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# *Journal*

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Paul-André Bempéchat  
Renata Brosch  
Delian Society  
Katherine Eberle  
Jennifer Higdon  
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## Deadline

The deadline for the receipt of articles, reviews, reports, and news for the spring 2011 issue is March 1, 2011.

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## Jennifer Higdon's Pulitzer Prize Winning *Violin Concerto*: A Journey of Discovery and "A Leap of Inspirations"

CHRISTINA REITZ

The Pulitzer Prize in Music has a substantial history of honoring American composers' most profound works, many of which continue to be heard in the concert hall. This is one of the most prestigious awards in music, but relatively few women have been selected. This year, however, the committee awarded the prize to the *Violin Concerto* of the already well-established and internationally-famous Jennifer Higdon (b. 1962).

The history of the Pulitzers begins with the Hungarian native, Joseph Pulitzer (1847-1911), a journalist best known for his work with the *New York World* and *St. Louis Post-Dispatch*. In his will (1904), he established prizes in journalism, letters and drama, and education, plus traveling scholarships. Pulitzer also allowed for changes by the Advisory Board as needed. The first Pulitzer Prizes were awarded in 1917 and over the decades, additional disciplines were introduced. In 1943, the category of music was added and until recently, the winners had been exclusively composers of Western Art Music. In 1998, the prerequisites were altered to incorporate a broader range of American music, and those awarded include Wynton Marsalis and Ornette Coleman with Special Citations to George Gershwin, Duke Ellington, Thelonious Monk, and John Coltrane.<sup>1</sup>

The review panel for the music entries consists of three composers, one music critic, and one conductor/performer/composer. The jury gathers in New York City to evaluate the submissions that meet the somewhat vague requirement of "distinguished musical composition by an American that has had its first performance or recording in the United States during that year."<sup>2</sup> The panel presents three nominations to the Pulitzer Prize Board in no preferential order, although the jury chair may submit a report of the panelists' views. Ultimately, the Pulitzer Prize is determined by the Board. The 2010 Music Jury was chaired by Joseph Schwantner, composer of the 1979 Pulitzer winner *Aftertones of Infinity*. The remainder of the panel consisted of Delta David Gier, music director of the South Dakota Symphony; Maria Schneider, a New York composer; John Rockwell, a music critic and author; and Chuck Owen, a composer and professor of jazz studies at the University of South Florida.<sup>3</sup>

Higdon's *Violin Concerto*, described by the committee as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity," was announced as the winner in mid-April 2010. Additional finalists included *String Quartet No. 3* by Fred Lerdaahl and *Steel Hammer* by Julia Wolfe. A Special Citation was awarded posthumously to Hank Williams.<sup>4</sup> The Pulitzer Prize follows a number of prestigious awards and honors previously bestowed upon Higdon by the Guggenheim Foundation, the National Endowment for the Arts, the Pew Fellowship in the Arts, and the American

Academy of Arts & Letters. She was also the winner of a 2010 Grammy in the category "Best Contemporary Classical Composition" for her *Percussion Concerto*.

Many who know the composer are not surprised by the acclaim she has garnered and remain charmed by her personable demeanor and refreshing accessibility. With her usual good humor, Higdon related how she was informed about the Pulitzer, "I turned on my cell phone and I had all these messages and I thought that was unusual. So I guess I found out a little bit after everyone else."<sup>5</sup> Then she "jumped up and down a little."<sup>6</sup> Higdon also stated, "I was trying to understand what had happened. It didn't seem real. Other people win it. Many Pulitzer winners phoned to say that the award would change my life. And it did. Suddenly, offers poured in. I was turning down a commission every couple of days. People are willing to wait until 2016 or 2017."<sup>7</sup>

Fran Richard, Vice President and Director of Concert Music for ASCAP, was the first to inform Higdon of the exciting news. Richard said:

We are thrilled with the news that Jennifer Higdon has won the Pulitzer Prize. ASCAP's Cia Toscanini and I were the first to let Jennifer know that she had won, and in her usual, wonderful way, she reminded us that it was the ASCAP Foundation that commissioned her first orchestra piece. Jennifer, who was an ASCAP Foundation Morton Gould Young Composer Award winner early in her career, is one of the top ten living American composers performed by US orchestras today. We are doubly proud that the Foundation commissioned her to write her first orchestral work, which was a piece honoring Morton Gould for the Portland Symphony under Maestro James DePriest.<sup>8</sup> In addition to being one of our most treasured members, Jennifer also currently serves on ASCAP's Symphony & Concert Committee, so there is a deep connection between Jennifer and ASCAP.<sup>9</sup>

Asked about her celebratory plans for the evening, Higdon responded, "I'm going to attend my students' composition concert tonight at Curtis—and try not to steal any of their thunder."<sup>10</sup>

Hilary Hahn, for whom the concerto was composed, commented, "I was overjoyed by this news. It was both artistically and intellectually rewarding to collaborate with Jennifer on this concerto, and she put so much energy into the work. She has been a wonderful colleague throughout the whole process, attending nearly every performance of the piece as well as the recording sessions in Liverpool last

spring. From a performer's perspective, there's no substitute for that kind of support. Congratulations, Jennifer!"<sup>11</sup>

Undoubtedly, "accessible" is one of the words that frequently describe Higdon's music. In centuries past, music that communicated to a general audience remained a primary objective of the composer. Today, however, some in avant-garde circles view accessible music as distasteful. When "accessible" is used in a modern context, the meaning is somewhat unclear: is it a compliment or is it patronizing? Marin Alsop, music director of the Baltimore Symphony Orchestra and consistent supporter of Higdon's music, explained her point of view, "I'm not sure when 'accessible' became a dirty word. I'm not of the belief that something has to be inscrutable in order to be great." Robert Spano, the music director of the Atlanta Symphony Orchestra, holds a similar opinion and believes that Higdon is "very representative of something that's happened in American music with composers of her generation... a palpable aesthetics shift from the generation before them."<sup>12</sup> Spano is intimately acquainted with her music and has been responsible for several important commissions including *City Scape* and most recently, *On a Wire*. Higdon, along with Michael Gandolfi, Christopher Theofanidis, and Osvaldo Golijov, comprise the Atlanta School of Composers, described by Spano as "a school as in a school of fish that swim together, and what their music has in common is that it is tuneful, tonal and inspired by world and popular music."<sup>13</sup>

Popular music in particular had a profound influence on Higdon's early life, primarily the music of the Beatles. While the *Violin Concerto* was being recorded in Liverpool, she reflected on the impact of the *Sgt. Pepper's Lonely Hearts Club Band* album in her own works. "It influenced the way I think about orchestration now. I'm always aware of sudden changes in sound, and that's the hallmark of the album. There

are times when I try to make those changes in sound. You wouldn't think that I would still be having a reaction to it, but there's so much color on the album."<sup>14</sup> Higdon has frequently been asked about the "accessibility question" to which she responds,

It's not a matter of accessibility, it's a matter of communicating. For me as an artist, that's an important aspect of what I do. To me, it doesn't make sense not to. And I actually find it a greater challenge to write something that I *hope* will communicate than it is to just set out writing anything without even thinking about the communication thing. I really have to ponder how I'm going to take the listener from the opening measure to the end of the piece, because I hope to hold their attention the entire time. I don't think there's any way to know how to write a "home-run" piece, though. I think you try to write something that's true, that's heartfelt, and I think the audience will respond. It's like working on a seed of faith and hoping that the crop will come up with the crop you're planting, but you just don't know.<sup>15</sup>

Higdon remarked that describing her music as accessible is "the ultimate compliment." She believes that music is a "communicative art...that goes straight to a person's heart or has the ability to do that." She said, "So accessible to me means that you're doing your job as a composer. And I think about that a lot when I'm writing."<sup>16</sup>

The *Violin Concerto* is the most recent concerto by Higdon, and it follows her *Oboe Concerto*, *Percussion Concerto*, *Soprano Saxophone Concerto*, *Trombone Concerto*, *The Singing Rooms*, *Piano Concerto*, *Concerto 4-3*, and *On a Wire*. When Higdon composes for a specific soloist, she personalizes the score by writing to the musician's strengths.

She stated, "For me composing a concerto is like constant discovery. You're trying to find out what other concertos do, and you look at the person you are writing for, and you can kind of tailor-make it."<sup>17</sup>

Higdon knew Hahn from Hahn's student days at Curtis, and she recalls that the violinist "devoured the information in the class and was always open to exploring and discovering new musical languages and styles."<sup>18</sup> On the violinist's talent, the composer remarked, "She can play anything which means I can daydream big. She has an amazing ability to reach wide intervals, beyond what a normal violinist can do. Her left hand can really stretch quite quickly and her technical stuff is always in tune."<sup>19</sup> The score is dedicated to Hahn "with great admiration and enthusiasm."<sup>20</sup>

The work was commissioned by the Indianapolis Symphony, the Toronto Symphony Orchestra, the Baltimore Symphony Orchestra, and the Curtis Institute of Music. In addition, the work was made possible through the support of



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LDI, Ltd., the Lacy Foundation, and the Randolph S. Rothschild Fund. The score was published by Lawdon Press, the composer's own publishing company.

Violin concerti have an extensive history, and Higdon was quite conscious of that history when she said, "I had to work hard to get around...awareness of history. That made the composing process way more intense."<sup>21</sup> Her inspiration was derived primarily from Hahn and Samuel Barber, another Curtis musician and winner of two Pulitzer Prizes.

The compositional process for Higdon has always been self-described as intuitive. She rarely considers harmonic keys or relationships, and when beginning a work, she thinks about the musician for whom she is writing. Higdon, of course, has had extensive compositional training, but one lesson with her principal teacher, George Crumb, profoundly influenced her philosophy. She recollected his saying that "the most important thing in the end is how it sounds," and she thought, "if that's the most important thing, maybe I should start from that standpoint and trust that all my training will lead me."<sup>22</sup>

When composing, Higdon utilizes a manuscript book in which she writes many of her musical ideas as well as blank documents in Finale that permit her to experiment in close proximity to the piano. As with any writer, the beginning of the creative process can be frustrating. She explains, "It takes a little while for it to get going, and in the beginning it's usually a massive struggle with self-doubt. Every time I start a new piece I think, 'I can't remember how to write.' Even if I finished a piece last week and I started a piece three days ago, I'm sitting here staring at the blank page going, 'I can't remember how to do this.' It happens every single time....I don't think that ever goes away."<sup>23</sup>

Higdon typically begins composing a piece where her first musical ideas become apparent, which is rarely the opening movement. In most of her multi-movement works, she composes the first movement last. Such was the case in this work; the second movement was composed initially followed by the third and finally, the first. While composing the *Violin Concerto*, Higdon sent the movements to Hahn, who was touring internationally. Because the composer's music is known for its difficulty, Higdon was surprised that Hahn suggested even more technical challenges: "She would tell me that it could be harder.... and that it would be her job to learn it. After the premiere, she asked me about adding a double line to two spots in the second movement, which I did. Other than that, she played the rest of it without hesitation with a wonderful conviction."<sup>24</sup>

"Concerto" is not a typical title for Higdon, who often prefers poetic phrases, but she provided descriptive titles for the individual movements, a rarity in her concerti. Higdon remarked, "I search desperately for titles when I'm writing.

And at some point...a bunch of titles will present themselves to me. I start writing them all down, and I wait for one of them to emerge as the winner. But there are pieces, especially the concerti that I've been doing—they're so much about the instrument and the orchestra that I could not come up with a title. I tried for the entire duration of writing. I finally broke that spell with the piece...*The Singing Rooms*...it's the first concerto that I've done that doesn't have a boring title."<sup>25</sup>

Since Higdon writes her own program notes, one might expect her to be overly verbose when discussing her work, but quite the opposite is true. She said, "I sometimes really struggle with the program notes....If it were left up to me, I probably wouldn't put program notes on anything at all. I think the music should be able to speak for itself, but I can understand why some people want them, so I find a way to accommodate."<sup>26</sup> The program notes for the *Violin Concerto* open with an introductory paragraph, "I believe that one of the most rewarding aspects of life is exploring and discovering the magic and mysteries held within our universe. For a composer this thrill often takes place in the writing of a concerto...it is the exploration of an instrument's world, a journey of the imagination, confronting and stretching an instrument's limits and discovering a particular performer's gifts."<sup>27</sup>

The orchestra is the standard ensemble except for the percussion section, which, typical of Higdon, is quite extensive. In addition to the timpani, the percussion includes the five octave marimba, glockenspiel, bass drum, Chinese cymbal, suspended cymbal, one rute, sizzle cymbal, chimes, and crotales. Higdon also includes the harp, which is often given significant thematic material. The composer's well known fascination with sound and color are further demonstrated by her sparing but effective use of the English horn.

Higdon writes that the first movement "carries a somewhat enigmatic title of '1726.' This number represents an important aspect of such a journey of discovery, for both the composer and the soloist. 1726 happens to be the street address of The Curtis Institute of Music, where I first met Hilary as a student in my 20th Century Music Class....As Curtis was also a primary training ground for me as a young composer, it seemed an appropriate tribute. To tie into this title, I make extensive use of the intervals of unisons, 7ths, and 2nds, throughout this movement."<sup>28</sup> In addition, she makes abundant use of the sixth interval to further complement the title.

Unlike a traditional concerto that opens with an orchestral introduction in a sprightly tempo, this work begins softly in a moderate tempo with the solo violinist playing a passage filled with harmonics. Higdon says she was inspired by the harmonics in the beginning of Arnold Schoenberg's *Violin Concerto* as recorded by Hahn. Higdon refers to this opening as "a leap of inspirations."<sup>29</sup> (See Figure 1.) Very little, if

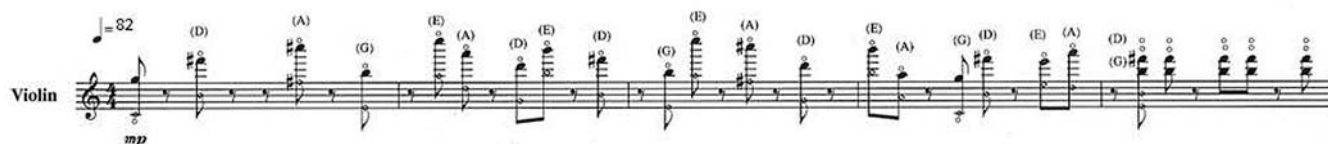


Figure 1. *Violin Concerto*, I, mm 1-5

After the haunting violin introduction, the soloist continues to explore harmonics accompanied by the glockenspiel and crotales, both performed with knitting needles. Like the solo violin, the percussionists' dynamics are soft, and the unusual timbres add a sense of mystery to the aural ambience. This material returns later in the movement to provide structural unity. Next, the timpani join the percussion duet while the solo violin embarks upon a lyrical melody in a contrasting lower range. It is this line that exhibits the alternating major second intervals. The harmonics, initially played by the violin solo, are transferred to the concertmaster to maintain the mood while the soloist's music becomes increasingly complex. The violin solo quickly exchanges its opening second intervals for descending sevenths and ascending sixths to connect the music with its title (see Figure 2).

Pitch-sliding double stops in the solo part culminate in a semi-improvisatory virtuosic display. In the score, the composer has provided only a general contour of the melodic line with the instructions “bowed tremolo, fast and furious, moving along the general lines of this graph, ending up at the very top of the range” and “vary dynamics, widely and wildly.” The percussion accompaniment to the solo violinist returns to the *crotales* and *glockenspiel* combination heard

The first system of the musical score includes staves for Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Solo, and Violin 1 (Vln. 1). The Timpani part features a melodic line with a note pattern of eighth notes, marked *mp* and *lv, sempre*. A note above the staff indicates a pedal point: "move ped. in continuous 8th note pattern". A performance instruction states: "\*If lower G is available, use that pitch". The Percussion parts provide rhythmic accompaniment. The Solo part has a melodic line with dynamics *p* and *mp*. The Violin 1 part is marked **SOLO** and includes a series of chords with figured bass notation: (D), (A), (E), (A), (D), (E), (D), (G), (E), (A), (D), (E), (A), (G), (D), (E), (A), (D), (G).

Higdon is a master of instrumental color and achieves captivating sounds through unusual scoring. Measure 35 of the first movement is a prime example. While the solo violin and concertmaster continue to be accompanied by the two percussionists, the composer adds major chords for the assistant concertmaster and the second stand of the first violins. Thus the violin duet is expanded to a string quintet. In addition, sustained fourth intervals in the other string sections provide the warm string sound and open fifth (inverted fourths) intervals for which Higdon is known. The emphasis on soli throughout the *Violin Concerto* underscores the composer's great confidence in the orchestral players and creates unending possibilities for instrumental pairing and coloring.

The first movement of the concerto is unique in its exploration of the intervals linked to the title, yet a few characteristics of Higdon's orchestral style are occasionally present. First inversion major chords in the trumpets, which are typical in her earlier works, are used sparingly here. Brief sections of juxtaposed chords are also identifiers of this composer. These passages consist of major chords that are usually a second interval apart. One might suspect that an extremely dissonant sound would result, but curiously, this is not so.

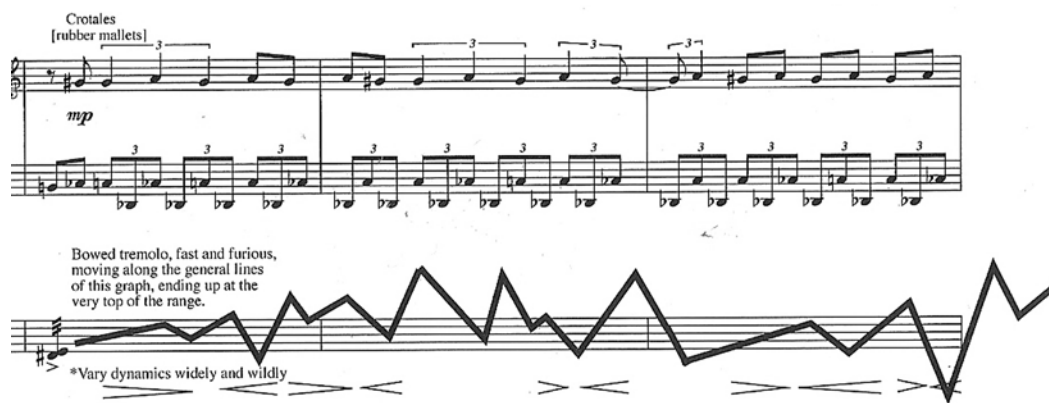


Figure 3. *Violin Concerto*, I, mm 94-96

An example may be found in measure 145, immediately following the trumpets' major chords. The horns, trumpets, trombones, and bass trombone sound the following major chord progression often in first inversion: F-sharp, A, B-flat, B, C, C-sharp, D, E-flat, essentially ascending chromatically. Simultaneously, the flutes, oboes, and violins produce a descending chromatic major chord progression: G, A-flat, G, F-sharp, F, E, E-flat, C.

Halfway through the first movement, the opening tempo returns, and the texture is thinned to attain a chamber-like sound. The soloist launches the passage with a *pizzicato* ascending line comprised of major and minor seconds that repeat before the content varies and expands. The initial presentation of this material has only the first stand of the first violins providing an F drone. As the passage continues the crotales and glockenspiel re-enter with their opening material followed by restatements by the flutes. It is somewhat unusual for Higdon to repeat passages with the same instrumentation, but in this section, the accompanying music is changed significantly from the opening through a fuller texture and warmth provided by the strings.

The intensity, texture, and tempo again increase while the dynamics gradually expand to *fortissimo* in preparation for the cadenza. Traditionally, a cadenza follows the recapitulation and is preceded by a tonic chord in second inversion played by the ensemble. Higdon's music, however, does not utilize functional harmony nor is the first movement in sonata allegro form, and yet the cadenza appears in approximately the conventional place and follows material repeated from earlier passages (although this could not be termed a recapitulation proper). In addition, the *tutti* ensemble sounds a B-major chord in second inversion prior to the start of the cadenza.

Higdon provides a notated cadenza, as is typical. (An exception is the improvised cadenza in *Concerto 4-3*; however, the premiering ensemble, Time for Three, is well known for its improvisational ability.) The cadenza is to be played "in strict tempo; with ferocity." It displays technical virtuosity and includes prominent use of second intervals in the opening and numerous descending seventh intervals sprinkled throughout the passage. A rhythmic motive consisting of three eighths

notes and a triplet figure briefly dominates the music, while the essential intervals maintain a crucial role (see Figure 4).

The cadenza ends unassumingly with a *de-crescendo* to change the mood from the fiery technical display to a lyrical, pensive melody. Immediately after the cadenza, the opening tempo returns, and the second stand of

the second violins accompany the soloist in a varied re-statement of the *pizzicato* ascending line of major and minor seconds mentioned previously. This melody alternates with *arco* harmonic pitches that also recall the opening. In addition, the crotales and glockenspiel reiterate their material so that the movement ends similarly to the opening, thus bringing the music full circle.

The slow, central movement is titled "Chaconni" and while composing it, Higdon considered Hahn's unique tone quality and especially her high and low ranges. Higdon stated, "It's the extremes. The whole focus of the second movement is the beauty of tone."<sup>31</sup> The "movement is also loaded with solos for orchestra members."<sup>32</sup> In her program notes, the composer writes, "The excitement of the first movement's intensity certainly deserves the calm and pensive relaxation of the 2nd movement. This title, 'Chaconni,' comes from the word 'chaconne'...a chord progression that repeats. In this particular case, there are several chaconnes, which create the stage for a dialog between the soloist and various members of the orchestra. The beauty of the violin's tone and the artist's gifts are on display here."<sup>33</sup>

The movement presents two musical sections that alternate and are expanded and varied in subsequent appearances. The first is a lyrical chorale scored for the woodwinds, and the second is a chord progression for the strings. While these passages serve as the structural basis, the exquisiteness of the music is achieved through the numerous orchestral soli. The instrumental color is emphasized by unexpected timbres including a solo cello and an English horn, which is echoed by the oboe. The woodwinds continue to be featured in the opening with subsequent solo passages for the B-flat clarinet and the flute, while the chord progression continues in the strings.

When the soloist enters (measure 35), the violin's lower range is featured in an elegant, melodious passage. The violin's line expands in register and subsequently encompasses nearly the entire gamut of pitches, demonstrating the composer's admiration of Hahn's skill in playing in ex-



Figure 4. *Violin Concerto*, I, mm 288-290



treme registers. This violin solo is paired with varying timbres of soli from the orchestra including the cello, the trumpet and a return of the B-flat clarinet and English horn with a re-orchestration of the unifying chord progression in the horns.

The opening chorale-like woodwind passage returns following the solo's excursion re-orchestrated and varied. Higdon demonstrates such skill in creating diverse guises in which these passages recur that this movement alone could serve as a treatise on the art of orchestration. Her "joy of sound" is expressed in the various orchestral and violin soli passages. The chorale-like music continues to reappear to provide the structure of the movement.

The finale, in the concerto tradition, is a fast movement that is less serious than the first and provides a bravura ending to the work. Here, the calm serenity of the second movement is replaced immediately in the opening measures of the third movement, entitled "Fly Forward," with its extreme dynamics, high rhythmic intensity, and dominance of brass timbres. The movement was inspired by Hahn's virtuosity as well as the Olympics. The composer stated, "I realized I was working on this when we were approaching the Olympics. You know the track and field events where they are running across the tape at the end? That last movement moves very fast, so you have to imagine Hilary flying forward across the racing tape at the end of the race."<sup>34</sup>

Throughout the finale, there are myriad technical feats that display the depth of Hahn's virtuosity and musicianship—the soloist never rests. While the previous two movements featured the orchestra in an equal role, the final movement showcases the soloist's ability. The hallmarks of Higdon's style are present: major chords, re-orchestration of earlier material, and a plethora of percussion instruments. The rhythmic excitement provides an exhilarating conclusion.

The opening solo violin line, which consists primarily of seconds, provides the melodic material along with fanfare-like punctuations from the brass. The violinist "flies forward" with a flurry of triple stops, double stops, and meter changes. In measure 67, the timpani and marimba sound the interval of a seventh to briefly recall the opening movement. Such references are minimal, however, and are not lengthy enough to truly make the work cyclical.

Higdon's *Violin Concerto* premiered on February 6, 2009 with the Indianapolis Symphony Orchestra under the baton of Mario Venzano and, of course, with Hilary Hahn as the soloist. Since that time, the work has been performed in numerous cities and has been well received critically. Tim Smith wrote glowingly of the June performance by the Baltimore Symphony Orchestra directed by Marin Alsop:

The half-hour concerto makes a grand statement, packed with thematic material and expansive development, all of it delivered with extraordinarily prismatic colors. The opening of the score, plaintive musings from the violin against delicate wisps of percussion, is quite the ear-grabber, a wonderful way to begin what amounts to a journey through moods and events, through light and

shade....Higdon's fundamentally tonal, yet imaginatively spiced, style communicates with a refreshing directness. The violin part encompasses an enormous range, technically and expressively, and the orchestral writing is no less substantial.<sup>35</sup>

Anne Midgett reviewed the performance for *The Washington Post*, "The violin concerto made a case for itself eloquently....Higdon is a terrific composer; and this piece...shows her ability to tailor music to a particular soloist. Hahn played with a clean radiance that lit up the music, but Higdon wrote pretty great music for her to illuminate."<sup>36</sup> In London's *The Daily Telegraph*, David Fanning noted, "Its crystalline opening, which blends violin harmonics with glockenspiel and antique cymbals, immediately tickles the ear, and the fast invention that follows—and which also dominates the finale—has something of Prokofiev's bounding energy. In between is a slow movement that floats rhapsodic solo lines over tightly disciplined orchestral writing. Tone colour is imaginative throughout and the instrumental writing impeccably professional, allowing the soloist-dedicatee, the richly gifted Hilary Hahn, every chance to shine."<sup>37</sup>

Also in London, *The Times*' Hilary Finch wrote, "Higdon seems to have absorbed and assimilated something from almost everything that exists in the violin repertoire—and yet she speaks with a fresh and confident voice of her own."<sup>38</sup> The Liverpool *Daily Post*'s Glyn Mon Hughes wrote, "It was melodic, thoughtful, exciting and exhilarating. The fascination in the piece was the slow movement, a merging of chaconnes—pieces built on the same harmonic progression—except there were several moving at once, which kept listeners busy."<sup>39</sup>

## Feminist Theory and Music 11: "Looking Backward and Forward"

20th Anniversary Conference, September 22-25, 2011, School of Music, Herberger Institute for Design and the Arts, Arizona State University, Tempe, Arizona

Scholars interested in feminist theory in music are invited to attend FTM11. The purpose of this conference is to consider the past, current, and potential contributions of women to music and to advance the philosophical, theoretical, and practical basis of feminist theory in music. The conference will provide a forum for this growing body of scholarship and for discussions among those engaging in feminist research. The conference program will feature keynote speeches, paper presentations, lecture recitals, and concerts. Themes include pioneers, women exploring digital arts, eco-musics, as well as music and healing. Conference coordinators are Jill Sullivan and Sabine Feisst. Contacts: Jill.Sullivan@asu.edu or Sabine.Feisst@asu.edu.

Higdon's Pulitzer Prize winning *Violin Concerto*, paired with the Tchaikovsky *Violin Concerto*, was recorded by the Royal Liverpool Philharmonic Orchestra with Vasily Petrenko conducting and Hilary Hahn as the soloist. Jennifer Higdon, hardly an unknown before the Pulitzer, has become one of the foremost composers of Western Art Music. Her popularity has consistently climbed and, with continuing commissions, there appears to be no end in sight. Her influence and significance, not as an American nor as a woman, but as a composer, will undoubtedly leave her mark on the next generation of musicians. With the recognition that accompanies the Pulitzer Prize, she has deservedly secured her place in music history.

#### NOTES

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21. Stearns, "Curtis' Jennifer Higdon took the Prize for 'Violin concerto,'" *Philadelphia Inquirer*, April 13, 2010, p. A01.
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37. David Fanning, "Bewitching blend to tickle the ear," *Daily Telegraph* (London), June 1, 2009, p. 25.
38. Hilary Finch, "RLPO/Petrenko; first night concert," *Times* (London), June 1, 2009, Features, p. 16.
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### 2010 Banff International String Quartet Competition

The Cecilia String Quartet, a six-year-old Canadian ensemble currently in residence with the Jeunesses Musicales du Canada, has won the 2010 Banff International String Quartet Competition. Second prize went to the Afiara Quartet and third to Quatuor Zaïde. Cecilia and France's Quatuor Zaïde are both all-women groups.

Christina L. Reitz is assistant professor of music at Western Carolina University, where she teaches undergraduate and graduate courses in music history and world music. Her current interests are women composers with specific focus on the works of Jennifer Higdon. She has presented her findings at the College Music Society National Conference, the 19th Century Studies Association, and the International Festival of Women Composers. In October, she presented a paper at LIVEWIRE on Higdon's *Violin Concerto*. She has been published in the *Journal of the IAWM* and will be published in the newest edition of the *Grove Dictionary of American Music*. At the present time, she serves on the Board of Directors for the 19th Century Studies Association.

# An Interview with Tania León

MARGARET LUCIA

On May 19, 2010, Cuban-born composer Tania Justina León, of French, Spanish, Nigerian, and Chinese descent, was inducted into the American Academy of Arts and Letters in a ceremony in New York City, along with composer Fred Lerdaahl, three artists, and four writers. On display at the Academy Galleries at 155 Street and Broadway, from May 20 to June 13, 2010, were sketches and published scores of León's *Oh Yemanjá*, Interlude and Scene II from her opera *Scourge of Hyacinths* (1994), and *Rezos* (Prayers) for SATB choir (2001), together with three compact discs of her work. Accompanying the display, León shed some light on the thought process that gives rise to her music. Here are excerpts from her statement:

I have a constant flow of musical gestures, orchestrations and the like running in my mind most of the time. My thoughts are accompanied by these musical backgrounds as though I was witnessing the performance of a play or some sort of simultaneous performance: thought and music background.... Sketches of all sorts emerge out of this constant musical dialogue in my mind. A collection of gestures and scribbles on post-it notes, note pads, back of receipts, anywhere I could paint the graphics of the musical gestures that I found intriguing.... Sometimes the link between the notated musical gestures may be apparent, sometimes the sketches apparently do not have anything to do with each other...however...something in my mind happens....That something I do not know how to describe is the one that tells me....Here? That is the point of entry...the beginning or the end, the middle of the work or the seeds of a section in the work that would trigger the development of the main idea, the development of the inner structure, the voice of the instrumentation....It is a mysterious process, a process that always puzzles me....<sup>1</sup>

I met with Tania León on June 11, 2010 in New York City. As we sat at a restaurant across from Lincoln Center, she spoke about her music, her compositional process, and the remarkable (and also somewhat mysterious) musical journey that began under the tutelage of her grandmother in Cuba and has brought her to the dynamic and multi-faceted career that she now enjoys in New York.

## Theory and Poetry

The cover of León's CD, *Singin' Sepia*, features a photograph of the composer as a tiny girl in Cuba, wearing a satin and flowered costume with headdress, next to a modern portrait—the beloved child alongside the modern woman.<sup>2</sup> With the strongest possible support of her family from as early as she could remember, León was given the education and encouragement to imagine her career as a musician.

Unwittingly, her family also gave her the intellectual freedom to follow her dream far outside the confines of Cuba.

She recalled, "There are very few things I remember...my grandmother making me memorize the theory answers as poetry while we were waiting for the clothesline to air....I was four at the conservatory and they didn't want to teach me because...I didn't know how to read or write yet. And she [my grandmother] said, 'Don't worry, she'll know the answers to that.'" León's grandmother also gave her granddaughter the basics of a broad cultural education and told her about the accomplishments of musicians such as Marian Anderson and Paul Robeson. León explained that her grandmother was "so incredible" and "well-read"; in fact, the reason she is named "Tania" is because her grandmother read Russian literature including Tolstoy and Dostoyevsky.

León gave her first recital at age five. She said that her grandfather, "enamored of the possibility that I was going to



Tania León

turn into a musician," somehow found the means to buy her a piano, despite the fact that they were very poor. At the Carlos Alfredo Payrellade Conservatory in Havana, she studied traditional literature—Bach, Chopin, Liszt, Rachmaninoff—as well as music by Cuban composers such as Ernesto Lecuona. (She graduated in 1965

with a dual degree in piano and music theory.) When she began winning competitions she envisioned a career as a concert pianist, not as a composer, although she wrote music in popular forms as a student. At this point, however, her family was "very preoccupied" with the idea that she wouldn't be able to "make it" in music. She also liked mathematics, so eventually she became a CPA and worked as an accountant. She described herself as being "unfazed" by the tensions and trauma of political unrest in Cuba at this time. "I kept going on with my plan," she said—a plan to leave Cuba for either Paris or New York—and when she won a lottery for one of the freedom flights to the United States in 1967, she left her country and her family. She would never see her grandmother again.

The inevitable misgivings of this move nearly overwhelmed her when she arrived in Miami, but she stuck to that "plan" and found a way to go to New York, where she

arrived on June 1, 1967, three days after her arrival in the U.S. Here, she became caught up in the process of finding her identity as a musician. A scholarship to the New York College of Music, a meeting with Arthur Mitchell and the founding of the Dance Theatre of Harlem, and study at New York University with composer Ursula Mamlock helped formulate her individuality as a musician, and broaden her goals from concertizing as a pianist to creating her own music. Mitchell's encouragement resulted in her writing music for the ensemble (her first collaboration with Mitchell was the ballet *Tones* for piano and orchestra, composed in 1970) and eventually conducting, as well as serving as its pianist.

As she says now, the rest is "history." She established the Dance Theatre's Music Department, Music School and Orchestra, absorbed the richness of the New York jazz and contemporary music scene, and continued to compose ballets as well as music for orchestra, opera, chorus, piano, voice, and all varieties of chamber ensembles, garnering commissions from individuals and organizations throughout the world. In 1985 León also began to teach at Brooklyn College Conservatory of Music, eventually becoming chair of the composition department. In 2006 she was awarded the honor of being named Distinguished Professor of the City University of New York. She instituted the Brooklyn Philharmonic Community Concert Series in 1977 and in 1994 co-founded the American Composers Orchestra *Sonidos de las Americas* Festivals in her capacity as Latin American Music Advisor.

In 1992, her second consecutive year as conductor of WNET's "Dance in America" series, she also conducted the Broadway production of *The Wiz*. From 1993 to 1997 she was New Music Advisor to Kurt Masur and the New York Philharmonic. She has made appearances as guest conductor with the Beethovenhalle Orchestra, Bonn; the National Symphony Orchestra of Johannesburg, South Africa; the Netherlands Wind Ensemble, Holland; the Chicago Sinfonietta; and the New York Philharmonic, among others.

Recent compositions include *Ácana* for orchestra, a joint commission, premiered by Orpheus at Carnegie Hall and the Purchase College Orchestra in 2008; the ballet *Inura*, which was choreographed by Carlos dos Santos and premiered by Dance Brazil at Skirball Center for the Performing Arts (this work will be discussed later in the article); *Esencia para Cuarteto de Cuerdas*, commissioned by the Fromm Foundation for the San Francisco-based Del Sol String Quartet; *Ancients* for two sopranos and mixed ensemble, commissioned by Carolina Performing Arts for the Festival on the Hill 2008; *Alma* for flute and piano, commissioned by Marya Martin; and *Atwood Songs* for soprano and piano with text by Margaret Atwood, commissioned by the Eastman School of Music and Syracuse University.

Her most current commissions include a string quartet for the Harlem Quartet, works for piano and percussion and for violin and percussion, as well as music for band and chorus. León is particularly excited about a piano trio that has been commissioned in honor of violinist Sanford Allen, the first African-American to become a regular member of the New York Philharmonic in 1962. Her composition, *To and*

*Fro (4 Moods)*, for soprano and piano, received a 2010 Latin Grammy nomination for best classical contemporary composition. The performance by Kathleen Wilson, soprano, and Jennifer Snyder, piano, is included on the CD, *Sonidos Cubanos*, Innova 322.

The evolution of a musical style: "Where are YOU in your music?"

Many years after León settled in the United States, she was able to return to Cuba and see her family again. She described the visit, which proved to be a turning point in her career: "In 1979, after 12 years of not being able to visit...I went to Cuba, and played my music for my family....My father was very receptive even though he was not a musician. He said to me, 'Oh, that sounds very interesting. But where are YOU in there?'" He died shortly thereafter, but his remark "drove me absolutely bananas and kept repeating in my mind." She suddenly looked back into her Cuban past and began experimenting with the cello, "bringing all these rhythms, tapping the cello and playing at the same time...all kinds of things."

León then wrote a piece dedicated to her father, *The Four Pieces for Violoncello* (1983), in which she began to include specific Cuban elements, particularly in the third movement, which has as its foundation a rhythm from the *tumbaó*. (*Tumbaó* is an Afro-Cuban string bass pitch pattern consisting of fourths and fifths in a rhythm derived from the *son* and *danzón* traditions and typically played on the congas, or more properly, the *tumbadoras*—hence, the name.)<sup>3</sup> One of the instances of the tapping that she describes above is the cellist's slapping of the soundboard, an imitation of a similar slapping motion also used by the conga player. (Interestingly, León returned to this idea much later, in 2005, with the piano piece entitled *Tumbaó*, which was included in an anthology called *Salsa Nueva*, commissioned and recorded by Venezuelan pianist Elena Riu. It contains a bass pattern and rhythmic ostinatos similar to the cello piece.)

Now, León doesn't feel the need to make such a conscious effort to project her own cultural voice. She said, "It's so part of me that it comes out...when I want to use it. And if I don't want to use it, I just don't use it." Whether or not the composer sets out to make a conscious "cultural statement," León believes the listener or performer will recognize that the music comes from a particular culture. "There are some things that are natural in a person....I let the flow...come out and be free....[What I write] might have traces of things that are very normal for me, right? Because I know them very well."

Speaking again of her early education, León recalls, "when I learned about the Hungarian dance by Liszt, I didn't know what Hungary was, I didn't know the Hungarian culture...but the music informed me that that was coming from that culture....When I hear discussions about high brow, low brow, in music, sometimes I wonder where each culture is in the totem pole of cultures....If I decided to do a Caribbean piece...what's the difference between that Caribbean piece and [a] Hungarian dance?"

Indeed, when León does “set out” to make a cultural statement, the results are astounding—certainly putting to rest any prejudices or preconceptions about a “cultural totem pole”! A good example would be *Batéy* (2001), a collaboration with Dominican-born pianist and composer Michel Camilo, about the perseverance of sugar-cane workers despite being displaced. It is scored for a chamber orchestra; six amplified singers singing in Spanish, English, and Cuban and African dialects; and four percussionists (two on *bata* drums without music and two others on mallet instruments). A performance of this work at Harlem Stage’s Gatehouse Waterworks series in 2006 highlighted the virtuosity of the composition and the performers (León also conducted) as well as its unmistakable origins. Yet, in the same concert, listeners heard a very different side of the composer in her lyrical commentary on distinct American musical traditions, such as blues and jazz in the piano piece *Momentum* (1983)

### Tribute to Tania León

Leroy Jenkins, that charming old Black blues violinist and composer from New York, was the first to draw my attention to the music of his Cuban fellow musician then living in New York. I have him to thank, therefore, for getting to know Tania’s music, music I was soon to value as something *very* personal and special—to say nothing of the woman herself, that bundle of energy, humor, intelligence and national pride!

Following my suggestion that she consider composing a stage work for the Munich Biennale, we met several times, in the USA and in Europe. It was her own idea that Wole Soyinka should write the libretto, and she apparently had no difficulty in winning him over to the project. The poet was also in attendance when the opera premiered in Munich (1993) and (a couple of years later) in Geneva. It received first prize at the Munich Biennale.

The opera, entitled *Scourge of Hyacinths*, is a gripping piece of musical drama. It portrays the situation of the persecuted and the torment of their repeatedly unsuccessful attempts to flee as the hostile world around them gradually grows and engulfs them with a cool head but a passionate heart, like an image of the social conditions that exist in our own time—with photographic accuracy, one might say.

The symbolic language of Tania’s music has its spiritual origins in archaic mythical Africa, above all its rhythms and their broad significance (for all situations), but also in the magical resplendence of its dark aura. It is from this background that the artist has perceived and called forth an entirely new world of sound, powerful, modern, full of the future, full of sweet promise.

All the best, dear Tania, for your work, for your life!

*Hans Werner Henze*

and in *Reflections* (2006), a vocal setting of seven poems of Rita Dove and dedicated to Rosa Parks.

Six degrees of separation—the evolution of an opera

One of León’s most acclaimed works is her opera, *The Scourge of Hyacinths*, based on the radio play by the Nigerian Nobel Prize winner, Wole Soyinka (1932–2007). The story of how this opera came to fruition is a remarkable tale—a grand chain of events akin to the oft-quoted “six degrees of separation,” as León describes it with an air of astonishment, as if she can still hardly believe it.

One day in 1991, she received a call from Hans Werner Henze, asking her to come to Munich to be a juror at the Munich Biennale, the festival that he directed devoted to new, innovative forms of opera and musical theater. (Henze, who had traveled to Cuba in the 1960s, had heard of León’s work through jazz violinist Leroy Jenkins.) At the end of the festival, he approached León about the possibility of writing an opera for the 1994 festival.

Astonished, she nearly turned the offer down: “I couldn’t believe my ears because I had never done that...it was not on my radar...I was not attracted to opera at that time, even though I had written with text—songs, cycles and so on.” Nevertheless, she agreed and together they began to look for an appropriate text. On her return to Europe the following year for the Bellagio residency (1992), she met Henry Louis Gates, who, when he learned of her project, promptly sent her music to his friend, Soyinka.

“The next thing I knew, he [Gates] called me and said, ‘My friend likes your music and he’s going to give you something for you to set the opera.’” When León found out the identity of the friend and read the text, everything fell into place. The story is concerned with the fate of three political prisoners in an unnamed dictatorship; the hyacinths represent the corruption of the state. She described her reaction to Soyinka’s text: “It’s one of those situations...where somebody’s accused of something and sometimes the person gets killed and the person was innocent...and they get executed....That really happened to a friend...in Nigeria....It’s political but to me it’s much more global....The deity that the woman praised all the time is [the same] deity that my grandmother and my mother used to pray to. And that is the opening of the entire text. When I read that, I said, ‘Oh, my God!’”

She explained further, “My grandmother was a devotee of the Yoruban tradition, which is Nigerian.” (León added, with a smile, that she continues this tradition to the point of using the word “Olofi” on her automobile license as a way of connecting with others of Nigerian descent. “Olofi” means supreme force or supreme God in the Yoruba tradition.)

León was so “uplifted” by these realizations that, despite her misgivings about writing a libretto for the first time, she was able to finish both libretto and music in four months. The opera premiered at the festival in 1994, as scheduled. The following is an excerpt from her program notes:

When I was a child, my grandmother would take me to ritual worship ceremonies. I remember being completely mesmerized by the three different drums that

accompanied those ceremonies. Each of the drums had two distinct tones [with] which the drummers would create a sort of conversational melody and play a kind of elusive game with their rhythm. Upon graduating, I began to do my own research. It was at this time that I encountered the Yoruban Batá drums of Nigeria. I understood then that this was a well organized system with specific tonal and rhythmic indications.

These elements are significant sources in my *Scourge of Hyacinths* score. My music utilizes intervallic-like systems with atonal and chromatic qualities. This sonic environment supplies the inner voices of the many different vocal and instrumental textures. Within this environment I have also created a co-existence of binary and ternary rhythmic variations. The merging of the ternary subdivision inherent in African music and the binary system attributed to the music of Hispanic origins are essential to my own rhythmic dialect.<sup>4</sup>

#### Compositional style - recent works

The “co-existence” of rhythms as described above is a signature feature of León’s work. I asked her how she is able to combine and control such disparate elements in her music, particularly the rhythms of the non-reading musicians playing indigenous rhythms along with those written for classically trained percussionists. León attributes some of this ability to her strict French conservatory training in which she memorized and played each line of a fugue separately. She hated this task as a student, but she now regards Bach as a principal source of inspiration, the composer she “adores,” even if his music does not have a direct influence. That training, she suspects, might be the reason she hears all those drums separately. “I hear everything [in] stereo. I could be hearing a symphony and I know what the bass is doing as opposed to other voices—I hear the whole thing.” But, she adds, “I also grew up in the streets dealing with all these musicians. That was, in a way, an incredible double training because I can talk to them, I can tell them, ‘play such and such rhythm’ [and if] they don’t understand it, I can go to the drum and play it for them because it’s a verbal communication...and that’s how they do it. They memorize everything.”

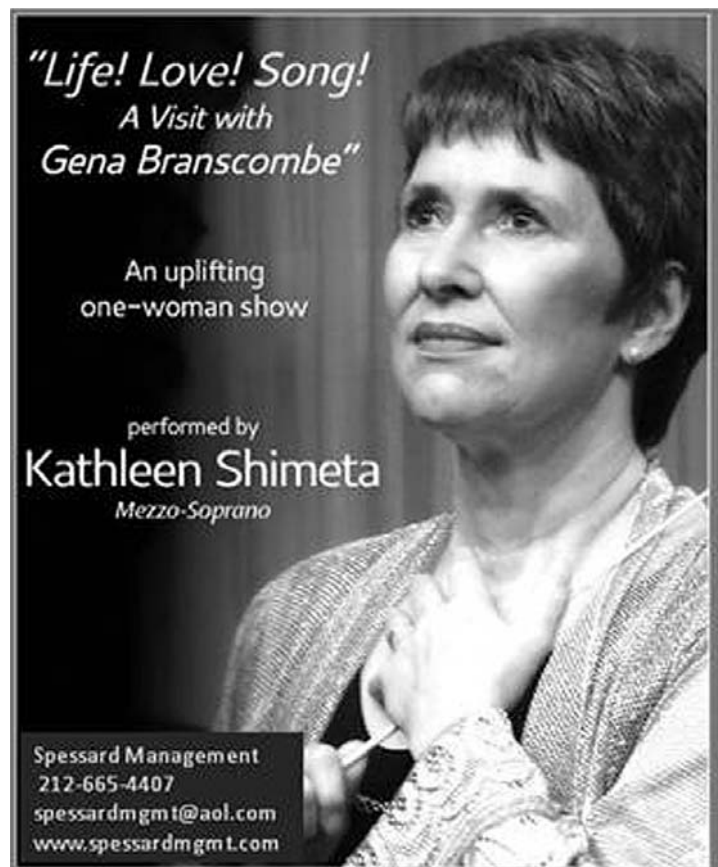
“So all of these rhythms, when you dissect them and separate them, they are like nothing. You might have ‘boom, boom, boom’ in one person and the other one is doing ‘popompom, bombom, obobobombom, boom.’ When you put them together, you have ‘odadadam, adadam, pom, boom.’ The layering is what makes [this] whole thing.” She described it as “our way of listening—we want to put everything together.” In addition, because each drum has a distinctive pitch, several tonal layers are present in the piece even before melodic instruments or voices are added.

One of León’s newest works, *Inura*, mentioned earlier in this article, illustrates the way in which the composer combines indigenous and classical percussion instruments.

A recent discovery of specific drums used in Brazil inspired León to write for dance again after a hiatus of almost thirty years. (Her last ballet, *Belé*, was written for the Dance Theatre of Harlem in 1981.) The result was *Inura* (2009), a forty-minute work scored for sixteen voices, strings, one “reading” percussionist playing multiple instruments including marimba, and four “non-reading” Brazilian percussionists. The Brazilian musicians learned the music based on a CD of the rhythms from a computer program that León sent to them. In her program notes, León explains the Afro-Brazilian origin of the piece:

*Inura* (pronounced “ee-noorah”) is the manifestation of the *Exu* energy that exists in each one of us. *Exu* (pronounced “ee-shoo” and also known in some cultures as “Elegua”) is one of the most important of the Orixá deities in the Afro-Brazilian Yoruba tradition. He is the messenger between the world of the people and the world of gods, the guardian of the energy that moves the universe....The ballet reveals the presence of *Inura* in our world, making visible the invisible force that propels us through life. Through stories and movement, it shows the importance of this energy—and the importance of being aware of its power.<sup>5</sup>

The ballet has eight sections, each revealing a “different manifestation” of *Inura*: 1. The Power, 2. The Sharing, 3. Teaching, 4. Understanding, 5. Respect, 6. The Lust, 7. Funny Battle, and 8. Manifest. Page 6, from the first section, and



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page 9, the first page of the second section, are shown in Figures 1 and 2, respectively. Figure 1 illustrates León's harmonic writing for the voices in twelve different parts with marimba. The voices, trained for the premiere by Juilliard's Judith Clurman, sing in a special language associated with the Brazilian Yoruba deity, Exu, named above (not to be confused with the Yoruban deity from Cuba). Figure 2, which shows the opening bars of the second section, illustrates one of the ways in which León layers voices and instruments, and it especially shows the rhythmic interaction of the Brazilian percussionists with the one (reading) multiple percussionist. Unlike previous scores that combine non-reading and reading percussionists (such as *Batéy*), here, León has notated the repeating pattern of the Brazilian percussion part in the score in common time, so that a conductor who is not familiar with the indigenous rhythms can see the relationship between the two parts. León has made a recording of *Inura*, which will be released soon. The disc also includes her first ballet, *Haiku* (1973), for narrator, electronics, and percussion, a twenty-five-minute work based on seventeen separate Japanese poems.

### Mística

Perhaps because it is so layered, melodically and rhythmically, León's music remains elusive in many respects. Even if one extracts and learns the various strands (as León did as a student when studying Bach at the conservatory), it takes a long time to comprehend their collective meaning, and that understanding can change radically on each new encounter with the piece. León, however, seems to embrace the idea that her music may be hard to pin down. "I love that kaleidoscopic type of sensation, where, yes, you think [of something] as one theme, but, no, it's something else. Then, no, no, no...it looks like something else...this [kaleidoscope device] is something I remember that I loved when I was a child," she recalled.

León's music may sound like serialism on the surface, but she does not use this technique as a formal principle. Instead, she has devised her own distinctive process. She does create pitch sets of varying lengths, which can be atonal or chromatic. She then varies the set or sets throughout the piece,

changing the order, octaves, and/or rhythm, or creates different harmonies by stacking the pitches in different combinations. As the piece progresses, one is aware of the recurrence of initial ideas, but because the sequences change, form or structure is fluid, thereby creating the kaleidoscope effect.

In the interview, León described this process especially in reference to her piano piece, *Mística* (2003). Here, for example, melodies are masked in ornamentation, octave displacement, dissonant harmonies, and continuous variation. While accents guide the performer to melodic strands, and complements of intervals and chords do repeat, traditional analysis will not yield the essence of this music. As a musical design, it is closest in character to that of a fantasy, comprising cadenza-like sections ("my Franz Liszt"), references to the *habañera*, heavy, slow repeated chords, and a powerful Cuban drum-like finale. ("I like doing extremes like that," she said.)

Figure 1. Tania León, *Inura*, movement 1, page 6.

As a pianist attempting to navigate the intricacies of this piece, I couldn't help but wonder if it was related somehow to her childhood and the memory of living through a revolution and being separated from family and country. With this piece in mind, I ventured asking León if she considers some of her work autobiographical. She replied that the only piece she sees in that respect is *Horizons*, an orchestral work written in 1999. "But what about *Mística*?" I asked. "Well," she replied, "*Mística* is different. *Mística* is a piece that I wrote for my mother." (The premiere, performed by Ursula Oppens, took place on Mother's Day in 2003; it was the first time León's work was performed in Cuba.) "And it's called *Mística* because I put things in there that I wanted to see if she would capture...and she did." León continued, "It is the relationship with all these traumatic experiences of

wanting to see people that you love and then you have these impediments that you cannot do it because there is a rule or regulation....There is an element of waiting in the piece...and the waiting could be the telephone call. The waiting could be the regulation that I can't go. The waiting could be the visa....I'm always waiting...I'm always adjusting...I'm a puppet of circumstances beyond my control. So the piece has anguish, the piece has sarcasm...everything. But since I didn't want to talk about it in the open," she explained, "it is 'mystical.'"

Then, stepping back a bit from the personal to the more universal, León offered this final comment—one that she would give to her students as well as herself: "Composing is internal—you're bringing out what you actually have inside or what you hear inside. You have to trust what you're hear-

ing. Your music has to come from inside of you from that spiritual part—the part of you that really talks to you deeply."

#### NOTES

1. Special thanks to Jane Bolster of the American Academy of Arts and Letters for providing the text of Tania León's statement.

2. Tania León, *Singin' Sepia*, Bridge Records #9231.

3. James M. Spinazzola, "An Introduction to the Music of Tania León and a Conductor's Analysis of 'Indigena,'" DMA diss., Louisiana State University and Agricultural & Mechanical College, 107 pages; AAT 3208203. ([http://gateway.proquest.com/openurl%3Furl\\_ver=Z39.88-2004%26res\\_dat=xri:pqdiss%26rft\\_val\\_fmt=info:ofi/fmt:kev:mtx:dissertation%26rft\\_dat=xri:pqdiss:3208203](http://gateway.proquest.com/openurl%3Furl_ver=Z39.88-2004%26res_dat=xri:pqdiss%26rft_val_fmt=info:ofi/fmt:kev:mtx:dissertation%26rft_dat=xri:pqdiss:3208203))

4. This text by Tania León can be found at the online archive of the Munich Biennale 1994: <http://www.muenchenerbiennale.de/standard/en/archive/1994/scourge-of-hyacinths/>.

5. Special thanks to Erin Rogers at Peer Music Classical for providing the program notes for *Inura*.

*Pianist Margaret Lucia is Professor of Music at Shippensburg University of Pennsylvania. She performs music ranging from traditional repertoire to premieres of works written for her. Her CD of piano music by Cuban women composers will be published later this year.*

Inura  
Section II - The Sharing

Tania León

Figure 2. Tania León, *Inura*, movement 2, page 9.





***WomenArts Quarterly Journal at the University of Missouri-St. Louis***

*WomenArts Quarterly Journal*, a peer-reviewed journal, seeks to heighten the awareness and understanding of the achievements of women creators and provide audiences with contemporary and historical examples of the work of women writers, composers, and artists. The audience includes libraries, scholars, performers, those interested in women's social and political issues, and all who enjoy the arts. Please visit the WIA link at <http://vivacepress.com/waq.html> or <http://vivacepress.com/> for submission guidelines.



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# An Interview with Elena Ostleitner, Austrian Pioneer of Women in Music

RENATE BROSCH

*Professor Dr. Elena Ostleitner is a distinguished Austrian musicologist, author, lecturer, and honorary member of the IAWM, and the Journal is pleased to have the opportunity to honor her on the occasion of her retirement as Professor at the Vienna University for Music, Institute for the Sociology of Music (Institut für Musiksoziologie).*

**Renate Brosch:** Dr. Ostleitner, when speaking of women in music in Austria, your name is the first to be mentioned. You are the most important pioneer in this field, and you have dedicated a great part of your professional life to this topic. You have been invited to lecture about women in music all over the world: Jalapa (Veracruz, Mexico), Cuba, Shanghai, Xian, and Washington, and twice to Beijing and Mexico City, in addition to the numerous European cities.

**Elena Ostleitner:** As a socio-musicologist, I was given many opportunities to speak about women in music. Since I was a performer myself, I have always encouraged people to perform women composers. That is why I have not concentrated as much on publishing as have others of my generation, though I am now in a position to consider more work in that area.

**RB:** Didn't you begin your career as a pianist?

**EO:** My initial goal was to become a pianist, but after realizing I would never reach the level required for an international career, I changed my mind and studied sociology. I began my professional university career at the Institut für Musiksoziologie in Vienna in 1975. When I started, the director of the institute, Kurt Blaukopf, quite soon asked me to research and lecture on the subject of women in music.

**RB:** What was your first encounter with women in music?

**EO:** My initial experience was through Hans Graf, my piano teacher at the former Academy of Music in Vienna (now named the University of Music and Performing Arts), who performed Clara Schumann's Piano Concerto. Before his performance, he spoke to his students about the concerto. It fascinated me that this remarkable piece of music had been composed by a woman. This was in the early sixties when nobody else performed anything of the kind. During my sociology studies, I became more aware of the blank spots on the map of musicology regarding the contributions of women. When I started working and teaching at the Institut für Musiksoziologie, I focused on women in music, which has been my main area of research for the past thirty-five years.

**RB:** In general, did you always believe that an interdisciplinary approach to research was important?

**EO:** That is true. I am quite sure it is the only way to appeal to a larger community, particularly in the field of women in music, which has been quite specialized. I also studied the

lives of Viennese women musicians who immigrated, such as Erica Morini and Vally Weigl, both of whom went to New York, along with others, under the title "Die Fremde ist nicht Heimat geworden," which means that they remained strangers in the new world. I studied the life of the Cuban author Alejo Carpentier, a twentieth-century figure in Latin America in the field of literature, art, music, and politics. Another of my additional areas of study has been functional music, that is, music used for specific non-musical purposes.

**RB:** In 1996, you organized the Congress on the 100th Anniversary of Clara Schumann's Death in Vienna. Apart from the musicological aspect of the congress, you also arranged for the participants to reside in the luxury hotel Kaiserin Elisabeth, where Clara Schumann stayed when she gave concerts in Vienna.



Elena Ostleitner

**EO:** Those are just curiosities, but they become significant if we consider the traveling conditions of Clara Schumann's time. I also organized a competition among Vienna's confectioners to recreate the famous *Torte à la Wieck*. The winner was the Viennese confectioner Gerstner. His creation was very successful, even though the original

recipe has been lost. Unfortunately, the cake did not reach the fame of the *Sacher Torte* and is no longer available.

**RB:** Critics could point out that these are merely "kitsch" aspects.

**EO:** Maybe, but during my long studies in the field of women in music, I realized how important these details are. Historical views of women composers are often reduced to their "kitsch" aspects, a historical excuse to not take them seriously, an excuse for calling them *Kleinmeister* (minor composers). This is certainly a sociological point of view, but by studying all the kitsch novels about Clara Schumann and her circle, and by reading all the despicable articles in newspapers and magazines about women in music, you get to know a great deal about the difficulties they faced in their artistic lives. One then sees why they have been labeled *Kleinmeister*, and why they don't stand side by side with the great male composers in music history. Even today you find articles in the cultural sections of respected newspa-

pers with headlines such as “Symphony in Blond” about a blond woman conductor. I found a very strange comment in *Die Zeit* about the Australian conductor Simone Young: “At the end she smiled like a sated crocodile.” Isn’t this kitsch?

**RB:** You discovered a remarkable number of these so called “Kleinmeisterinnen.” What about Dora Pejacevic, a Croatian composer? You were invited to lecture about her at the International Congress of Women in Music in Beijing in 2008.

**EO:** Dora Pejacevic is one of my favorites. She was a really outstanding personality to whom I dedicated a great deal of my studies, an important musical representative of the old Austro-Hungarian monarchy. She led a short but very interesting life (1885-1923). She composed several orchestral songs, a symphony (op. 41), a piano concerto, a *Phantasie Concertante* for piano and orchestra (op. 48), as well as piano and chamber music. She was also an eminent political figure in the Croatian aristocracy. I had a great deal of contact with her son from whom I received several treasures. I suspect there are still some treasures to be found in the holdings of her descendants. I hope that they will not get lost or thrown away—that would be a disaster for musical research.

**RB:** In 1993 you wrote a biography of the celebrated trumpet soloist, orchestral principal, and distinguished professor, Carole Dawn Reinhart, which you published in a new edition in 2002 together with Ursula Simek. Did you especially want to present a portrait of a woman brass player because even now they are underrepresented?

**EO:** That was only one motive. I was personally acquainted with her because she was a teacher at our institute. She was the only woman in an all-male department recruited from all-male orchestras. So it was no wonder her teacher, Helmut Wobisch, told her: “It is a pity that you are a girl, otherwise you could have become a philharmonic.” Her incredible career and her ambitions fascinated me. She started as a college beauty and became an internationally renowned soloist and university professor.

**RB:** Could you tell us something about the edition series called “Frauentöne”?

**EO:** I initiated this edition to be able to present women in music—composers and instrumentalists—of the past and present who are not well known. At the same time I wanted to offer a publication forum to talented female authors. According to my own experiences, it has always been extremely difficult for female authors to present gender topics to an interested public. It was not easy to obtain printing cost subsidies for these “orchid” topics. To be honest, I mostly financed half to two thirds of the cost myself. Up to now eight volumes have been published. I just want to mention the last two editions. My student, the musicologist and violinist Michaela Krucsay, wrote her diploma essay on the Viennese pianist and composer Katharina Cibbini-Kozeluch (1785-1858), whose life and work had only been known in little puzzle bits. The results of her research were so outstanding that they absolutely had to be published. Volume Eight of “Frauentöne” is dedicated to the

Tyrolese composer and organist Maria Hofer (1894-1977). The appendix includes a reproduction of her handwritten curriculum vitae as well as an index. The author, Corinna Oesch, also compiled a catalogue of her works indicating those compositions for which sheet music is available.

## No Remedy Desired - The Virus “Women in Music”

MICHAELA KRUCSAY

“I hope I was able to infect you with the virus ‘Women in Music’”—this phrase had become kind of a personal trademark of University Professor Dr. Elena Ostleitner. She made that statement at the end of each term’s very last unit of her lecture entitled “Frau und Musik.” Now, at the time of her departure from active university life and the end of her course, which has been singular in Austria, quite a number of students, both male and female, including myself, are left infected by this irremediable virus. A new awareness of women in music can be observed: various young instrumentalists have extended their repertory to include music by women composers. Furthermore, those who are teaching are passing on their positive experiences to their own pupils.

The scientific discourse and the interest in researching this topic have significantly increased. Dr. Ostleitner supervised numerous theses and dissertations on gender topics and allowed students to access her private archive. She has a huge collection of different materials that are a veritable treasure trove for any researcher. Her work shows two main objectives: presenting science and art as an inseparable unity and providing a forum for gaining congress experience to young female scholars. She was an organizer of not only successful but award-winning symposia on women in music on the following topics: Clara Schumann, the Boulanger sisters, the Croatian composer Dora Pejacevic, Mozart’s (2005) and Haydn’s (2009) female contemporaries, and Wilhelmine von Bayreuth. She also organized symposia on non-gender topics such as the Cuban author and musicologist, Alejo Carpentier, or the question “Ist Musik Lärm? (Is Music Noise?).” Thus Dr. Ostleitner has made a substantial contribution to musicology in Austria.

We, meaning students of all ages and backgrounds, learned about the meaning of scientific research in her courses, getting to know both its joy and its hardships. That knowledge will truly accompany each of us throughout our careers, no matter if we are performers, teachers, or researchers. This way, we are going to infect others with the “Women in Music” virus ourselves.

*Michaela Krucsay is a graduate student at the Universität für Musik und darstellende Kunst. She is completing her doctoral thesis on Anna Bon di Venezia, and studied with Elena Ostleitner for eight years.*

**RB:** “Frauentöne” means “women’s sounds” that are not only visual but also audible.

**EO:** There is a CD series with the same title published by “Re Nova Classics” and mastered by Andreas Zadeyan. They have produced six CDs: three with music by Germaine Tailleferre (including the piano concerto) and the compositions of Dora Pejacevic, another with Austrian piano music of the Fin de Siècle, one with chamber music by Vally Weigl (1894–1984), and a recording of piano music by women composers who were Mozart’s contemporaries.

**RB:** Dr. Ostleitner, now that 2010 marks the end of your university life, how would you summarize the experiences of the last thirty-five years?

**EO:** Women in music have made enormous progress. I hope my students will continue this work and that they will continue to infect others with this idea as I have always done. I am very proud of the huge archive I have collected during my thirty-five year tenure consisting of books, records, sheet music, magazines, and many other things concerning women in music. I still have ideas for the future, such as researching the role of governesses in music education, or studying how touring was the only possible way for past musicians to become known and especially what this meant for women artists.

**RB:** In 2005, you were awarded the *Ehrenkreuz für Wissenschaft und Kunst der Republik Österreich* (Cross of

Honor for Art and Science of the Republic of Austria), which was bestowed upon you by the Austrian president. The laudation was given by Dr. Clemens Hellsberg, the Chairperson of the Vienna Philharmonic to whom you were a kind of “red rag” for a long time.

**EO:** For the Vienna Philharmonic, I was a rather uncomfortable contemporary because I stirred up a hornets’ nest concerning the gender aspect of the personnel formation of the orchestra. In the meantime things have changed a lot, and the orchestra has cleared the way for more “women power” instead of pure personal “manpower,” so it is obvious that my efforts have been a success. Dr. Hellsberg’s laudation filled me with even more pride than the gold medal I received on the occasion. He began his speech with the following words: “I first had problems with the lady I am honoring today....” The audience reacted with humor. It was a wonderful and satisfying day in my life.

**RB:** Thank you very much for this interview.

*Renate Brosch, lyric soprano, has performed in Germany, throughout Europe, the USA, Baku, Israel, and elsewhere in a wide-ranging repertoire that includes opera, oratorio, and the German lied. From 1993 to 2009 she was a member of the executive board of the Internationaler Arbeitskreis Frau und Musik e. V. in Germany, and she served as editor in chief of the German women-in-music-journal Vivavoce. See also [www.brosch-schaefer.de](http://www.brosch-schaefer.de).*

## Rita Strohl: Classicist or Mystic?

MARIE-MADELEINE MARTINIE and PAUL-ANDRÉ BEMPÉCHAT

*The biographical sections of the article are by Marie-Madeleine Martinie and the musical analyses are by Paul-André Bempéchat.*

It is my pleasure to introduce the French composer Rita Strohl (1865–1941, née La Villette), the grandmother of my late husband, Philippe Martinie. Her legacy has recently surfaced not only for our family but also for the musical and academic worlds. Fortunately, research on this once-acclaimed artist has begun, notably with a very fine master’s thesis, “Rita Strohl and her ‘Chansons de Bilitis’” (2006) at Tufts University in Medford, Massachusetts by Pamela Feo, and directed by Professor Jane Bernstein. Rita set twelve of Pierre Louÿs’ celebrated poems to music several years prior to Debussy’s more famous setting of three of the poems in 1897.

Rita’s *Chansons de Bilitis* were published by Toledo in 1886 and the collection remains the composer’s most remembered work. In time, the songs are sure to become staples in the vocal repertoire, given that they were sung by artists as reputed as Jane Bathori and Gabrielle de Fourcauld, sister of the renowned French composer Jean Cras. The songs were so well received that the poet himself wrote to congratulate the composer, even stating that he wished she had sung them herself, rather than served as accompanist, at their première at La Salle de la Baudinière in Paris.

As an indication of the esteem Rita enjoyed during her lifetime, Mme Érard offered her an Érard concert grand piano, which we recently acquired. And, amid Rita’s voluminous writings about her music and her philosophy of art, we were grateful to have discovered extremely laudatory letters from Henri Duparc and numerous other leading figures, notably Camille Saint-Saëns, Vincent d’Indy, Gabriel Fauré, and Ernst Chausson. Interestingly, the wealthy patron of the arts, Winnaretta Singer, Princesse de Polignac, and Rita were to have collaborated on a certain project. Perhaps, in time, further discoveries will reveal

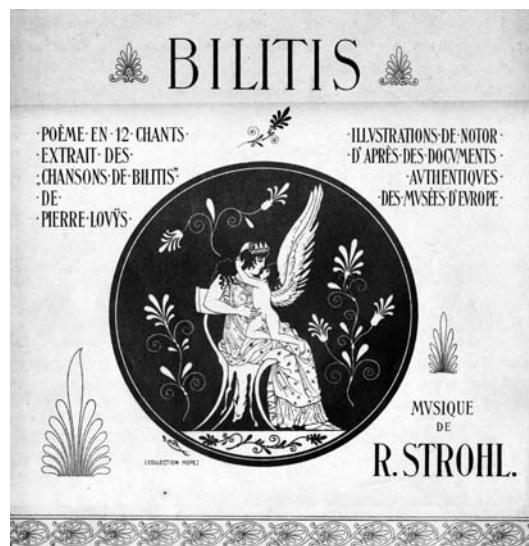


Rita Strohl

its nature. Another near-guarantee of her probable rise to prominence is the fact that her compositions had been published by the major firms of Durand, Enoch, and Toledo and performed at the *Concerts Lamoureux*. Significantly, Rita became one of the rare women to be honored as *Officier d’académie*.

It was in 2003 that our family learned that Christian

Desaint, a grandson of Rita Strohl who lived in Nice, was selling, through the municipality, his collection of paintings by his great-grandmother, Elodie La Villette, and her sister, Caroline Espinet. My son, André Martinie, was delegated to acquire them. At the auction, quite by accident, he discovered six enormous trunks of manuscripts and printed scores by Rita Strohl, which he also acquired for our family patrimony.



Rita Strohl, *Chansons de Bilitis*, title page

The singular difficulty future scholars of Rita Strohl will face dwells not in the realm of locating her manuscripts and published scores, but rather her professional and personal archives. The city of her (and my) birth, Lorient, one of France's major naval ports, was completely destroyed by the Allied bombings during the Second World War. The bombings began in October 1940 and ended with the total destruction of the city in January 1943. Hand in hand with the destruction of our city came the destruction of the better part of its cultural inheritance.

The lack of first-hand archival materials presents the prime obstacle to establishing a vivid profile of Rita Strohl's training. From all accounts, the La Villette home was one of Lorient's most cultured. Rita's father, Jules La Villette, was an officer in the French Army and also a fine cellist. Her mother was an acclaimed painter of Breton land- and seascapes, and many of her works hang in prestigious galleries and private residences in France and abroad; she was also her daughter's first music teacher. Fortunately, Rita's father's career path brought the family to Paris, where she was able to study piano and voice at the *Conservatoire*. She was admitted at age ten, and during her three years there, she demonstrated a singularly self-driven spirit. Independently, on Sundays, she would study composition privately with Professor Adrien Barthe (1828-1898) and voice with his wife, Mme Barthe-Bandelari. She began to compose at a very early age, and at nineteen, her *Grand' messe* with organ was performed in three cathedrals, most notably at Chartres. At twenty-three, in 1888, she married the Alsatian naval officer, Emile Strohl, whose family was also steeped in the arts. From this point

onward, her compositions bore her married name. The couple had four children. The first two, Marguerite and Madeleine, were born in Cherbourg; Emile and Marie-Louise were born in Lorient, as Brittany remained very dear to Rita. She would return to Paris, following her husband in his various postings.

At age thirty-five, Rita was suddenly widowed. Three years after Emile's death, and just when her career promised to attain great heights, she became reclusive and moved first to Meudon and then to Bièvres, both suburbs of the capital. She wrote that she had become fatigued by the "finely-pursed-lip" ambience of Parisian salons. In 1908, she married Richard Burgsthal, a painter highly acclaimed for his stained-glass windows, and also an excellent pianist, who received the *Premier Prix* at the *Conservatoire*. One of his hobbies was to reduce symphonic works for two pianos, which he often did for his wife; he also performed a number of her works in public. At Bièvres, Burgsthal not only had his studio but also designed and built a Wagner-inspired theater, La Grange, to launch his wife's works for the stage. The Great War inhibited all but a few concerts there. But as successful as was her first marriage, her second proved differently, and in 1921, the couple divorced. Burgsthal left her in dire poverty and is suspected of having stolen her only important possession, her father's Guarnerius cello. Rita went into seclusion in the mountains north of Nice, close to her youngest daughter, Marie-Louise Desaint, who tirelessly copied her mother's music; these manuscripts are still in excellent condition. She spent the rest of her life in quietude and solitude, removed from the major artistic centers and fashions, and she passed away at La Gaude, near Nice, in 1941, all but forgotten save for her much-admired *Bilitis* songs and other *mélodies*.

### Musical Compositions

The most reliable source of data concerning Rita Strohl's compositions is her own chronological catalogue of 1930, accessible as an appendix to my introductory monograph: <http://ritastrohl.artblog.fr/tag/Rita+Strohl/>. Her descriptive writings about her compositions and musings about the interrelationship of music, literature, and religion begin after 1900 at widowhood. Her early output (until ca. 1901) aligns itself stylistically, albeit conservatively, with the major currents of the day. Her prosody is narrative; her instrumental delineations are madrigalistic and reflect not only the word but its individual syllable. Her early tonal language may be qualified as both Franckian and lush. Stepwise parallel modulation and impressionistic and pentatonic modality mark the latter part of her early period, just as the thrust and ethos of Romanticism had marked her earlier works. Rita's deployment of the orchestral instruments, evinced through her works after 1900, reveal her very secure knowledge of their timbres and technical resources, just as in her settings for piano and for voice. Her orchestral scores, a good number of them mammoth, suggest an almost apostolic reverence to Wagner, Strauss, and the great post-Romantic symphonists.

Particularly effective in their respective genres are *Thème et variations* (1887) for piano, a virtuoso work suffused with

both the delicate, nostalgic sensitivity of Fauré and the explosive bravura of Liszt. It was premièred in Paris by Jacques Pintel at Salle Érard. The archives inform us that her charming *Trio pour clarinette, violoncelle et piano* (1898), a rare enough combination, was performed by, among others, Pablo Casals. One of her unpublished chamber works has an unusual combination: *Septuor pour piano, deux violons, deux altos, violoncelle et contrebasse* (1890); the work's dramatic sweep reflects the influence of César Franck. Publication of these compositions is now under negotiation, as they are not only fine concert pieces but also supremely useful as pedagogical tools. Performers of Rita Strohl's chamber works must be acutely attentive to their partners; the piano parts are technically demanding but never overpowering, and thereby intellectually demanding.

It is assuredly through her *Bilitis* songs (and her twenty other *mélodies*, set to poems by Baudelaire and Rodenbach, among others) that Rita Strohl will be most appreciated. Inevitably, and unfortunately, they will be compared with Debussy's cycle. Unfortunate because, through their frankness—even naïveté—and their tonal syntax, these songs, and her works in general, are quite able to stand on their own.

### Spiritual Life

Rita Strohl's spiritual life—or her attempts to live on an exaltedly spiritual plane—will assuredly become a focus of great interest not only to musicologists but to Celticists and scholars of comparative religion and psychology. Raised in a traditionally Catholic family—Brittany's regional borders with France have long been considered the nation's "eucharistic frontier"—she seems, after the death of her beloved Emile, to have purposely estranged herself spiritually from Christianity, just as she had isolated herself physically from Paris, the then nerve center of European culture. Her post-1900 compositions are markedly different in that their scope, both formally and instrumentally, assume far greater proportions. This evolution may be directly paralleled by the philosophical tenets they propose, as much by their assigned titles as by the sophisticated, exotic ethos they project. For it is at this juncture that Rita, as she explored non-Western religions, joined the theosophists, chiefly in Brussels, and began to explore their beliefs in the cosmic nature of art and the cosmic interrelationships of the arts. Her only biographer, music and literary critic Carlos Larronde, devoted an entire volume in an (unsuccessful) attempt to unravel the evolution of her mystic side, *L'art cosmique et l'œuvre musicale de Rita Strohl* (Denoël & Steele, 1931). One might well ponder that the distraught widow was attempting, through her music, to communicate, or at least to commune, with her departed husband.

What becomes abundantly clear is Rita's near-abandonment of traditional chamber music and *mélodies* in favor of spiritually-oriented, extravagantly expansive forms and epicurean syntaxes. After Emile's death, she apparently wished to strive toward a higher, or metaphysically different, plane. The energy Rita expended to find new, deeper meanings to her life through the works she composed during what one

may well call her "spiritual period" seems boundless. Whereas in her *mélodies* and chamber works, performance indications are normative in both nature and number, her spiritual and religious works are peppered with indications so preponderant and so precise as to daunt any performer, conductor, or stage director; changes of costuming and make-up, even by rehearsal number, are omnipresent.

From her own catalogue, one observes that Rita began her spiritual trajectory with works bound to nature: in 1901, she composed *Symphonie de la forêt* (Forest Symphony); its last movement was performed in Paris by l'Orchestre Lamoureux under Camille Chevillard. In 1902 she wrote *Symphonie de la mer* (Sea Symphony), for double orchestra,

### ClarNan Editions

I am happy to report that ClarNan Editions continues to publish music by women of the past, particularly the seventeenth and eighteenth centuries. Recent publications, edited by Barbara Jackson, include Volumes 9, 10, 11 and 12 of ClarNan's series *Arias from Oratorios by Women Composers*. These arias are all from Marianna Martines's oratorio of 1782, *Isacco, figura del Redentore* (two soprano arias; two bass arias; one aria for soprano, SATB chorus, and orchestra; and two more soprano arias). In addition, two Psalm verse settings by Martines for SATB and strings, which may also be performed with organ reduction and with Italian or English texts, are available. Martines (whose name is often spelled Martinez) was a student of Haydn and played four-hand piano pieces with Mozart. Our most recent publication is a major choral work by Martines, *Quemadmodum desiderat cervus*, a setting of an Italian translation of Psalm 41, edited by Shirley Bean. It is for orchestra, SATB chorus, and soloists, and it consists of eleven movements.

A recent new volume in the series *Lieder and Other Songs by Women of the Classic Era* contains eight songs by Goethe's contemporary, Corona Schröter, including the first setting of Goethe's *Erkönig*. We continue to publish Susan Mardinly's editions of works by Barbara Strozzi, most recently nine *Ariettas* for high voice and piano or harpsichord (also available for medium low voice).

All of our publications make available full scores, keyboard/vocal scores, orchestra parts sets, choral scores, and all parts for smaller ensembles, so that performance materials are available for all pieces. There are now sixty-eight titles in our catalogue. Forthcoming editions will be Barbara Jackson's edition of *Quis dirigit vias meas* by Isabella Leonarda for alto voice, two violins, and continuo and an edition by John Glenn Paton and Deborah Hayes of Rosanna Marcello's twelve cantatas for alto and continuo.

*Barbara Garvey Jackson, editor and publisher,  
ClarNan Editions.*

inspired by Brittany, its coastlines, its (often dreadful) weather, and, of course, its gnomes; the second movement is entitled *Les Korrigans* (The Gnomes). The year 1903 brought forth a sophisticated piano composition, *Les musique sur l'eau*, celebrating, as did many Breton composers, the sea.

With the cantata *Les noces spirituelles de la Vierge Marie* (The Spiritual Marriage of the Virgin Mary, 1904), we witness a deep reflection on the Judaic origins of the religion of her birth: the marriage of Joseph to Mary of Nazareth, who was raised in the Temple and vowed to remain a virgin. This obliged her to forego becoming the mother of the Messiah. Joseph, the humble and pious carpenter, had also taken a vow of celibacy. He is of the House of David, a son of whom must be the father of the Messiah, according to the prophets. He learns he must marry Mary. This spiritual reconciliation forms the thrust of the work. Rita's two choruses are symbolic: one represents the Tribe of David and the Temple's elders; the second, the chorus of angels, bids Joseph to reconsider his vow.

Between 1904 and 1926, Rita Strohl's works run spiritually afield to India, beginning with *Symphonie lyrique: Le promeneur du ciel* (Lyric Symphony: The Wanderer of the Skies, 1904), for solo voices, chorus, and orchestra. Its final chorus was performed at the Third Congress of the Theosophic Society of Paris in June 1906. The next year, however, she completed *Invocation aux Muses* (Invocation to the Muses), aligning her spirituality with the ethos of Greek antiquity. In 1907 she returned to Indian mysticism with *Najna Valkya, mystère sacré en trois actes* (Najna Valkya, sacred mystery in three acts) and in 1910 to her Celtic roots with *La légende de Hu-Gadarn* (The Legend of Hu-Gadarn). These immense scores—some include four harps, double complements of strings, and up to forty winds and brass—are followed by two others: *La femme pécheresse, d'après l'homélie de Saint-Ephrem* (The Woman of Sin, after the homily of Saint Ephrem) and *Le Suprême Puruscha, cycle mystique en sept parties* (The Supreme Puruscha, mystic cycle in seven movements), of which a six-piano score exists. (The first three parts are complete.) Rita then turned to ecumenism with *Les paysages de l'Ame* (The Landscapes of the Soul, 1925) and finally to her native Catholicism with *Le Saint Jour de Pâques* (The Holy Day of Easter, 1926).

These spiritual vacillations cause one to ponder whether Rita had become spiritually confused, or incoherent, or if she had indeed embarked on a post-Wagnerian, theosophist or ecumenical path in a grandiose attempt to understand the inter-relationship between the arts. For in 1911, in her notebooks (they are both lengthy and numerous) entitled *Schémas* (Diagrams), one finds, page after page, color drawings precisely on the correspondence between the vibrations of color and the vibrations of sound, leading one to remember Alexander Scriabin's concept of synesthesia. Notes on the symbology of the Western alphabet follow: at page 81, for example, concerning the letter B: "a ray extends from the mind to the body passing through the heavens to bejewel the arrival of mind-vibrations into the realm of the physical." Concerning M (page 95): "...a triangle structured in two directions forms three tri-

angles, M [therefore] aligns itself with the persons of God and the concept of the Holy Trinity." But for Rita, W is "the symbol of materialistic submission to the will of the spirit."

Although Rita visited Brussels often—her religious marriage took place there in 1908—the archives do not indicate whether she had visited the Belgian capital between 1910 and 1911, when Scriabin lived there and attended theosophist meetings. It would be enlightening to discover if she and Scriabin had crossed paths.

Assuredly, this mystic and mysterious woman remains to be understood. Her earlier compositions, charming yet probing and technically quite accessible, are stylistically germane to the last quarter of the nineteenth century. Her mystic period may well affirm Max Nordau's precept that spiritually, France had become "degenerate." Yet, all things being relative, and with poor Rita isolated from all trends of thoughts, fads, and fashions, perhaps she had been illumined by visions—or delusions—of grandeur, probing for solace in a universe of her own design. To all interested in probing the life and works of Rita La Villette-Strohl, a warm welcome to Lanester, on the picturesque Morbihan coast, is extended.

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*Marie-Madeleine Martinie is a renowned journalist for numerous Catholic publications and the author of eight books. Her most recent are Le port d'attache, which recounts the life of her old manor house and all the interesting persons who lived and visited there, and Deux sœurs peintres, a pictorial essay which introduces two excellent painters of Brittany, the sisters Caroline Espinet and Rita Strohl's mother, Elodie La Villette. Mme Martinie has also performed as a vocal soloist.*

*French pianist and musicologist Paul-André Bempéchat is the leading authority on the classical music of Brittany. Author of many articles and encyclopedia entries, his founding biography of the Breton impressionist Jean Cras (Jean Cras, Polymath of Music and Letters) was released by Ashgate in 2009. Dr. Bempéchat serves as president of the Lyrica Society for Word-Music Relations, and he sustains the career that has brought him to the Wiener Festwochen, Berlin's Konzerthaus, the Caramoor Festival, and Boston's Jordan Hall. He is currently on the faculty of Rider University.*



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# Reenacting Viardot: One Singer's Search for Pauline, the Muse

KATHERINE EBERLE

The year 2010 marks the 100th anniversary of the death of Pauline García Viardot. Viardot was an important performer and composer who lived from 1821 to 1910 in Paris, and whose music has become increasingly popular today. While Viardot had a limited output as a composer, with only about 150 songs, several operas, and some chamber music, she was extraordinary for other reasons. During her own lifetime she was known primarily as an international opera singer, but she was also a pianist, singing teacher, and visual artist. Most impressively, she served as a catalyst in the works of many other composers, musicians, and writers, as summarized by Harold Bruder.

To judge the esteem in which Pauline García Viardot was held, one must consider that Johannes Brahms chose her to sing the first public performance of his *Alto Rhapsody* in 1870. Richard Wagner asked her to sight-read the second act of *Tristan und Isolde* with him in 1860, five years before its premiere. Her protégés included Gounod, who wrote *Sappho* under her patronage; Jules Massenet, whose oratorio *Marie-Madeleine* premiered in 1873 with Pauline in the title role; and Camille Saint-Saëns, who dedicated *Samson et Dalila* to her. Viardot sang the first two acts of Saint-Saëns's opera for a private performance in 1874, three years before the premiere. Gabriel Fauré dedicated several songs to Pauline and her daughters. Her close friends included Chopin, Eugène Delacroix, Berlioz, Liszt, Clara Schumann, and Georges Sand. Something of Viardot's personality can be gained from her songs. While her heritage was Spanish and she composed in several languages, she was born and raised in France, and her music has an intimacy and charm we associate with the best French composers.<sup>1</sup>

Viardot studied piano with Franz Liszt during her teens, but at age fifteen, her mother encouraged her to give up the piano and become a singer. Her operatic debut took place in London, when she was eighteen, in the role of Desdemona in Rossini's *Otello*. She met the writer, George Sand, around this time and they became lifelong friends. Sand later went on to write the novel *Consuelo*, based on Viardot's career. Through Sand, Viardot met other artists such as Chopin and Delacroix and her future husband, Louis Viardot. Twenty-one years older than she, he was the director of the *Théâtre Italien* in Paris at the time they married. As a writer, he founded the socialist-leaning *Revue Indépendante*. Throughout their married lives he was Viardot's manager and supporter. Their four children, Louise, Claudie, Marianne, and Paul, also became musicians.

During her singing career, Viardot sang numerous operatic roles and performed in many solo and ensemble concerts in Russia, France, Germany, and Austria. She sang the heroines of operas by Gluck, Rossini, Bellini, Donizetti,

Mozart, Meyerbeer, Gounod, and Verdi. Alfred de Musset, Flaubert, and Dickens were also among her admirers. Berlioz said of her: "Madame Viardot is one of the greatest artists...in the past and present history of music."<sup>2</sup>

The Russian playwright and author, Ivan Turgenev, became the love of her life, and Viardot collaborated with him on three librettos, which were first performed as amateur theatricals in Viardot's home, as well as some of her songs, which he later published. Turgenev is said to have used his relationship with Pauline as source material in his plays, especially in *A Month in the Country*. Throughout much of his later life, Turgenev lived with the Viardot family at their château Courtavenel, and he also resided near or with them when they lived in Paris, London, and Baden Baden. Several biographers indicate that Viardot's husband allowed this arrangement and even provided financial support for Turgenev in the early years because they both loved hunting and were friends throughout their lives.

Where would one begin to find the "muse" in order to reenact Viardot's life today? I researched the letters, biographies, compositions, and previous recordings of Pauline Viardot with the intention of commissioning and creating a one-woman "performance." After writing and procuring grants to make the project possible, I commissioned the playwright, Maggie Conroy, to write a spoken piece in which Viardot describes her work and interactions with famous writers and composers. The monologue was built around a framework of some of Viardot's compositions, which I sing and self-accompany at the piano. I then created a historic costume and set and hired a stage director to realize the work. After rehearsals and the debut performance in Iowa City, I went on to record and publish a DVD, and I now tour the United States performing the piece.

Conroy's monologue depicts Viardot with a certain *gravitas*. The setting is 1883, Paris—Viardot's husband has just died and now her lover, Turgenev, is dying. While going through Turgenev's letters she is interrupted by a neighbor, concerned that Viardot's lights are burning so late into the night. First, recalling her life to her visitor, she shares her interactions with Turgenev, Sand, and her wide circle of friends. Viardot goes on to describe the real passion of her life—her compositions—and her mission to spread music and make it understood. Much as her biographer, April Fitzlyon, so aptly portrays Viardot in *The Price of Genius*,<sup>3</sup> her depiction in my monologue, *Pauline Viardot: Composer, Singer, Forgotten Muse*,<sup>4</sup> is brutally honest because Viardot shares the personal issues that challenged the creation of her art, all the



Pauline Viardot

while inspiring her listener with her strength and determination. Although Viardot's songs are only *romances* (short lyrical pieces for piano and voice) set in the style of the time, they deserve our attention for their elegance and simplicity.

Viardot was a motivator to so many people, and her compositions have an undeniable charm. Critic Henry Chorley wrote that Viardot's voice had a "rare felicity [of] giving the variety of light and shade to every word of soliloquy, to every appeal of dialogue."<sup>5</sup> So too does Viardot's *oeuvre* make up a delicate and beautiful facet in our women composers' musical heritage. "She still sings today with an expressive, feminine voice through her songs."<sup>6</sup>

#### NOTES

1. Harold Bruder, "The Life and Work of Pauline Viardot García, Volume I: The Years of Fame, 1836–1863," *Muse: The Opera Quarterly* 21/4 (Autumn 2005): 778.

2. Patrick O'Connor, liner notes, *Pauline Viardot and Friends* (London: Opera Rara, 2007): 12. The author cites David Cairns, *Berlioz*, 2 vols. (Allen Lane, 1999).

3. April Fitzlyon, *The Price of Genius: A Life of Pauline Viardot* (London: John Calder, 1964).

4. Maggie Conroy, *Pauline Viardot: Composer, Singer, Forgotten Muse*, dir. by Gary Briggie, perf. by Katherine Eberle (Seattle: Createspace, 2010).

5. O'Connor, 16.

6. Bruder.

*Katherine Eberle, mezzo-soprano, has given over one hundred solo recitals as a guest artist in eighteen states as well as in North and South America, Europe, and South Korea. Eberle earned the DMA degree from the University of Michigan. She has taught at the University of Iowa since 1991. Her DVD is available through [www.amazon.com](http://www.amazon.com) or directly through her website at [www.keberle.com](http://www.keberle.com). She can be contacted for performances at [k-eberle-fink@uiowa.edu](mailto:k-eberle-fink@uiowa.edu).*

## The Delian Society

NANCY BLOOMER DEUSSEN, SHEILA FIRESTONE, JOSEPH DILLON FORD

If you were to Google "The Delian Society," you would come upon a Website with an impressively diverse membership roster, eye-catching graphics, and a wide variety of suites, virtual concerts, and other musical projects created by its members. The Society is an international community of composers, performers, scholars, recording technicians, music publishers, and amateurs dedicated to the revitalization of the great tonal traditions in art music. It was founded by Joseph Dillon Ford on January 23, 2004, and its Yahoo! group now boasts nearly 140 members worldwide. The Delian Society takes its name from the Greek Island of Delos, the legendary birthplace of Apollo, god of music and light, and welcomes tonal music enthusiasts from around the world who share its artistic visions and goals. Ford explains his reasons for establishing the Delian Society:

The Delian Society was actually an idea I conceived some time ago whose rapid growth has been made possible by the Internet. Through my contacts over the years with musicians I've met in person or through e-mail correspondence, it became increasingly clear to me that there was a great deal of interest in new tonal art music. However, I knew of no existing international organization intended expressly for composers, performers, and others working to bring about a tonal music renaissance. Many composers writing tonal art music were essentially mavericks who refused to embrace the atonal polyrhythmic orthodoxy long promoted by modernist academicians and institutions. Often they had been neglected or ridiculed by critics and colleagues in spite of the fact that they were producing work of great beauty and substance.

With the foundation of The Delian Society, tonal music composers and their supporters now have at their disposal not only a collegial forum but

also a vehicle for bringing about constructive cultural change. The Society does not oppose atonality or indeterminacy, but is focused rather on revitalizing all forms and styles of tonal art music, both traditional and emergent.

The Delians think for themselves and represent a broad spectrum of viewpoints on just about any topic. What they share in common is the conviction that the great tonal traditions of the world have by no means been exhausted as a creative resource. Some, like Ford—a Harvard-trained musicologist—hold that those modernists who attempted to break with the past succumbed to a kind of ideological myopia, and maintain that one has only to scratch a little beneath the surface to discover the presence of the past in works by even the most steadfastly "modern" composers.

The Delian Society offers many activities and benefits for its members: participating in a friendly, noncompetitive international forum specifically dedicated to new tonal art music; networking worldwide with other music professionals and amateurs; presenting original work to international audiences through collaborative projects, performances, recordings, publications, and educational initiatives; promoting broadcasts and performances of original tonal music in members' home cities; giving and receiving objective critiques through private correspondence; archiving scores at major educational and cultural institutions throughout the world; and playing an active role in the emergence, consolidation, definition, and success of a significant movement in twenty-first-century music history.

One of the first projects to which Delian Society composers contributed their creative talents was *The Colors of Peace*. Founding member Sheila Firestone recalls her experience: "I submitted a prayer for universal peace called 'On This Day.' Once involved, I was convinced that these musical challenge opportunities would inspire me to delve into

previously unexplored areas. I liked the idea of many composers contributing to a larger collective work.”

Another collaborative work, one that celebrates the genius of the great French poet, Paul Verlaine, is *The Delian Suite No. 5: Variations concertantes sur le nom de Paul Verlaine pour basson et orchestre à cordes*. It was created in collaboration with bassoon virtuoso Franck Leblois, a music professor at the Conservatoire Gabriel Fauré in Angoulême, France. This exciting new work prominently features the bassoon in each of twelve movements contributed by composers from Australia, Europe, North America, and South America. It was premiered in 2009 in Seattle by Leblois and the Octava Chamber Orchestra under the baton of Maestro Johan Louwersheimer, whose excellent performance can be seen and heard on YouTube: <http://www.youtube.com/watch?v=ZkrDA8lsW0U>.

Composer Nancy Bloomer Deussen, who participated in this and other Delian projects, believes the Delian Society “is like a breath of fresh air in the world of contemporary music, where tonally oriented composers are welcomed instead of being scorned.” She adds, “We always respect one another despite our political and occasional musical differences, and have formed warm friendships. Where else do you have the opportunity to share in the composition of a large work with eight or nine or other composers and then have it performed live in its entirety by professional musicians?”

Now under way is a project to address the consequences of the tragic January 2010 earthquake in Haiti. Delian Society composers have created a suite for flute and guitar based on the beloved Haitian lullaby, “Dodo titite” (Sleep, Little Baby), to help keep international attention focused on the devastated island nation. After a premiere performance by the New York-based Serenade Duo, to whom the music is dedicated, the score and parts of the *Delian Suite No. 6: Variations on a Haitian Lullaby* will be available free of charge in PDF format to any flute and guitar duo committed to performing the work for the express purpose of benefiting the people of Haiti.

The Delian Society is deeply committed to diversity, inclusiveness, and egalitarianism, and since its founding the Society has been fortunate to enjoy the active participation

of women and minorities. Ford observes, however, that “Although our outreach is global, there are certainly economic, political, and linguistic barriers that have thwarted our attempts to ensure that our membership reflects the planet as a whole.” The Society’s organizational structure is non-hierarchical and does not follow traditional corporate models. Because of their common love for tonal art music, the Delians have been able to function as a supranational network of friends without any central authority. There is no membership fee at the present time: individual members who wish to do so simply donate artistic, administrative, and other services and supplies.

The Delian Society itself is a cooperative creative work in the making that has not trod the well-beaten, often tediously bureaucratic, path of other arts organizations. The Society is especially pleased to invite musical women to consider membership. For further information, see <http://launch.groups.yahoo.com/group/delian/>.

*Nancy Bloomer Deussen (IAWM member) is a leader in the growing movement for more melodic, tonally-oriented contemporary music and is co-founder of the San Francisco chapter of the National Association of Composers, USA. Her original works have been performed throughout the USA, Canada, and Europe, and she has received many grants and commissions both locally and nationally from numerous performers, ensembles, and foundations. A list of performances, commissions and audio links—as well as biographical background—may be obtained on her web page at <http://www.nancybloomerdeussen.com>.*

*Sheila Firestone, current First Vice President of the Florida NLAPW (National League of American Pen Women), first started to compose music in 1987 and soon thereafter began private studies with Joseph Dillon Ford. After retiring to Boca Raton, Florida, she continued private study with Dr. Thomas McKinley and Dr. Keith Paulson-Thorpe. Her work has been widely performed, and examples can be heard online at <http://www.songsforanewday.com>.*

*Joseph Dillon Ford is a Harvard-trained musicologist, composer, and scholar who presently resides in Gainesville, Florida. He holds a professional graduate degree in landscape architecture, and has served as an educator at Florida International University, Miami-Dade College, and the American School of Tangier. Please see <http://www.newmusicclassics.com>.*

## Kaja Bjorntvedt, Carolyn Horn, Carol Kimball, and Barbara J. Weber: Meet Four New IAWM Members

In 2010 eighty-seven new and returning members joined the IAWM. In the current issue, we are pleased to introduce four of them, and we are delighted to welcome such accomplished musicians to our organization.

### Kaja Bjorntvedt

Kaja Bjorntvedt, a Norwegian composer and performing musician, developed an early interest in both classical and contemporary music, beginning at the age of five. She soon showed talent as a pianist, accompanist, arranger, and composer, which led her to pursue a career in music. After

studying for several years in Norway, she moved to England and earned a bachelor’s degree in piano performance. Since then she has been working as a freelance pianist and composer, writing music for theater and dance productions as well as chamber and orchestral works. She completed a master’s degree in composition at Trinity College of Music, London, in 2009, and while there she won the International Composition Competition 09 Chromatico and numerous other awards and scholarships. She also received an important commission—to write the official *Falklands Requiem* to mark the twenty-five-year anniversary of the Falklands’ conflict.

Having already produced a considerable amount of orchestral and ensemble music, Kaja is now exploring electro-acoustic music. Her interest lies in creating soundscapes for various settings: from contemporary dance and theater to art installations and films, and she has been seeking ways that music and other art forms can be integrated. She has received a number of commissions to compose for art exhibitions and for dance and theater performances. She uses traditional instruments as well as electronics, often mixing live and acoustic elements, plus anything that makes a sound to create the soundscapes and generate installations.

In 2008, her growing interest in collaborating with other artists led her to co-found Midnight Orange Productions—



Kaja Bjornvedt

she serves as both composer and artistic director. The company creates and performs original work mixing music and movement with other art forms such as theater, visual arts, and creative writing (please see [www.midnightorange.co.uk](http://www.midnightorange.co.uk)). Through these productions Kaja has been invited to participate in composer residencies supported by the Performing Right Society for Music (UK) and The Norwegian Ministry of

Foreign Affairs, where she has further explored ways to collaborate within music and dance.

She is currently working on a commission that will be presented during the Frieze Art Fair London 2010. This will be a live sound installation with dance, accompanying an art exhibition commenting on NASA's plans to bomb the moon in search of water. The soundscape is a rhythmical play with sine waves, based on the frequencies and vibrations of the moon, sounds of water, and heavy industry together with comical and unrecognizable sounds.

Kaja is also currently writing for, and curating, a series of collaborative concerts and events at the AGENCY gallery in London. The focus for these events will be collaborations between music, dance, and visual art, where the different art forms complement and respond to each other. These projects are being created in a very organic and fluid way; the collaborators meet regularly to share ideas. This process involves a lot of improvisation and playing before the final plan slowly emerges and takes shape. Kaja often thinks of sounds as shapes and visual images, and hence she finds it natural to work together with dancers. She enjoys the way a sound can generate a movement and vice versa, and she feels happy to have met a group of collaborators with whom she shares similar ideas.

Her music has been performed at Kings Place, Sadler's Wells, The Place, Blackheath Halls, and other locations in London, and The Norwegian Theatre, Svelvik Theatre, and The Grieg Music Academy in Norway. Her works have been broadcast on Norwegian National Radio (NRK). She has also had an increasing number of performances in more untraditional places such as art galleries and empty spaces.

Her music is published by Musikk-Husets Forlag in Norway, and among her publications are a series of books with piano pieces for six hands. Kaja currently resides in London, where she divides her time between composing and producing commissioned pieces, performing as a classical pianist, acting as musical director and composer for her company, collaborating with artists, and teaching music—eager to inspire and support talented young musicians.

## Carolyn Horn

Carolyn Horn spent her youth on an Oklahoma ranch excelling as a rodeo rider. Her professional plan was to study medicine, and only gradually did she realize that she preferred a career in music. Living on an isolated ranch allowed her endless hours of uninterrupted listening time, which she spent with the local library's 78-rpm recordings of Heifetz, Horowitz, and Rubenstein and works such as *Porgy and Bess* and *The Firebird Suite*. Years later she realized how core those hours of listening were to her success as a musician.

In 1960, she was among only one percent of the pre-med female students enrolled at Indiana University. At the end of final exams, she attended her first live concert in the music building. After hearing the great Hungarian cellist, Janos Starker, she knew immediately that she must be a part of this world of music. But how? Walking back to the dorm she started a conversation with pianist and composer Thomas Franz Kamin, and he would become her most important musical mentor. A few years later she switched to music and graduated with a piano performance degree from the University of Oklahoma, where she studied with the late Native American pianist and composer Spencer Norton. In 1986 she was awarded a Director's Artist Fellowship from Boston University, where she earned a master's degree in piano performance while studying with Anthony di Bonaventura.



Carolyn Horn

In addition to coaching lieder and opera for eighteen years, Carolyn served for two years as a regular member of George Gaber's percussion ensemble at Indiana University. She also performed under the baton of composer Lucas Foss, collaborated with Polish percussionist/composer Marta Ptaszynska, performed with Alea III Contemporary Music Ensemble at Boston University, and took part in George Antheil's *Ballet Mécanique* at the Oregon Festival of American Music.

Her ability to master complex scores has made her a sought-after performer of twentieth-century music. Her repertoire includes works by Ernst Krenek, Anton Webern, Charles Ives, Ferruccio Busoni, Kazimierz Serocki, and Igor Stravinsky. Recordings of her performances on Orion Records have been broadcast on German, Austrian, and French Radio. Carolyn has performed at numerous international music festivals in Europe, including the Warsaw Au-

tumn Festival of Contemporary Music, the Berlin International Music Festival, and the Steirischen Herbst in Graz, Austria. She was performer and organizer for the Krenek Festival at the University of California Santa Barbara in 1979. She performed eight European concert tours including a Goethe Institut-sponsored eleven-city tour of the U.S.A. and Canada featuring the music of Ernst Krenek, and an Austrian-sponsored tour of California and Arizona performing with Vienna Philharmonic violinist René Staar.

In 1990 Carolyn moved to Eugene, Oregon and became certified as a K-12 teacher. She says that teaching 500 students a week was the hardest job she ever had but the most rewarding. Afterwards, she would go home and teach her private piano students until late in the evening. During the late 90s she began pursuing her growing interest in computer music technology. Her first class was very difficult, especially since she did not own a computer or know how the mouse worked. She would pace outside the classroom until one time the lab assistant said, "Carolyn, it's only a machine." That phrase was a stroke of insight for her—to remain calm and not become emotional. Later, she was asked by a potential female student, "How did you work so long among only men and not get intimidated?" She said that she was quite intimidated, not only by the men but by her ignorance of computers. And, of course, age was a big factor. She was fifty-five when she got her first computer. She advised the woman: "Pursue what interests you, even if it intimidates you. Do what you love doing. Intimidation and insecurities will always fade into the background if you don't quit."

Carolyn took four years of computer music technology and audio engineering classes. This past summer she completed a one-week intensive Pro Tools class. As was usually the case, she was the only woman in the course and was old enough to be the other students' grandmother.

Her involvement in music technology, coupled with her public school teaching experience, resulted in a generous

grant from the City of Eugene. The grant monies enabled her to design, purchase, install, and teach the first music technology classes ever offered in the Eugene public schools, where she teaches both the "Amazon Computer Music Technology Lab" and the "Amazon Piano Studio."

## Carol Kimball

Dr. Carol Kimball, Emerita Professor of Voice and a Barrick Distinguished Scholar at the University of Nevada, Las Vegas, is the author of *Song: A Guide to Art Song Style and Literature*, a widely used text and reference that has become the principal one-volume American source on the topic. She has co-authored *Interpreting the Songs of Jacques Leguerney* and has edited *The French Anthology*; *Women Composers: A Heritage of Song*; and *Art Song in English: 50 Songs by 21 American and British Composers* for Hal Leonard Corp. Her publications also include the *Singer's Edition* opera anthologies, liner notes for four CDs, and articles and reviews on opera and song literature in many professional journals including *The Opera Quarterly* and the *Journal of Singing*. She has served as editor for *The Opera Journal* (National Opera Association) and as editor pro-tem for the *Journal of Singing*.



Carol Kimball

and as editor pro-tem for the *Journal of Singing*.

At the University of Nevada, Las Vegas, where she taught for thirty-six years, Carol founded the UNLV Opera Theater and directed its productions until 1981. During her tenure at UNLV, she directed the vocal program for many years and taught voice, vocal literature, and pedagogy.

As a performer, Carol earned a reputation as an expressive and versatile performer in concerts, opera, and musical theater. Recognized as a gifted recitalist, her imaginative programming and the unusual scope of her repertoire garnered critical praise. A specialist in French repertoire, she has studied and coached with Pierre Bernac, Gérard Souzay, Martial Singher, Thomas Grubb, and Dalton Baldwin, and regularly presents master classes and lectures on French *mélodie*. Her recital of French *mélodie* for Orion Records with pianist Thomas Grubb may be found in many college and university libraries.

In 2006, Carol Kimball's advocacy for classical song was recognized by her appointment to the Board of Advisors of The Lotte Lehmann Foundation. For her accomplishments in and for the arts, she was awarded the 1992 Nevada Governor's Arts Award for Excellence in the Arts. Other honors include the Nevada Board of Regents' Creative Excellence Award for the Nevada System of Higher Education, and the UNLV Alumni Association's Outstanding Faculty Award.

Carol recently retired from full-time teaching but remains active presenting master classes, lectures, and clinics. She currently writes "The Song File," a regular column in the *Journal of Singing*. This past summer, she was a member of the faculties of the Big Bear Lake Song Festival in June, and

## The Kapralova Society

The Kapralova Society now has a presence on Facebook, where the organization publishes the latest news, photos, and other information on Kapralova and the Society not available on their Website. The year 2010 was a double anniversary year for Kapralova—85th anniversary of her birth and 60th anniversary of her death—which the Society celebrated by supporting a rare performance of her Piano Concerto in D minor, op. 7, this past May in Prague, performed by one of best contemporary Czech orchestras—the Prague Symphony. To mark the Kapralova anniversaries, the Society has also published, in partnership with Amos Editio (amoseditio.cz), the composer's *Three Piano Pieces*, op. 9, a wonderful example of modern Czech piano literature.

the Pacific Opera Institute (Bear Valley Music Festival) in August. She was also a featured presenter at the national conference of the National Association of Teachers of Singing in Salt Lake City. In addition to her other activities, she is presently at work on another book.

Barbara J. Weber

Barbara J. Weber is the composer of the award-winning indie feature film entitled *Let Me Out*, which won the award for the Best Psychological Drama at the 2009 New York Independent International Film & Video Festival. This classically trained violinist began her foray into composing for film after winning first prize for her symphonic tone poem *Exodus* at the 2008 Bible Art show in Long Beach, NY. The piece, based upon the famous biblical scene where Moses leads the Israelites out of exile from Egypt, was electronically composed on a Mac computer. It simulates a full orchestral sound complete with strings, brass, percussion, and an array of sound effects depicting the parting of the Red Sea as well as other elements in the famous flight.

Barbara's music now appears in two documentaries, *What Does It All Mean*, and the soon-to-be-released *Missing Peace*; a short film entitled *Ironic Odyssey*; and the full-length feature, *Let Me Out*. Currently, she is working on scoring the music for what will be her fifth movie. All of this has taken place over a period of two quick years. Additional composition credits include a series of live performances of her *Iberian Rhapsody*, a work for unaccompanied violin performed by Neal Wackenhimer on several occasions in and around



Barbara J. Weber

the Forest Hills, NY area and in Rhode Island. The tremendously varied content of her music has been greatly influenced by a number of diverse musical styles and artists, ranging from the complexities and textures of Prokofiev and Bach to the minimalism and ambiance of John Adams, John Michael Jarre, Andreas Vollenweider, and Brian Eno, as well as the tangos of Astor Piazzolla, the trance of Paul van Dyk, and the consonant harmonies and melodies of Stephen Sondheim.

Barbara grew up in Brooklyn, New York and was introduced to the violin while in the New York City public school system. Quickly excelling in the instrument, she attended the High School of Performing Arts and the Juilliard School, where she studied with the esteemed violin pedagogues Christine Dethier and Ivan Galamian. Barbara also has an MFA degree in Theatre Management from Brooklyn College. Following an internship program, she was hired by Columbia Artists Management, Inc. (CAMI). As a classical violinist, Barbara has performed with various chamber ensembles

and orchestras, and she is a much-sought-after violin teacher. She participated in the Starling-Delay Symposiums on Violin Studies, given at the Juilliard School in 2007 and 2009 and dedicated to the art of violin teaching and performance as fostered by the legacy of Dorothy Delay.

Around 2005 her musical tastes started to expand, which led her to explore jazz and other alternative musical styles. On a whim, she decided to take a course at the Berklee College of Music in Boston. "This changed my life," she admits. "I discovered new finger languages, new chords, new harmonies that I just never heard before." Taking this interest a step further, Barbara started studying jazz violin at Berklee with the amazing jazz violinist, bassist, and cellist, Rob Thomas. His artistry is featured on her CD, *The Penthouse Suite*. While studying jazz and improvisation, Barbara rediscovered a long dormant love for composing. At a local jam session, something she had never participated in as a classical violinist, Barbara met David E. Feldman, an experienced writer, director, producer, and filmmaker who happened to be shooting his first full-feature film. She recalls that "we instantly liked one another, and he asked if I would be interested in scoring the music for his film." That marked the beginning of her composing career.

Rob Thomas introduced Barbara to Uli Geissendoerfer, an exceptional pianist and a marvelous musician with a broad knowledge of composing, producing, arranging, and mixing. She says, "It was a musical love at first hearing for me. The first time I met Uli, he went to the piano and instantly rearranged one of my themes bringing tears to my eyes. I knew he was perfect for me." Uli is now the Music Director of *Viva Elvis*, the new Cirque du Soleil show in Las Vegas. He also performs on *The Penthouse Suite* CD.

Barbara hopes to pursue her career as a composer for various mediums in addition to writing for film. This season she intends to complete and release her second CD. She is also inspired by dance and will be approaching choreographers to collaborate on a modern dance work.

## Athena Festival

The Athena Festival, held biennially at Murray State University, Murray, Kentucky, will take place on March 1-4, 2011. The theme of the festival is "embracing diversity expanding horizons" and the featured composer will be Alex Shapiro. The festival, which is devoted to the study and performance of music composed by women, will present performances, papers, and lecture/recitals. For information, please contact Eleanor Brown, festival director, Department of Music, 504 Fine Arts Building, Murray State University Murray, KY 42071-3342. Details are also available on the IAWM Website ([www.iawm.org](http://www.iawm.org)).

## BOOK REVIEWS

### R. Larry Todd: *Fanny Hensel: The Other Mendelssohn*

Oxford and New York: Oxford University Press, xviii + 426 pages, \$45 (2010). ISBN 978-0-19-518080-0

AISLING KENNY

R. Larry Todd, the distinguished author of numerous books and articles on the life and music of Felix Mendelssohn, has now turned his attention to Mendelssohn's sister in *Fanny Hensel: The Other Mendelssohn*. His contribution to scholarship on Hensel is immeasurable. Todd combines an in-depth discussion of the music with rich biographical information, and through his book we gain a firmer understanding of Hensel as an independent and creative artist. This book is not Todd's first publication on Hensel; in 2004, he edited a score of Hensel's piano music, which helped to revive the performance and recording of her music.<sup>1</sup> Todd also wrote an insightful article in 2007 on Hensel's *Lieder für das Pianoforte*.<sup>2</sup>

Fanny Hensel has, of course, received ample attention in musicology, with many feminist scholars showing an interest in her music. Marcia Citron's English translation of her letters (1987) has helped us to get to know Hensel and revealed her as an insightful composer and musician.<sup>3</sup> Françoise Tillard's book (1992) has also served as a useful source.<sup>4</sup> Todd's 2007 article appeared in an excellent collection of essays edited by Susan Wollenberg after a conference on the composer, a remarkable milestone in Hensel studies.

In recent years, there has been an interesting debate concerning Fanny Hensel's reception. As Marian Wilson Kimber points out, biographers of Hensel often ignore a discussion of the music and treat her as a suffering victim.<sup>5</sup> This is certainly not the case here, as Todd portrays Hensel as a composer "who composed neither for the glare of public concerts nor for the scrutiny of the press, but to answer her own inner drive, and to offer new compositions for the musicians who performed on her concert series" (p. x). Todd seeks above all to treat Hensel as a serious artist. He writes that "her life celebrates the power of an artistic genius that did transform the 'other Mendelssohn' into Fanny Hensel, a composer we should now recognize and celebrate" (p. xvi). Refreshingly, Todd does not shy away from using the term "genius." He describes her music as "diary-like, and we are now like so many eavesdroppers, entering into the private creative space of a musical genius all too long ignored, and all too hidden from fame" (p. x). Todd also recognizes aspects of the confessional present in Hensel's music, connecting her with fellow artist, Josephine Lang, who famously stated, "My songs are my diary," and also perhaps linking her with Goethe's philosophy of his art: that all his works were "fragments of a great confession."

Todd sets out one his objectives in the preface, stating that his biography seeks to "plumb the rich depths of all this music" (p. xiii), an aim that he laudably achieves. Through insightful analysis and elegant discussion of a large number of Hensel's works, he helps to uncover the subtleties of her unique

musical language and unearths her distinctive musical style as compared to that of her brother. A fresh and insightful interpretation of Hensel's *Trio in D minor* (pp. 338–342) and its relationship to her brother's *Trio* (also in D minor) and *Elijah* is particularly interesting. Todd views Hensel's *Trio* as establishing "an opposition between the dramatic and lyrical, the public and private that Fanny confronted as a professional musician in the waning days of her life" (p. 342).

An enlightening discussion of Hensel's cycle for piano, *Das Jahr*, helps us to gain a better understanding of the composer and, as Todd rightly observes, it "enhances substantially [not only] our understanding of her music, and its layering of musical, visual, and literary elements, but of nineteenth-century piano music in general" (p. 275). Todd brings fresh insight to Hensel's music and unearths the characteristic aspects of her compositional voice.

Todd explores Hensel's genius but by no means skirts around gender issues. He examines the treatment of Hensel by her father (p. 48) and her unorthodox role as choral director, which challenged "conventional gender roles" (p. 218). He shows how she balanced traditional duties with her excellent *Sonntagsmusik* concerts. He explains that "Hensel's life story might be regarded as an example of the tribulations of an artistically gifted, nineteenth-century woman to fulfill herself as a composer; but what lends her life even greater poignancy is that, like her brother, she was an extraordinary musical prodigy and genius" (p. xii).

The book is a very useful resource, since it contextualizes Fanny Hensel's career against the backdrop of nineteenth-century Berlin. Todd draws on a vast variety of primary and secondary sources in addition to autographs and letters. In the opening chapters of the book, he illuminates Hensel's ancestry, discusses important female influences on her career, and explores aspects of her early education. Todd probes Hensel's relationship with her teacher, Zelter, which, as he notes, few scholars have been able to do (p. 28). Todd charts Hensel's development as a composer and the evolution of her musical style and attitude toward art throughout the book.

A chapter on Goethe's influence on both siblings is particularly engaging, since the poet had a profound impact on their lives. Later, Todd examines Hensel's Italian journey and its strong effect on her career. He takes a fresh look at her relationship with her brother Felix; the good-humored rivalry of the early years is shown to be replaced by a deep mutual respect as the two musicians grew older. Todd describes how Felix "provided continuing musical and intellectual sustenance; strengthening the sibling relationship was a most rare, intimate bond of artistic communication" (p. 56). One of the most moving parts of the book is Todd's description of the impact of Hensel's sudden death on the individual members of her family, in particular on Felix, who wrote to Fanny's husband Wilhelm, "This will be a changed world for us all now, but we must try and get accustomed to the change, though by the time we have got accustomed to it our lives may be over too" (p. 350). His prophecy came true, as he died a few months later.

Todd's book will appeal to established scholars and music students alike. It is beautifully designed and illustrated and contains forty-four musical examples. In addition to the printed examples in the volume, Todd provides a useful system of symbols to direct readers to further examples online on a Website dedicated to the book: [www.oup.com/us/fannyhensel](http://www.oup.com/us/fannyhensel). In addition to the site's musical examples, Todd lists high quality recordings of Hensel's chamber music and songs that can be accessed online. He recognizes, as do other scholars on women's music, that in order for scholarship on Fanny Hensel to have longevity, her music must be kept alive by new recordings, editions, and performances. As Todd concludes, Fanny Hensel is "now finally emerging from the shadowy semipublic world she inhabited—she can now become Fanny Hensel" (p. 358). Todd, while suggesting "Otherness" in the title of his book, has undoubtedly furthered this process in a study that celebrates both Hensel's life and music.

#### NOTES

1. R. Larry Todd (ed.), *Fanny Mendelssohn Hensel: Piano Music* (Courier Dover Publications, 2006).
2. Todd, "Fanny Hensel's Op. 6, No. 1 and the art of Musical Reminiscence," in *Nineteenth-Century Music Review* 4/2, ed. by Susan Wollenberg (2007).
3. Marcia J. Citron, *The Letters of Fanny Hensel to Felix Mendelssohn* (New York: Pendragon Press, 1987).
4. Françoise Tillard, *Fanny Mendelssohn*, trans. by Camille Nash (Portland: Amadeus Press, 1992).
5. Marian Wilson Kimber, "The Suppression of Fanny Mendelssohn Hensel," in *19th-Century Music* 26/2 (Autumn, 2002), (113–129): 125–126.

*Aisling Kenny recently completed her Ph.D on the songs of Josephine Lang at the National University of Ireland, Maynooth under the supervision of Dr Lorraine Byrne Bodley. A soprano and pianist, Aisling's research encompasses word-music relationships in vocal music and women's achievements in music. She has delivered lectures and lecture-recitals on the songs of Josephine Lang both in Ireland and internationally.*

#### Theresa Sauer: *Notations 21*

New York City: Mark Batty Publisher, hardcover, 318 pages, \$58 (2009). ISBN: 978-0-9795546-4-3

ELIZABETH HINKLE-TURNER

Active and informed members of IAWM will already be well acquainted with the work of composer and musicologist Theresa Sauer, who is a regular contributor to the IAWM blog ([iawm.wordpress.com](http://iawm.wordpress.com)) and the IAWM listserv. Sauer is a multi-faceted musician and digital artist whom I had the pleasure of meeting late last fall while she was "on tour" in Denton, Texas. Some of her events included a well-attended session at the favorite local coffee house and guest lectures at the University of North Texas School of Music. Our Barnes and Noble bookstore featured the text discussed here in a lovely wall display for several weeks. I purchased *Notations 21* soon after meeting Dr. Sauer and keep the book in my office for an inspiring "learning break" from my computing duties. It has also made the appreciative rounds of my musician colleagues.

*Notations 21* is an anthology of graphic and contemporary musical scores gathered by Sauer as part of her continuing study and appreciation of modern music notation. She takes her inspiration from John Cage's *Notations* (1968) and states in her preface that she hopes, like Cage, to explore new developments in notation. Each score in the anthology was submitted by a composer, publisher, or family member, and the works are arranged alphabetically. Some come with additional text or program notes and some are simply printed here to view as works of art.

In the foreword Sauer offers commentary regarding her interest in notation and the impetus behind different composers' scoring styles and choices. She cites innovator Earle Brown for his idea that notation gets its identity "from its purpose for the creation of music" and then explains that new musical ideas would naturally entail composers developing new musical notations to convey what is needed from the performer. Composers seek improved communication among themselves, their performers, and their audiences, and new notations may be one method of achieving this. Sauer's fascination with how different composers approach this endeavor led to her call for scores and her desire to share these new communications with others.

The *Notations 21* text is quite inclusive and features composers from over fifty countries with a good balance of women and men. The layout of the book is imaginative and inviting; this essentially becomes a "coffee table book" of music scores that celebrates the aesthetic pleasures inherent in creating and viewing a score, well beyond its successful performance and appreciative aural reception. All in all, the collection recalls for me my utter delight when I discovered that the wonderful *Ancient Voices of Children* (George Crumb) that I loved listening to in music class had an equally beautiful and engaging score to view! Similar visual thrills are available on every page. My only criticism of the content is that it might have benefitted from including some "classics" of new notation—if only to give readers some "basic repertoire" of graphic notation (such as the Crumb piece mentioned above).

Since the publication of *Notations 21*, Sauer continues her work at her Website ([www.notations21.net](http://www.notations21.net)) and also contributes writings about graphic scores to the IAWM blog. The *Notations 21* Website contains even more scores and information about the composers and solicits further materials. Sauer donates a portion of her profits to the Foundation for Contemporary Performing Arts and indicates that John Cage engaged in a similar donation with *his* book monies. An informative interview with Sauer about her work appears on the American Composers Forum newsletter Website at <http://www.newmusicbox.org/article.nmbx?id=6105>. This book is highly recommended for individuals as well as institutional libraries.

*Elizabeth Hinkle-Turner is an independent composer and scholar who is the current vice-president of the IAWM. She is assistant director of Academic Computing and User Services at the University of North Texas and the author of Crossing the Line: Women Composers and Music Technology in the United States (Ashgate, 2006).*



Eileen M. Hayes: *Songs in Black and Lavender—Race, Sexual Politics and Women's Music*

Forward by Linda Tillery. University of Illinois Press, cloth, 248 pages, \$75 (2010); ISBN: 978-0-252-03514-2. Paper, \$25; ISBN: 978-0-252-07698-5

ELIZABETH HINKLE-TURNER

*Songs in Black and Lavender* is a study of the involvement of black women (especially black lesbians) in women's music festivals, which began and flourished primarily during the 1970s and 80s and continue with several significant yearly events in the present. For readers unacquainted with the research of the University of North Texas ethnomusicologist, Dr. Eileen Hayes, she is a prolific scholar with several notable publications about the music of black women to her credit. Some of these include *Black Women and Music: More than the Blues* (University of Illinois Press, 2007), co-edited by Hayes with Linda F. Williams, which I reviewed in the *Journal of the IAWM* 14/1 (2008), and an extensive review and discussion of Stanley Nelson's film, *Sweet Honey in the Rock: Raise Your Voice in Women and Music* 10 (2006). Her discussion of the film is an excellent precursor to the text reviewed here and is recommended reading prior to its study.

I have known Eileen Hayes for many years and have had several discussions with her about the women's music festival scene because at the time of our initial introduction, to my knowledge, I was the only person who was even tangentially involved in researching the music-making occurring at these events. I was investigating the women sound and recording engineers who received the majority of their experience, education, and training at these festivals. I was not studying the musicians and was anxious to get additional information from Eileen. Since that time Dee Mosbacher, Böden Sandstrom, and others released the 2005 documentary, *Radical Harmonies*, about women's music festivals and brought the discussion of these significant feminist events to a wider audience. For additional information, see the holdings of *Hotwire* magazine, an exhaustive chronicle of women's music activities from 1984 to 1994, now viewable online in PDF format at <http://www.hotwirejournal.com/home.html>.

When investigating these resources one is struck by the fact that there are many white women working in the field, but women-of-color—not very many! Accounting for the real or perceived absence of the voices of women-of-color in much of second wave feminism and its cultural by-products has been the subject of increasing discussion at conferences such as Feminist Theory and Music. I do not believe that it is too much of an exaggeration to say that there is a profound lack of knowledge of the women's music festival scene in general and of the participation of women-of-color in particular on the part of young feminists, scholars (and feminist scholars), activists, and musicians. *Songs in Black and Lavender* is Eileen Hayes' effort to bring at least a portion of this knowledge to light in exploring the music and issues surrounding black women (especially black

lesbians) at these festivals. Her text provides an excellent overview and singles out significant talking points for the topic.

*Songs in Black and Lavender* approaches its subject not in a chronological way but in an issue-oriented way. Each chapter selects a particular discussion area. Hayes writes that she intends the text to be used in undergraduate women's studies classes and, indeed, I can see her logic. Instructors wishing to use the text in that manner could easily assign chapters in any order that fits in well with the rest of their syllabus and then build assignments and discussions around the salient points raised in each. Opening the work is Hayes' own journal recording her experiences as a heterosexual black woman at the 1995 Michigan Womyn's Festival. I found this to be a thoroughly engaging and thought-provoking first-person ethnographic observation of various portions of the event. The extensive journal is followed by a chapter discussing the author's emergence as an ethnomusicologist and the impetus and inspiration for her research. Subsequent chapters tackle the "golden age of the festivals," the post-"golden age of the festivals" (and, of course, the black and lesbian black woman's perspective on each), the roots of black women's musical activism, tensions experienced by black women with regard to their racial and sexual identities (which takes precedence?), and tensions between feminist music pioneers and younger women performers today (tensions not exclusively confined to black women, by the way).

What is striking and notable about Hayes' work is her thorough reporting of all the contradictions and occasional jaw-dropping (at least for me!) hypocrisy that are an integral part of the women's music festival scene. They, of course, are not limited to the festivals—they seem to be inherent in all political and social movements—but it was refreshing to me to have them so openly discussed here and not glossed over in the name of "supporting our sisters everywhere." As a heterosexual white woman, I could not begin to understand all the underlying issues that many of the women discussed, but I can at least give my perspective on what was notable to me. I found particularly thought-provoking and enlightening Hayes' comments on the downright racist and sexual innuendos that she and others experienced because of their color, the "woman-born/women-only" entrance policy at some of the festivals (as well as the rules regarding children), which struck me as understandable but unfortunate in their exclusivity; and the moving words of older feminists (performers, musicians and others) to younger women to continue their work and be mindful of their hard-fought accomplishments. Indeed, the most powerful message I received from the text was to remain vigilant and fight complacency among women of all ages and backgrounds, cultures, and sexualities. The feminist movement itself is rife with unresolved equality issues and needs to pay careful attention to its own backyard, while also continuing to fight such issues in the world neighborhood as a whole.

Returning to the book's central focus, Hayes explains her title as illustrating the complexity of the black lesbian's

experience: a triangle that is half black (indicating racial identity) and half lavender (indicating lesbian collectivity and community) and which characterizes their identities. In illuminating this complexity, in particular, Hayes also brings to light difficult issues in feminism, women's music, and the lesbian community as a whole, giving her readers a wealth of information to digest and ponder. I highly recommend this text for personal and institutional libraries.

*Elizabeth Hinkle-Turner is an independent composer and scholar who is the current vice-president of the IAWM. She is assistant director of Academic Computing and User Services at the University of North Texas, and she is the author of Crossing the Line: Women Composers and Music Technology in the United States (Ashgate, 2006).*

### Victoria Rogers: *The Music of Peggy Glanville-Hicks*

Farnham, Surrey, England and Burlington, VT: Ashgate Publishing, 298 pages (2009). ISBN 978-0754666356

SUSAN SLESINGER

*The Music of Peggy Glanville-Hicks* had its genesis in 1984 when cellist Victoria Rogers first encountered the Australian-American composer Peggy Glanville-Hicks (1912-1990) in a West Australian Symphony Orchestra recording session. The book, which explores the music of Glanville-Hicks within the context of her life and influences, is a reworking of the author's doctoral dissertation from the University of Western Australia, where she now teaches. *The Music of Peggy Glanville-Hicks* is organized chronologically, with special chapters on two of her operas: *The Transposed Heads* and *Nausicaa*. Her other works are discussed within the chapters on the landmarks in her life.

Glanville-Hicks was born in Melbourne and traveled to London to study at the Royal College of Music with Vaughan Williams (1932 to 1936). At his suggestion she went to Vienna to study serialism with Egon Wellesz, but she became disenchanted with serialism after just five lessons. She left for Paris to work with Nadia Boulanger, whose music (like that of other Paris-based composers) was more tonal and neo-classical, but at the outbreak of World War II, she moved again, this time to New York City. The book has an extensive section on the composer's work as a New York music critic (the first female critic for the *New York Herald Tribune*), an arts administrator, and a contributor to the 1954 edition of *The Grove Dictionary of Music and Musicians*. The next chapters explore her "new musical philosophy," her operas, and finally her return to Australia.

Rogers discusses the evolution of Glanville-Hicks' compositional style, which she states had three phases: the English pastoral style of Vaughan Williams and others, neo-classical style, and her own "melody-rhythm" concept, which incorporated non-Western musical elements. Rogers shows how one stylistic phase led to the next and how overlaps among the three occurred.

Glanville-Hicks believed that the diatonic system had been exhausted; her melody-rhythm style "demoted the harmonic element to a minor and occasional role" ("At the Source," *Opera News* 26, 9). She surmised that melody that was not dependent on harmony for its musical form would gravitate towards modality and other systems of musical organization such as the *raga-tala* system of Indian classical music. Glanville-Hicks felt that in the absence of a diatonic system, rhythm was liberated, and it became a "polarity partner in melody" (unpublished essay in "Westward to the East"). Excerpts from interviews with and essays by Glanville-Hicks explain why the composer thought that her melody-rhythm concept was the way of the future. The musical analysis in *The Music of Peggy Glanville-Hicks* draws heavily on the composer's writings about her works as well as Rogers' own interpretation of the music. Rogers' analysis is factual rather than critical—she discusses harmonic patterns, use of the melody-rhythm concept, and tonality.

Rogers includes meticulous footnotes and a detailed reference list; the latter is divided into sub-types such as writings by the composer, writings about her, newspaper articles, reviews, correspondence sent to her, and general references. The book also includes a chronological list of compositions. Rogers makes use of archival collections in Australia, the USA, and elsewhere. The author carefully documents her sources and provides explanatory footnotes when there is contradictory evidence or uncertainty about a date or information. The book includes numerous musical examples that allow the reader to follow Rogers' analyses of key stylistic traits without turning to scores, although scores would be a requisite for a more detailed analysis, or to understand the excerpts in their broader musical context. The scarcity of recordings of the composer's works is problematic. Although the volume includes a discography, the omission of recordings made from the 1990s onward suggests that there may be additional relevant information that was not incorporated into the book.

Rogers' work is designed as a musical discussion of the composer's oeuvre rather than as a biography. As such, in this reviewer's opinion, it includes too much biographical data that is available in other sources on Glanville-Hicks. Since her death, the composer has been the subject of two biographical studies; therefore, it might have been advisable to have placed greater focus on analysis of the composer's work, with a more critical appraisal of the melody-rhythm concept. The book, however, serves a useful purpose in several ways: as an additional resource for information on the composer, as a reminder of the difficulties women composers experienced in the twentieth century, as an illustration of how a composer's style may evolve over time, and as an example of how outside influences can affect a composer's oeuvre.

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## COMPACT DISC REVIEWS

### Tsippi Fleischer: *Lieder*

*Saga-Portrait*; *Lead Life—A Cycle of Five Songs*; *At the End of the Ways*; *Ancient Love*; *Electro-Acoustic Cycle*; *Avot Yeshurun—A Cycle of Three Songs*; and several other works, performed by many different artists and ensembles.

Vienna Modern Masters VMM 1060, 2 CDs (2009)

JANET MORROW KING

What is the definition of *Lieder*? As a singer, this word brings to my mind the usual English translation, “Art Song,” pre-existing poetry set to music. I think of the typical performing forces as solo voice and piano, which can be expanded to include various other instruments and even full orchestra. The title of Tsippi Fleischer’s newest recording stretches this understanding even further, for it includes many different genres of composition with at least one performer—or a recording of one—who uses the voice to express a text. This is rarely limited only to “singing” as that term is conventionally understood. Rather, Fleischer’s songs exploit the full expressive range of the human vocal cords, from whispers and speech through chants and screams, from glottal fry to high-pitched shrieks, sighs, groans, grunts, and giggles, and electronic combinations and computer manipulations of all of the above.

This CD set is imposing, including two discs, each over sixty-five minutes long, and three separate half-inch-thick booklets of notes and translations—one each in English, German, and Hebrew. With one exception, the thirteen works use voice and words in some way, and were composed over the past fifteen years. They include several solo song cycles, two choral song cycles, a “computerized oratorio,” opera excerpts, a dramatic “miniature,” and a symphony. The large and varied number of performers, venues, and events at which these were recorded attests to Fleischer’s stature as a leading and distinguished composer, both in her homeland of Israel and in international circles. Reflecting her education and continuing fascination with languages and cultures, the works include texts in eight different languages: Hebrew, Arabic, Aramaic, Yiddish, German, English, French, and Russian.

I was unaware of any of these details when I first listened to this CD on a road trip. I knew of Fleischer, having used her earlier CD *Vocal Music* (Opus One 158, reviewed in the *Journal of the IAWM*, June 1994) a number of years ago in my women in music classes, but had not kept up with her more recent output. Without even glancing at the playlist on the back of the box, I put the first disc into my car stereo. The opening piece, *Fibonacci Dance*, lively and compelling, with insistent rhythms based on the Fibonacci series, was not surprising (other than not being a *song*!), reminding me of the style I remembered from the earlier disc. Then the song cycle *Saga-Portrait* began, and I was caught up in a mature, dramatic world of wide-ranging vocal expression with strong, powerful and frequently dark emotions, found in nearly every work in the collection. As I continued to listen, I was repeatedly amazed at the variety of sonic landscapes Fleischer is able to create, both with manipulations and combinations

of vocal sounds, as well as with limited and unusual instrumental forces, continuously in the service of expressing the emotional impact of the text.

In a 2006 interview in the *Journal of the IAWM*, Fleischer stated that opera is her preferred genre. Even though only a few of the selections are actually excerpted from her chamber operas, this preference definitely shows in all the works here, especially the large song cycles. Of these, the two most original, compelling, and dramatic works are *Saga-Portrait* and *At the End of the Ways*, which both employ electronic compositional techniques to enhance the expression of wrenching emotions, and the sorrow and regret for the state of the world that makes these feelings inevitable.

*Saga-Portrait* (2002) is a song-cycle in a very unusual and expressive form. This work stunned me with its visceral expressionism when I first heard it. Aurally, it seemed to be a small vocal ensemble, with an ever-changing number of extremely virtuosic soloists performing difficult harmony and counterpoint along with a dizzying array of vocal effects and extended techniques. After reading the notes, I learned that it is actually an ensemble of one: Etty Ben-Zaken, mezzo-soprano, for whom the work was composed, accompanied by a tape of three different lines of her own previously-recorded voice “in a spectrum of colors...serving as counterpoint, obbligato and touches of pointillism” (composer’s notes).

Two poems in Hebrew by Israeli poet Dan Pagis (1930-1986) serve as the text for the work. “My Childhood Slipped Away” and “The Portrait” both deal with the loss of innocence. The first poem is more lyrical and is set in a simple waltz as the introduction to the set. The second poem is more graphic, telling about a painter trying to paint a little boy who fidgets, grows older with each movement, develops wrinkles, turns into an old man, and withers away before the portrait can be completed. The next four sections of the piece, using fragments of this text, are variations on a simple chant-like motif, introduced in a childlike tone by the singer. In each variation, the increasing deterioration of the child—hair whitening, skin wrinkling, turning blue, and peeling from the bones—and the growing fear and disorientation of the child, the painter, and the narrator are mirrored in the distortions and sonic complexities of the music. A final, more static coda tells us that “the old man is gone...whither shall I go?” as the listener is also left to ponder the mysteries of mortality. The vocal capabilities and musical expertise of Ben-Zaken are incredible, as is the composer’s imagination and skill in the creation of this stunning work of art.

Equally compelling and original is *At the End of the Ways* (1998), described by Fleischer as a “Computerized Oratorio for Dramatic Baritone and Cello.” The text is taken from “At the end of the ways, Rabbi Levi Yitzhak of Beredichev stands and demands the Almighty’s answer” from *Streets of the River* (1951), prominent Israeli poet Uri Zvi Grinberg’s last book. The poem is an impassioned questioning of God, by a Jew who is completely disillusioned and angry with God’s treatment of the Chosen People. Fleischer has divided the text into sections which she assigns to different charac-

ters as an oratorio: a leader of the People, a narrator, a cantor, a chorus of the People, and “God in His ugliness.”

Unlike a conventional oratorio, where these roles would be filled by soloists and choir with orchestral support, here all the musical material was recorded by a solo baritone, actor/singer Doron Tavori, and a solo cellist, Orna Herzog. The unique dramatic and emotion-baring sounds of each character are produced by computer elaboration and manipulation of the original music. The voice part is layered together at many different pitch levels when it is heard in the chorus sections. Parallel melodic lines with the voice and the cello are sounded together at very close intervals, often seeming less than a half-tone, to provide a distinctive timbre for other sections. Cello sounds, whether melodic, percussive or otherwise, are sometimes combined to produce an effect of a larger instrumentation.

In the notes, Fleischer describes the ending chorus as the people weeping at their decision to abandon God as He seems to have forsaken them, as “a requiem...with the projection of a many-voiced, soft heterophony, with teardrops falling.” The impact on me as the listener, a combination of being gripped with the emotional impact of the work as well as amazed by the compositional achievement possible with this computer technique, is difficult to describe in mere words—it must be said with music.

Both of these works must be heard to be understood completely, and that alone makes obtaining and hearing this recording important. Neither work can be reproduced “live” for a concert (except possibly *Saga-Portrait* only by Ben-Zaken herself) due to the recordings of electronic manipulations. Thus, these CDs are an aural museum for these two works, as well as the *Electro-Acoustic Cycle* in which both songs are the recorded results of either studio or live electronic manipulations of the original vocal sounds. Like visiting the Louvre to see the *Mona Lisa*, the listener must “visit” this CD to experience these works of sonic art. Yet there are many other compositions included which can be performed in a live concert situation. Due to space limitations, I can mention only a few in detail.

The longest work on the recording, and also the one most like traditional art song, is *Lead Life—A Cycle of Five Songs* (2001-2). The unifying elements of the cycle are the performing medium: solo voice and piano, and the theme of the poems: “the expression of deep regret at the growing loss of innocence in every world within our world” (composer’s notes). The text for each song is by a different poet, and in a different language, which ironically supports the unity of the cycle by demonstrating the concern for the prevalence of this tragic condition as a trans-cultural phenomenon. While in the process of being written, separate movements from the cycle were performed at varied occasions by different artists, so it is presented here as a compilation.

The first song, “Weltschmerz” with German text by Else Lasker-Schüler (1869-1945), is performed by Carolyn Grace, mezzo-soprano, and Christian Streich, piano. Over sixteen minutes long, this song is a tour-de-force for the singer, both vocally and dramatically. The extremes of range and dynamics, virtuosic melismas, a variety of extended vocal

techniques—especially the vocalization of single consonants to illustrate the wind and the lightning—are all handled beautifully by Grace, as are the demands of the equally complex piano part. The second movement, “Two Family Songs,” combines two short poems in Hebrew by Shin Shifra (b. 1931). These are performed by Yahli Toren, soprano, and Rosalia Sheposhnikov and Tanya Borisova, piano. This music, which Fleischer calls “exotic Israeli impressionism” in her notes, is more subdued. Toren’s flexible voice excels at expressing the nuances of the text, floating over the dense chords of the four-hand piano part supporting the second poem.

The remaining three songs are done by Marina Levitt, soprano, and Irina Poliakov, piano. With a text in French by Paul Verlaine, “Le ciel est, par-dessus de toit” has a flavor of impressionism, using a whole-tone scale and quotations of a motif from Debussy’s “Le petit berger.” The elegant dance tune of “The Waltz of the Devil” belies its grief-stricken text, Esther Kunda’s poem “Bereaved” (in English). Similarly, the happy, almost joking, music accompanying the final poem in Russian, “Kupite Luk” by Genrix Sapgir (1928-1999), conceals the tragedy of desperate parents trying to sell their little daughter. Levitt’s vocal artistry is evident as she changes her timbre, moods, and languages expertly to match each emotion and dramatic situation in these three songs.

In 2005, Fleischer prepared a new version of the cycle for soprano and instrumental ensemble. At its premiere in 2006, the cycle was performed for the first time in its entirety. A “Bonus” band at the end of Disc II presents a sample of the new arrangement, with “Kupite Luk” sung by Merav Barnea, soprano, with flute, oboe, horn, cello and xylophone. The instruments add a good deal of color and expression to this song. The cycle would be a wonderful but challenging piece to present on a vocal chamber music recital, due to the length of the entire work, about thirty-three minutes, and given the difficulty and length of the first movement alone.

Brief moments of respite from the generally dark and emotionally heavy atmosphere of the recording are found in two choral cycles composed for young voices. *Avotth Yeshurun—A Cycle of Three Songs* (2004) for mixed chorus, four flutes, two oboes, and bass clarinet is performed by students of the Thelma Yellin High School for the Performing Arts in Givatayim, Israel. Each of the short poems in Hebrew by Yeshurun (1904-1992) is illustrated both visually and sonically in the score: a “pile-up” of short musical motives representing how Hebrew letters have become square over the layers of generations in “The Script”; crescendi and increasing rhythmic motion in “Drive On”; and luminous clouds of sixteen-voice polytonal chords in “Light-Night.” The archaic atmosphere of the poetry is represented by a simple pentatonic scale, which serves as the tonal material, varied in different ways to provide a unique sonic world for each movement. While somewhat challenging, this work is certainly accessible for performance by select high school and college choruses, as demonstrated by the excellent young musicians on the recording, and would provide a great multi-cultural addition to a program.

*Ancient Love* (2006) is a purely delightful musical experience. This cycle of four love songs is performed brilliantly

by the Tölzer Knabenchor, directed by Gerhard Schmidt-Gaden, with Axel Wolf, lute. As in *Lead Life*, the text for each movement is in a different language: an excerpt from the Song of Solomon in Hebrew, a Minnesinger's poem in medieval German, a Bergerette in French, and a Palestinian folksong in Arabic. The unifying element is the theme of love, and the joy, disappointment, yearning, excitement, and despair that accompanies it. In this work, love is fresh and innocent, with lighthearted and uplifting music, crafted perfectly for a treble choir with excellent skills. That this poetry is "ancient" is underscored by the use of simple textures, much more consonant harmonies in general, and lute as the accompanying instrument. The movements are linked, with a longer lute interlude between the third and fourth, and the cycle concludes with a short coda that combines musical and textual fragments from each song. While Fleischer has subtitled this work as being for boys' choir, I would recommend it as a beautiful, cross-cultural challenge to any director in charge of a select treble chorus, from advanced community youth choirs through college women's groups.

The remaining works on the program include *Symphony No. 5* (2004), subtitled "Israeli-Jewish Collage," and several

### New CD: Four Orchestral Works of Judith Lang Zaimont

Naxos has issued a new CD of premiere recordings of four orchestral works by Judith Lang Zaimont (catalog number 8.559619). *Chroma – Northern Lights, Ghosts, Elegy for Strings*, and *Stillness – Poem for Orchestra* are all presented in performances by Kirk Trevor and the Slovak National Symphony Orchestra. Each of the four connects in its own way with the composer's lifelong interest in questions of memory and artistic heritage, and all the works highlight Ms. Zaimont's control of nuanced orchestral color. In *Chroma – Northern Lights* (1985) the changing patterns of light and color become a comparable musical display to the polar Aurora's continual visual shift.

*Ghosts* (2000) is one of three independent movements for large string orchestra. This movement features one of the composer's personal motifs, which at times joins with those of her six "ghost composer" companions—Scriabin, Britten, Ravel, Berg, Christopher Rouse and Laurie Anderson. Another of these "memory" movements, *Elegy* (1998) for massed strings, is plain in expression yet intensely felt and is dedicated to the memory of the composer's aunt, Mildred Barrett-Leonard Friedman. *Ghosts* and *Elegy* are movements from the composer's *Symphony No. 2*, "Remember Me." Violin soloists are Robert Marecek in *Ghosts* and *Elegy for Strings* and Josef Skorepa, also in *Ghosts*.

*Symphony-length Stillness* (2004) is a "poem" for full orchestra written to explore means to progress over time without necessarily moving forward using traditional harmony and melody. It was written at Copland House during Zaimont's residency there.

shorter vocal compositions including the Disc I "Bonus" track of two arias from rehearsals in Cologne for the chamber opera *Medea* (1995). A prominent feature in the symphony is the electronically recorded and manipulated singing of cantors chanting the *Kol Nidrei* prayer, with the sounds of a shofar ensemble, occasionally interspersed with a short phrase from an Israeli pop singer. *The Mother* (2005) for contralto and four flutes, an excerpt from the chamber opera *Victoria and the Men* (2001/2005) for female vocalist and eight men: four guitarists, three percussionists and a cellist (who play onstage and also sing and interact with the singer), and *Mein Volk* for soprano and guitar are most interesting because of how Fleischer has orchestrated the accompanying instruments in unusual and creative ways to augment the dramatic content of each text. *Abhorrence* (2007), subtitled "A Miniature for String Orchestra and Soprano Voice of a Childlike Nature," voiced by Fleischer herself, is the most recent composition in the collection, which vividly expresses her deep revulsion in reaction to hearing a news story about a young girl who had been raped by her father and brother. Despite its inherent tragedy and despair, the ending expresses a faint glimmer of hope that the girl's soul has the inner strength to endure this ultimate loss of innocence.

The booklets accompanying the CD set are beautifully prepared and quite thorough. Fleischer herself is responsible for writing the extensive notes, transliterations and phonetic keys. For each work, a descriptive overview is provided, along with a photo and biographical details about the poet or librettist, a translation of the text, and in the case of Hebrew, Arabic, or Aramaic texts, a phonetic transliteration. In most cases, additional detailed notes and personal insights from Fleischer's journal are given. For a few works, the opening measures of the musical scores are included. As a singer who is also a language and diction specialist, I very much welcomed the attention given to the poems. I learned a great deal about Jewish and Israeli poets, most of whom I did not know. The English translations are well-done, with the exception of the Verlaine, which was taken from a 1909 translation of his poetry that was apparently more concerned with the rhyme scheme than the nuances of meaning. The transliterations of the Semitic languages were very helpful, although I wish that the complete text of *At the End of the Ways* had been translated and transliterated rather than only the highlights.

Yet, this scholarly abundance of information brought up some questions for me, which perhaps also apply to all performances and recordings of modern art music. Is it possible to have too much information about a work, or can we let the sounds speak for themselves? To best "appreciate" a given work, should we read the notes before or after our initial listening? Does following along with a word-by-word translation enhance or detract from the music itself? For me, the answers are mixed. I found that for most of the works I heard in my car before reading anything about them, the tonal and emotional impact of the music was more than enough for me to intuit the content and meaning. Yet, for a descriptive work such as *Abhorrence*, or any of the opera excerpts or other pieces which tell a specific story, knowing

the background and the translation definitely enhances the meaning of the music. And, especially important in the case of those works, which can be heard only as recordings in this aural museum, Fleischer has thoroughly “curated” this collection of her most recent vocal works so that they may be studied and understood as a vital contribution to twenty-first-century music. Other listeners’ reactions to this music and my questions will no doubt be varied—so I do recommend that you hear this recording and find out for yourself.

For additional information about Fleischer’s music and for reviews of her previous CDs, please see <http://tsippifleischer.com>.

*Janet Morrow King retired from Colorado State University in 2009 after a twenty-four-year career of teaching voice, diction, opera, vocal pedagogy and women in music. King holds the Doctor of Musical Arts degree in Vocal Performance from the University of Minnesota and has sung professionally in opera, concerts, and churches in Germany and Austria, and in many states from Missouri to California. Over the past fifteen years, her recitals and conference papers have frequently concerned female composers, especially those of the nineteenth century. In 2006, she, soprano Peggy Holloway, and pianist David King released a CD recording, Send Me a Dream: the Art Songs of Marion Bauer. Janet is currently a second-year student at the Episcopal Divinity School in Cambridge, MA, where she participates in chapel music as a singer and pianist, and studies feminist theology (among other topics).*

### Emma Lou Diemer: *Summer Day: The Complete Works for Violin and Piano*

Emma Lou Diemer, piano; Philip Ficsor, violin; Dan Bos, recording producer. Truetone Productions TT9688 (2009)

KIMBERLY GREENE

Mastery manifests itself within a musical composition only when form and the compositional methods employed appear effortlessly conceived, rest subservient to the imbued musical and extra-musical content of its creator, and never disrupt the temporal experience inadvertently. *Summer Day: The Complete Works for Violin and Piano* (2009) by Emma Lou Diemer exemplifies this construct.

A student of Paul Hindemith, Howard Hanson, and Roger Sessions, Diemer was educated at Yale University (BM, 1949; MM, 1950) and earned a PhD in composition at the Eastman School of Music (1960). In 1991, she retired as Professor Emerita from the University of California at Santa Barbara and has continued to devote her life to performance and composition, evidenced by her more than 250 published compositions. Resisting any strict adherence to a particular compositional methodology, Diemer rallies the forces of an eclectic at will, effectively shunning the banal characteristics of Neo-Classicism and Neo-Romanticism through the fine integration of intermediate tonality with serialist, extended dissonance, and atonal techniques.

Violinist Philip Ficsor, Assistant Professor of Violin at Westmont College, joins the composer and engages in a rigorous, virtuosic performance that not only demands a complete command of seemingly conflicting musical idioms, but also embraces shifting interpretational states. Completing his

DMA at Boston University in 2006, Ficsor studied with Erick Friedman at Yale University (MM) and with Stephen Shippis at the University of Michigan (MM, BM). In addition, the violinist’s association with pianist Constantine Finehouse in the duo American Double, which released the first complete recordings of William Bolcom’s music for violin and piano, i.e. “The Bolcom Project” (2007), served as appropriate preparation or prelude to Diemer’s musical *pas de deux*.

Funded though the Faculty Development Grant by Westmont College in Santa Barbara, CA, *Summer Day* includes a diverse sampling of compositions for violin and piano that chronicles over twenty years of Diemer’s artistic production. The recording contains *Aria and Scherzo* (1998) and *Three Hymns* (2009), intended as accessible pieces, suitable for both the church and the concert hall, as well as an excerpt from Ignace Paderewski’s *Minuet in G*, op. 14/1, followed by Diemer’s dramatic, yet unpredictable, musical tribute to the minuet and its creator, *Homage to Paderewski* (1997). Among the selections, *Catch-A-Turian Toccata* (1988) and *Suite for Violin and Piano* (2008) stand as representative examples of the composer’s compelling style and craftsmanship.

In commemoration of the exuberance and artistic satisfaction Diemer experienced through the music of the Soviet-Armenian composer, Aram Khachaturian, *Catch-A-Turian Toccata* celebrates the compositional methods characteristic of the twentieth century. Atonal sections, the appearance of an adapted blues piano ostinato, and instances of jazz chordal elements counterbalanced with percussive strikes exist within a relentless motoric metrical framework, which consists of the sequence 10/8, 8/8, and 5/8. The strict rhythmic structure, with momentary glimpses of virtuosic instrumental independence, establishes musical coherence and renders the composition a veritable *tour de force*.

Dedicated to the violinist and premiered by Ficsor and the composer at the Santa Barbara Music Club in November 2008, *Suite for Violin and Piano* conforms to the genre, with its three contrasting movements. The first movement, “Summer Day,” features a spritely meandering melody in the violin, while exhibiting shared rhythmic and melodic material in both voices. “Elegie,” the deeply-melancholy second movement, speaks to the suffering incurred through loss in an expressive Romantic melodic statement in the violin, accompanied by sustained arpeggiated chords and fleeting motifs in the piano. Characteristically, Diemer’s musical language incorporates gestures reminiscent of Romanticism; however, her use of unanticipated and recurring rhythmic disruption and the inclusion of unexpected shifts in the melodic material rupture any substantial resemblance. In the third movement, “Jazz Romp,” a rhythmic concentration of accented sixteenth-note groups in varying meters, coupled with the abrupt alternation of registers, creates a sense of unity in the rather agitated, yet pleasant, melodic language. This state of perpetual unrest, however, perfectly balances the brooding second movement and concludes the suite with a necessary dash of optimism.

Throughout the recording, the performances of both artists sustain the sophisticated aesthetic of each composi-

tion, while adapting adroitly to the oscillating compositional techniques, a salient factor in Diemer's method. The level of technical and artistic proficiency displayed by Ficsor and the composer inspires more than just mere admiration. It ensures that *Summer Day: The Complete Works for Violin and Piano* (2009) by Emma Lou Diemer will receive the recognition it deserves and will assume its rightful position as a *chef d'oeuvre* of the twenty-first century.

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### *The Ice Age and Beyond: Songs by Canadian Women Composers*

Composers: Emily Doolittle, Barbara Pentland, Isabelle Panneton, Alice Ping Yee Ho, Kati Agócs. Patricia Green, mezzo-soprano; Midori Koga, piano; with Carolyn Stuart (violin), Dessislava Nenova (cello), Kimberley Cole Luevano (clarinet), and William Wiedrich (conductor). Blue Griffin Recordings 173, Canadian Music Centre, British Columbia Region (2009)

JULIE CROSS

Mezzo-soprano Patricia Green and pianist Midori Koga delicately and carefully nuance each piece in this exquisite compilation and, with tone and color, highlight the individual composers' styles. The British Columbia Office of the Canadian Music Centre, through the [Barbara] Pentland Grant Program, funded the recording, envisioning a program that featured talented women composers celebrating "diverse voices in music" and illustrating "how the example set by Pentland (1912-2000) laid the path for young women composers across Canada."

The first set, *Airs of Men Long Dead*, was composed by Emily Doolittle (b. 1972), Halifax native and current Assistant Professor of Composition and Theory at Cornish College of the Arts in Seattle. Forrest Pierce is the poet for these four dramatic songs. *Waiting*, the first selection, begins with an ascending augmented rolled chord that imparts a tone of mystery and ends with a descending chord in a similar style. The vocal part is chromatic and of small middle-voice range, interspersed with piano approximately two octaves above the vocal line. *Wolf*, which hints at Norse mythological scenery, begins and ends with a frantic, active accompaniment. The vocal line is descriptive and narrative and ends with a glorious high note that accentuates Green's agile voice. *Sycamore* consists of sparse marcato notes depicting the broadness of the sycamore leaf. *Song* incorporates prepared piano on one or more upper-range notes, with creative melody, humming, and alliteration in the vocal line.

Winnipeg native Barbara Pentland wrote the next two pieces: *Three Sung Songs* and the title selection, *Ice Age*. The first cycle features poetry by Sung dynasty (960-1279) poets Huang T'ing Chien, Hsin Ch'i-Chi, and Yen Chi-Tao, with translations by Clara M. Candlin. The accompaniment

throughout this cycle stays at an intervallic and rhythmic distance from the vocal part while remaining dramatically appropriate. The independent vocal lines in *Divining* and *Life* allow for careful enunciation of the emotional, sad text. The third song, *Let the Harp Speak*, conveys both sorrow and hope. The piano plays the role of "raindrops bidding farewell," with staccato, fast, dissonant, large intervals in contrast to the slower, more carefully spoken, vocal line.

In *Ice Age*, "the future of the earth is envisioned as a frozen barren landscape due to human misuse of the environment" (liner notes). The text is by Canadian free verse poet, teacher, social worker, and journalist Dorothy Livesay. Pentland poignantly depicts the barren landscape through wandering tonal center, wide and sparsely-ranged vocal and piano parts, and generous usage of rests. One can only hope for a more positive future after hearing this beautifully desolate aural landscape.

Isabelle Panneton (b. 1955), based in Montréal, wrote the intriguing piece *Echo*, on a French text by Danielle Guénette, from "La Part de l'Ode" (1988), English translation by C. Poirier. Green's diction is clear, even in the higher ranges of the piece where such enunciation is difficult. The character of this song is ethereal, with generous use of pedal in the dainty accompaniment and a vocal part that seems to float both above and within the gossamer piano tones.

Six haiku by poet Bo Wen Chan, entitled *City Night*, follow. Alice Ping Yee Ho (b. 1960), Hong Kong native and Toronto resident, composed these pieces with careful treatment of the text. She was not afraid to repeat words for emphasis even when the setting broke up the syllabic tone of the haiku form. She incorporates prepared piano notes to lend a percussive feel to the first and third pieces. The accompaniment supports the voice beautifully while remaining independent of the vocal line. Ho's word painting is exquisite—prepared piano staccato depicts the word "coughing" before it is introduced in the third piece, a "reach" for sanity begins with an upward motive that repeats throughout the short piece, "we sleep" consists of two notes alternating in the vocal line implying the two sleeping people, etc. In each case, the word painting serves as a theme to the end of each well-written vignette.

The final set features a cycle of five songs in five different languages entitled *Imagination of their Hearts*. Kati Agócs (b. 1975), Windsor native and faculty at New England Conservatory, wrote these in partial fulfillment of her Doctor of Musical Arts degree at Juilliard. It is the only cycle on the disc that utilizes instrumental ensemble and conductor; Green and Koga are joined by violin, cello, and clarinet. Each song in this cycle is unique in musical style as well as language and poetic form, yet there is a cohesive tone to the piece in general. Agócs begins her cycle with *Prophecy*, a duet for cello and voice with a chant-like vocal line, written in Latin by a medieval princess, predicting the coming of Joan of Arc. *Lullabye*, consisting of creeping piano, string, and clarinet introductions, is interspersed with occasional instrumental tremolos and repeated thematic material. Its text, from a Hungarian folk song, tells of a woman lamenting the fact that her lover is at war. *A Letter from Joan of Arc to the People of Rheims, March 16, 1430 [Excerpts]* is scattered with beautiful vocal melismas that repeat in the

instrumental parts. *I Have a Young Sister* is another duet for cello and voice, containing text from the English folk song “She sente me a cherry withouten any stone.” The last song, and the only one of the five that contains attributed text, includes excerpts from Dante’s *Paradiso*, sung in the original Italian. It is absolutely stunning, with more prominent piano and an almost impressionist nature in parts. This was an appealing and intriguing set.

My only criticism of the CD is the lack of program notes for the individual pieces. The composer biographies are detailed and tremendously helpful, but background information about the poets and pieces is limited. Kati Agócs was able to include program notes for her piece; a small inconsistency. Overall, this is an extremely well-produced recording and a fascinating introduction to the exquisite vocal music of leading Canadian women composers.

*Julie Cross is Assistant Professor of Voice at University of Wisconsin-Whitewater. She actively researches, performs, and records the music of women composers past and present.*

### *Cekam Te! Janackovske Inspirace* (I Am Waiting for You! Janacek Inspirations)

Works by Hudbaby. Lucie Slepánková, mezzo-soprano; Martin Oprsal, vibraphone, xylophone; with the Kapralova Quartet featuring Veronika Panochová (violin), Simona Hurníková (violin), Karolína Strasilová (viola), and Simona Hecová (cello).

Studio I, Czech Radio in Brno, Radioservis, Prague (2009).

MICHELLE LATOUR

If music for string quartet could ever be defined as hip, then the CD *Cekam Te!* (I Am Waiting for You) would be the exemplary barometer of cool to which all others would aspire. From the CD’s thematic concept to the inclusion of mezzo-soprano and percussion along with the string quartet, this recording exudes stylish and thought-provoking music.

The CD features the compositions of Hudbaby (Musicrones), women composers who founded the group in 1997 at the Janacek Academy of Music and Performing Arts in Brno, Czech Republic, where the majority of the members had studied. The central theme of this recording takes inspiration from one of Leos Janacek’s miniatures from the 1928 piano cycle, *The Album for Kamila Stösslová*. The particular miniature used here is largely regarded by scholars to be Janacek’s last composition, and further, the words “I am waiting for you!” were written in the score and were meant for Stösslová, Janacek’s muse and love of the last decade of his life.

Hudbaby took inspiration from this very personal message from Janacek to Stösslová, transforming the concept into a contemporary commentary on music, love, and life reinterpreted for voice, string quartet, and percussion. Each of the five members of Hudbaby took the subject matter and made it her own while also paying tribute to Janacek. The result takes the listener on a clever and interesting thematic journey as the individual tracks expound upon the concept of waiting for a loved one, which runs the gamut of emotions: breathless expectation, desire, impatience, and even apprehension.

The expedition begins with Marketa Dvorakova’s composition for string quartet, *Cekam Te*. Masterfully executed by the Kapralova Quartet, the opening phrases are a remarkable way to begin. The listener is jolted to attention with a wall of dissonant, yet fragile, sound. This sparse and intense piece, although largely dissonant coupled with extended technique, is highly effective. Katerina Ruzickova’s version of *Cekam Te!* is a single-movement work scored for mezzo-soprano, xylophone, and string quartet. This appealing combination yields fascinating textures of sound, beginning with the haunting pairing of cello and voice, and ending with mezzo-soprano Lucie Slepánková quietly whispering and chanting repetitions of “Cekam Te!”

My favorite among the compositions is Petra Gavlasova’s *Mezi cekaním* (Between waiting) for string quartet and electronics. The composer interweaves beautiful, lush and tonal melodies with electronic and dissonant textures. Her utilization of electronics is understated and subtle. One difficulty in recording this work is that it cannot capture the entire experience of the performance, which is enhanced with choreography and visual elements. According to Gavlasova, in a live performance, “the players find themselves in a gradually illuminated dark space which they enter as they start playing. The composition is divided internally into four parts that are bridged by electronics, with all four players finally playing together in the fourth part. The electronics transform the recorded sounds of the players’ instruments and several motives from Janacek’s compositions for strings. It reflects and connects the musical material performed live by the players, sometimes providing answers to their ‘waiting.’”

The lack of visual components in no way diminished my thorough enjoyment of this multi-layered psychological journey about waiting and expectation. This voyage begins with a lonely and poignant cello melody, with punctuated silences becoming as important as the sounds. The music soon grows in intensity, marked by rhythmic outbursts, forte pizzicato, accelerando, and truncated phrases. This melody continues as electronics enter unobtrusively, quietly adding commentary to the “journey” of waiting, even blurring the distinction between instrumental sounds and electronic sounds. Slowly the texture becomes denser, with one instrument added at a time. The haunting opening melody is periodically re-visited, and the electronic sounds continue to add commentary.

This interesting dialogue and counterpoint between the parts escalates about two-thirds of the way into the work, as if waiting becomes frustrating and perhaps futile, if only for a brief moment. All the parts come together as one towards the end, ultimately dissolving into electronic music combined with the re-emergence of the opening melody. Both elements quietly fade into silence. The piece concludes with wonderful ambiguity, leaving it up to the listener to decide if the waiting ends in disappointment or fulfillment.

The journey continues with Jana Barinkova’s *...a ja vim, ze prijdes...* (...and I know you will come...) for vibraphone and string quartet. It represents a minimalist passage of time featuring repetition and gradual development of chord se-



quences. Waiting for something now becomes a tense combination of hope and fear.

The final composition, by Lenka Kilic, is a six-movement work for mezzo-soprano, xylophone, and string quartet entitled *Nejpeknejsí* (The Fairest of Angels). This piece is dedicated to Janacek's wife, Zdenka, with the middle movements representing the women who affected her life. The initial movement is a musical reflection of Zdenka as a young bride, and the final movement comes full circle, depicting Zdenka after Janacek's death. This moving and widely varied musical tribute is indeed an effective way of ending the CD, of providing a modern commentary about the women in Janacek's life, and of concluding the mission of waiting. In

fact, I will have much to ponder the next time I find myself waiting for a loved one. Hudbaby's hip and thought-provoking journey would not have been nearly as enjoyable without the superb playing of the Kapralova Quartet, the masterful execution by percussionist Martin Oprsal, and the beautiful, lyrical singing by mezzo-soprano Lucie Slepánková.

*Dr. Michelle Latour, soprano, is active as a performer, teacher, author, and adjudicator, in addition to being a member of the full-time voice faculty at the University of Nevada, Las Vegas. She frequently performs the music of women composers, especially those of Vítězslava Kapralova. She recently had the honor of presenting the world premiere of On the Green Trail, a song cycle composed by Lori Laitman for Latour.*

## CONCERT AND OPERA REVIEWS

### William Schuman Award Concert Honoring Pauline Oliveros

Columbia University, Miller Theatre, New York City, March 27, 2010

JEN BAKER

This marathon concert, produced in close partnership with Pauline Oliveros, paid tribute to her pioneering work in electronic experimental music and celebrated her varied influences. The program explored the evolution of Oliveros's music from early notated pieces for chamber ensemble to collaborative works created with dancers and visual artists. The musical performances were interspersed with spoken tributes from friends and colleagues of the composer.

*Pauline Oliveros is an eternal innovator whose work has deeply influenced the evolution of many strains of contemporary classical music, from electronic to improvisation. I am particularly thrilled to be able to acknowledge her contributions to the field with the Schuman Award and to note that she is its first female recipient.*

—Carol Becker, Dean, Columbia University School of the Arts

As a professional performing musician and frequent concert attendee, I am ever hopeful that the events I see will be entertaining, memorable, and, if I am lucky, transformative, as was Pauline Oliveros's Commemorative Concert on March 27, 2010 at Columbia University's Miller Theatre in New York City. Oliveros, the first woman composer to receive the prestigious William Schuman Composition Award (which comes with an unrestricted grant of \$50,000), was honored that night for her significant contribution to American music. Since 1981, the Schuman Award has recognized "the lifetime achievement of an American composer whose works have been widely performed and generally acknowledged to be of lasting significance."

A feeling of celebration was in the air from the minute I walked into the auditorium until the minute I left the concert, which lasted a mighty three hours and forty-five minutes. As we entered, the first piece on the program, *Deep Listening: Lear* (1988), was already playing through the speakers.

It was subtle enough that one really needed to listen for it under all the conversation. The packed audience cheered as Pauline was introduced and honored, and she eagerly participated in the audience performance piece that she led in which she asked us to make childhood sounds (sounds that we liked, but may not have been allowed to make when we were children). She characteristically added that we should try to make these sounds during a space when no one around us was making sounds. This piece evoked the same feelings of deep listening, spontaneity, and irreverence that I remember from the first time I met Pauline and learned of her works in an Oberlin College music theory class twelve years ago.

The pieces on the program spanned fifty years. We saw brief video footage of some of installations, including *Flowing Rock/Still Waters* (1987), *Ghostdance* (1995), *Njinga the Queen King: Return of a Warrior* (1993), and the *Lunar Opera*, performed at Lincoln Center Outdoors in 2000. The effect of seeing such a program of varied material in such a relatively short period of time, and all coming from the same person, was immense. Most surprising for me was Oliveros's earliest piece on the program, *Variations for Sextet* (1960) for cello, trumpet, horn, clarinet, flute, and piano. Reminiscent of serial writing, this piece, likely the only one on the program written in strict notation, was performed exceptionally well by the International Contemporary Ensemble (ICE).

I was struck by the depth, beauty, and sonorities of many of the pieces. In *Oracle Bones: Mirror Dreams*, the multisensory experience was just as evocative as each of the individual parts. Sitting at various corners of the stage, Oliveros played accordion and her EIS (Expanded Instrument System), Miya Masaoka played the koto and electronics, and Ione performed spoken word and sonic vocals. Dancer Heloise Gold used a small portion of the stage for movement, starting and ending near the right of the stage (and in between Masaoka and Ione), and migrating toward the front stage in the middle of the piece. The presentation also included a video projection by Benton-C Bainbridge in which vivid yellows and reds brought the entire back wall and stage alive along with vibrating shapes in three-D, creating an almost extra-terrestrial feeling. I was drawn into this piece from the moment Ione began with, "Are you there, empress?" The wing-like

movements of the dancer and her extremely sparse vocal utterances added to the ethereal quality of the piece, and the sounds from Pauline and Miya were wonderfully playful and complex. I felt taken away on a journey into another dimension far more light-hearted and peaceful than our own.

And of course, no concert in Pauline's honor could rightfully be given without a joke or two. Performance artist Linda Mary Montano donned the outfit of a very old priest, hobbled painfully onstage with a rumpled plastic grocery bag in her

### "Pow-Wow to Concert Hall"

Concert of Indigenous American Music at the Rancho, New Mission Theater, October 3, 2010, Northridge, California.

A concert of indigenous American music was presented on October 3, 2010 at the New Mission Theater by violinist and IAWM member, Elisabeth Waldo, and guest producer, Alfie Martin. The concert was sponsored by the MCMAFN Foundation [MultiCultural Music and Art Foundation of Northridge], a non-profit organization. Its mission is to produce new and vibrant materials available to visual and performing artists and the general public as well as world-wide audiences who seek to attain more understanding and interpretation of the multicultural heritage of all the Americas and Asia.

Waldo and her ensembles have performed in hundreds of live concerts, broadcasts, and recordings, and she is a pioneer in "fusing" the sounds of classical and ethnic instruments across cultures. This performance included the White Buffalo Singers along with soloists and audience participation. The program featured music such as "Echoes of Ancient Peoples," "Serpent and Eagle Incan Running Song," "Mayan Cosmos Music," "Along the Turquoise Trail," and "Mystic Islands Deer Dance Song." The noted educator and historian, David Rotkin, and the renowned Native American authority, Paul Apodaca, professor of American Studies at Chapman University, commented on the program and on Waldo's work.

"The Rancho is a beautiful and fascinating place, and I am very impressed with your MCMAFN Foundation. Your work struck a chord with me, as I share your passions for music, Latin culture, education and history. While the entire program on Sunday was marvelous, I most enjoyed your two compositions: the one about the runners and the one about the ball game. I really appreciate music that conveys the visual aspect of a personal experience, such as the footsteps in the runner song, and the 'talking drum' element in the ball game song....David Castro's dancing during your Venado piece was another great highlight, I just can't say enough about how much I enjoyed the performance!" ...*David Rotkin*

"Your work is a wonderful mixture of your personal talent, study of the instrumentation of cultures, the ranges of those instruments, the 'sense' of the music of these cultures, and a dedicated interest in sharing your enthusiasm and passion with your audiences." ...*Paul Apodaca*

shaking hand, and chanted a monotone speech while honoring Pauline with the master's Red Belt of Karate. As Oliveros came out to accept her belt, the priest insisted that the bag goes with the belt, and she must keep the bag.

Last on the concert was one of Pauline's latest innovations, *DroniPhonia* (2009), aptly named for its use of the iPhone. Each iPhone performer used an application which emits a sound (as explained by David Felton, one of the performers) and joined the Deep Listening Band and Timeless Pulse for this final piece based on multimodal drones. This entire event was incredibly memorable, and I smile anytime I think about it. Congratulations on your achievements, Pauline!

*Jen Baker, accomplished trombonist, improviser, sound healer, and teacher, has performed internationally and focuses on expanding the new music written for trombone through commissioned works and collaborations with other composers and improvisers. Stuck between music for art's sake and music for healing's sake, she pursues both avidly in NYC. All About Jazz featured her solo trombone album Blue Dreams (2009), which attempts to find the middle ground between art and healing. She is a member of Bang on a Can's Asphalt Orchestra and freelances with big bands, orchestras, and with many other ensembles. She has worked with Pauline Oliveros, Stuart Dempster, Fred Frith, Leo Wadada Smith, Joelle Leandre, and Cecil Taylor. Contact info: baker7jenz@yahoo.com or www.baker7jenz.com.*

### Veronika Krausas: *The Mortal Thoughts of Lady Macbeth*

Fais Do-Do, Los Angeles, California; August 26, 2010

RODNEY PUNT

*The Mortal Thoughts of Lady Macbeth*, a chamber opera by Veronika Krausas, with a libretto by Thomas Pettit (after Shakespeare's play), received its Los Angeles premiere on August 26 in a staging at the Fais Do-Do, a club on West Adams Boulevard. Krausas' take on the story premiered in concert version two years ago at the New York City Opera's VOX Festival and was performed again last year in San Francisco, winning awards at both, but the theatrical production this evening was its first. Shakespeare's *Macbeth* has the reputation of a problematic, even unlucky, play, but its fantastical elements—a bewitching tug of war between outsized ambitions and abnormal genders—give it terrific potential for operatic treatment.

From the original play, Krausas distilled *Lady Macbeth's* mental trajectory from initial power-lust and murderous urgings to the guilt-ridden pangs that hound her soul and disintegrate her personality. The grisly trip was engrossing in director Yuval Sharon's spooky-campy staging. Reprising her award-winning role from San Francisco, Michelle Jasso was a rich-toned Lady Macbeth when singing, but not always clear when speaking, the orchestra's churning tendencies tending to overbalance her. The three witch prophecies were delivered by speaking and singing sopranos Carmina Escobar, Alexandra Loutsion, and Kanean Ung, draped in ghostly white gauze as they emerged from canisters. The four sopranos together produced a decidedly plummy coloration. Marcus Herse and Matt Hooper Pennington's production design was Gothic and attic-relic cluttered, with floating ob-

jects everywhere—a knife, the severed head of King Duncan, and dangling baggage. Particularly gruesome were the umbilical cord ripped from Lady Macbeth's body ("unsex me here...") and the silken web strands that emerged from her fingertips. Supporting lighting effects were by Ryan Bona.

Choreographer Bianca Sabetto, with experience as both a Cirque du Soleil aerialist and an Olympic gold-medaler, ensured a silky-smooth execution of the evening's fated queen. Three Weavers—silent, spider-like aerialists performed by Sabetto herself, Karl Baumann, and Gregg Curtis—slither down from regions above, and slowly smother Lady Macbeth in her own web. Thus tangled below, she is soon dangled above. Swinda Reichelt's costumes enhanced the evening's over-the-top theatricality with her ghostly-gauzed witches, sinister-striped spiders, and especially the tri-colored costume changes of Lady Macbeth: evil black, blood red, and deathly white. James Sertain's make-up paled its victims appropriately.

Marc Lowenstein was an alert leader of the Los Angeles-based Ensemble Green, configured with strings, percussion, and the double-reed woodwinds. Krausas' music pushed no boundaries in technical innovation, but evoked well the fantastical elements of the play. Irregular canonic imitations in both spoken and vocal lines gave the witches initial shud-



Michelle Jasso in Veronika Krausas' *Mortal Thoughts of Lady Macbeth*, photo by Joe Hill

dering presence. Eerie string effects, ominous meditation bells, off-balance meters, triplet snarls for the floating dagger, and odd intervallic leaps in instrumental and vocal lines kept the audience tingling. The employment of the ethereal

oboe and English horn worked better for me in this version than the open-throated clarinet I heard employed in the recording of the work's New York premiere from 2008. In formal structure, *Mortal Thoughts* blends two rich but infrequently employed musical traditions: the chamber operas of Benjamin Britten and his musical descendants (characterized by the use of small orchestral forces) and the experimental, edgy opera monodramas of composers like Schoenberg, (*Erwartung*, *Die glückliche Hand*) and Poulenc (*La voix humaine*). The evening's slant toward high-class entertainment over traditional proscenium-projected opera seemed in step with the leaner formats of the above composers, whose experiments emerged, like this production, in times after war when resources were lean. Not incidentally, eminent English composer and now Los Angeles resident Tho-

mas Adès, who has written a few chamber operas himself, was in attendance on opening night. Writing a work in such distinguished company, past and present, as those above could well have inspired Veronika Krausas to muse, "That which hath made them drunk hath made me bold."

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## Women's Work 2010 Concert Series

Renee Weiler Concert Hall, New York City, March 3, 10, 24, 2010

KAREN SHARF

March 3, 2010: "Wired Women!"

Electroacoustic music by Eve Beglarian, Elizabeth Hoffman, Paula Matthusen, Milica Paranosic, Kaija Saariaho, Kamala Sankaram, Margaret Schedel, and Molly Thompson. Featured Artist: Margaret Lancaster, flutes.

The seventh season of Women's Work, the New York City concert series hosted by Beth Anderson, began with a bang on March 3, 2010 with Margaret Lancaster's concert for flutes and electronics entitled "Wired Women!" Ms. Lancaster is a wildly energetic performer who commissioned five of the pieces on this program. Juilliard composer Milica Paranosic's beautiful *Ode to Zumbi* (for flute, electronics, berimbau, voice) included Zumbi's wife's mourning song, "told" through the voice of the flute and the poem by Roger Bonair Agair. The composer played the berimbau (a single-stringed Afro-Brazilian percussion instrument) and sang, and the flutist also danced.

Kamala Sankaram's *Mirror* (for flute and electronics) was inspired by Sylvia Plath's poem of the same name. This interestingly constructed piece was a musical palindrome in which the flutist sang in counterpoint with her own playing and eventually retrograded through all the previous notes ending with the flute playing the vocal line, and the voice singing the flute line. The electronic sounds were made from glass chimes and struck glasses.

Kaija Saariaho's *Noa Noa* (for flute and live electronics) contained exaggerated contemporary flute mannerisms. The fragments of phrases for the vocal part came from Paul Gauguin's travel diary of the same name regarding his visit to Tahiti in 1891-93. Ideas were developed first sequentially and then superimposed on each other, which gave the piece both a process and a collage feeling. In *Tranced placed* for flute and live electronics by Elizabeth Hoffman, the role of the flutist was to respond to the differences in each cycle that the computer part initiated—differences regarding phrasing, timbre, pitch, and the resulting emotional quality of the sound. The collaboration between the composer and the performer was a happily intense one in the compositional process as well as in the performance itself.

Paula Matthusen composed *forgiveness anthems* (for flutes and live electronics) to demonstrate the many ways in which one may ask for inconsequential pardons—ranging

from accidentally running into someone on the sidewalk to asking a stranger for directions. The music illustrated these moments of intersection using repetition, reiteration, and familiarity. Brooklyn-based composer Molly Thompson wrote *The Great Hush* (for flute and electronics) using Lancaster's recordings of C flute and alto flute to generate the taped sounds; these were juxtaposed with the live performance. The title of the evocative composition came from a poem in the collection *Stones of the Sky* by Pablo Neruda, which included the words: "Sometimes flowing through volcano's fire or river's arbor or fresh air's faithful circulars."

Eve Beglarian's *I Will Not Be Sad in This World* (for bass flute and electronics) was based on an 18th-century Armenian troubadour's song often performed on the duduk, an ancient, mournful-sounding double-reed Middle Eastern woodwind. Duduk literally means "apricot horn." Ms. Lancaster's task was to respond to the duduk's ornamentation, intonation, and vibrato. The result was a *tour de force* and a great finale.

#### March 10, 2010: "Faces of Eve"

Works by Adrienne Albert, Lera Auerbach, Mary Lynn Place Badarak, Margaret Bonds, Mary M. Boyle, Lydia Busler-Blais, Chen Yi, Deon Nielsen Price, Sharon J. Willis, and Carol Worthey. Featured artists: Mary Au, piano; Arietha Lockhart, soprano; Berkeley A. Price, clarinet; Jordan James, horn.

The second concert, on March 10, entitled "Faces of Eve: Celebrating women, their lives, love, and longing," was initiated by the gifted pianist Mary Au of Los Angeles. She brought with her the Atlanta soprano Arietha Lockhart, Los Angeles clarinetist Berkeley A. Price, and Juilliard horn student Jordan James. The outstanding performers were a gift to the composers they served. The evening began with Mary Lynn Place Badarak's exploration of faith in *Two Songs from Believers* with poetry by Denise Levertov and Lady Julian of Norwich. The songs were in turn dissonant, consonant, declarative, lyrical, dramatic, and quite magical. And when Levertov danced, Badarak waltzed.

Adrienne Albert's tonal song cycle, *Imaginings*, set Edward Lear's "The Owl and the Pussycat" with theatrically appropriate coloratura flourishes, cartoonish voices, and some very fancy piano runs until they "danced by the light of the moon" into the highest range of the piano. The other two songs, set to poetry of Jenny Joseph, concerned a mysterious and humorous "little old lady" and a person falling wildly in love. The cycle ended with the words "Crazy with joy because I love you," and the music created that joy. Mary Boyle's *Maternity* for soprano, clarinet, and piano set Alice Meynell's poem about a baby who died. The touching song, with its lovely vocalize in the middle, expressed the inexpressible sadness. Ms. Boyle was also represented by her *Adagio* for clarinet and piano. The low range of the clarinet was used to create an intimate and leisurely dialogue between the instruments.

Carol Worthey composed *Lament/Vocalise* for soprano and piano to release sadness and heal the spirit through the music. The beautiful wordless song gradually built in intensity as it used the full coloratura range, and it expressed both the pleading and the promised release. *Moon Lilies*, for

horn and piano by Vermont composer and hornist Lydia Busler-Blais, was performed by Mr. James with authority. The piece had a lovely improvisational quality and made good use of subvocalized multiphonics (performed by playing one pitch and simultaneously singing another to produce a third pitch through the resultant harmonics).

Lera Auerbach's *Song of No Return* was concerned with suicide and contained texts by the composer, Sylvia Plath, and Maxine Kumin. The piece was as dissonant and desolate as one would expect and employed extremes of range, emotion, and amplitude. *Yellow Jade Banquet* by Deon Nielsen Price, for clarinet, Tibetan finger cymbals, and piano, was performed marvelously by Mary Au and Berkeley A. Price. Each of the ten "dishes" served at the Banquet was a variation on a Chinese folk song. The Beijing Lamb made an enormous "baaaa" sound, the Slippery Shrimp slid around, and the Cantonese Duck squawked loudly by way of the clarinet. In her song of yearning, *Bright Moonlight*, Chen Yi wrote her own text and based it on an ancient Chinese poetic form.

Atlanta composer, Sharon J. Willis, wrote her song cycle, *Love Ritual*, in the style of a mini-opera. It grew out of her experience listening to young women talk about their boy-friends on topics ranging from Daydreaming to Bitterness to Reconciliation. A kind of tonal arch was created by having each new song start on the last note of the previous song. This work gave Ms. Lockhart the opportunity to display her acting and mime skills in addition to her glorious singing. The program concluded with *Three Dream Portraits* for piano and voice by Margaret Bonds (1913-1972) and her arrangement of "He's Got the Whole World in His Hand," which gave everyone goose bumps and brought the full house to a standing ovation. Ms. Bond's daughter was in attendance.

#### March 24, 2010: "Dreams"

Works by Beth Anderson, Linda Dusman, Gabriela Lena Frank, Laura Kaminsky, Tania León, Anna Rubin, Rebecca Schack, and Errollyn Wallen. Featured Artists: Airi Yoshioka, violin; John Novacek, piano; and Wendy Salkind, actress.

On March 24 Airi Yoshioka, violin, along with John Novacek, piano, and Wendy Salkind, actress, presented a concert entitled "Dreams," and they included the music of futuristic visions, memories, fantastical and nostalgic dreams, nightmares, crisis, and hope. It was interesting to imagine which of the eight pieces were most representative of which types of dreams.

Linda Dusman's *magnificat 3: lament for violin and mixed media* was concerned with both Mary's prayer and with nightmares of children and war. The dissonant, disjunct, and slicing electronics were very descriptive of the stressful circumstances. The electronics were effective in creating the mood of evening with chirping cicadas. Beth Anderson's *Archaic Tale* for violin and piano was the fourth in her series of "Tales." It presented an atmospheric collage of Japanese modes, tritone-centered modernist gestures, original music set to Japanese poetry, and some very dramatic dynamic changes. It was meant to be descriptive of Ms. Yoshioka, who commissioned the work.

*Abanica* by Tania León, for violin with interactive computer, concerned itself with images of the abanica (a hand-held Spanish/Chinese fan). The work was filled with flirtatious-sounding, bouncy music mirroring the physical motion of fanning. It quoted a 1920s Cuban song in an effort to create a sense of the memory of these fans when they were socially, as well as physically, useful. The British composer, Errollyn Wallen, was present to hear her *For Airi* for solo violin and also her violin and piano piece, *Park Slope*. The rhapsodic first piece was concerned with flight and the Andean condor. An Inca melody was quoted and the dramatically rising melodic line gave a sense of being airborne. *Park Slope* was a charming and exuberant dance. It depicted the playfulness of the Brooklyn neighborhood for which it was named as well as the players for whom it was composed.



March 24, 2010 Concert, L to R, top row: Rebecca Schack, John Novacek, Airi Yoshioka, and Beth Anderson; second row: Wendy Salkind, Linda Dusman, Tania León, Laura Kaminsky, and Errollyn Wallen; front: Anna Rubin. (Photo is courtesy of Martha Mooke.)

Becca Schack's *Pulse* was one of her first efforts at composing electroacoustic music. This performance used a tape of keyboards, voice, and zarb, a Persian hand-drum, in place of the original dancer with midi-body suit triggering samples. The piece juxtaposed the lyrical violin line against the propulsive percussion in an interesting and thoughtful way. Laura Kaminsky's *Music for Thelma*, for violin and piano, received its New York premiere. Its intent was to describe and honor Thelma Lehmann, and it used intense, driving, modernistic music to do so. *And Everything Goes Bee!* by Anna Rubin dealt with the environmentally challenged honeybee. Ms. Salkind read bits and pieces of on-topic poetry. The violin part included some open fifth fiddling and a dance-like style. The electroacoustic element added an element of fear of the consequences that the loss of the bees would engender.

*Suernos de Chambi: Snapshots for an Andean Album* by Gabriela Lena Frank was a seven-part piece for violin and piano inspired by the photographer, Martin Chambi. After the thrilling performance of this evocative work, Chambi's photographs are now on our must-see list.

Throughout the concerts the nineteen (five+seven+seven) composers spoke to Ms. Anderson about their compositions in a friendly and generally light-hearted manner. All of the composer pre-show podcasts (interviews by Donald Venezia), photos, programs with notes and bios, and concert recordings with composer remarks are available on the Website: <http://www.myspace.com/womenswork>. Funding for this series was provided, in part, by the New York State Council on the Arts, the Virgil Thomson Foundation, the Aaron Copland Fund for Music, the Amphion Foundation, and Meet the Composer.

*Dr. Karen Sharf is a psychotherapist in Manhattan and avid follower of classical music.*

### Jennifer Higdon: *On a Wire*

Atlanta Symphony Orchestra, conducted by Robert Spano, eighth blackbird. Woodruff Arts Center in Atlanta, Georgia, June 3, 2010

CHRISTINA REITZ

On June 3, 2010, Jennifer Higdon's *On A Wire*, a concerto composed for eighth blackbird, received its world premiere at the Woodruff Arts Center in Atlanta, Georgia with the Atlanta Symphony Orchestra under Robert Spano's direction. The work was followed by another world premiere—Michael Gandolfi's *QED: Engaging Richard Feynman*. Higdon and Gandolfi, along with Christopher Theofanidis and Osvaldo Golijov, comprise what has become known as the "Atlanta School of Composers," a partnership with Spano that has resulted in numerous commissions. *On a Wire* was commissioned by a consortium of ensembles: Atlanta Symphony Orchestra, Akron Symphony, Cincinnati Symphony Orchestra, Cleveland Orchestra, Toronto Symphony Orchestra, West Michigan Symphony, Flynn Center for the Performing Arts with the Vermont Symphony, and Cabrillo Festival. The Atlanta performance was sponsored by a gift from Marcia and John Donnell.

As modern music specialists, eighth blackbird has been well known among new music enthusiasts since the late 1990s. The members consist of Tim Munro (flute, piccolo, alto flute), Michael J. Maccaferri (clarinet, bass clarinet), Matt Albert (violin, viola), Nicholas Photinos (cello), Matthew Duvall (marimba), and Lisa Kaplan (piano). Higdon was quite familiar with the ensemble, having composed two works for them in the past, including *Zaka*, featured on eighth blackbird's 2006 recording *strange imaginary animals*. (The album subsequently received two 2007 Grammy awards in the categories of Best Chamber Music Performance and Best Producer of the Year, Classical; Higdon's *Zaka* was nominated for Best Classical Contemporary Composition.)

Higdon always writes her own program notes. In the brief introduction to her work, she remarked on the soloists' strengths in performing lyrical melodies as well as their specialization in extended techniques, both of which greatly influenced the concerto. As with all of this composer's concertos, the solo writing reflects the premiering musicians' skills and provides individuality to Higdon's oeuvre. In a short video prefacing

the performance, she expanded on the program notes to discuss several distinct challenges to composing the work. She had never written a concerto for six separate soloists. (The largest previous number was in her 2008 *Concerto 4-3*, for the two violins and string bass of the ensemble Time for Three.) In addition, eighth blackbird prefers physical movement on the stage, which she incorporated. Because the ensemble is recognized for its interest in extended techniques, Higdon experimented with unorthodox piano playing styles, including bowing.

*On a Wire* is in one movement and is scored for the late Romantic orchestra but with a more diverse percussion section, which is typical of Higdon's orchestration. Eighth blackbird, performing entirely from memory, opened the concerto by gathering around the piano and playing inside the instrument to produce unusual yet captivating sounds. Shortly afterwards, repeated notes on the keys accompanied the extended techniques, while the orchestra stayed tacit. Eighth blackbird's highly physical movements and choreography remained a constant throughout the twenty-two minute work, but at each recurrence, the sound was varied including one point when percussionist Matthew Duvall played mallets inside the piano. After the soloists' brief introduction, the orchestra entered stealthily and subsequently was handed the primary musical material, while the soloists moved to their respective instruments.

Each member of eighth blackbird was featured prominently as a soloist in a way that displayed Higdon's gift of writing for a variety of instruments. The clarinet solo, a virtuosic display performed ably by Michael Maccaferri, was accompanied primarily by marimba and orchestral percussion, showing Higdon's ability to pair unorthodox instruments together in an effective and appealing manner. The solo passage culminated in a technical frenzy based on klezmer style as well as a lyrical melody that featured all the capabilities inherent in this instrument.

To introduce the percussion solo, eighth blackbird, with the exception of the percussionist, returned to their opening places around the piano, while the orchestra seamlessly continued the musical material through a transitional section where the mood changed substantially along with a decrease in tempo. Matthew Duvall performed an elegant marimba solo, accompanied by the solo ensemble at the piano, which provided a release of the tension that had increased since the opening measures.

Throughout the solo sections, Higdon continually varied the accompanying possibilities. To enhance the darker timbre provided by the soloists in one section, only the orchestral violas and cellos were utilized (this was briefly reminiscent of the composer's well known earlier work, *blue cathedral*). In her previous concertos, Higdon gave significant solo passages to members of the orchestra to obtain a diversity of sound, but it was not necessary in this work.

The concerto ended with eighth blackbird's return to the piano, thus bringing the work full circle while the orchestral ensemble accompanied with a brilliant, highly rhythmic statement. Immediately following the final note, there was an eruption of avid and enthusiastic applause for the ensemble, the maestro, the soloists, and the home-town composer turned international phenomenon. While some may continue to ponder

the fate of classical music, it is worth noting that in Atlanta, Mozart's symphony received just polite applause while the world premieres of works by Jennifer Higdon and Michael Gandolfi had the audience on its feet with prolonged appreciation.

*Christina L. Reitz is assistant professor of music at Western Carolina University where she teaches undergraduate and graduate courses in music history and world music. Her current interests are women composers with specific focus on the works of Jennifer Higdon. She has presented her findings at the College Music Society National Conference, the 19th Century Studies Association, and the International Festival of Women Composers. In October, she presented a paper at LIVEWIRE on Higdon's Violin Concerto. She has been published in the Journal of the IAWM and will be published in the newest edition of the Grove Dictionary of American Music. At the present time, she serves on the Board of Directors for the 19th Century Studies Association.*

### Hasu Patel: Concerto for Sitar and Orchestra

*Swara Mangalam* (Musical Notes are Auspicious).

Concerto for Sitar and Orchestra, based on *Raga Yaman Kalyan*. Premiered by the Orchestra Canton of Michigan with Hasu Patel, sitar, and Nan Washburn, conductor.

Oberlin College Conservatory of Music, March 29, 2008

RODERIC KNIGHT

Hasu Patel's Concerto for Sitar retains the traditional ensemble of the Hindustani raga: the sitar player and two accompanists—one playing the tambura, the other the tabla. The tambura is a lute, held vertically, its four strings repeatedly plucked to provide a steady background tone. The tabla is a pair of short drums, facing up in front of the player. This instrument is mostly in the background but plays intricate rhythms and drummed commentaries to the melody line. At times, it rises to equal prominence with the sitar in a dialogue between the two instruments. In Patel's concerto, the traditional ensemble is retained, augmented by a delicately orchestrated chamber orchestra. The string section quite naturally complements the role of the tambura, but with the capability of playing melodies as well. A single flute and clarinet add echoes and doublings of the sitar melodies, while in the percussion section, the xylophone, glockenspiel, and timpani cleverly augment the sounds of the tabla. The deep tones of the timpani very much resemble the typical sound of the left hand tabla part, while the xylophone has just the right timbre to mimic the dry patter of the tabla player's right hand.

The formal structure of the composition is not that of the typical concerto. It is drawn entirely from the classical presentation of a Hindustani raga. The sitar begins alone, supported only by the droning strum of the tambura. In India, this is known as the *alap* section, in which the soloist presents the melodies of the raga being performed in a leisurely, unmeasured way. In a traditional raga performance, the *alap* might last for ten or twenty minutes, ending with the entrance of the tabla and the introduction of a metered structure. But in adapting the raga to the Western concerto style, Patel calls for the tabla to enter after only about three minutes. For two more minutes, the traditional trio continues alone, at which time the orchestra asserts its presence ever so gently with entries by the flute and clarinet.

The string section, signaled by some bell tones, then also enters. The players echo the sitar's melodies, forming a contrapuntal interplay that is altogether pleasing.

After a few more minutes, the orchestra takes over—the strings dominate, with several soloists trading themes back and forth. Eventually, the sitar returns to prominence, and the tabla, having been silent for a time, also re-enters. As the general intensity builds, themes with reiterated notes begin to appear, imitating an agitated style of sitar playing in which three rapid notes fill in between each melody note. The orchestra and sitar drive to a climax and then build to a second climax, using formulaic cadential patterns that signal the end of a major section in a traditional piece. The sitar and tabla play alone again, leading to a final tutti section. The piece ends with the typical denouement: after the final note by the entire group, the sitar plays a descending line and the work ends quietly.



Hasu Patel

This compact, twenty-seven-minute concerto serves as an introduction of traditional Hindustani music to a Western audience that might not otherwise hear it. By featuring the sitar in the form of a concerto, and by pairing it with the flute, clarinet, violin and xylophone, Hasu Patel has brought it from a niche at the fringe of the American musical scene into the spotlight, thereby moving her beloved traditions closer to the Western audience. This performance was the premiere. We hope other orchestras take up the challenge to perform this sitar concerto and spread the message that Indian music and Western music can and do mix, especially when guided by the artistic hand of Hasu Patel.

*Roderic Knight is professor of ethnomusicology emeritus at Oberlin College. He specializes in the music of Gambia and Central India.*

## Steinway Concert in the Canyon

Beverly Hills, California, September 25, 2010

JEANNIE POOL

What would you do if you had a devastating fire at your home and your grand piano was destroyed, and your music and you had to live somewhere else for the better part of a year? Composer-pianist Deon Price bought a new Steinway semi-concert grand, rented a lovely home in Beverly Hills with a great room for performances, and organized seven salon-style concerts. More than 350 people attended and new works as well as classics were played. The audience included composers, performers, friends, family, neighbors, and other music lovers. Price's father, Dr. W. LaGrand Nielsen, died soon after the Price family home burned, and the concerts were dedicated to his memory. NACUSA co-sponsored the entire series. David Ida, of The Steinway Piano Gallery of West Hollywood, graciously offered to arrange for regular tunings and regulation of the new piano in support of the concert series.

The final concert in this "Steinway Concerts in the Canyon" series took place on September 25, 2010, with the theme "Music of the Americas." The program included works by Adrienne Albert, Deane Bottorf, Heitor Villa-Lobos, Antonio Lauro, Carol Worthey, Philip Gilberti, Howard Quilling, and Deon Price.

Albert's three-movement work, *Circadia* (2003), was brilliantly performed by bassoonist Rose Corrigan, with Delores Stevens at the piano. Albert used the full range and color of the instruments while relying on the constant and intricate motivic exchange between the bassoon and piano, making for a vivacious and splashy work. Corrigan's tone was gorgeous and the lyrical passages caused some in the audience to almost swoon. Stevens is a remarkable pianist with a crisp, clean technique and a life-long commitment to presenting works by contemporary composers.

Dorothy "Spaffy" Hull played Deane Bottorf's *Four Nocturnes for Piano*: "Moon Clouds," "Orion's Eye," "Mars Awakens," and "Venus Bathes," with great sensitivity and lovely phrasing. The *Nocturnes* are graceful and well balanced, and the composer might consider orchestrating the pieces for a large ensemble. Cuban-American guitarist Yalil Guerra played *Etudes* Nos. 1 and 3 by Heitor Villa-Lobos and *Waltzes* Nos. 1 and 2 by Antonio Lauro. Guerra recently was nominated for a Latin Grammy for his own compositions on his compact disc, *Old Havana*. Pianist Carol Worthey played her own work, *The River*, which had recently been heard on an Internet broadcast by more than 286,000 viewers. Philip Gilberti played his new pop-inspired work entitled *Canyon*, dedicated to the Concerts in the Canyon Series.

The concert concluded with The Price Duo: Berkeley on clarinet and Deon on piano. They played two movements of Howard Quilling's *Fantasy for Clarinet and Piano* and ended with Price's *Big Sur Triptych* (Sea Otters, Redwoods, and Crags). Quilling's work was interesting, particularly the spirited Allegro, and one hopes to hear the first movement in the future. *Big Sur Triptych*, inspired by a family vacation in the early 1980s, has many moods and colors in its contrasting sections, ranging from melancholy reflection to playfulness. As an encore and a close for the series, Price played her father's favorite, Debussy's *Clair de lune*.

The birds in the garden of the canyon home were singing along, and they particularly liked the brilliant upper range of the Steinway. The audience was most appreciative and stayed for refreshments and conversation. The younger composers, as well as those more experienced, expressed gratitude for the opportunity to hear their music performed before interested listeners in such a personal and supportive venue. It seems in this digitized age of gadgets and social networking that some people truly crave the opportunity for "face time" and live music. That's good because it reminds us who we are as human beings. As an added dimension to the concerts, Deon Price asked her friends who are visual artists to loan their works for display in the Beverly Hills house to be viewed by the concert series audiences. Four artists answered the call and attended the concerts and discussed their art work with the audience.

*Jeannie Pool is a composer, musicologist, filmmaker, and consultant for the motion picture industry.*



## REPORTS

### Ninth Festival of Women Composers

Indiana University of Pennsylvania, March 17-20, 2010

JENNIFER KELLY, JESSICA RUDMAN, JULIE CROSS, SUSAN FRYKBERG, CAITLIN FLOOD

#### Overview

The Ninth Festival of Women Composers at Indiana University of Pennsylvania was a wonderful place to meet colleagues, share scholarship, and celebrate the music of women composers. The two composers-in-residence at this year's festival were Deborah Kavasch—composer, soprano, and specialist in extended vocal techniques, and Rosephanye Powell—choral composer, scholar, and interpreter of African-American spirituals. This year's festival also included artist-in-residence Hasu Patel, world-class performing artist of the sitar music of India. The festival, co-directed by IUP professors of music Sarah Mantel and Susan Wheatley, offered an effective balance of scholarly presentations, clinics, and music performances.

The scholarly presentations were diversified and included research on traditional classical music, jazz, contemporary work, Broadway, music of Eastern Europe, Latin America, and Asia, as well as portraits of numerous composers and lecture/recitals. The presenters ranged from well-known leaders in the field of musicology to students. Of particular interest were the discussions often generated from lectures such as the energetic conversation that occurred after Matthew Baumer's paper on "Musicology and the Woman Composer Since 1991."

The clinics provided a nice change of pace. Deborah Kavasch gave enlightening workshops on extended vocal technique and extended techniques for composition. Rosephanye Powell worked with IUP's music education students on the interpretation of African-American spirituals. Hasu Patel gave lecture/demonstrations on improvisation and the raga in the music of India. The contribution of each of these artists is presented in greater depth below.

Festival concerts were plentiful—six in all—and featured works by Kavasch, Powell, and Patel plus numerous other women composers. They offered a good balance between solo, chamber ensemble, and larger ensemble concerts; and between piano, vocal, traditional, world, jazz, electronic, and choral music. Choral and instrumental ensembles from the Indiana University of Pennsylvania performed in several of the concerts, as well as accomplished guest artists, composers play-

ing their own works, and guest wind ensemble conductor Kristin Tjornehoj from the University of Wisconsin-River Falls.

*Jennifer Kelly, Assistant Professor of Music, Lafayette College, and coordinator of the reports.*

#### IAWM Concert

The IAWM Concert on March 20, featuring works by nine of its members, was an excellent addition to the festival. IAWM president Hsiao-Lan Wang was in attendance to introduce the concert. Her brass quintet *Transformation*, with its engaging rhythms and convincing architecture, opened the program with an exploration of timbral relationships. A guitar and cello (originally viola) duet, *Córazon al viento* (Heart in the Wine) by Natalia Esquivel-Benítez, followed, and it expressed sounds, textures, and rhythms from Latin America. Third on the program was a work for flute and guitar—*Mangosteen*, a high-energy, eclectic blend of dance genres, classical technique, and modern experimentalism by Nicole Randall-Chamberlain. An accomplished flutist, Nicole played her piece using a variety of extended flute techniques such as a register stretch, flutter tongue, and multiphonics. *Guge Kingdom Ruins*, op. 5, for cello and piano by Li Yiding, was a wonderfully expressive and poignant work inspired by China's ancient Guge Kingdom. The first half of the program closed with Shuai Yao's emotional *Sheng Sheng Man* for sheng (performed on the piano) and soprano. The text, by first-century poet Bai Juyi, depicted the pain of a woman who eloped during the Tang Dynasty.

The second half of the concert opened with Sally Reid's *Three Trifles* for alto saxophone and percussion. Reid's idiomatic writing, the lively character of the outer movements, and the contemplative beauty of the middle movement clearly captivated the audience. Eliane Aberdam's *Tête á Tête*, a three-movement work for violin and piano, was marked by a sophisticated use of rhythm and dissonance showcased by the intensity of the performance. In *Walking*, for bass-baritone and string trio, Sherry Woods used the translation of an ancient Buddhist text for the vocal part and contrasted it with a light "café-type" string accompaniment. Woods' idiomatic vocal writing was skillfully brought to life by Joseph Baunoch, whose velvety voice and

theatrical presence added another layer of depth and humor to the work. To complete the program, HyeKyung Lee presented a dazzling performance of her fascinating work for piano, *GASP*, based on the opening notes of Liszt's *Un Sospiro* (A Sigh). HyeKyung successfully transformed it into a "gasp." The work wove the source material into a virtuosic fantasy where continuous rhythmic motion smoothly joined contrasting moods and effectively propelled the listener from one section to another. Each section featured a different percussion grouping to join the alto saxophone. After a recapitulation of the opening material, the music built to an intense climax, leaving the audience with no doubt that the work's title was completely apropos.

*Jennifer Kelly and Jessica Rudman, City University of New York.*

#### Deborah Kavasch, Composer-in-Residence

Deborah Kavasch, composer, soprano, and extended vocal technique specialist, offered her unique skills to the festival. She serves as Department Chair and Coordinator of Theory and Composition at California State University-Stanislaus, and she has recorded *The Dark Side of the Muse* and *Fables and Fantasies* under the TNC Classical label.



Deborah Kavasch

On March 17 Dr. Kavasch worked with IUP students in two separate sessions. She offered a master class on extended vocal techniques for the music theater students, then taught composition students how to apply extended techniques to their compositions.

Dr. Kavasch was highlighted in two events on March 18. In the afternoon session, she identified multiple vocal extended techniques and discussed them in terms of vocal health. She played many examples from her recordings, including some from her twelve-voice *Requiem* and her first work for the ensemble, *The Owl and the Pussycat*. She described the keening sounds of mourners



around the world, specifically in Eastern European and certain African cultures, and showed how to produce the sounds that seem to merge trill and yodel. Vocal fry was discussed in context of inhaling and exhaling differences and speed of production. The sounds that Dr. Kavasch has been able to write into her scores are often replicable only in the music studio, considering the fickle nature of the human voice and the unique character of many of the sounds she requires in her scores. She discussed her early work at UC-San Diego and her work as founding member of the Extended Vocal Techniques Ensemble while she was a doctoral research assistant at the Center for Music Experiment. This was truly a fascinating and enlightening session.

Thursday evening's concert featured Dr. Kavasch's compositions, most of which were performed by the composer herself. *Bee! I'm Expecting You!*, *The Crow and the Pitcher*, and *Soliloquy* were a cappella pieces that seemed to skillfully merge the art forms of song and storytelling with their declamatory style and descriptive vocal techniques. Zachary Collins, IUP faculty member, performed three movements: "Mandarin Orange," "Black Hole," and "Hunter Green" from *Kaleidoscope*, for solo tuba. *Fox and the Grapes*, a vocal/English horn duet, employed extended techniques and a special commentary from the English horn that seemed to describe the inner soul of the fox. "Baudelaire," "An Egg and an Eye," and "The Raven," from the song cycle *Out of the Aviary*, were performed by Kavasch and harpist Lucy Scandrett. Each song was a distinctive vignette with intriguing text painting.

The final piece, *Heloise and Abelard*, was truly incredible; it was expertly performed by Kavasch and the IUP Faculty Chamber Ensemble (flutist Therese Wacker, violist Stanley Chépaits, and cellist Linda Jennings). This emotionally arresting cycle was conventionally written for the voice (without extended techniques). The concert also included the music of Ashley Fu-Tsun Wang and Cynthia Folio. Wang's *Intimate Rejection* was a piano solo that represented the dichotomy between the concepts of intimacy and rejection. Folio's *Z3* was an energetic and fascinating three-movement work featuring flute duo and piano.

On March 20, Kavasch's piece *Metamorphosis* was featured along with the music of Elizabeth Bell, Barbara Harbach, and Stella Sung in a lecture-recital performed by soprano Christine Buckstead, pianist Eleanor Elkins, and clarinetist Timothy Bonenfant.

Kavasch's *Amor* was featured in the Festival Finale Concert performed by the IUP University Chorus. Festival attendees had the opportunity to enjoy a wonderful taste of her exciting compositional style and welcoming, ebullient personality.

Julie Cross, Assistant Professor of Music, University of Wisconsin-Whitewater

### Rosephayne Powell, Composer-in-Residence

Rosephayne Powell, professor of music at Auburn University, is a composer, performer, and arranger of choral music. Her work is in great demand at schools, churches, and choral festivals internationally. Powell's role in the conference included teaching students, singing, and presenting her compositions and arrangements.

On March 19, Powell worked with IUP music education students, teaching them African singing techniques through her arrangements of *E Oru O*, *I Wanna Be Ready* and *I Dream a World*. *E Oru O*, an arrangement of a Nigerian folk song and Yoruba greeting for important tribal leaders, sounded stately and ceremonial. Explaining *I Wanna Be Ready*, Powell discussed the African-American spiritual in general, emphasizing its multifaceted meaning and use in American folk musics. Most importantly, the song was a way of communicating about freedom through the Underground Railroad.

In the Friday night concert, Powell sang her arrangement of *Joshua Fit the Battle of Jericho* with the IUP Jazz Orchestra. On March 20, the first half of the final concert was dedicated to Powell's compositions and arrangements: *The Word was God*, *Sometimes I Feel Like a Motherless Child* and *Ascribe to the Lord* were sung by the University Chorus. *The Word was God*, a musical explication of the Gospel of John 1:1-3, begins simply in unison and grows into homophony in the men's voices. *Sometimes I Feel Like a Motherless Child* is also the title of Powell's CD featuring African-American spirituals. *Ascribe to the Lord* is based on Psalm 29. *E Oru O* and *I Wanna Be Ready*

were sung by the FWC Community Honors Chorus. *I Dream a World*, based on the words of Langston Hughes, who inspired Dr. Martin Luther King, is a powerful anthem that expresses a belief in human rights, peace, and hope for a better tomorrow.

It was a great pleasure to experience the compositions, arrangements, teaching, and singing of Rosephayne Powell. May her work go from strength to strength.

Susan Frykberg, composer, New Zealand.

### Hasu Patel, Artist-in-Residence

The noted sitar performer, Hasu Patel, demonstrated the art of playing the instrument for a class of string and percussion students, and she also presented workshops and participated in festival concerts. She provided information about her background when she was a young student, and she gave an overview of classical Northern Indian music, including an explanation of the scale structure. Patel plays in a style known as *gayaki ang* (singing style), where the sitar replicates the fluidity and subtle nuances of the human voice. She displayed her skill in gracefully balancing the roles of composer, improviser, and performer while, at the same time, deftly engaging her audience. To help her listeners understand the structure of sitar music, Patel explained that the major difference between Western classical music and classical Indian music is that there are no chords or harmony in the latter. She gave a detailed description of the Indian scale, and impressed the crowd by saying that about ninety percent of the ragas, or melodies, are improvisations.

Patel was accompanied in all of her performances by Debasish Chaudhuri, a renowned tabla performer from Calcutta, India, who now resides in Los Angeles. In their demonstration, Patel would start a raga and they would both, with seemingly little effort, determine the beat structure and remain in sync. Chaudhuri agreed with Patel about the complexity of the rhythmic patterns in Indian classical music and admitted that a student could never learn to play every raga or cover every improvisation. He laughed, adding, "Not in one lifetime, anyway." He said that one reason classical Indian music is not written down is because the teachers feel that if students are distracted by the notes on the page, they are "musically blind" and cannot improvise. At every session, Patel improvised, changing the sound and rhythm of the raga each time, which was proof of the raga's inherent improvisational nature.



Rosephayne Powell

Often closing her eyes when playing, Patel clearly expressed her love of sitar music. As a listener, it was sometimes hard to comprehend that the ragas were improvised

because they flowed so naturally, as if they were memorized and merely recreated. Patel explained that sitar music originated in the temple and has divine power. She asserted,

“Ragas are the soul of Indian music,” and it can easily be argued that she communicated this soul in every raga she played.

*Caitlin Flood, Lafayette College, Class of 2012.*

## The Women Composers Festival of Hartford: Eleven Years of Community Building

JESSICA RUDMAN

The Women Composers Festival of Hartford is a celebration of the diverse body of music created by women past and present. Conceived by Heather Rupy (Seaton) over a decade ago, the festival was founded on two central principles: community building and educational outreach. Through the dedication of its organizers and the hard work of numerous volunteers and community partners, this annual festival has grown from a single concert to a multi-faceted series of events dedicated to bringing the music of talented women composers to Greater Hartford audiences.

As a young composer about to complete her graduate degree at The Hartt School, University of Hartford in Connecticut, Heather realized she was about to leave school with very little knowledge about women composers and their works. This startling revelation led her to begin seeking out the information that was conspicuously absent from the otherwise superb education she received. Heather's personal quest culminated in the first Women Composers Festival of Hartford in March 2001.

During the early years, the festival's limited funding came primarily from its organizers. Local composers Sylvia Goldstein and Laurie MacAlpine and others volunteered their services, motivated by a shared desire to promote a largely underrepresented body of music. Over a six-year period of concerts and lectures, the festival established a core community of musicians and audience members whose enthusiasm provided the fuel for future growth.

More recently, the addition of institutional support has allowed the festival to truly blossom. For 2008 and 2009, the festival received major funding from the Women's Education and Leadership Fund (WELFund), a legacy of the University of Hartford. These generous grants allowed the festival to bring guest composers from around the world, such as Sebastiana Ierna (Italy/Austria), Monica Lynn (USA), Nancy Galbraith (USA), Adriana Figueroa (Argentina), and Hasu Patel (India/USA). Funding has also been received from the Dean of The Hartt School, Meet the Composer, Sigma Alpha Iota International Music

Fraternity, and other academic institutions. To date, the festival has programmed works by more than 150 women composers, including Heather Rupy Seaton, Jessica Rudman, Rain Worthington, and Faye-Ellen Silverman, plus well-known contemporary figures such as Pauline Oliveros and Jennifer Higdon, and historical composers Hildegard von Bingen, Barbara Strozzi, Lily Boulanger, and Fanny Mendelssohn Hensel. The festival has also been able to feature programs of women's music performed by guest ensembles such as the Hartford Sound Alliance, Duo del Sur, and Duo Basso Moderno. Cappella Clausura generously donated their services in conjunction with a community outreach.

At the end of the 2009 season, Heather stepped down as the festival's Artistic Director, and Daniel Morel succeeded her in that role, preserving her dedication and bringing new vision to the festival. Events in 2010 included the Local Composers Concert, a night of brass music performed by The West End Brass Quintet, a choral night featuring local pre-college students, and lectures by guest composers Marie Incontrera and Cherise Leiter. Concert Pro Femina, organized by Patrice Fitzgerald and Matty Banz, continued their potpourri offering, and instituted a sister concert in Fairfield County. Barbara Strozzi scholar Susan Mardinly continued to produce concerts and lectures co-sponsored by WELFund, The Hartt School Community Division, and Hilyer College, all part of the University of Hartford.

The high quality of the 2010 events has created strong momentum for the festival as it moves into its eleventh year. A formalized score call was released with categories that include works to be featured on a number of concerts. Dr. Susan Mardinly, Chair of the Vocal Concert Competition, has announced the winners of the vocal score call: Beth Anderson, Dale Trumbore, Alice Shields, Katia Tiutiunnik, and Anna Rubin. Score calls were also held for works by composers based in Connecticut and surrounding areas for the Local Composers Concert, and electro-acoustic works to be presented on a concert co-sponsored by the CT-based Studio of

Electronic Music, Inc. Additionally, the festival is holding an international competition for large chamber ensemble or small chamber orchestra works to be presented in March of 2011 by featured performers, The Hartt Independent Chamber Orchestra. The organizers are also pursuing non-profit status for the festival and are continuing to seek more opportunities for collaboration with community groups and educational programs.

Since its inception, the festival organizers have maintained consistent efforts to build a festival not bound to a specific campus or even to academia in general. Although most of the events have been held on the University of Hartford campus, many have been offered at other locations such as the Unitarian Society of Hartford, the Sisters of Saint Joseph Chapel, and the Charter Oak Cultural Center. Experienced professionals have collaborated with amateur musicians as well as students from local high schools and colleges like Saint Joseph's College, Yale University, and The Hartt School collegiate and Community Divisions. The musical community created by the festival has been further enriched through association with the Musical Club of Hartford, dancers from the Hartford Conservatory, and artists from Hartford Art School, University of Hartford.

Beyond building a connection between musicians and other artists from varied backgrounds, the festival has also focused on disseminating information about women composers to raise awareness through informational displays and presentations by organizations including Hildegard Publishing, ClarNan Publishers, and the Rebecca Clarke Foundation. Other important outreach events include: reading sessions, church services that incorporate music by women composers, sound installations, private lessons, master classes, and lectures.

Through such a diverse array of events, the Women Composers Festival of Hartford strives to expose larger audiences to the repertoire created by women and to address the underrepresentation of such music within both the concert hall and educational institutions. When Heather began the festival more than

a decade ago, her ultimate hope was that someday events specifically designed to highlight women composers would be unnecessary. The creation of a musical community focused on that overreaching goal is an important step on the journey toward

the musical equality that this festival and similar events or organizations around the world are ceaselessly working to achieve.

*The Women Composers Festival of Hartford is held annually each March as part of Women's History Month. Information about score calls and*

*upcoming events can be found online at "women composers festival of Hartford" on Facebook. If you would like to find out how you can participate in the festival or to make a donation, please contact the Festival Director, Daniel Morel, at [info@womencomposersfestivalhartford.com](mailto:info@womencomposersfestivalhartford.com).*

## BBC Proms Survey: 1989 – 2010

JENNIFER FOWLER

For some years Women in Music (WiM), United Kingdom, has been conducting a survey of the number of women represented in the BBC Proms season (July to September). The Proms is the largest music festival in the world, with up to seventy-four evening concerts, nearly all for full orchestra, as well as lunchtime chamber music concerts and other related events. Audiences of many thousands fill the Royal Albert Hall, all the concerts are broadcast, and some are televised.

The BBC generally has a good record with regard to women, especially in their orchestras, so if the inclusion of women in the Proms seems low, one can assume it is probably worse in other festivals and concert seasons. Indeed, WiM investigated several other festivals over a period of several years and found that, with a few exceptions, the Proms season was fairly typical. Thus we decided to continue with the Proms surveys.

The surveys began in 1989 when I was leafing through the Proms booklet and was struck by the contrast between the pages listing the singers, half of whom were women—gifted, famous, glamorous women—and the pages listing composers, instrumental soloists, and conductors, most of whom were men. I had never heard anyone claim that women singers are inferior to men singers in technique, musicianship, personality, ambition, dedication, drive, "seriousness," or any of the other qualities that might be needed for an international career. Yet these are all reasons that are given to explain the imbalance in numbers between men and women who reach the top in other areas of music-making.

Clearly there *are* fewer women at the top in every field except singing. It is therefore even more important that our main music festivals should engage or program some of the outstanding women. Among historical composers one might expect fewer women to be represented, but what about contemporary British composers? In 2005, for example, seventeen were included, but sixteen of them were men. That year BBC granted nine commissions and co-commissions—all were

given to men. Below is a retrospective look at the figures WiM has been compiling since 1989.

### Women in the Proms:

1989	Composers: 1 Conductors: 1 out of 48 Instrumental soloists: 7 out of 45
1990	Composers: 1 Conductors: 0/43 Instrumental soloists: 13/47
1992	Composers: 1/103 Conductors: 1/50 Instrumental soloists: 11/46
1993	Composers: 1/100 Conductors: 2/53 Instrumental soloists: 11/66
1994	Composers: 5/118 Conductors: 2/50 Instrumental soloists: 13/42 (Some improvement this year.)
1995	Composers: 5/111 (Includes 3 BBC commissions) Conductors: 1/51 Instrumental soloists: not counted
1996	Composers: 0/108 (No women composers!) Conductors: 1/59 (Jane Glover conducted half a concert) Instrumental soloists: 7/35
1997	Composers: 5 (one full-length work, 2 short pieces, 2 songs) Conductors: 2/55 Instrumental soloists: 8/39
1998	Composers: 5/111 Conductors: 1/57 Instrumental soloists: 4/27
1999	Composers: 6/144 (Two in the main concerts; 4 in late night or lunchtime concerts) Conductors: 1/57 Instrumental soloists: not counted
2000	Composers: 3/113 (One BBC commission; 2 in afternoon or lunchtime concerts) Conductors: 3 (Only one in a full evening concert) Instrumental soloists: 12/47
2001	Composers: 3/120 (2.5%) (All in evening concerts; one BBC commission) Conductors: 0/56 Instrumental soloists: 15/66
2002	Composers: 3/126

	Conductors: 0/56 Instrumental soloists: 9/51
2003	Composers: 5/111 (4.5%) (Four BBC commissions; 3 co-commissions = 7 works) Conductors: 2/64 Instrumental soloists: 4/45 (9%) (Unusually low)
2004	Composers: 2/123 (1.5%) (The worst year since 1996) Conductors: 1/56 Instrumental soloists: 14 /64 (22%) (The best yet)
2005	Composers: 4/112 (3.6%) Conductors: 2/62 Instrumental soloists: 10/39 (25.6%) (Even better)
2006	Composers: 0/105 Living composers: 0/27 Conductors: 0/52 Instrumental soloists: 9/65 (14%)
2007	Composers: 5/118 (Includes 30 living composers, but only one substantial work by a woman in the main evening concerts) Conductors: 2/67 (2.9%) Instrumental soloists: 5/53 (9.4%) (Much lower than usual)
2008	Composers: 6/117 (5%). (Five in main evening concerts, with one in a popular weekend afternoon concert) Living composers: 4/28 (14%) Conductors: 1/55 (1.8%). (She conducted a Glyndebourne Opera production) Instrumental soloists: 11/62 (18%)
2009	Composers: 6/128 (4.6%) (All in evening concerts) Living composers: 6/39 (15%) Conductors: 1/64 Instrumental soloists: 19/86 (22%)
2010	Composers: 7/146 (4.1%) Living composers: 5/38. (Two in evening concerts) Conductors: 1/63. (She directed less than half the concert) Instrumental soloists: 13/61 (21%) BBC commissions and co-commissions: 3/14 (Tansy Davies for a substantial evening orchestral work, Alissa Firsova for a five-minute work, and Thea Musgrave for a choral work for an afternoon matinee. With 11 BBC commissions going to male composers, one wonders how women will ever catch up!)

# IAWM Congress 2011

“In Beauty We Walk: Changing Women and the New Musical Landscape”

Flagstaff, Arizona, USA, September 15-18, 2011

The title of this conference illuminates the rich history of the region and is meant to represent cultures and histories throughout many nations. The story of Navajo creation figure, “Changing Woman,” contains images and metaphors with which many women today can identify. The overarching principle of walking in beauty is easily experienced in one of the most strikingly spectacular landscapes of the United States, including one of the seven natural wonders of the world, The Grand Canyon.

Calls for performances by IAWM members, compositions by IAWM members for performance consideration, proposals for lecture-recitals, and papers by IAWM members are invited. Members of any age or nationality are encouraged to participate. We welcome scholars and/or performers of all genders whose work is supportive of the mission and goals of the IAWM. Topics related to the Congress theme could include, but not be limited, to:

Songs for ceremonies

Music and the earth

How perceptions of women musicians have changed

How female music-making has been and continues to be shaped by changes

How female musicians have changed and strengthened female music-making

How change might be defined by stasis and activity: two elemental aspects that define music

We also encourage proposals that touch on the negotiations that women in music must make between the truths of their lives and the diverse cultures that contain them. A panel session during the congress will focus on how the IAWM might support women in music in that process. All are encouraged to attend. We anticipate an energetic exchange of ideas, performances, and scholarly work that advance women in music internationally!

## General Guidelines:

Proposers must be members of the IAWM. Persons interested in submitting a proposal are encouraged to check their membership status well in advance of the submission deadline. For assistance ascertaining

membership, please contact Deborah Hayes, membership chair, at [membership@iawm.org](mailto:membership@iawm.org).

A maximum submission of two proposals per person is allowed.

Proposers must submit their own work and may not submit proposals on behalf of their students or others.

All persons whose work is selected for inclusion on the program must register for the Congress.

It is understood that participants are willing to present on any day of the Congress should their proposals be accepted.

All written materials must be sent as PDF files. (Exceptions will be made for proposers sending scores who do not have access to PDF conversion.)

Music files must be sent in mp3 format. (Files exceeding 20 MB should be sent as separate email attachments.)

**Submission Deadline:** Proposals must be submitted by **Thursday, December 9, 2010. Submissions that do not conform to the above guideline for all areas will not be considered. Timeline:** All proposers will be notified no later than **Wednesday, April 20, 2011.**

## Call for Performers:

A performance is intended to present live music. Performances are usually 25 minutes and speaking is generally limited to brief, introductory comments. A performance program may contain music by one or more women composers from any time period.

**Guidelines for Submitting Performances.** *Complete proposals must include the following:*

1. The proposal title and performers to be involved.
2. A brief biography of all involved persons (250-word maximum per person).
3. A brief recording of the presenter(s).
4. Completed application form.

Performances should be submitted to [IAWMPerformers@nau.edu](mailto:IAWMPerformers@nau.edu)

**Submission Deadline:** Proposals must be submitted by **Thursday, December 9, 2010.**

## Call for Scores:

Women composers of any age or nationality may submit works for solo instruments, voice or small chamber music ensembles, or electro-acoustic works. A maximum of

two scores may be submitted for any of the ensembles or solo instruments listed below. The Flagstaff Symphony will take submissions of orchestral scores for possible programming in the future. Scores and MP3 files should be sent to: [cgould@flagstaffsymphony.org](mailto:cgould@flagstaffsymphony.org). Hard copies of scores may be mailed to:

Cindy Gould

IAWM Congress 2011 Call For Scores

113 East Aspen Avenue

Flagstaff, AZ 86001-5263

Tel: 928-774-5107

Ensembles from the School of Music at Northern Arizona University include:

NAU Wind Symphony: piccolo, flute, oboe, English horn, bassoon, contrabassoon, E-flat clarinet, B-flat clarinet, E-flat alto clarinet, bass clarinet, contrabass clarinet, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, bass saxophone, cornet/trumpet, French horn, euphonium/baritone, trombone/bass trombone, tuba, percussion (drums/bells), string bass and piano

NAU Chamber Orchestra: standard instrumentation

NAU Percussion Ensemble

NAU Saxophone Ensemble: 3 sopranos, 6 or 7 altos, 3 tenors, 3 bari, and 1 bass sax

NAU Shrine of the Ages Choir: approximately 60-65 voices capable of 8 part divisi

Student chamber ensembles from the School of Music at Northern Arizona University include the NAU Saxophone Quartet (soprano, alto, tenor and baritone saxes).

Faculty chamber ensembles from the School of Music at Northern Arizona University include Elden Brass Quintet and Kokopelli Winds.

Compositions for the following instruments and voices in any combination may be submitted:

Violin, viola, cello, and bass

Flute, oboe, clarinet, bassoon, saxophone

Soprano, mezzo soprano, tenor and bass

Percussion

Piano

Guitar

**Guidelines for Submitting Scores.** Complete proposals must include the following:

1. The score title and instrumentation.
2. A maximum of two scores may be submitted.
3. Length of scores must not exceed 12-15 minutes.
4. Scores generated in music notation software, rather than hand-written manuscript, are preferred.
5. Submissions are evaluated anonymously. All identifying marks from submitted scores and accompanying MP3 sound files/CDs must be removed, including name of composer, publisher, dedication, performers, commissioners, etc.
6. The date of composition must be included on the score.
7. Score(s) should be submitted anonymously with an envelope attached containing the name of the work(s) along with the composer's name, address, telephone number, and e-mail address.
8. The preferred method of sending scores and recordings is in PDF file format with MP3 sound files. Hard copies may be sent with CD recordings. Three copies of each score and CD are required. A self-addressed, stamped mailer must be included for return of scores and CDs.
9. Completed application form.

Scores should be submitted to [IAWMScores@nau.edu](mailto:IAWMScores@nau.edu)

**Submission Deadline:** Proposals must be submitted by **Thursday, December 9, 2010.**

**Call for Proposals for Lecture-Recitals:** Lecture-recitals, usually 25 minutes, provide opportunities for a combination of speaking and performing. Lecture-Recitals with topics related to the Congress theme are especially encouraged.

**Guidelines for Submitting Lecture-Recitals.** Complete proposals must include the following:

1. The proposal title and performers involved.
2. An abstract not exceeding 250 words.
3. A brief biography of all involved persons (250-word maximum per person).
4. A brief recording of the presenter(s) sent in MP3 format.
5. Completed application form.

Lecture-Recitals should be submitted to [IAWMLecture.Recitals@nau.edu](mailto:IAWMLecture.Recitals@nau.edu)

**Submission Deadline:** Proposals must be submitted by **Thursday, December 9, 2010.**

**Call for Proposals for Papers:**

IAWM members are invited to submit proposals for papers presenting new, scholarly research on any aspect regarding women and music. Topics may include, but are not limited to, music theory, analysis, history, ethnomusicology, performance, and composition. Paper presentations should be 20 minutes in length with 5-10 minutes allotted for questions and answers. Papers with topics related to the Congress theme are especially encouraged. (Only one paper per member may be submitted.)

**Guidelines for Submitting Papers.** Complete proposals must include the following:

1. The proposal title and area of specialty.
2. An abstract not exceeding 250 words.
3. A brief biography (75-word maximum per person).
4. The author's name should not appear in the title or in any other materials, as submissions are evaluated anonymously.
5. Completed application form.

Papers should be submitted to [IAWMPapers@nau.edu](mailto:IAWMPapers@nau.edu)

**Submission Deadline:** Proposals must be submitted by **Thursday, December 9, 2010.** For additional details, see: <http://www.cal.nau.edu/iawm/default.asp>

## Message from the President

HSIAO-LAN WANG

During the process of organizing the multiple presentations of the 2010 IAWM Annual Concert, I was fortunate to have the opportunity of working with hosts from all seven locations in France, Taiwan, and across the United States. All of these hosts volunteered their services to facilitate the production of the annual concert, which has an all electro-acoustic program.



Hsiao-Lan Wang

Each location has a different equipment setup and type of venue ranging from 28 loudspeakers in a museum in Lyon (France) to a lecture-performance setting at a university in the Midwest (USA). Please join me in expressing my appreciation to the following hosts, who have made the concerts possible: Tao Yu, Pamela Madsen, Linda Dusman, Sabrina Peña Young, Kuei-Ju Lin, Pamela Marshall, and Sirarpi Heghinian Walzer. The concert consists of a set of six outstanding compositions among our membership. It has been a great honor for me personally to get to know these composers and concert organizers. I have been amazed time and again by these individuals' contribution to our organization.

On the topic of contributions to a beloved organization and the ideals it represents, we were grateful to have received a bequest from the late Dr. Catherine Smith, an important musicologist whose research on feminism in music made a profound impact on the scholarship in the field. She had included IAWM in her estate planning. When we received the bequest, the feeling was bittersweet. We were surprised by the gift, while at the same time mourned the loss of such a fine scholar in our rank. The Board of Directors of the IAWM decided to honor her gift by starting an endowment fund—the first for IAWM. We plan to grow the endowment fund in the coming years. With the fund, we will be able to establish new projects and expand on our existing activities to support our mission. Thank you, Catherine!

## Visit the IAWM Website

We encourage you to visit the IAWM Website often at [www.iawm.org](http://www.iawm.org). You will find information about the organization, how to join or renew your membership, the listserv, concerts, congresses, competitions, opportunities, publications, awards, radio requests, and advocacy work. Under Resources, you can search the archives for more than 220 articles from the IAWM, ICWM, AWC, and ILWC Journals. The site provides links to members' pages and to the IAWM Facebook and blog. A Calendar of Events (<http://www.iawm.org/calendar.htm>), to which members can add their own events, is now available. If you need assistance, please contact our Webmaster, Stefanie Acevedo, at [stefanie@stefanieacevedo.com](mailto:stefanie@stefanieacevedo.com).

# Winners of IAWM's 2010 Search for New Music Competition

SHERRY WOODS, chair

**Kala Pierson** of New York City has been awarded the **Ruth Anderson Prize** (\$1,000) for a new sound installation with electro-acoustic music for *Singing Stones*, a series of three different installations at stone sculptures in Vienna, Munich, and Amsterdam. Honorable mention goes to Naomi Lucille Kagaya and Stephanie Cheng Smith for *Concert Earth*, an interactive multimedia performance work.

**Leanna Primiani** of Santa Monica, CA: the **Theodore Front Prize** (\$300, sponsored by Theodore Front Musical Literature, Inc.) for a composer of chamber and orchestral works who is at least 22 years old, for *Sirens for Orchestra*. Honorable Mentions go to Marion von Tilzer of Amsterdam, Netherlands for *Kisagotami Overture for Orchestra*, *Indian Violin & Tabla* and Laurie San Martin of Woodland, CA, for *nights bright days* for chamber orchestra.

**Marcela Pavia** of Milan, Italy: the **Miriam Gideon Prize** (\$500) for a composer at least 50 years of age for works for solo voice and between one and five instruments, for *Per un addio per voce recitante e pianoforte*. Cynthia Hilts of Brooklyn, NY and Beth Wiemann of Maynard, MA were given honorable mentions for, respectively, *Beauty & Discord Suite* for voice, trumpet, and cello, and *Paul Rice Songs* for soprano, flute, and guitar.

No prize was awarded for the **Sylvia Glickman Memorial Prize** (\$500, given by

Harvey Glickman in memory of his wife and supported by the Hildegard Institute).

**Peiyang Yuan** of Singapore and currently a student at the University of Missouri-Kansas City: the **Libby Larsen Prize** (\$200), awarded to a composer of a work in any medium who is currently enrolled in school, for *Mutability* for large ensemble. Honorable mentions go to Ching-Mei Lin of Ann Arbor, MI, for *Reflections of the Seasons* for orchestra, and Nina Sofo of Melbourne, Australia, for *Isola* for guitar and flute.

**Karen Power** of Limerick, Ireland: the **New Genre Prize** (\$200), awarded for innovation in form or style, including improvisation, multimedia, or use of non-traditional notation, for *the colourful digestive palette of slugs* for bass clarinet, grand piano, and tape. Honorable mentions go to Jessie Marino of Brooklyn, NY, for *rot blau*, and Natalya Lainhart of Spokane, Washington, for *The Voyage* for string quintet, two percussionists, flute/alto flute, B-flat clarinet, and voice.

**Bik Kam Lee** of Berkeley, CA: the **Pauline Oliveros Prize** (\$150) for works for electro-acoustic media, for *Getting Hammered* for marimba and computer. Honorable mentions go to Nina C. Young of Montreal, Canada, for *Kolokol* for two pianos and electronics, and Edith Alonso of Madrid, Spain, for *La jarre mysterieuse*.

**Aya Nishina** of Brooklyn, NY: the **PatsyLu Prize** (\$500) for works in any medium by women of color and/or lesbians, for *WATER HOMAGE: I Kuramitsuha* for tape. Receiving honorable mentions are Linda Dusman of Baltimore, MD, for *Diverging Flints* for violin, violoncello, and piano, and Kipyn Martin of Shepherdstown, WV, for *Gloria* for chorus.

**Tsai-yun Huang** of Taiwan and Illinois: the **Judith Lang Zaimont Prize** (\$400), for extended instrumental compositions—large solo or chamber works—by a composer at least 30 years old whose music has not yet been recorded or published, for *The moon lost in the frost sky* for solo flute and 2-channel CD. Honorable mentions go to Chung Eun Kim of Korea and Boston, MA, for *Septet for Flute, Clarinet, Bassoon, Horn, Violin, Violoncello and Piano*, and Eva Kendrick of Providence, RI, for *Against the Grain* for wind ensemble and string trio.

**Amy Fleming** of West Chester, PA: the **Ellen Taaffe Zwilich Prize** (\$200) for a composition in any medium by a composer 21 years of age or younger, for *Plegaria a Dios* for women's chorus. Honorable mention goes to Molly Joyce of Pittsburgh, PA for *Astral Illusions* for orchestra.

The jury was comprised of Dr. Reginald Bain and Dr. Samuel Douglas, Professors of Composition at the University of South Carolina. Dr. Sherry Woods served as chair of the IAWM's Competition Committee.

## Guidelines: 30th IAWM Search for New Music by Women Composers, 2011 Competition

Receipt deadline: **March 15, 2011**. Each prize category has its own monetary award as indicated.

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

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

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

**Sylvia Glickman Memorial Prize (\$500):** (minimum age – forty) Works for piano trio or quartet, or any combination of 4 instruments drawing from woodwinds, strings, and piano. The work must be unperformed and unpublished. The winning composition will be offered to the Hildegard Chamber Players for possible performance and considered for publication by the Hildegard Publishing Company. Given by Harvey Glickman in memory of his wife and supported by the Hildegard Institute.

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

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

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

**PatsyLu Prize (\$500):** (for women of color and/or lesbians) Works for any medium.

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

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

### Competition Requirements and Rules

Contestants must be IAWM members or must join at the time of entry (\$55.00 individual, \$30 student, \$45 senior: 65 and over). If you are not a member, include a check for membership with your submission or follow the instructions on the IAWM Web site for becoming a member and paying via PayPal: [http://iawm.org/membership\\_joinUs.htm](http://iawm.org/membership_joinUs.htm). Paying online via PayPal is recommended to avoid problems cashing checks, especially for members outside the United States. **IMPORTANT:** If you are not a member, your entry will not be considered.

A composer may submit only one piece in any given year in only one chosen category. Please do not send more than one composition total. Winners of previous SNM Awards cannot apply for two years subsequent to their award (for 2011, this includes winners of the 2009 and 2010 competitions). There is no restriction on submissions for those who received honorable mentions.

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

No scores or recordings will be returned.

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

Receipt of Materials Deadline: **March 15, 2011.** This is NOT a POSTMARK DEADLINE.

Materials can be sent by postal mail or via Internet file-sending services.

Winners will be notified by May 30, 2011. Please check the IAWM website for a complete list of winners shortly after the announcement date.

Contact the Search for New Music Coordinator with questions by sending email to [snm@iawm.org](mailto:snm@iawm.org). For 2011, the coordinator is Pamela Marshall.

### Submission Procedure

Submissions are anonymous. All scores and recordings should be identified by title, a pseudonym (which the composer chooses), and the name of the prize category you've selected for your submission. Please write the prize category on the outside of the mailing envelope as well. Do NOT put your name on either score or recording. Submissions with names on them will be automatically disqualified.

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

**NOTE:** You must be a member of IAWM by the time the Coordinator receives your submission. See above for membership information.

### Submitting by Postal Mail

1. Please send two copies of the score (not the original) and two recordings on CD if available. If the work does not have a traditional score, it is acceptable to submit a recording or video documentation of

the work with a document explaining the structure, parameters, participants' roles, and any other considerations the composer deems notable.

2. Complete the Search for New Music application form, a PDF form you can download from [iawm.org](http://iawm.org).

3. For the Larsen Prize, please include a statement from your composition teacher verifying your student status or a copy of your course registration.

4. Place the application form and verification statement in a sealed envelope and write your pseudonym on the outside. Enclose the envelope with your score. Only the coordinator looks at the contents in order to check membership status.

5. Materials must be sent complete and must be RECEIVED by the deadline. Incomplete submissions will be disqualified. Mail entries to:

Pamela Marshall  
IAWM SNM Competition Coordinator  
38 Dexter Road  
Lexington, MA 02420  
USA

### Submitting Via Internet

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

1. Prepare your files in these file formats: PDF for the music score, stereo AIFF or WAV for the recording of the music, PDF for an explanatory document if the music does not have a traditional score, PDF for the application form.

2. In your filenames, include your pseudonym and the name of the prize category.

3. Complete the Search for New Music application form, a PDF form you can download from [iawm.org](http://iawm.org). Fill in the fields and save the edited PDF.

4. Ensure that your files are virus-free.

5. (Optional) Create one or more ZIP files of your documents (music score, audio file, PDFs of optional explanatory document and application form).

6. Use a file-sending service like [yousendit.com](http://yousendit.com) to send links to your materials to [SNM@iawm.org](mailto:SNM@iawm.org). The Coordinator will confirm receipt of your files via email.

## Join the IAWM

Please encourage your colleagues and students to join the IAWM and ask your university library to subscribe to the *Journal of the IAWM*. To meet the goals of our organization, we need to continue to enlarge and strengthen our membership. For renewals (January 2011) and new memberships, please visit the IAWM Web page at [http://iawm.org/membership\\_joinUs.htm](http://iawm.org/membership_joinUs.htm). For questions, contact Membership Chair Deborah Hayes at [membership@iawm.org](mailto:membership@iawm.org).

# IAWM's 2010 Annual Concert

TAO YU, chair

The IAWM's 2010 Annual Concert: An Acousmatic Evening, took place in Lyon, France, on October 22, in the Musée des moulages de l'Université de Lyon II, in conjunction with the Music Season 10/11 of Grame, National Center for Music Creation. The following compositions were selected from twenty-two entries from seven countries. The jury consisted of James Jiroudon and Anne Sedes.

*Omrarchetto* (2003) by Magdalena Dlugosz, Poland

*Reminiscence R2* (2010) by Ida Helene Heidel, Norway

*Mouthpiece* (2005) by Judith Ring, Ireland

*Emergent* (2009) by Carrie Leigh Page, USA

*Pigeon Heart* (2005) by Bernard Marie-Hélène, France

*Waterland* (1990/2010) by Veronika Krausas, Canada (video by Quintan Ana Wikswo, USA)

The concert was a great success, and the museum was filled with spectators of all ages. Five of the composers were present and spoke about their music, and I spoke about IAWM. The audience seemed very interested, and we received many compliments during the post-concert buffet. The preparation and organization of the concert were excellent. The Grame technicians installed all the equipment, including 28 loudspeakers placed throughout the museum. The lighting specialist studied all winning pieces beforehand, and created special lighting to accompany each one. The museum has a huge number of classical statues, and the lighting effects on the statues gave the impression of movement. Afterwards, I congratulated the winning composers and thanked Grame for welcoming us and for introducing our annual concert to the French public for the first time.

The identical program of winning pieces is also being played at a number of other locations around the globe:

October 20, 2010, 8:00 pm; Recital Hall, California State University, Fullerton (Fullerton, CA, USA). Hosted by: Pamela Madsen.

October 23, 2010, 7:30 pm; Reynolds Recital Hall, Montana State University (Bozeman, MT, USA). Hosted by: Hsiao-Lan Wang.

October 28, 2010, 6:00 pm; Fine Arts R508, University of Maryland, Baltimore County (Baltimore, MD, USA). Part of the Livewire Festival. Hosted by: Linda Dusman.

November 09, 2010, 3:30 pm; Fine Arts R623, Murray State University (Murray, KY, USA). Hosted by: Sabrina Peña Young.

November 10, 2010, 4:30 pm; Fine Arts Building R248, National Sun Yat-sen University (Kaohsiung, Taiwan). Hosted by: Kuei-Ju Lin.

December 03, 2010, 8:00 pm; Democracy Center, 45 Mount Auburn St (Cambridge, MA, USA). Co-Sponsored by Art Without Borders. Hosted by: Pamela Marshall and Sirarpi Heghinian Walzer.

## Call for Submissions: Pauline Alderman Award for 2011

Please Distribute, Post, and Announce

ELIZABETH L. KEATHLEY

The IAWM is pleased to announce the 2011 competition for the Pauline Alderman Award for outstanding scholarship on women in music. Works published during the calendar years 2009 and 2010 will be considered for cash prizes in the following categories:

1) An outstanding book-length monograph about women in music, including biography, history, analysis, and critical interpretation, in any academic format (e.g., book, dissertation, or thesis);

2) An outstanding journal article or essay treating an aspect of women in music; and

3) An outstanding bibliographic study, research tool, or reference work about women in music.

Any individual or organization may submit items for consideration by sending a letter of nomination with the nominated work, postmarked no later than **February 1, 2011**. Send letters and publications to:

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

The letter of nomination should state the name, title, and complete contact information of the author(s) and the title and publication data of the work nominated. In the case of an article in an online journal, the letter of nomination may be e-mailed to [elkeathl@uncg.edu](mailto:elkeathl@uncg.edu), with "Pauline Alderman Nomination" in the subject line. The e-mail should include author's information, as above, and the URL of the article.

Items will be evaluated for quality and significance of research, clarity, persuasiveness, and utility as a model for future scholarship.

We will announce awards at the IAWM Congress in Flagstaff, Arizona in September 2011. (<http://www.iawm.org/events.htm>). Please include a postage-paid, self-addressed mailer if you wish to have your submission returned.

The Pauline Alderman Award was founded in 1985 by the International Congress on Women in Music to honor the memory of pioneering musicologist Pauline Alderman, Ph.D. (1893-1983), founder and chair of the Music History Department of the University of Southern California. Recipients of the Alderman Award include some of the most distinguished names in feminist musicology: for a complete list, see [www.iawm.org](http://www.iawm.org).

For questions, contact Dr. Elizabeth Keathley (336) 334-5911; [elkeathl@uncg.edu](mailto:elkeathl@uncg.edu).



# Membership Report

DEBORAH HAYES, Membership Chair

Welcome to our new and returning members! Thirty-nine members have joined the IAWM—or returned after several years—since the last issue of the Journal went to press.

Edith Alonso - Madrid SPAIN  
Marie-Hélène Bernard - Montreuil FRANCE  
Soo Jin Cho - Lutherville Timonium, Maryland USA  
Agnes Chu - Irvine, California USA  
Catherine Connor - Melbourne AUSTRALIA  
Magdalena Dlugosz - Krakow POLAND

Jessica Feldman - New York, New York USA  
Fiona Fraser - Cook, ACT AUSTRALIA  
Vivian Fung - Jackson Heights, New York USA  
Cindy Gould - Flagstaff, Arizona USA  
Krystal Grant - Medford, New York USA  
Nancy Hadden - London ENGLAND  
Ida Helene Heidel - Nesoddtangen NORWAY  
Dana Joras - Chicago, Illinois USA  
Michele Kalo - Chandler, Arizona USA  
Chung Eun Kim - Boston, Massachusetts USA  
Donna Moore King - Nashville, Tennessee USA  
Lissa Meridan - Melun FRANCE  
Claudio Montero - Valencia SPAIN  
Laura Newman - Takoma Park, Maryland USA  
Carrie Leigh Page - Tempe, Arizona USA  
Kala Pierson - Astoria, New York USA  
Agnès Poisson - Piégros la Clastre FRANCE  
Momilani Ramstrum - Bonita, California USA

Paula Samoggia - Bologna ITALY  
Rebecca Kemper Scarnati - Flagstaff, Arizona USA  
Kristin Shafel - Kansas City, Missouri USA  
Michiko Shimanuki - St Albans, Hertfordshire ENGLAND  
Michelle Shoemaker - Acton, Massachusetts USA  
Allison Smith - San Augustine, Texas USA  
Sun Li - Shandong CHINA  
Teresa (Tess) Tedder - St. Catharine, Kentucky USA  
Marion von Tilzer - Amsterdam THE NETHERLANDS  
Line Tjørnhøj - Århus DENMARK  
Elisabeth Waldo - Northridge, California USA  
Ching-Yi Wang - Los Angeles, California USA  
Deanna Wehrspann - Sioux Falls, South Dakota USA  
Kris Wildman - Burbank, California USA  
Nina Young - Boston, Massachusetts USA

## Advertise in the Journal of the IAWM

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

### Guidelines:

Ads should be camera-ready, in any kind of graphic file (jpg, tiff), including PDF files. Graphic files should be 300 resolution, saved at highest quality, and not use lzw compression.

### Ad sizes:

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

### Ad prices:

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

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

### Deadline for the next issue:

February 15, 2011

**Payment:** Please send your check, payable to IAWM, to

Linda Dusman  
FA 509-UMBC  
1000 Hilltop Circle  
Baltimore, MD 21250

## Report from the Advocacy Committee

URSULA REMPEL, chair

In November 2004 we began a project—weekly Radio Requests—we weren't sure would be successful. Now, six years—and some 300 composers—later, we are still going strong thanks in large part to the indefatigable work of Linda Rimel (advocacy committee member). It is Linda who recruits potential “friendly” broadcasters, responds to various requests from composers, and corresponds with numerous radio personnel. Please see her current list of “friendly” broadcasters below. And note our global expansion: apart from the many radio stations across the U.S., we have broadcasters in Australia, Canada, the Netherlands, Sweden, and South Africa willing to play music by women.

In addition to posting the weekly radio request that I send her, Linda also posts weekly broadcast updates. We decided recently to make this an independent post to allow each to be featured separately. In these broadcast updates, Linda keeps us current on upcoming performances and events. Kudos to Linda!

I make the weekly radio selections and try to include a balance of historical, contemporary, and geographical selections. My

searches are often frustrating: no Web page; no biography; no discography. For years we have been encouraging composers to send their commercially-produced CDs to our “friendly” broadcasters (radio stations tend not to air “home-made” CDs).

The Radio Request page at our Website has become an invaluable resource for broadcasters, researchers, and anyone interested in learning more about women composers' contributions to music. While some of the major composers appear more than once, for the most part there is no duplication in the selections. Links to information about the composers and discographies appear with each week's selection. If you are a composer with one or two commercially-produced CDs and do not appear on this extensive list, please email me <[urempel@cc.umanitoba.ca](mailto:urempel@cc.umanitoba.ca)>.

We are a small committee and look forward to other ways we can further advocate for women in music. We welcome your ideas for activities our committee should engage in and issues we can address. Committee members: Anne Kilstofte, Ursula Rempel (chair), Linda Rimel, Hsiao-Lan Wang.

## Current List of “Friendly” Broadcasters

LINDA RIMEL

Every week, Advocacy Committee Chair Ursula Rempel researches and selects a composer, IAWM President and Advocacy Committee member Hsiao-Lan Wang adds the new Radio Request to our Web page (<http://www.iawm.org/radioRequests.htm>), and participants in this list telephone and e-mail local and Internet classical radio stations and ask them to broadcast a work by the chosen composer. A list of “friendly” stations—those inclined to broadcast music written by women—appears below. The Advocacy Committee encourages every composer and performer with a commercially produced CD to send it to appropriate stations—and, as Ursula Rempel says, “let us know that you have.” If possible, before mailing your CDs, visit the stations’ Web pages to get a sense of the types of music they play.

ABC Classic FM (Australia) (<http://www.abc.net.au/classic/>). Contact Julian Day ([day.julian@abc.net.au](mailto:day.julian@abc.net.au)) and Stephen Adams ([adams.stephen@abc.net.au](mailto:adams.stephen@abc.net.au)).

Berklee Internet Radio Network (BIRN). Lisa Marie Garver seeks “all varieties of choral music,” preferably a cappella. At the Website, [www.thebirn.com](http://www.thebirn.com), click on “contact us,” download a legal document, sign it, and send it with your CD(s).

CKWR, FM 98.5, Waterloo, Ontario (Canada). Tom Quick hosts two *Women in Music* programs per month plus *Irish Horizons*, which includes “a lot of women.” It features settings of Irish poetry, Celtic folk songs, Irish-born composers, Irish performers, Irish-American music, and Canadian music. Internet at [www.ckwr.com](http://www.ckwr.com). Contact Tom Quick at [quickmusic@sgei.com](mailto:quickmusic@sgei.com).

COAST TO COAST A.M. On the first Sunday of every month, short clips of new music are played as “bumper music”—transitions between program segments. *Coast to Coast AM* is a commercial radio program carried by more than 500 stations in the USA, Canada, Mexico, and Guam and is “heard by nearly three million weekly listeners.”

KALX (<http://kalx.berkeley.edu/kalxfaq.htm>). To submit music, see [http://kalx.berkeley.edu/submit\\_music.htm](http://kalx.berkeley.edu/submit_music.htm). Contact music directors Lindsay Melnyk and Brittney Stanley at [music@kalx.berkeley.edu](mailto:music@kalx.berkeley.edu) (“Do NOT e-mail MP3’s or other attachments!”). Mail: KALX/Attention: Music Director, University of California, 26 Barrows Hall #5650, Berkeley, CA 94720-5650.

KDFC (<http://www.kdfc.com/>) in San Francisco, CA (online at [www.kdfc.com](http://www.kdfc.com)). Send CDs to Rik Malone, Music Director, Classical 102.1 KDFC, 201 Third Street, Suite 1200, San Francisco, CA 94103. E-mail him through the Web page. Note: “We try to stay as tonal and melodic as possible in our playlist.”

KGNU-FM ([www.kgnu.org](http://www.kgnu.org)). Contact Timm Lenk, Music Director, through the Web page. Mail: KGNU-FM, 4700 Walnut St., Boulder CO 80301.

KLCC. Nanci LaVelle hosts *Sisters* ([lavellen@comcast.net](mailto:lavellen@comcast.net)). She welcomes CDs, which need not be classical. Mail: 136 W. Eighth Ave, Eugene, OR 97401. Web: <http://www.klcc.org>. Frank Gosar, folk music host, tries “for a balance of male and female voices and performances.” E-mail: [fgosar@efn.org](mailto:fgosar@efn.org). Mail: Frank Gosar, “The Saturday Café,” KLCC, 4000 E. 30th Ave., Eugene, OR 97405.

KMFA (<http://www.kmfa.org/>) is one of the IAWM’s Honored Broadcasters. Mail: KMFA, 3001 N. Lamar #100, Austin, TX. Kathryn Mishell’s *Into the Light* is on hiatus.

KMUD plays “anything but hard rock.” Broadcasts are streamed on the Internet and archived. Web: [www.KMUD.org](http://www.KMUD.org), see which programs are appropriate. Contact program hosts through the Website.

KRVM (<http://www.krvm.org/index.html>). Owned by the Eugene School District 4J, KRVM. Online at <http://www.krvm.org/listen/listen.html>. *Women in Music* airs Tuesdays from 7:00 to 9:00 pm and features contemporary music as opposed to classical, jazz or world music. Program director Ken Martin welcomes CDs by women artists. Mail: KRVM / Women in Music, 1574 Coburg Rd #237, Eugene, OR 97401.

KTRU, affiliated with Rice University in Houston, TX, produces *Scordatura*, which is dedicated to new music, avant-garde music, electroacoustic music, soundscape, and anything unusual. The station broadcasts seven hours of new music each week plus interviews with composers and performers. Web: <http://www.ktru.org/> (“Listen Now” button). Send CDs to: Scordatura Show, KTRU-FM, Ley Student Center, Rice University, 6100 Main St, Houston, TX 77005.

KUFM plays an eclectic mix of musical genres from opera to hip hop and often reads from liner notes of living composers. Con-

tact from the Web page (<http://www.mtpr.net/contact.html>): Michael Marsolek, Program Director, or Susan Israel, Morning Classics Music Director. Montana Public Radio, University of Montana, Missoula, MT, 59812-8064. (406) 243-4931 or (800) 325-1565.

KUSP (<http://www.kusp.org/>). E-mail the station through the Web page. Send CDs to “Music Director” or Johnny Simmons, Librarian, KUSP, 203 Eighth Avenue, Santa Cruz, CA 95062.

KWAX (<http://www.kwax.com/about.php>) is one of the IAWM’s Honored Broadcasters. Streamlined on the Internet at <http://www.kwax.com/listen.php> and archived, KWAX’s broadcasts also include an *Arts Line* interview two mornings a week. Contact Caitriona Bolster: [inquiry@kwax.com](mailto:inquiry@kwax.com). Mail: University of Oregon, 75 Centennial Loop, Eugene, OR, 97401.

Radio Horizon 93.9 FM in Johannesburg, South Africa. Station manager Dimitri Voudouris likes to broadcast “works by women/living composers.” Contact him before sending CDs: [dimitrivo@absamail.co.za](mailto:dimitrivo@absamail.co.za).

Radio Monalisa, Amsterdam, the Netherlands, is available over the Internet at <http://www.radiomonalisa.nl>. Patricia Werner Leanse produces and hosts “Muziek van Vrouwelijke Componisten” (Music by Women Composers). Contact her through the Web site.

Sveriges Radio, Swedish Public Radio (<http://sverigesradio.se/>), carries Birgitta Tollan’s series, *Ord och bild blir musik. Levande tonsättare berättar* (Words and Images Become Music. Living Composers’ Stories). She is very interested in receiving CDs. Contact her at [tollanmedia@mail.dk](mailto:tollanmedia@mail.dk). Mail: Birgitta Tollan, H C Oerstedes Vej 11 A, 3 T H, DK 1879 Frederiksberg C, Denmark.

WETA (<http://www.weta.org/fm>) accepts all proposals and CDs via mail: WETA-Classical 90.9FM, 2775 South Quincy Street, Arlington, VA 22206.

WGBH ([www.wgbh.org/classical](http://www.wgbh.org/classical)) is now news, jazz, world & Celtic (WGBH bought WCRB). Mail: WGBH, Attention: Alice Abraham, 1 Guest Street, Brighton, MA 02135.

WHRB (<http://www.whrb.org/>). Send CDs to: WHRB c/o Classical, 389 Harvard Street, Cambridge, MA 02138.

WMBR. Ken Field ([newedge@wmbr.org](mailto:newedge@wmbr.org)) hosts *The New Edge* (<http://wmbr.org/newedge>), “which focuses on creative cross-genre instrumental music.” Send CDs to: *The New Edge*, WMBR 88.1FM, 3 Ames Street, Cambridge MA 02142.

WMUA (<http://www.wmua.org/>) 99.1 FM. Program Director Nick Russo's *Nothing to Say and Saying It*, Max Shea's *Martian Gardens*, and DJ phloyd's *Ear Contact* are the likeliest venues. Contact before sending CDs: [nicholas.j.russo@gmail.com](mailto:nicholas.j.russo@gmail.com). Send CDs to Nick Russo, WMUA, 105 Campus Center, University of Massachusetts, Amherst, MA 01003.

WNUR is committed to listening to every recording submitted. Web site: <http://www.wnur.org>. Mail: WNUR 89.3 FM, Attn: [genre of music], 1877 Campus Drive, Evanston, IL 60201.

WNYC (New York) can be heard over the Internet at <http://www.wnyc.org/schedule/>. Contact hosts David Garland and/or John Schaefer at [listenerservices@wnyc.org](mailto:listenerservices@wnyc.org).

WOMR. IAWM member Canary Burton plays a great deal of music by women; she also broadcasts some concert recordings on

*The Latest Score*. Contact: Canary Burton, 494 Commercial St. (2nd floor), P.O. Box 975, Provincetown, MA, 02657. 1-800-921-9667. 1-508-487-2619. <http://www.womr.org>; <http://www.seabirdstudio.com/WOMR.html>.

WOSU-FM (<http://www.wosu.org/>) Ohio State University. Internet: <http://www.wosu.org/radio/listen-live/>. Send CDs to WOSU-FM, WOSU Public Media, 2400 Olentangy River Road, Columbus OH 43210-1027. Music Director Beverley Ervine: [beverley.ervine@wosu.org](mailto:beverley.ervine@wosu.org).

WPRB. *Classical Discoveries* on WPRB, 103.3 FM and online at [www.wprb.com](http://www.wprb.com) in Princeton, NJ, regularly plays music by women. *Classical Discoveries* (Wed. 6:00-8:30 am) is devoted to little known repertoire of all musical periods with an emphasis on early and new music. *Classical Discoveries Goes Avant-Garde* (11:00 am-1:00 pm) is devoted to women compos-

ers. Before sending CDs, e-mail Marvin Rosen from the Web page, <http://www.classicaldiscoveries.org/> or directly at: [marvinrosen@classicaldiscoveries.org](mailto:marvinrosen@classicaldiscoveries.org).

WQXR (<http://www.wqxr.org/>), 24-hour classical station. Send CDs to the attention of the Music Department. For Q2, a 24/7, online music stream that celebrates 500 years of new music, send CDs to the attention of Alex Ambrose. Mail: Classical WQXR 105.9, Attn:—, 160 Varick Street, Eighth Floor, New York, NY 10013. Call backs: only to artists whose CDs are approved.

WRR-FM (<http://www.wrr101.com/?id=1>) in Dallas, Texas, streams classical music on the Internet at <http://www.wrr101.com/stream.shtml>. Contact program director Kurt Rongey at [Krongey@wrr101.com](mailto:Krongey@wrr101.com) or send CDs (only) to Box 159001, Dallas, Texas 75315-9901. Tel: (214) 670-8888.

## Congratulations to Award Winners

**Andrea Clearfield** was recently awarded a Fellowship at the American Academy in Rome from the American Composers Forum, with funding by the William Penn Foundation. She will be living and composing in Rome this fall. At the American Academy she will be working on a cantata commissioned by Singing City for the Philadelphia International Festival of the Arts this spring. The work, entitled *Les Fenêtres*, is set to the French poetry of Rainer Maria Rilke and scored for soloists, chorus, and the Chamber Orchestra of Philadelphia. The premiere will take place on April 30, 2011 at the Church of the Holy Trinity at Rittenhouse Square. She will also begin composing her first opera in Rome.

**Nancy Bloomer Deussen** won the 2010 Memorial Composition Competition of the National League of American Pen Women for her chamber work, *Music From the Heartland* for flutes (concert flute, bass flute and piccolo), violin, and cello. Juror Tony Fiorentino commented that "it's difficult to imagine a better choice of instruments to represent all of the necessary colors contained within. One can often pick up a fourth or fifth passage creating the skillful illusion that exudes more than the simple sum of three very musical melodies. Earth, wind, fire and water are all represented here – recognizable and distinct from one another yet

happy to be part of the meaningful and unpretentious dance. The composer's vision of interplay speaks clearly, both in individual purpose and as an ensemble that creates a human appreciation of an American landscape."

**Adriana Isabel Figueroa-Mañas** was the winner of the 2010 Patagonia [Argentina] Cultural Foundation Composition Prize for her chamber work, *El libro de los encantamientos* (The Book of Enchantments), scored for marimba, flute and cello. The prize consists of a \$3,000 award, the world premiere of the work, and a recording. The prize was announced at the Eighth International Percussion Festival, June 22-26, 2010. The jury members included the renowned percussionist Rich O'Meara (USA), Victor Mendoza (Mexico), and Angel Frette, artistic director of the International Percussion Festival. Adriana was the winner of the SADAIC (Sociedad Argentina de Autores y Compositores) 2009 "José Maria Castro" Chamber Music Award for her *Misterios Urbanos* (Urban Mysteries) for flute, clarinet, violin, cello, and piano. The award was announced in July 2010.

**Ann Millikan** was awarded a 2010 McKnight Composer Fellowship. These prestigious awards, which include \$25,000 in unrestricted funds, are meant to acknowledge excellence in the field of music composition

and to support composers who have reached a critical point in their career development. Fellows can also apply for additional funds to perform a community residency project. Millikan's community project will be *House of Mirrors*—a six-month installation at the old Hamms Brewery in Saint Paul's historic Swede Hollow, where she will build instruments, work with performers, Friends of Swede Hollow, and former Swede Hollow residents; conduct interviews; document the process on video; and create a film; with the long-term goal of taking this project to music festivals and historic sites all over the world. Millikan will also spend her fellowship year composing a one-act opera, traveling to Italy to attend the world premiere of *Thunder Woman*, and to Brazil to network and attend performances of her work.

**Pauline Oliveros** received an Honorary Doctor of Arts degree from DeMontfort University in Leicester, United Kingdom, on July 23, 2010.

**Liza White** was named winner of the 2009 Margaret Blackburn Biennial Composition Competition for her work for two clarinets entitled *Big Fish*.

*Other awards are listed in the Members' News column.*

## Members' News

news of individual members' activities

COMPILED BY ANITA HANAWALT

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other items. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information. Due to space limitations, news items may be edited. Please send information about your activities to members' news editor Anita Hanawalt at [anita@hanawalthaus.net](mailto:anita@hanawalthaus.net) or by mail to 2451 Third St., LaVerne, CA 91750. The deadline for the next issue is March 1, 2011.

*Sunburnt Aftertones: the chamber music of Katy Abbott* (Australia), released on November 26, 2010 by MOVE record label, features works written from 2000 to 2010, such as *No Ordinary Traveller* (song cycle for mezzo-soprano) and *MultiSonics* (solo bassoon) and includes recordings by top Australian ensembles such as Halcyon, Collision Theory, and the Syzygy Ensemble. For information, please see [www.move.com.au](http://www.move.com.au) or [www.katyabbott.com](http://www.katyabbott.com).

**Marie-Hélène Bernard's** *Les ailes du phénix* (mouthorgan, live electronics), selected by the 2010 Seoul International Music Computer Festival, was released in Seoul on September 4 in a new version for Korean mouthorgan, played by Kim Hyo Young. *Pigeon heart*, an electroacoustic piece selected by IAWM for the October 22 concert in Lyon, France, was also selected by the Festival AIMAAKO 2010 and released in Valdivia (Chile) on October 7. *One second is a world*, for three traditional Chinese instruments (erhu, zheng zither and sheng), selected by the International Composition Contest "Yin & Yang," was performed on October 30 in Taipei, Taiwan.

**Victoria Bond** is giving 25 pre-concert talks for the New York Philharmonic at Avery Fischer Hall between September 2010 and June 2011. Trio Vela performed *Trio: Other Selves* on the "Here and Now Series" at Bargemusic on November 11 and 12, 2010. On December 4 and 5, Bond will conduct Chamber Opera Chicago in performances of Menotti's opera *Amahl and the Night Visitors*. Flutist Gina Izzo and pianist Erika Dohi will premiere *Samba* in Osaka, Japan on January 7, 2011. The Orion Ensemble will preview Bond's commissioned work, *Instruments of Revelation*, in a WFMT Chicago broadcast on February 14, with the premiere performance given by Ballet Chicago choreographer Dan Duell and the Orion Ensemble at the Music Institute of Chicago in Evanston, Illinois on February 27. Additional performances will follow on March 6 and 9 at Fox Valley Presbyterian Church in Geneva, Illinois and Roosevelt University in Chicago.

**Canary Burton** created a Chopin inspired piece for violin, piano, and cello named *Chopin Slept* for the Danielle Baas production "Chopin-Liszt for Belgium" on October 23, 2010, in Brussels (Abbaye de Dieleghem). *String Theory* was commissioned by D. Robert Burroughs, string professor at Columbia College in Pasco, Washington for a string orchestra performance during the 2010-2011 school year. Burton's second CD, *Women in Harmony*, a choral music album created in conjunction with Joan Yakkey, choral director at the Music Conservatory Luigi Cherubini in Florence, Italy, was released in March 2010 for sale at CDBaby.com. Burton is in the process of storing all of her music in CD form, for posterity, at the Wellfleet, Massachusetts Library.

*The Eternal Tao*, a multimedia opera by **Kyong Mee Choi**, was premiered on October 22, 2010 at Roosevelt University in Chicago. An exhibition of her paintings and a pre-concert talk preceded the performance. She recently received ASCAPLUS awards for music composition in the concert division.

Commissioned by the National Wind Ensemble Consortium Group, **Chen Yi's** *Dragon Rhyme* for symphonic band was premiered by the Hartt Wind Ensemble at Carnegie Hall on May 30, 2010. Commissioned by SFGC, *Angel Island Passages* (children's chorus and string quartet) was premiered by the San Francisco Girls' Chorus and Cypress String Quartet at the San Francisco Conservatory on June 4. *Memory* (solo violin) was premiered at the China National Center for the Performing Arts in Beijing on June 10. *Ge Xu* (Antiphony) was performed by Milan's Orchestra Verdi, conducted by its director Xian Zhang, in June. Chen Yi was a keynote speaker at the 29th World Conference of the International Society for Music Education on August 2 in Beijing. *Wind* (wind ensemble) was premiered by the Bowling Green Wind Symphony at the MidAmerican Center for Contemporary Music 31st Annual New Music Festival on October 23 in Bowling Green, Ohio. Upcoming commissions will be premiered by the China Youth Symphony, eighth blackbird, the Richmond University Choir, Singapore Anglo-Chinese Junior College Choir, the Calvin College Women's Chorale, the Seattle Symphony, and the Kansas City Symphony in 2011.

**Andrea Clearfield** was recently awarded a Fellowship at the American Academy in Rome from the American Composers Forum, with funding by the William Penn Foundation. Flutist Carol Wincenc commissioned Clearfield to compose a work for her trio, *Les Amies*, also featuring New York Philharmonic principal players Cynthia Phelps (viola) and Nancy Allen (flute). The work, *and low to the lake falls home*, honored her parents, Margaret and Joseph Wincenc, and was premiered at the Morgan Library in New York City on February 22, 2010, receiving critical acclaim in the *New York Times*. *The Long Bright*, an hour-long cantata on

breast cancer set to poetry by David Wolman, had its West Coast premiere on March 11 at Royce Hall in Los Angeles, featuring Grammy award winning soprano Hila Plitmann and the Los Angeles Jewish Symphony (over \$200,000 was raised for the Israel Cancer Research Center).

Clearfield's duo for Native American and silver flutes, *Unimagined Bridges*, commissioned and recorded by Lisamarie McGrath, was premiered at a benefit concert for Tashirat Orphanage in Mexico on September 12 at the Birdsong Peace Chamber. *Kawa Ma Gyur* (The Unchanging Pillar), commissioned by Network for New Music, was premiered at the "Tradewinds from Tibet" concert on November 21 at the Ethical Society in Philadelphia. The work was inspired by her recent trek to Lo Monthang, a remote region in northern Nepal, to document the indigenous folk music. The field work was supported by the Rubin Foundation and The University of the Arts. Her new cantata commissioned by Singing City, *Les Fenêtres*, to the French poetry of Rainer Maria Rilke, will be premiered by Singing City and the Chamber Orchestra of Philadelphia on April 20, 2011 as part of the Philadelphia International Festival of the Arts.

Boston Conservatory graduate student Aaron Styles, baritone, sang **Judith Cloud's** *Quatre mélodies de Ronsard* on his master's recital on February 22, 2010. Also in February, mezzo-soprano Maria Lopez performed selections from *Four Sonnets by Pablo Neruda, set 2* in a program of new music at Northern Arizona University. *Feet of Jesus*, Cloud's cantata for soprano saxophone, soprano, baritone soloists, chorus, and organ (Langston Hughes) was performed at Irving Valley College in California on February 28. *Three Dogs from Greek Mythology* (brass quintet) was premiered by Northern Arizona University's Elden Brass on April 11 with additional performances during the group's tour to China. On April 18, *The Waking* (Theodore Roethke) was premiered by the composer and Kenneth Meyer, guitarist. Ricardo Pereira, tenor, and Meyer performed *Songs of Need and Desire* on the same program.

Cloud was Composer in Residence for the Big Bear Lake Song Festival in California, June 6-12; she performed *Four Songs of the Heart*, taught voice lessons, and coached singers. Carol Kimball featured Cloud's work as a song composer in the "Echoes of Song" session at the 51st National Conference of the National Association of Teachers of Singing in Salt Lake City, Utah. Cloud performed "Purify" (Kathleen Raine) from *Four Songs of the Heart* at that session with pianist Rita Borden. Two recordings featuring Cloud's vocal music were recently released: *The Silvered Lute* on the North Pacific Music label with Mei Zong, soprano, and James Helton, piano, and *(In)Habitation 2010*—"Musical Settings of Margaret Atwood Poetry by American Women Composers" on the Centaur label with Eileen Strempel, soprano, and Sylvie Beaudette, piano.

**Nancy Bloomer Deussen** was commissioned by Helene Rosenblatt and the Hudson Valley Saxophone Quartet for a piece for piccolo and saxophone quartet to be premiered by them in New York. The concert band version of *American Hymn* was premiered by the SUNY Orange Concert Band in Pine Bush, New York on July 30 with subsequent New York performances on August 1 at Museum Village and on August 6 at Festival Square in Middletown. On August 13 *Peninsula Suite* (string orchestra) was performed at the Northwest Hills United Methodist Church in Austin, TX. The world premiere of *Central Coast Concerto* was given by pianist Keith Kirchoff and the Mission Chamber Orchestra, conducted by Emily Ray, at Le Petit Trianon in San Jose, California on September 25. The Palo Alto Philharmonic Orchestra performed *A Field in Pennsylvania* (dedicated to the flight crew and passengers of Flight 93) on October 30 at the Cubberly Theater in Palo Alto, California. *Music From the Heartland* (B-flat clarinet, violin and bassoon) was performed at a Monterey County Composers Concert on October 24 in Carmel Valley, California. On November 6, *Memorabilia* for flute, violin, and piano was performed at a NACUSA SF concert in Palo Alto.

**Katherine Eberle**, mezzo-soprano, announces the release of *Pauline Viardot – Composer, Singer, and “Forgotten Muse,”* a DVD celebrating the 100th anniversary of Viardot’s death. For details, please see Eberle’s article, “Reenacting Viardot: One Singer’s Search for Pauline, the Muse,” in this issue.

**J. Michele Edwards** was guest conductor for a subscription concert by the Ottumwa (Iowa) Symphony Orchestra on May 1, 2010. The program included Joan Tower’s *For the Uncommon Woman*, a Haydn *Te Deum*, and Piano Concerto No. 1 by Brahms. She also presented the following conference papers: “Fluxus and Feminism: Japanese Women Artists” for the Ninth Festival of Women Composers, Indiana University of Pennsylvania on March 20, 2010; and “Transgender Choral Voices” for Feminist Theory & Music 10 in Greensboro, North Carolina on May 30, 2009.

Pianist **Mary Kathleen Ernst** of the Borup-Ernst Duo is featured on a CD of music by American composer **Judith Shatin**. Released in June by Innova, the CD includes *Widdershins* for solo piano, *Icarus* and *Tower of the Eight Winds* for violin and piano. Ernst gave a recital of works by Chopin and Schumann at the 2010 Music at Penn Alps Summer Festival in Maryland and gave a benefit recital for children’s arts programs at the Sitar Arts Center in Washington, DC. She is performing on the Classical Night Out series at Killingworth Arts Center in Connecticut this fall, playing rags by American women and works by Samuel Barber, Tobias Picker, George Gershwin, and Connecticut composer Stephen Gryc.

Compositions by **Helene Heidel** were performed at both the Concerts de l’Orchestre de Flûtes Français on October 18, 2010 and the IAWM

annual concert series. She has been asked to write new pieces for ensembles in Chile, Japan, and France and is currently working on a composing project for young musicians at the Nesodden School of Fine Arts, with financial support from the Norwegian Arts Council.

Two of **Jennifer Higdon**’s works were performed at the Cabrillo Festival of Contemporary Music in Santa Cruz, California in August 2010. *On a Wire* was performed by the eighth blackbird ensemble along with *Percussion Concerto* featuring Colin Currie, percussion, and Marin Alsop, conductor.

**Micaela Hoppe**’s *Fire and water* (wind orchestra with solo clarinet) was premiered on March 28, 2010 at the Royal College of Music in Stockholm, with an additional performance in Ludvika in November. *In a time of Mysteries* (symphony orchestra) was premiered on May 23 in Jakobsberg (Stockholm), with an additional performance in Luleå, in northern Sweden, on October 10. *Towards clarity* (soprano saxophone and string orchestra) was performed in June at the Värmland Museum, Karlstad. A music video/art movie of the piece is being created.

**Michele Kalo**’s *Piroska* was originally designed for the Poston Concert Band to bring a living composer into the classroom to give students a better understanding of the compositional process, and to have the work performed by live musicians in preparation for its world premiere. Kalo was asked by BandDirector.com to make a larger educational impact with her composition through the Poston Concert Band and the New Horizons Music Camp in Chautauqua, New York. A video was created that included interviews with the students, their parents, and the band director. It included rehearsals that showed the interaction between the musicians and the composer, the world premiere at Mountain View High School on September 29, 2010, and the performance at the Chautauqua Institute on October 7. Kalo will be the conductor of one of the bands at the New Horizons Band Camp (for adult amateur musicians aged 50 and older).

**Kendra Preston Leonard**’s second book, *Shakespeare, Madness, and Music: Scoring Insanity in Cinematic Adaptations*, came out in late 2009. Her edited collection, *Buff; Ballads, and Bad Guys Who Sing: Music in the Worlds of Joss Whedon*, was published in October. Leonard published an article entitled “Louise Talma’s Christmas Carol” in *Notes*, the journal of the MLA, discussing a work she discovered while in residence at Yale University as the Thornton Wilder Fellow in Wilder Studies at the Beinecke Rare Book and Manuscript Library. She also presented research on Talma’s opera, *The Alceiad*, at recent meetings of the Greater New York Chapter of the American Musicological Society and the Society for American Music national meeting.

Pianist **Monica Jakuc Leverett** gave a solo recital on August 15, 2010 at the 1794 Meetinghouse in

New Salem, MA. One of the featured works on that program was Karen Tarlow’s *Toccata Prestidigita*, written for Jakuc Leverett in 1997. She also performed Amy Beach’s *Improvisations*, op. 148, *Hermit Thrush at Eve*, and *A Hummingbird*, as well as works by Mozart, Beethoven, Chopin, and Debussy. Please visit [www.monicajakucleverett.com](http://www.monicajakucleverett.com).

**Monica Lynn**’s music has been performed throughout the United States with additional premieres in South Korea, China, Serbia, Italy, and France. Recent appearances include Featured Guest Composer for the Ninth Women Composers Festival at the University of Hartford, and guest speaker for the New York Treble Singers in New York City. Recent honors include awards from ASCAP, the Brevard Institute, and the European American Musical Alliance. Lynn also served as 2008-10 President of the National Association of Composers USA-San Francisco, Administrative Associate of the 2009 UCSC/ISIM Festival and Conference at the University of California, and Director of Fundraising for Interdisciplinary Artists Aggregation, Inc.

On September 24, the world premiere of **Adriana Isabel Figueroa Mañas**’ *Noche y Bandoneón* for bandoneón and string orchestra was given by the Orquesta Filarmónica de Mendoza (Argentina) and soloist Daniel Binelli, for whom the piece was written. Ligia Amadio of Brazil conducted.

**Ann Millikan** received the 2010 McKnight Composer Fellowship, a prestigious award acknowledging excellence in the field of music composition, supporting composers who have reached a critical point in their career development. Millikan’s *Ballad Nocturne* received its world premiere by Orchestra Filarmonica di Torino and pianist Emanuele Arciuli in Turin, Italy, February 14 and 16, 2010. Her Innova CD, *Ballad Nocturne*, featuring Arciuli and the Bulgarian National Radio Symphony Orchestra, was released February 23, and is receiving excellent reviews and radio play nationally and internationally. In September, Millikan began teaching composition at Saint Paul Conservatory for Performing Artists.

**Margaret Mills**, pianist, announces the release by Naxos of *Meditations and Overtures*, her fourth solo CD (Cambria Master Recordings). Recorded at the University of California, Santa Barbara in April 2009, the disc features piano works by Ruth Schonthal, Gloria Coates, Amy Beach, and Joel Feigin. Mills will perform the works by Schonthal, Coates, and Beach with additional pieces by Ruth Crawford and Libby Larsen at a series of November concerts given at the New England Conservatory of Music in Boston, the Irvington (NY) Public Library, and at a Pen Women’s program in Greenwich Connecticut. Solo performances this season include concerts in New York, Florida, and Italy. Please see [www.margaretmills.com](http://www.margaretmills.com).

**Janice Misurell-Mitchell** performed *Are You Ready?* (solo voice) at the Green Mill Inn in Chicago

in January. In February she performed *Una voce perduta* for solo alto flute on the Experimental Piano Series at Pianoforte Chicago. In May she performed *Identity Issues* with poet Nina Corwin at an event sponsored by the *Packhouse Review*, a journal of poetry and creative writing. In June, *Ellipse* (baritone saxophone, violin, viola and cello) was premiered on a CUBE concert. *A Silent Woman* (voice, flute/voice, clarinet and piano) was also performed by Dee Alexander, voice; Ann Ward, piano; Edward Wilkerson, clarinet; and the composer on voice/flute, at Sherwood Conservatory of Music in Chicago.

**Patricia Morehead** gave a paper on "Teaching Composition in the New World of the Technological Revolution" on April 26, 2009 in Tallinn, Estonia. On May 30, 2009 she gave a paper, "Bridges to Infinity," for the 25th Anniversary Celebration of the International Society of Hildegard von Bingen Studies at Chestnut Hill College in Philadelphia, PA at a conference entitled "From the Twelfth Century to the Twenty-First Century: On being a Composer." On November 15, 2009, she gave a paper at Columbia College, Chicago on "Rhythmic Practice in the Music of Ralph Shapey." *Disquieted Souls*, commissioned by North South Consonance for solo English horn (Morehead) and ensemble was premiered at St. Steven's Church in New York City on June 2009. *Three Icons of the Feminine Divine* for oboe (Morehead), English horn, contraforte (new cbsn), and piano was premiered at the International Double Reed Conference held in Birmingham, England in July of 2009. Alicia Corbato, English horn, and Philip Morehead, organ, performed an arrangement of *Disquieted Souls* at the Walsingham Marian Shrine, England in July of 2009.

The following were performed in Chicago: *Keyboards, Characters* (poetry by Nina Corwin), for performance poet and piano, was premiered February 2009 at Columbia College and performed in March for the Musicians' Club of Women, and for the AIDS fund raising concert, December 1 at the Gay and Lesbian Arts Center. *Must Like Magic* music for the film with ACM (Accessible Contemporary Music) was heard in October 2009. *Stolen Moments* (clarinet, cello and piano) and *Pulsars and Tango* (string quartet) were performed in December at the Sherwood Conservatory of Music. *Stolen Moments* and *Arioso* (oboe and piano) were performed for the Musicians Club of Women in March 2010. Morehead organized and presented John Eaton's 75th Birthday Concert in April at Sherwood Conservatory, including a performance of *Fallen from the Garden of Eaton* for oboe and percussion. Carolyn Hove of the Los Angeles Philharmonic gave the Chicago premiere of *Disquieted Souls* for English horn with CUBE on June 9. Hove commissioned *Prairie Portraits* for English horn and piano, giving the premiere performance at her workshop in Muncie, Indiana during July. Morehead participated in a performance

of Gunther Schuller's *Quintet* at the Jazz Showcase held September 15 for the annual CUBE Awards.

Electric violinist **Mary Lou Newmark** performed her concerto, *Canto de Luz*, with the Culver City Chamber Orchestra, Arlette Cardenes, conductor, in a West Coast premiere at the Kirk Douglas Theatre on June 26, 2010.

**Pauline Oliveros** announces the publication of *Sounding the Margins: Collected Writings from 1992-2009* (Deep Listening Publications, 2010) and the "Deep Listening Study Group Portal" on FaceBook. She received an Honorary Doctor of Arts degree from DeMontfort University on July 23 in Leicester, United Kingdom.

**Alex Olsen's** electroacoustic piece *Rust* was premiered as part of both the Vermillion Mix and Canada Mix of Vox Novus's 60x60, and presented as part of 60x60 Dance Order of Magnitude at Concordia University's Faculty of Fine Arts Gallery for the Congress for Humanities. The piece was also presented at the International Computer Music Conference 2010 in New York City and Stony Brook; at the Electronic Studio of the Technical University Berlin; at the Conservatorio di musica "Ottorino Respighi" in Latina, Italy; and at the University of Minnesota. Additional presentations include September 28 at Ball State University, Muncie, Indiana and October 14-16 as part of a Video Collaboration with Patrick Liddell at the EMM Festival, Lewis University, Romeoville, Illinois. She was also accepted as a full-time student in Electroacoustic Studies at Concordia University in Montreal.

"Believe!" and "Whither Can I Go from Your Spirit?" from **Deon Nielsen Price's** *Spiritual Songs* were performed by Darryl Taylor (countertenor) and Brent McMunn (piano) on May 8, at an iSing Chamber Concert at the University of California, Irvine. They also performed "Nobody Knows de Trouble I See" (arr.) at the May 29 "Steinway Concerts in the Canyon," Beverly Hills, California. The Price Duo performed *Clariphonia* at the "Steinway Concerts" (June 12) and recorded it on *Clariphonia Music of the 20th Century on Clarinet* (Cambria CD 2001), available through cambriamus.com, naxosdirect.com, classicsonline.com, and culvercrest.com. Other works performed at the "Steinway Concerts" were *America Themes* by the Price Duo (June 12); "Give Me Your Hand" from *To the Children of War*, by Timur Bekbosunov, tenor, and Mary Au, piano (July 11); *East Meets West* by Brian Walsh, clarinet, and Mary Au, piano (July 25); *If Life Were To Sing* by the Los Angeles Cello Quartet (August 29); and *Big Sur Triptych* by the Price Duo (September 25).

*If Life Were To Sing* was performed by the Los Angeles Cello Quartet, with Price conducting, on February 6, at the Baptist Church in Glendale, California, and on March 15 for Mu Phi Epsilon in Los Angeles. "Sea Breeze" and "Dust Devils" from *Crosswinds* were performed by the Sea Winds Trio

on June 13 for Annenberg Beach House Culture Events in Santa Monica, California. *Yellow Jade Banquet* was performed by Berkeley Price, clarinet, and Mary Au, piano, on March 10 on a Faces of Eve Concert for the "Women's Work" Series at Greenwich Village Music School, New York City and on an "East Meets West" Public Library program. Brian Walsh, clarinet, and Mary Au, piano, performed the piece on a July 25 "East Meets West" program at the Steinway Gallery of West Hollywood. The Price Duo performed *Big Sur Triptych* on October 3 at Antelope Valley College in Lancaster, California.

**Frances (Frankie) Nobert** presented a workshop, "Music, She Wrote: Organ Compositions by Women," at the National Convention of the American Guild of Organists in Washington, D.C., on July 6, 2010.

*Umar* for solo guitar by **Marcela Pavia** was commissioned and performed by Omar Cyrulnik at "Autores Argentinos" in Mar del Plata, Argentina, on June 4. The work was performed at the Brinkhall Summer Concerts in Turku, Finland, on July 7. Also on July 7, *Los senderos que se bifurcan* for violin and guitar, commissioned by Duo46 was performed at the New York Guitar Festival at Mannes College of Music; on July 8 Pavia participated in a panel discussion on "The Guitar Tomorrow." On July 9 *The Banshee's Keen* for solo guitar commissioned by Patrik Kleemola was performed at the festival "Ikaalisten kitarakesä" in Finland. In July *Pain is not linear* for solo piano was commissioned and performed by Thomas Rosenkranz at the Soundscape Festival Maccagno 2010, as well as *Dos epigrafes para el General Lavalle* for piano four hands by Brenda Kinsella and Shoko Kinsella. From July 14 to 25 Pavia held master classes in composition at the Festival. From August 30 to September 3 Pavia participated in the workshop "Nuovi orizzonti sonori" promoted by dall'Associazione Arsarmonica, Porretta Terme (Bologna) supported by Comune di Porretta Terme and the Centro di Musica Contemporanea di Milano.

**Leanna Primiani** was recently appointed music director of the California Opera Association and serves as music director for the Central California Ballet. She has also served as Music Director for Los Angeles Opera's Demonstration Tour and Associate Conductor for Los Angeles Opera's production of *Judas Maccabeus*. Recent performances include the premiere of *Sirens for Orchestra* by Leonard Slatkin and the Nashville Symphony in February 2009, scenes from the opera *Truman* presented at the Virginia Arts Festival in 2008 and participation in the 2008 Underwood New Music Readings by the American Composers Orchestra in New York. Upcoming premieres and commissions include a National Flute Association commission for the 2012 convention, *Sirens for Wind Ensemble* performances in the Atlantic Coast College Conference in 2010, *Greed* for chamber

orchestra in 2011, and a solo percussion work for Dame Evelyn Glennie for her upcoming tour in 2011. Primiani has received several honors including a recent commission for the NFA in 2012, winner of the 2010 IAWM Theodore Front Prize for outstanding orchestral composition, winner of the ACCBDA Emerging Composers grant 2009, second place in Detroit Symphony's *Elaine Lebenbom Award*, and first prize at the St. Paul Choral Competition. Please visit [www.leannaprimiani.net](http://www.leannaprimiani.net).

For the past two years, **Patsy Rogers** has conducted the Recorder Orchestra of New York (RONY), which includes eighteen members and has been performing in the New York area for over fifteen years. RONY gave performances of 14th- to 20th-century music on October 24 and 30 in Long Island. Concerts often include a surprise swing piece as an encore. Rogers is also the director of the Recorder Swing Band, which plays Stan Davis arrangements of music mostly from the 30s and 40s. The Recorder Swing Band breakaway group, "Lucy and the Swingettes," a recorder septette features Lucy Field, who sings and swings the vocals. The group performs mainly at retirement communities, health facilities, parties, and holiday gatherings.

**Elena Ruehr's** String Quartet no. 3 was performed by the Cypress Quartet at the Tenri Cultural Institute in New York City on November 13, 2010. The Grammy award winning Washington Chorus presented "New Music for a New Age, an evening of choral/orchestral music by Elena Ruehr," including the premiere of *Averno* (poetry of Louise Gluck) on April 3 at National Presbyterian Church in Washington, DC.

In late 2009, **Elizabeth Start's** *Ruminations*, commissioned for the CUBE Ensemble and the Michigan Festival of Sacred Music, was performed at CUBE's Hyde Park (Chicago) concert in October, at the Michigan Festival of Sacred Music's 5th biennial festival in November, and at an IAWM concert at Sherwood Conservatory in Chicago in December. On March 29, 2010, Start's *Whirlwind* for percussion ensemble was premiered on Southern Illinois University-Carbondale's "Outside the Box" festival, with subsequent performances in April in Chicago and at Illinois State University, Normal. On March 30, she premiered *A Day Late and a Quarter-tone Short* at a John Eaton 75th Birthday Tribute Concert in Chicago. Two works resulting from an Arts Council of Greater Kalamazoo (Michigan) grant were performed in Kalamazoo in May and June 2010 by the Kalamazoo Mandolin and Guitar Orchestra, *Passacaglia* and *Concerto for Mandolin* with Italian mandolin soloist Carlo Aonzo. Continuing her line of solo cello works performed by the composer, Start premiered *Meditation* for the Jubilee service of the Community of St. Joseph in Nazareth, Michigan, and *Prayer* for a benefit concert in October for flood victims in Pakistan.

**Sharon Shafer's** song cycle *In Paradisum*, inspired by Gregorian chant melodies and Spirituals, was performed at the Sumner School Museum in Washington, DC, on December 4, 2009 and was presented along with a series of drawings created by artist Gene Markowski to accompany the cycle. *The Artist Speaks*, a song cycle setting of seven poems by Markowski, was premiered on October 1, 2010 at the Sumner School Museum, with a new set of drawings by Markowski, followed by the Virginia premiere at The Spectrum Theatre in Arlington on October 28. *Butterflies and Bumblebees*, a song cycle, was performed by Sarah Shafer and Sharon Shafer, piano, on July 31 in Washington, DC. Following her retirement from Trinity University, Shafer is serving a two-year term as Vice President of Programs for the Washington Alumni Chapter of Sigma Alpha Iota and writing program notes for The City Choir of Washington.

**Judith Shatin's** *Spring Tides* (amp. flute, clarinet, violin, cello, piano and interactive electronics) was performed by the Juilliard Electric Ensemble four times in March on the "Juilliard Beyond the Machine Festival" at Juilliard's Wilson Theatre in New York City and at the Bowdoin International Gamper Festival on August 1. *For the Birds* (amp. cello and electronic playback) was performed by cellist Madeleine Shapiro at the New York City Electroacoustic Festival on March 26, and at the Syracuse Society for New Music in Cazenovia, New York on July 24. *Penelope's Song* (version for amp. soprano sax and electronics) was presented by the Cube Ensemble in Chicago on April 8, with saxophonist Susan Cook, while the violin version was performed by Kathryn Lucktenberg at the University of Oregon in Eugene on April 11. *View from Mt. Nebo* (piano trio) was performed on the Living Artist Chamber Series at the Deering Estate in Miami, where Shatin continues her composer-in-residence work.

An entire concert of Shatin's violin/piano/electronics music, drawn from her new CD *Tower of the Eight Winds*, was performed by the Borup-Ernst Duo at the Paramount Theatre in Charlottesville, Virginia on May 5 to benefit the Piedmont Council of the Arts. *Amulet* and *Shapir Y'fehiah* (Beautiful Dragonfly) (SSA) were performed by Concerto Della Donna at Christ Church Cathedral in Montreal on May 30. *Adonai Ro'i*, a Hebrew SATB setting of Psalm 23, was performed by the Virginia Chorale on March 5 in Norfolk and on March 7 in Williamsburg as part of the "Ears Wide Open" celebration. This past summer Shatin was composer-in-residence at Wintergreen (Virginia) Performing Arts, where several of her pieces were performed, including *Fledermaus Fantasy* (solo violin, viola, cello, contrabass, piano), *Sursum Corda* (solo cello), and *Rotunda* (film collaboration with Robert Arnold). *Cherry Blossom and a Wrapped Thing; After Hokusai* (amp. clarinet and electronic playback)

was released in a recording by F. Gerard Errante on Aucourant Records. *Ockeghem Variations* (wind quintet plus piano) was released on the Etcetera label by the Dutch Hexagon Ensemble. Shatin is currently working on a Fromm commission for amplified string quartet and electronics for the Cassatt Quartet.

**Clare Shore's** *Sojourn 3* was performed on October 2, 2010, by clarinetist Eugene Jones at East Tennessee State University. The University of South Carolina Concert Choir performed *Three* a cappella *Carols* on the opening concert of the SCI National Conference in Columbia on November 11.

**Faye-Ellen Silverman's** *Translations, Dialogue and Dialogue Continued* (movement 1) were broadcast on *The Latest Score* with Canary Burton on WOMR in Provincetown, MA on May 11, 2010. Christina Ascher, mezzo soprano, and Laura Falzon Baldacchino, flute and alto flute, gave the world premiere of the mezzo soprano version of *Love Songs* at an NMFMFA concert given at Mannes College in New York City on June 30. *Three/Four* was performed by Danilo Jatobá, piano, at the Universidade Federal do Estado do Rio de Janeiro, Brazil on August 17. On September 26, Katie Scheele performed *Echoes of Emily* in Brooklyn, New York. *Memory and Alterations* was performed by Laura Jordan, marimba, in New York City on October 31. Silverman served as Resident Fellow at the Virginia Center for the Creative Arts during the summer of 2010.

**Roberta Stephen** was one of four winners (Georgina Craig, Mary Gardiner, Martha Hill Duncan) of an Art Song competition sponsored by the National Association of Teachers of Singing Calgary, Alberta, Canada. The winning songs were published by Alberta Keys in a collection called *Canadian Reflections*. Mary Gardiner's song was probably her last composition.

**Evelyn Stroobach** was commissioned to compose a work for Triolyrica, a group based in Ottawa, Canada. Triolyrica, including Wanda Procyshyn (soprano), **Elaine Keillor** (piano), and Joan Harrison (cello), will perform *Moonset* in their upcoming concerts.

During March 2011, **Hilary Tann** will be Composer-in-Residence at the Eastman School of Music Women-in-Music Festival. The residency includes a large choral work, *Exultet Terra*, to be premiered at an all-Tann concert held March 21. The Bangor Music Society Orchestra will perform *Reibo* in Wales on December 12. Written for the Community Women's Orchestra in Oakland, California, the May 15 premiere of *Reibo*, conducted by Kathleen McGuire, is now available online and on CD. *Some of the Silence* (saxophone quartet), available on Signum Classics, was premiered in Cardiff, Wales on November 5 and taken on tour by the Lunar Saxophone Quartet. An article about the piece by saxophonist Susan Fancher appears in the current issue of *The Saxophone Journal*.



The Institute of European Studies in Vienna has named **Nancy Van de Vate** as Composer-in-Residence. Founded 60 years ago, IES featured Van de Vate and her work in this year's October celebration of its contributions to the lives of students from all over the world, and particularly from the United States. The composer gave several public lectures about her music and was presented in an all-Van de Vate concert. On November 10, her *Gema Jawa* (Echoes of Jawa) was performed by the Eastern Connecticut Symphony Orchestra, conducted by Toshiyuki Shimada. She was featured in the article "Tre Leonesse" by Pinuccia Carrer in *Amadeus*, the leading classical music monthly magazine in Italy. She, along with Sofia Gubaidulina and Nadia Boulanger, were selected as the "lionesses" of the women composers of the 20th and 21st centuries.

**Persis Parshall Vehar** received her 27th annual ASCAP Award for 2010-11 and Canisius College renewed her contract as Composer-In-Residence for 2010-13. *Through Another Season*, a song cycle commissioned by the New York State Teachers of Music Association, was premiered by the College of St. Rose Camerata on October 16, 2010, at the NYSTMA Conference in Albany, New York. The Buffalo Philharmonic Orchestra, JoAnn Falletta, conductor, premiered *Golden Griffin Overture* on October 20 at Canisius College in Buffalo. *The Word Was God* (SATB and organ/piano), commissioned by the Alden Area Ecumenical Choir, will be premiered by the Choir at St. John the Baptist Catholic Church in Alden, New York on December 11. Vehar's fifth opera, *Eleanor Roosevelt*, will be premiered by the Syracuse Society for New Music October 26-27, 2011 in the Carrier Theater in Syracuse, New York, with presentations by the Society in Syracuse area schools and in Rome, New York before the premiere. *City of Light—The Music of Persis Parshall Vehar*, a CD featuring clarinetist John Fullam with the Buffalo Philharmonic Orchestra, JoAnn Falletta, conductor, the Amberg Chamber Players, and Vehar at the piano, was released in December 2009 and is now available at amazon.com. Last summer, Canisius College announced the first annual Persis Vehar Competition for Excellence in Composition for high school and undergrad college students from or in Western New York.

**Elisabeth Waldo** and the MultiCultural Music and Art Foundation of Northridge at the RANCHO presented "From Pow-Wow To Concert Hall" at the New Mission Theater on October 3, 2010 in Northridge, California. Known as a pioneer "fusing" the sounds of classical and ethnic instruments across cultures, Waldo performs on violin with multi-ethnic ensembles in live performances, broadcasts and recordings. Southwinds Records, Inc. (SWR) was established in 2005 to promote music rooted in the timeless cultural traditions of California, the American Southwest, Latin America and Asia. *Land of Golden Dreams*, the first CD, introduces Waldo's

original music, re-recorded with her current ensemble, guest artists and the Los Angeles Chamber Singers. The *Music for Adobe Missions* DVD was filmed live at Missions San Gabriel and San Juan Capistrano. *Heartstrings, Soul of the Americas* also features Waldo's ensembles.

**Wang An-Ming's** *Falling Snow* was performed by The Academic Symphony Orchestra of the Kharkov Philharmonic in Kharkov, Ukraine, on February 21, 2009. *Windsong* (a cappella chorus) was premiered by the Collegium Musicum at a spring concert given by the Friday Morning Music Club Chorale and Orchestra on June 13, 2010, in Washington, D.C. *Let All the World in Every Corner Sing* (mixed chorus, brass, percussion and organ) was performed on the same program. *Mystic Moments* (solo organ) was premiered by **Calvert Johnson** at the National Convention of the Royal Canadian College of Organists in Victoria, British Columbia on July 20, and David Palmer performed *Fantasy for Solo Organ* on July 18. Johnson performed *Fantasy for Solo Organ* at Wheaton College in Illinois on October 22, and again at the American Guild of Organists, Kansas City Chapter in Missouri on November 16.

Hong-fa Chu, tenor, and Kelly Chang, piano, performed selections from *The Song of Endless Sorrow* on December 4, 2009 at the Mansion at Strathmore in Rockville, Maryland. Two Christmas anthems, *The Christmas Gift* and *Mary's Lullaby*, were sung by the FMMC Chorale at the Christmas Candlelight Service in Washington D.C. on December 13, 2009. Deborah Thurlow, soprano, and Kelly Chang, piano, performed *Laudamus Te, Qui Sedes ad Dexteram* and *Alleluia* at the Mansion at Strathmore on January 14, 2010. Pianist Frank Conlon performed *Arabesque, Petite Valse, Danse chinoise*, and *Toccata* at the same venue on March 11. Several of Wang's compositions were broadcast over Station WOMR and on Future Notes during 2009-10: Concerto for Piano and Orchestra (mvts. 1 & 2), *Fantasy for Solo Organ, Soundings* (organ), and the *Mahjong Suite* (piano).

Soprano **Kris Wildman** has done choral and solo work with the Los Angeles Chamber Singers, Hollywood Early Music Players, Los Angeles Bach Festival, Los Angeles Opera, Santa Fe Desert Chorale, and the Los Angeles Chamber Orchestra, as well as freelance work at Los Angeles area churches and synagogues, and several roles at regional civic light operas. Wildman has been exploring traditional and new music with Elemental Harmony (women's vocal trio) and working with composer and violinist Maria Newman, violist and conductor Scott Hosfeld, and their colleagues in Malibu, California.

**Carol Worthey's** two-hour podcast interview/concert has become the most popular show on *Classical Music Discoveries* to date. The Orchestra of Southern Utah invited Worthey to give a live world-premiere performance of her piano work *The River* on radio podcast on September 14 in Cedar

City, also broadcast on *Classical Music Discoveries*. Pianist Gloria Chuang gave the China premiere of *Romanza* (solo piano) on April 14 at Hong Kong Institute of Education during her seminar/concert "Beyond Clara Schumann: The Path to Current Compositions by Women." The work was chosen to be recorded for broadcast on RTHK—Radio TV Hong Kong. On April 20, pianist Beth Levin and violinist Yuki Numata gave the world premiere of the violin/piano version of *Romanza* at St. Peter's Church, Manhattan, receiving critical raves. In May *Jade Flute in Lo-Yang* (erhu, pipa, dizu, string quartet, bass, piano, percussion) was featured in an "East Meets West" seminar/concert presented by Mary Au at the Chinese Garden, Huntington Library, San Marino, California. Oboist David Weiss, flutist Dawn Weiss and bassoonist Abraham Weiss, who gave the world premiere of *Sandcastles* at the University of Southern California on April 10, recorded it for their forthcoming CD on the Crystal Records label.

In May tenor Timur Bekbosunov and pianist Mary Au gave the world premiere of *Monster Diva* and *Tears on Velvet* (music and lyrics by Worthey) at "Steinway Concerts in The Canyon" in Beverly Hills, California, and they performed the songs at the Will & Ariel Durant Library in Hollywood in August. Cellists Ruslan Biryukov and Maksim Velichkin gave the second performance of *Russian Scenes* on August 29 at "Steinway Concerts in The Canyon." Susan La Fever (horn) and Laura Ravotti (piano) of the Zinkali Trio performed the New York State premiere of *Romanza* on May 1 in Eastchester, New York, with additional performances on September 11 in Westchester County, New York, and October 10 in Brooklyn. Bekbosunov's cabaret band, Timur and The Dime Museum, will perform an accordion, strings, toy piano and percussion arrangement of *Monster Diva* on December 8 at Emeritus College, Santa Monica, California. On February 5, 2011 in Paris, France at Maison Cadinot, flutist Rachel Norwood-Vaisse and pianist Maria Perrotta will give the world premieres of *Cadence for Olivia* and the flute/piano version of *An Iridescent Splash in Liquid Time*.

**Li Yiding's** *Angels in Hoh-xil* (symphonic poem), op. 11 was performed by the Dallas (Texas) Asian American Youth Orchestra at the Eisemann Center on March 7, 2010, conducted by Ai-Kuang Sun. *Guge Kingdom Ruins for Cello and Piano*, op. 5, was performed by faculty members Linda Jennings (cello) and Henry Wong Doe (piano) at Indiana University of Pennsylvania on March 20. The piece was chosen as a winner among a total of 118 proposals submitted to the Festival of Women Composers.

**Dafina Zeqiri** was one of eight composers featured in the third of "Four Late Evenings at the British Museum," given by violinist Peter Sheppard Skærved on September 23 in London. *Dream* was performed on the third program entitled "Trade and Travel" (part of "History of the World in 100 Objects").





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