organ Crawl" on February 16, playing the E. M. Skinner organ at the First United Methodist Church in Pasadena, California. On February 21, she presented a three-hour workshop, "Handy Hints for Hymn Playing," for Robert Tall's Division of Continuing Education.

Music of **Pauline Oliveros**, **Sarah Rose Stiles**, Viv Corringham, and Joseph Zitt was performed by the Cornelius Cardew Choir on February 26 in Oakland, California on a program entitled "Thinking Globally/Singing Locally," sponsored by the Laney College World Music series.

**Sabrina Peña-Young** recently wrote an article entitled "9 Myths about Latinos," partly in response to her move from Miami to Kentucky, and partly as an exploration of issues of Latina identity and appearance. Please see [http://www.associatedcontent.com/article/1361759/9\\_myths\\_about\\_latinos.html?cat=47](http://www.associatedcontent.com/article/1361759/9_myths_about_latinos.html?cat=47)

In 2008, **Jeannie Pool** was named Manager, Music Archives at Paramount Pictures in Hollywood, where she has served as a consultant for 12 years. *Peggy Gilbert & Her All-Girl Band* was published in February 2008 by Scarecrow Press. *American Composer Zenobia Powell Perry: Race and Gender in the 20th Century* was published by Scarecrow Press in January 2009. Pool and co-author

H. Stephen Wright are currently preparing "Film and Television Music Research Guide" for publication in 2009 by Scarecrow Press. Her monthly column on orchestration and arranging continues to appear in *The Overture*, the publication of Local 47 of the American Federation of Musicians, covering the activities and events of the American Society of Music Arrangers and Composers, on whose board she has served since 2004.

*Angel's Flight* for Louise DiTullio (flute) and Kaye Royer (clarinet) was performed by three Canadian orchestras: the Niagara Symphony Orchestra, the Scarborough Philharmonic, and Sinfonia Toronto in February 2009. *Violin concerto*, composed for violinist Juanita Cummins, is scheduled for March 2009 performances by the Tifereth Israel Orchestra of San Diego. *Character Matters* (piano) was performed June 22, 2008 by Rebecca Rollins on a NACUSA concert at Counterpoint Hall in Brentwood, California. *In Gratitude* was performed August 24, 2008 by bassist Tom Peters on a NACUSA concert at the Santa Monica Public Library. *San Diego Spring* (Overture for Orchestra) was performed in March 2008 by the Palos Verdes Regional Orchestra, conducted by Berkeley Price at the Torrance (California) Civic Center.

Pool lectured in Toronto, Canada on film music and attended a screening of her film *Peggy Gilbert & Her All-Girl Band* in March 2008. Another screening took place at California State University, Stanislaus, where she was a guest of **Deborah Kavasch** and the Music Department. Other screenings took place in at the Houston International Film Festival (where it received an Honorable Mention) and in San Francisco under the auspices of the San Francisco GLBPHistorical Society. Pool also was the session producer for the orchestral film score for the Canadian feature, *Gouby*. In August 2008, she presented a collection of photographs

of Hollywood studio musicians to the archive of Local 47 of the American Federation of Musicians, including 1500 photographs of 1200 musicians active in Los Angeles in the 1930s-50s. Please see: [www.promusic47.org/archives/SidelinePhotos.pdf](http://www.promusic47.org/archives/SidelinePhotos.pdf).

**Deon Nielsen Price's** *Mesuree Mexicana* (soprano saxophone, guitar) was performed on the IAWM Annual Concert following the IAWM Board meeting held on October 25, 2008. The concert was part of the Guest Artist Series at Arizona State University Herberger College of the Arts, featuring mostly faculty performers. Works by Gabriela Lena Frank, **Roshanne Etezady**, **Anna Rubin**, **Elizabeth Hinkle-Turner**, **Anne Kilstofte**, **Judith Cloud**, **Judith Lang Zaimont**, and **Dorothy Hindman** were also performed.

**Andrea L. Reinkemeyer's** *Half Moon Nocturne* was performed by the Great Noise Ensemble on a concert featuring Autumnal Songs at The Unitarian Universalist Church of Silver Spring, Maryland on October 24. The piece will also be performed by the North/South Consonance Chamber Orchestra on June 23 in New York City. *Half Moon Nocturne* was chosen through the ensemble's 2008 Call for Scores. *Four Poems for Robin* was recently performed by soprano Jill Pearson and violist Shelly Tramposh with choreography by Robin Collen at SUNY-Potsdam in January.

**Linda Rimel** (book and lyrics) and **Nancy Bloomer Deussen** (music) have collaborated on *Victoria, Who?* (musical theater). Songs from the show were performed at a San Francisco Bay Chapter of NACUSA concert held on March 6 in Palo Alto, California. *Victoria, Who?* tells the story of Victoria Woodhull (1838-1927), the first woman to run for president, a

newspaper publisher, a stockbroker, and the first woman to address a Congressional committee.

During November, **Anna Rubin** worked with recorder player Maria Loos in Salzburg and produced a work that combines Loos' virtuoso performance with electronics and movement. Rubin was commissioned by violist Marlow Fisher to write a work for flute, viola, and harpsichord that premiered in Baltimore, Maryland on January 25. *Stolen Gold* (violin and fixed media), performed by Airi Yoshioko, on the New World label, will be released later in 2009 and was featured at the University of Central Missouri's "New Music Festival 2009" on March 3. *Shards of Sappho* (computer music piece in surround) will be released under the Everglade label later in 2009. Rubin lectured at the June Electroacoustic Music Society 08 Conference in Paris on Fr. Dhomont's work. Rubin began directing the Certificate in American Contemporary Music program at the University of Maryland/Baltimore County during Fall Semester, 2008. *Family Stories: Sophie, Sally* (co-composed with Laurie Hollander) is discussed in Karen Sunabacka's dissertation "She is the Voice, She is the Sound – Women composers, the female voice, and electroacoustic music." Rubin's early electroacoustic work, *Crying the Laughing the golden*, is being studied by doctoral candidate Megan Fogle.

**Vivian Adelberg Rudow's** *The Head Remembers Victims*, inspired by the Franz West exhibition, was performed in the Baltimore Museum of Art on December 5. Andrea Ceccomori performed *Call For Peace* (flute with tape) during the Annual Kentucky New Music Festival in Lexington on November 16, 2008 and during the "Musica Experimento" and "Linea Bianca" at the Galleria Sala 1 in Rome, Italy. The following pieces received

Webcast performances between May 11 and December 5, 2008: *Cuban Lawyer, Juan Blanco In Memoriam Juan Blanco 1919-2008; Martian Gardens, With Love, Portrait of a Friend, Weeping Rocker, Lavender, The Head Remembers Victims, Parade of Lawyers*.

Manitoba composer **Maryanne N. Rumancik's** composition *Wish Upon a Star* has been selected for the Canadian National Conservatory of Music Northern Lights Level 5B Musical Discoveries collection. The work combines the composer's fondness for 20th-century compositional techniques with Ukrainian folk songs. Level 5 will be officially launched at a Summer Sizzle Gala July 12th in Palmerston, Ontario. Several of her pieces have been published for learners in the previous grades of the series as well as in *Making Tracks – Small Town Canada*.

Mark Batty Publisher (Thames & Hudson, Internationally) released musicologist **Theresa Sauer's** *Notations 21* in March. First copies may be purchased directly at a discounted price via e-mail: sauer.theresa@gmail.com. In honor of the 40th anniversary of John's Cage's seminal book *Notations*, Sauer has compiled a 320-page book with hundreds of examples of illustrated scores and essays from several composers that explore every facet of their creative processes, from inspiration to execution. Visit [www.notations21.net](http://www.notations21.net) for more information about the Notations 21 project.

**Alex Shapiro** and Michael Rhoades discussed some of their recently created electroacoustic music at the new Sweetwater Sound theater during a November 7 concert featuring music, video and other multimedia. The concert was included on The Sweetwater Electroacoustic Music Concert Series in Fort Wayne, Indi-

ana. On February 12, Mexican pianist Ana Cervantes performed a concert of newly commissioned solo piano works from her latest CD release, including *Luvina*.

Electroacoustic music of **Judith Shatin** was part of the TechnoSonics 2008 tour celebrating 20 years of the Virginia Center for Computer Music. *Fantasy on St. Cecilia* (solo piano) was performed by Gayle Martin Henry on November 13, 2008 at the Yamaha Piano Salon in Manhattan. *Tower of the Eight Winds* (violin, piano) received its world premiere on December 11 at an Elliott Carter 100th Birthday Celebration held at the Library of Congress's Coolidge Auditorium in Washington, D.C. World premiere performances of *inFluxdance's Honey Sweet Pomegranate Seeds* were given January 29- 31, 2009 at Live Arts in Charlottesville, Virginia. *Clave* was performed on February 5 at the University of Virginia (Charlottesville) on a Chamber Music Series Faculty Ensembles concert.

**Alice Shields's** *Mioritza – Requiem for Rachel Corrie* (2004) for trombone and prerecorded computer music was performed by Ensemble Pi at the Chelsea Art Museum in Manhattan on December 3. Commissioned by trombonist **Monique Buzzarté**, *Mioritza* (the clarivoyant lamb) comes from an epic Romanian poem and was written in memory of the American peace activist killed in Gaza in 2003.

**Clare Shore's** *Queen Esther* for clarinet, narrator and dancer was performed in Lake Worth, Florida, on March 8, with Eugene Jones, clarinet; Amy Dillon, narrator; and Tiffany Teate, dancer. Jones commissioned the work in 1990 and performed in the premiere in Bethesda, MD, in 1991.

The CD *Manhattan Stories: the Music of Faye-Ellen Silverman* was released October 1, 2008 on Al-

bany Records; it includes *Dialogue* (horn, tuba), *Dialogue Continued* (horn, trombone, tuba), *Translations* (violin, cello), *Protected Sleep* (horn, marimba), *Love Songs* (soprano, flute), *Left Behind* (mezzo soprano, horn), and *Taming the Furies* (flute). On February 15 Scott Daugherty (trumpet) and Ayaka Kimura (piano) gave the world premiere performance of *Stories for Our Time* on the “New Music of the Mannes Faculty and Alumni” concert at The New School for Music in New York City. *Reconstructed Music* (piano trio) was performed at The New School on March 22. *Edinboro Sonata* (trumpet, piano) received its world premiere performance on March 30 in Erie, Pennsylvania as part of the composer’s residency at Edinboro State University. On April 1, Dan Granda and Andrew Yoon (percussion) gave the New Jersey premiere of *Wood and Skins* at a concert of music by women composers presented by the New Jersey City University chapter of SAI. Music by **Joelle Wallach** was also performed.

**Halide K. Smith** presented her music and art to the Sigma Alpha Iota International Music Fraternity Sarasota-Manatee Alumnae chapter in November 2008 in a “MusArt Sight and Sounds” program held in Sarasota, Florida. *Edilah* (violin, piano) and *Anniversary Song* (piano) were premiered.

The Ukrainian State Symphony Orchestra gave the European premiere of **Evelyn Stroobach**’s *Aria for Strings* on October 29, 2008. O Come, O Come, Emmanuel was recorded by the Kyiv Chorus and the National Opera Chorus in Kiev, Ukraine and has been distributed and marketed by *Masterworks of the New Era* and *Naxos*. It was broadcast in Princeton, New Jersey; Waterloo, Ontario; and Provincetown, Massachusetts during December. *Aurora*

*Borealis* was performed by the Thunder Bay (Ontario, Canada) Symphony Orchestra on January 22 and also during a February tour to Kenora, Dryden, and Red Lake.

Monica Jakuc Leverett and the Florence Piano Trio performed two pieces by **Hilary Tann** at St. Joseph College in West Hartford, Connecticut on February 1 and at Union College in Schenectady, New York on February 5. Leverett performed *Light from The Cliffs* (piano) and the Florence Piano Trio played *Nothing Forgotten. That Jewel-Spirit* received its east coast premiere by the Radcliffe Choral Society when Tann was a featured guest of the Harvard Festival of Women’s Choirs, February 27-28. The Harvard University Choir gave the U.S. premiere of *Paradise* (a setting of George Herbert’s poem) first performed by Tenebrae at the Gregynog Festival in Wales on June 15, 2008. *Metamorphosis*, a new CD from Beauport Classical, includes *Like Lightnings* (oboe solo) and *Kilver’s Hills* (bassoon solo). Visit [www.netmusicworks.com](http://www.netmusicworks.com) to hear samples of recent pieces. Tann is currently “Composer of the Month” at the Website of the Welsh Music Information Center [www.wmic.org](http://www.wmic.org).

The Freudig Singers (Western New York State) commissioned **Persis Parshall Vehar**’s *The Heart Replies To Music* for their 25th Anniversary Season, with a premiere performance on March 22. *The Seasons* was premiered by the Amberg Quartet at the Burchfield Penney Art Center in Buffalo, New York (with Charles Burchfield paintings chosen by Curator Nancy Weekly) on March 26. Lake George Opera will give a workshop on Vehar’s opera, *Eleanor Roosevelt*, on July 11 at the Saratoga Performing Arts Center in Saratoga, New York. The Syracuse Society for New Music will perform sections of

the opera on their summer series in Cazenovia, New York. Countertenor Darryl Taylor will premiere *In The Palace Of Time* (song cycle) in February 2010 at the University of California at Irvine. Vehar recently received a 2010 commission from the New York State Teachers Music Association.

**Elizabeth Vercoe**’s *To Music* (based on four phrases from the poetry of Anna Akhmatova) appears in Volume II, *Points of Entry* (Capstone) for The Laurels Project, featuring recordings of solo flute music by contemporary women composers. The project began in 2003 when flutist Nina Assimakopoulos invited a number of women to write brief solo pieces for her instrument.

**Joelle Wallach** gave a lecture on November 22, “The American Songbook as Melting Pot Mosaic: Jerome Kern – Bridging the Sacred and the Secular through Music,” as a part of the Havdalah Lectures at the 92nd Street Y in Manhattan. Janice Hall sang Wallach’s *Alley Cat Love Song* on November 29 at the Metropolitan Room in Manhattan as part of a cabaret program in aid of funding for the rescue of stray and feral cats. On December 15, Wallach presented a lecture on “The Miraculous *Messiah* of G. F. Händel” at The New York Society Library in Manhattan. She also delivered New York Philharmonic Pre-Concert Lectures on December 17, 18 and 19.

**Hsiao-Lan Wang**’s composition *Tale of an Unborn Child* for flute and piano is being featured on the 2009 Feminist Theory and Music Symposium. Her score for the feature length film *DUST* was premiered in San Antonio in November 2008, and her score for filmmaker Scott Wiessinger’s short film *Fractals* was completed in April 2009.

**Meira Warshauer** gave a lecture entitled “My Life in Music” on February 13 as the first event of her residency at Coastal Carolina University in Conway, South Carolina. She was also a plenary speaker for the “Celebration of Inquiry” symposium. A Faculty Chamber Concert featured Warshauer’s compositions on March 31, and she gave a lecture for the Women’s Studies Department on April 1. The residency also included two commissions for the concert band and chorus for spring of 2010.

Works by **Lisa Whistlecroft** were featured at the San Francisco Tape Music Festival 2009 held at CELLspace, January 30-February 1.

**Dolores White**’s chamber music was performed on November 14 at the Sherwood Conservatory of Music at Columbia College in Chicago. The program included *Art Songs*, *Six Miniatures for Flute and Cello* and *Three Pictures for Trombone and Piano* (inspired by Romare Bearden’s Jazz).

**Carol Worthey** presented her paintings at the “Joy of Creativity” Art Exhibit in Los Angeles, California. A reception was held on January 15 in

the Art Salon at the Clubhouse of The Ebell of Los Angeles.

Works by **Rain Worthington** are included on *Moods: Piano Music by American Women Composers*, played by pianist Max Lifchitz for North/South Recordings. The pieces were introduced to New York City audiences on the North/South Consonance concert series. *Jilted Tango* was premiered on the Women Composers Concert held February 14 as part of the “Light and Sound” concert series in Brooklyn, New York. Works by **Judith Lang Zaimont** and **Beth Anderson** were also performed.

The Millikin Percussion Ensemble commissioned **Sabrina Peña Young** to write a work for Millikin University’s Annual Halloween Percussion Extravaganza held October 31: *virelaan* (percussion, video, tape) honors the spirit of the Rail Girl, a lithe ghoul who regularly terrorizes patrons of the Albert Taylor Theater. *World Order #5* (percussion, 3D animation, tape) was commissioned by and received a grant from the American Music Center. On November 5, the Kansas State University Percussion Ensemble premiered the piece, which is the fifth in a series of

intermedia works exploring contemporary society through electronics; this work predicts the end of the human race in 2095 due to an uncontrolled viral mutation.

Judith Lang Zaimont’s *Zones – Piano Trio No. 2* was performed at a Women Composers Concert on February 14 at The Old Stone House of Brooklyn. Pianist Young-Ah Tak performed *WIZARDS – Three Magic Masters* on February 15 at the Busan (Korea) International Music Festival. Zaimont was the central composer at the biennial Athena Festival at Murray State University (Kentucky) from March 10-13, including a keynote address, lectures, a master class, and a full concert of her works. She lectured on her music and the music of Fanny Mendelssohn Hensel for the chamber music series “Close Encounters with Music” in Lenox, Massachusetts on March 15. The University of Rochester Women’s Choir performed *Life Cycle*, 1994-2008 on a Society for New Music concert held March 22. From March 23 to 26, Zaimont was the central composer for the Women’s Music Festival at the Eastman School of Music, including lectures, a master class, open rehearsals, community interaction, and a concert of her works with two world premieres.

## WITH APPRECIATION

The IAWM membership takes this opportunity to thank the following for their dedication and commitment to the organization and for the many hours they spend in promoting all aspect of women in music: President Hsiao-Lan Wang, Vice-President Elizabeth Hinkle-Turner, Treasurer Julie Cross, board members, past presidents, and committee members. The *IAWM Journal* Editor-in-chief Eve R. Meyer also wishes to thank the following for their expertise and devoted service: Production Manager Lynn Gumert, Review Editor Ellen Grolman, Members’ News Editor Anita Hanawalt, Membership Chair Deborah Hayes, and all the contributors to this issue.