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# *Journal*

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



## In this issue:

Heather Brannon

Andrea Clearfield

Emilia Comisel

Eve Duncan

May Howlett

Jean Eichelberger Ivey

Suzanne Knosp

Claudia Montero

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

## EDITOR IN CHIEF

Eve R. Meyer  
8355 Sunmeadow Lane  
Boca Raton, FL 33496  
[evemeyer@spotcat.com](mailto:evemeyer@spotcat.com)

## PRODUCTION MANAGER

Lynn Gumert

## MEMBERS' NEWS EDITOR

Anita Hanawalt  
[anita@hanawaltheaus.net](mailto:anita@hanawaltheaus.net)

## BACK ISSUES

For information on purchasing back issues, contact Elizabeth Hinkle-Turner at [ehinkle@unt.edu](mailto:ehinkle@unt.edu).

## IAWM ADMINISTRATIVE OFFICE

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

## IAWM WEBSITE

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Compact discs, music, and books for review should be submitted to the Review Editor, Dr. Ellen K. Grolman; 101 Braddock St.; Music Dept, Frostburg State Univ.; Frostburg, MD 21532. Please contact Dr. Grolman if you wish to be included on her list of reviewers, and indicate your areas of specialization. E-mail: [egrolman@frostburg.edu](mailto:egrolman@frostburg.edu).

## *Journal of the IAWM* Staff

## REVIEW EDITOR

Ellen Grolman  
[egrolman@frostburg.edu](mailto:egrolman@frostburg.edu)

## EDITORIAL BOARD

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Deborah Hayes  
Eve R. Meyer

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## Reports and Announcements

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

## Deadline

The deadline for the receipt of articles, reviews, reports, and news for the fall 2011 issue is September 15, 2011, except for reports on the IAWM Congress.

## PUBLICATION

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

## CONTRIBUTING REPORTERS

Deborah Hayes  
Elizabeth Hinkle-Turner  
Jeannie Pool  
Deon Nielsen Price

## A Tribute to Jean Eichelberger Ivey

HEATHER WOODWORTH BRANNON

Composer Jean Eichelberger Ivey (1923–2010) has been celebrated as one of the pioneering composers and educators in electronic music. Her career spanned more than fifty years, during which she wrote compositions for both acoustic and electronic media. In 1969, Ivey founded the Electronic Music Studio at the Peabody Conservatory of Music (Baltimore, Maryland), where she taught for thirty years from 1967 until her retirement in 1997. Ivey’s belief that “music is about the eternal quest for more knowledge”<sup>1</sup> encompasses her work as a composer, performer, and educator throughout her career.

### General themes in Ivey’s life and works

Ivey believed that her works present fragments of one long autobiography: her love of the human voice, her interest in astronomy, and her feelings on feminism and the heroic qualities of women. Her mother, a professional singer, and two aunts, who supported themselves by teaching voice, influenced her frequent use of the voice in her compositions. Ivey wrote more than twenty vocal and choral works during her career. *Testament of Eve* (1976), a monodrama for mezzo-soprano, orchestra, and tape, was inspired by her mother’s struggle to gain respect in a male-dominated society. The self-authored text—a feature of many of her works—reveals an especially personal side of the composer:

And for me, life is no longer so happy. Paradise is no longer paradise, now that I have choice. Shall I abandon paradise, where all we need comes without striving? We are the pets of God. All of Eden he has given us, new delights every day. Sweetest delight of all is mine in Adam, his in me. Ah, Adam! Maybe that delight we can take with us if we leave Eden. If we leave Eden all else is unknown to me. How can I think of leaving? Already a chill wind troubles the waters in my heart. All was peace there till you came, Lucifer, bearer of light. If I say “no” to this chance, this choice, then never will I know what we have lost, Adam and I and our children yet to be. Here is Paradise, peace and a quiet heart; out there, all the unknown, with the chance to be more than I am. Peace—or the chance to be more?<sup>2</sup>

The many hours of her childhood spent observing the nighttime sky with her father sparked a lifelong interest in astronomy, a recurring theme throughout her work. Ivey’s interest in the nearby Hayden Planetarium was a major factor in her choice to live in New York City, in addition to the thriving musical and artistic scene. She traveled the world to witness spectacular events offered by the heavens, including Halley’s Comet in New Zealand in 1987 and solar eclipses in Hawaii in 1992. Many of her works embody her interest in astronomy, including *Three Songs of Night* (1971), *Aldébaran* (1972, Arabic for “the follower”), *Hera*, *Hung from the Sky*

(1973), *Two Songs for High Voice, Flute, and Piano* (1975), *Solstice* (1977), and *Voyager* (ca. 1983). Ivey actively shared her love of astronomy with her students—in one instance, her student Richard Dudas took her onto the roof of the Peabody Conservatory to show her the spectacular view. She instantly took a star chart from her purse to help them identify the constellations in the night sky. Dudas was moved by Ivey’s courageous efforts not only to climb onto the roof of the building at her age, but also to share her personal interests with her students.<sup>3</sup>

### Ivey’s literary influences

Ivey’s compositions demonstrate her lifelong interest in literature and poetry. During the Great Depression, she received a full-tuition scholarship to Trinity College in Washington, D.C. to study music and English. Ivey’s process for writing vocal music was to find the best text first, then to conceive music that suits the text, conveying the natural meaning of the words. She felt the text needed to be intelligible to the audience, without “unusual effects” that hinder the words.<sup>4</sup>

Ivey frequently turned to the works of Shakespeare as the basis for many of her acoustic and electronic works. Characters from *The Tempest* inspired both *Prospero* (1978) and *Ariel in Flight* (1983). Ariel’s song from *The Tempest* (“Full fathom five thy father lies”) inspired *Sea-Change* (1979) for orchestra and tape, one of Ivey’s most well known orchestral works. Shakespeare’s *Sonnet XCVIII* was the inspiration for *Absent in Spring* (1977). Ivey depicts the opening scene of Shakespeare’s *Macbeth* in *Enter Three Witches* (1964).

Ivey was also influenced by the works of other authors. The texts of *Crossing Brooklyn Bridge* (1979) and “The Astronomer” from *Three Songs of Night* were written by Walt Whitman. She chose the text for *Terminus* (1970) from Ralph Waldo Emerson. Ivey wrote her own libretto for her opera *The Birthmark* (1982), based on the Nathaniel Hawthorne tale of the same title. She also drew from astronomy and the Bible to write the texts for *Solstice* and *Testament of Eve*. Ivey sought out texts by female authors (such as Carolyn Kizer and Sara Teasdale) because she felt that only a woman could convey the messages that she wanted to express in music.

Many of her works reference Greek mythology, including *Song of Pan* (1953) and *Triton’s Horn* (1982).<sup>5</sup> She also wrote several religious compositions that reflect her Catholic upbringing and education.<sup>6</sup> (It was in the church that Ivey’s interest in electronic music began when she played the Hammond organ.) The texts for *Lord, Hear my Prayer* (1960), *O Come, Bless the Lord* (1960), and *A Carol of Animals* (1976) are all from traditional Latin liturgy. Another of her works is *Tribute: Martin Luther King* (commissioned by Margaret Lauer, supported by a grant through the Martha Baird Rockefeller Fund), which uses the text from four traditional spirituals and commemorates the civil rights activist’s life and legacy.

## Ivey and feminism

Ivey encouraged all of her students—male and female—to seek opportunities outside of the conservatory, but expressed her reservation about competitions for women composers because the awards carried with them the potentially negative drawback of being labeled as a “woman composer.”<sup>7</sup> She felt that gender should not play a role in assessing composers or the quality of their works, and she regretted the fact that many musicians were interested in performing her works because she was a woman.

Gender, nevertheless, plays a central theme in her works, which often advocate social equality. Ivey was especially affected by the ability of other women to write about “the special problems of women today—women who want to be themselves in whatever way.”<sup>8</sup> One of Ivey’s most celebrated works, *Hera, Hung from the Sky*, was commissioned by the Collegium Musicum of the University of North Dakota for a festival on Women and the Arts in 1973, and was performed the following year at Carnegie Hall. The text, a poem by Carolyn Kizer, is a first-person account of Hera, the wife of Zeus, who struggles to assert herself as a woman in a world dominated by men, and who rages against being punished for assuming equality with her husband. Ivey’s use of word painting powerfully affects the listener in this dramatic work. Noisy turbulence represents the closing text (“Half-strangled in my hair, I dangle, drowned in fire”): over a minute of chaotic rising glissandi in the entire ensemble and a high cluster in the tape part (see Example 1). This work also represents her interest in astronomy and her love of the human voice. Coincidentally, this piece was performed on May 1, 2010 at the Peabody Conservatory of Music the day before she died.

Ivey’s struggle to advance her career in a society dominated by men was often challenging. At the beginning of her career, she faced sexism seeking employment; administrators frankly admitted that they did not intend to hire a woman or that the pay would be lower than a man’s salary.<sup>9</sup> Ivey believed that the women’s movement was much older than commonly believed—centuries old, in fact: women progressed incrementally, “gaining a little, and then [slipping] back.”<sup>10</sup> Although she avoided identifying herself as a “woman composer,” she nevertheless overcame the difficulties often associated with women, successfully establishing her career. (Her father’s role as editor of *The Woman Patriot*, an anti-feminist newspaper, never hindered her success as a female musician.)

### Electronic music at Peabody Conservatory

Peabody Conservatory’s Electronic Music Studio, which Ivey founded in 1969—the first in an American conservatory—was the culmination of a long-held interest in electronic music. Ivey became increasingly involved in this field during the 1960s: Example 2 (p. 3) shows her working in the Brandeis University electronic music studio, which opened late in 1961. In the spring of 1964, Ivey decided it was time to learn more

The musical score for Example 1, Ivey's *Hera, Hung from the Sky*, mm. 91-92, is a complex orchestral and electronic work. It features the following parts and markings:

- Flute (Fl.):** Standard notation with a circled measure number 92.
- Oboe (Ob.):** Standard notation.
- Clarinet (Cl.) (in Bb) and Bassoon (Bn.):** Standard notation.
- Horn (Horn) (in F):** Standard notation.
- Trumpet (Tpt.) (in C) and Trombone (Trb.):** Standard notation with the instruction "[senza sord.]".
- Percussion (Perc.):** Includes Xylophone, Vibraphone, and Tubular bells.
  - Xylophone: "gliss.", "repeat, ad lib., till §".
  - Vibraphone: "hard sticks, fast vibrato", "repeat, ad lib., till §".
  - Tubular bells: "sn. dr. stick", "normal mallet", "repeat, ad lib., till §".
- Mezzo-soprano (Mezzo-soprano):** "ff", "ten. ad lib.", "fire".
- Piano (Piano):** "f", "ff", "gliss.", "alternate gliss. on piano and celesta, ad lib., till §".
- Tape (Tape):**
  - ch. 1: "high cluster".
  - ch. 2: "f", "Noise filtered to pitch", "mf", " niente".

At the top right, a conductor's instruction reads: "Conductor: stop all instruments here" with a circled 'X' symbol. At the bottom, time markers are shown: "1' 12\"", "30\"", and "30 1/2\"".

Ex. 1. Ivey, *Hera, Hung from the Sky*, mm. 91-92.

about the medium after speaking with Milton Babbitt, Karlheinz Stockhausen, and Vladimir Ussachevsky, who visited several universities in Kansas (where she was currently living). Ussachevsky and her former teacher and mentor, Wayne Barlow, recommended that she attend summer graduate courses at the University of Toronto, which at the time had a well-equipped studio and where she would earn a D.Mus. in composition. These summer courses introduced Ivey to techniques that she would use in later electronic compositions.

By 1967, she was giving electronic music demonstrations and teaching music theory at Peabody. The conservatory director, Charles Kent, had a Moog synthesizer in his office, where the two experimented with various synthesis techniques. For ten consecutive years, beginning in 1967, Ivey offered summer workshops on electronic music for educators of all levels. Peabody was more receptive to establishing electronic music facilities because of Ivey’s earlier connection with the institution. (She had previously earned a master’s degree in piano performance there.) After spending several years acquiring equipment, her dream became a reality in 1969, when she officially founded the studio. As time passed, she began to give composition lessons in acoustic music in addition to

The first piece composed in the studio was *Cortege—for Charles Kent* (1969), one of her few pieces that uses no live performers. The easy access to performers Ivey gained as a faculty member greatly stimulated her composition career; she felt that composers without an institutional affiliation had a hard time finding interested performers. One of Ivey's most promising collaborations was with Peabody faculty member Elaine Bonazzi, who premiered several of Ivey's most prominent vocal works.

Founding Peabody's Electronic Music Studio remains one of Ivey's most important contributions. The studio, still in existence, has nurtured generations of successful composers and musicians. The studio provided an open and accessible environment for students to develop their interests in electronic music, an emerging musical medium that has to come to pervade our everyday lives.

### Ivey's teaching

Ivey's dedication to her students was one of her most cherished priorities. Her teaching philosophy was that it was the teacher's role to guide students toward their individual goals and help them forge their own professional paths. Rather than pushing any one system of composition, she helped her students gain a foundation in the techniques of Western music, trust their compositional intuition, and courageously defend their musical voices. Ivey referred her students to many different works that reflected their interests and goals, instead of developing a standard course of study or requiring students to write in a specific medium (acoustic, electronic, or otherwise). Her students have reflected on her faith in their ability to succeed; she often told them, "If I can do this, you can do this." Ivey's belief that "you cannot teach composition, but you can learn it," meant that an open learning environment benefits both teacher and student. As an educator, Ivey was genuinely invested in the success of her students, even when their professional achievements may have eclipsed her own. Her student Daniel Crozier notes that if one of her students "won the Pulitzer Prize, she would be there rejoicing with them and not jealous of them in the least. She just wanted you to succeed in a really beautiful way."<sup>12</sup>

Ivey felt it was her responsibility as a teacher to defend her students' works and opinions, even if she did not agree with them, against hostile critics. During one seminar, her student Geoffrey Wright faced harsh criticism from faculty members after presenting one of his compositions. In his support, Ivey proclaimed that it was "a *really* important piece." Months later, Wright had the opportunity to play the piece for Milton Babbitt at a private lesson. Afterward, Babbitt visited the seminar and mentioned how much he en-

joyed Wright's work. After the seminar, Wright's harshest critics told him "how much they always liked that piece." "Even though Dr. Ivey was always supportive of my piece, it took Milton Babbitt to come in and give his imprimatur for everybody to change their mind." She "would support a person or an ideal whether it was popular or not. I saw her do that on numerous occasions, standing up to any kind of criticism that she might receive without backing down."<sup>13</sup>

Ivey encouraged her students to reflect on their achievements and goals when they became overwhelmed by the competitive world of composition. During his study at Peabody, her student Paul Mathews felt that his works did not compare to the achievements of his fellow composers—Mathews was amazed by "all of these people who are here in the program...there are so many talented people." Recognizing that her student was facing a difficult time, Ivey responded, "There are lots of talented people here, and now you are one of them." For Mathews, Ivey's words of wisdom were "so supportive and really turned me around from a situation that was not really heading in the right direction." Mathews often finds himself repeating the same wisdom to his own students and advisees as a teacher and administrator at Peabody.<sup>14</sup>

Her dedication to her students spanned outside of the classroom. Ivey traveled thousands of miles to attend performances of her students' works. After Daniel Crozier won the ASCAP Morton Gould award, Ivey attended the award ceremony and took Crozier on a tour of New York City, a



Ex. 2. Jean Eichelberger Ivey in electronic music studio of Brandeis University (working on "Pinball")

place she knew well from living there.<sup>15</sup> (She commuted to Peabody weekly.) Ivey's impact on Geoffrey Wright helped launch his career in computer music, in particular the founding of Peabody's Computer Music Studio in 1981. At Ivey's urging, Milton Babbitt and Vladimir Ussachevsky recommended Wright for the Massachusetts Institute of Technology, where he gained a foundation in computer music techniques. Ivey, whose specialty was *electronic* music, attended a summer course on *computer* music with Wright at Colgate University, studying with Dexter Morrill.<sup>16</sup> Her travels even brought her to Mexico City to attend the premiere of Carlos Sánchez-Gutiérrez's *Gota de Noche*, commissioned by the Orquesta de Minería and dedicated to both Gutiérrez's wife and Ivey. During her visit, Ivey spent time with his family, touring the landmarks and dining with dignitaries.<sup>17</sup>

Ivey's compositional style and later life

Ivey's compositional style and later life

Because of her affiliation with Peabody's summer music workshops and electronic music studio, she is often perceived as a composer of only electronic music.<sup>18</sup> Ivey was an accomplished concert pianist; many of her early works are for solo piano, written in tonal and neoclassical idioms influenced by Bartók and Ravel. During her European concert tour in

1958, Ivey performed her *Sonata for Piano* (1957) over thirty times. She decided to turn her attention primarily to composition in the late 1950s, when she became interested in the twelve-tone system and electronic music, which she freely incorporated into her overall style. By 1984, Ivey thought her electronic music works had been overemphasized in her career, that “public relations people have found electronic music to be newsworthy, and have stressed it more than the other compositions.”<sup>19</sup> For Ivey, electronics were “one color in a composer’s palette, which he might or might not choose to use.”<sup>20</sup> Few of Ivey’s works are pure electronic music; most of her electronic works incorporate live, acoustic performance.

Ivey upheld the same standards for both acoustic and electronic music: “The principles whereby we evaluate any musical composition serve no less for electronic music—such as the power to engage attention, to evoke feelings, to call forth anticipation, surprise, and recognition, to delight the mind by coherence of design and the ear by sheer beauty of sound. The most indispensable ‘equipment’ in composing electronic music is still the composer’s imagination, taste, and talent.”<sup>21</sup>

Ivey was determined to keep pace with the digital technologies developing in the 1980s, even though she was accustomed to working with analog equipment. She avidly followed the development of digital technology, taking courses in computer programming, “just to become better informed in a field important to composers.”<sup>22</sup> The main benefit Ivey drew from digital technology at the end of her career was software to notate and engrave her music. In 1986, she purchased her first Macintosh computer, which she learned to use during her Guggenheim Fellowship.<sup>23</sup> She eventually discontinued using electronics in the 1990s because she had trouble learning the new technology, which was evolving faster than she could learn to use it. She decided to focus primarily on composing acoustic music, the medium with which she was most familiar and comfortable, but continued to direct the studio and teach electronic music until her retirement in 1997.

Ivey composed more than eighty compositions, many of which were performed worldwide, including in Europe and Mexico and at venues such as Alice Tully Hall, Carnegie Hall, and the National Gallery of Art. Ivey’s compositions have been performed by many orchestras and ensembles, including the Baltimore Symphony Orchestra, Fort Wayne Philharmonic, Houston Symphony, Seattle Symphony Orchestra, U.S. Air Force Symphony, and Washington, D.C.’s Contemporary Music Forum. As an educator, she presented workshops and recitals of her own music at collegiate symposiums and festivals. She published articles on electronic music, music education, and composition and has been the subject of several articles and books.<sup>24</sup> Her music has been recorded on CRI, Folkways, and Grenadilla labels. Ivey’s music is published by Boosey and Hawkes, Carl Fischer, Galaxy Music Corporation, Lee Roberts Music Publications, McLaughlin & Reilly, and Schirmer. She is listed in several reference works including the *Harvard Concise Dictionary of Music*, *New Grove Dictionary of Music*, and *Who’s Who in America*. She is also the subject of the documentary by WRC-TV in Washington, D.C. called “A Woman Is... a Com-

poser.” She received fellowships and grants from the Guggenheim Foundation, the National Endowment for the Arts, the American Music Center, and the Yaddo and MacDowell artist colonies. She was the recipient of numerous ASCAP awards, the Peabody Director’s Recognition Award, and Peabody’s Distinguished Alumni Award.

*Heather Woodworth Brannon’s research on Jean Eichelberger Ivey has recently culminated in two master’s theses: “Jean Eichelberger Ivey: Current Research and Interviews with Former Colleagues and Students” and a portfolio of three research projects, including additional studies on Ivey. She earned a bachelor’s degree in clarinet and two master’s degrees in musicology and computer music research and technology from the Peabody Conservatory of Music of the Johns Hopkins University. She currently teaches music at the Montessori School of Raleigh in North Carolina.*

#### NOTES

1. Stephen Wigler, “Stars Inspire Jean Ivey,” *The Baltimore Sun*, 18 February 1991.
2. Jean Eichelberger Ivey, *Testament of Eve* (New York: Carl Fischer, 1976).
3. Heather Woodworth, “Jean Eichelberger Ivey: Current Research and Interviews with Former Colleagues and Students” (M.M. thesis, Peabody Conservatory of Music, 2010), p. 30.
4. *Ibid.*, p. 10.
5. *Triton’s Horn* involves both mythology (Triton was the Greek god of the sea) and astronomy (Triton is Neptune’s largest moon).
6. Ivey attended the Notre Dame Academy and Trinity College, both in Washington, D.C.
7. Woodworth, p. 31.
8. Ivey, letter to May Sarton, 29 April 1986 (Jean Eichelberger Ivey Personal Collection).
9. Woodworth, p. 13.
10. *Ibid.*, p. 13.
11. Rose Marie Muennich, “The Vocal Works of Jean Eichelberger Ivey” (Ph.D. diss., Michigan State University, 1983), pp. 13–16.
12. Woodworth, p. 22.
13. *Ibid.*, p. 41.
14. *Ibid.*, p. 37.
15. *Ibid.*, p. 20.
16. *Ibid.*, pp. 40–43.
17. *Ibid.*, p. 26.
18. Muennich, p. 16.
19. Henry Scarupa, “Notable year for composer Ivey,” *The Baltimore Sun*, 10 April 1984.
20. “Four Hopkins Faculty Members Win Guggenheim Fellowships,” *The Johns Hopkins University Gazette*, 6 May 1986.
21. Ivey, “Electronic Music: Where does it stand today?” *Pan Pipes* 74.2 (1982).
22. Ivey, letter to Dexter Morrill, 3 March 1985 (Jean Eichelberger Ivey Personal Collection).
23. Ivey, letter to May Sarton.
24. See Elizabeth Hinkle-Turner, *Women Composers and Music Technology in the United States: Crossing the Line* (Aldershot, UK: Ashgate, 2006); Janelle Magnuson Gelfand, “The Pioneering Spirit: Women Composers of the Older Generation,” in *American Women Composers*, ed. Karin Pendle (New York: Routledge, 1997); and Muennich, which contains in-depth analyses of her vocal works. An extensive bibliography on Ivey is in Woodworth, pp. 60–62 and 74–75.

# Journey to the Top of the World

ANDREA CLEARFIELD

Composing music can transport one to far reaches of the imagination. Commissions often inspire me to explore places, subjects, sounds, and spaces that I might never have imagined, musical and otherwise. However, I had no way of knowing that my life would change as a result of a collaborative commission with a visual artist that would lead me to the top of the world.

In 2008, Linda Reichert, artistic director of Network for New Music, one of Philadelphia's premiere new music ensembles, had a vision to create a season devoted to pairing music and the visual arts entitled "MIX." I was one of the composers commissioned and was paired with Philadelphia painter Maureen Drdak, whose fascinating and dynamic work I had admired for years. Maureen derives her inspiration from Tibetan Buddhist iconography. When we were informed that we were to collaborate, Maureen invited me to join her on a trek to a restricted, remote northern Himalayan region of Nepal, Lo Monthang in Upper Mustang, to gather material for our collaboration. Maureen had previously trekked to Upper Mustang, also known as the Kingdom of Lo (of which Lo Monthang is the ancient capital). She had been moved by the rich yet fragile culture of the region.

With partial support from The American Composers Forum and The University of the Arts, Maureen and I embarked on our research trek in the fall of 2008. We flew via Frankfurt to Delhi, spent the night there, and continued the next day to Kathmandu, a spiritually rich, colorful, and chaotic city. There, we met up with Dr. Sienna Craig, anthropology faculty at Dartmouth College, with whom we would be traveling north. Maureen and Sienna met the way so many people connect these days: random Internet connections turned into a personal relationship. Sienna brought along her nearly four-year-old daughter Aida to introduce her child to the people and places that had so shaped her life. Sienna first went to Mustang in 1993 as a college student and had been returning to the region ever since, most notably from 1995 to 1996 on a Fulbright Fellowship, and since then as part of her ongoing research on Tibetan medicine and her work with local doctors.

We flew out of Kathmandu to Pokhara, a smaller city known as a trekkers' resort with spectacular views of the Annapurna massif. The highlight of the next day was a dramatic flight through the Himalayas in an eighteen-seater plane flying so close to the mountains that I felt both riveted and terrified. The realization of where we were going and the first view of those imposing, majestic peaks brought tears to my eyes. Upon landing, we were greeted at the airport by an enthusiastic group of villagers, Sienna's Nepali "family," who were overjoyed to see Sienna and little Aida. The village of Jomsom resembled an outpost from the American West. We stayed at the Dancing Yak Lodge with renowned Tibetan medicine doctor and Sienna's long-time friend, Amchi (Tibetan for "doctor") Tshampa Ngawang. The next day we were

given our horses and began the trek—starting out in the river bed of the Kali Gandaki, the deepest river gorge in the world, which runs between Mt. Dhaulagiri (8167m) and the Annapurna (8091m) ranges. In the river we found *saligram*, 150 million year-old black ammonite fossils, sacred to the Hindus as a manifestation of the god Vishnu.

We spent long days on horseback traveling high into the stark mountains. Although a passionate trekker, having spent over two dozen summers at high altitudes in the Rocky Mountains, I had not been on a horse since my early teens in summer camp. It was not an easy trip. My belligerent horse, whom I nicknamed "Wildfire," had a mind of his own and preferred precarious rocky cliffs to the small path winding through the mountains. Aida, a remarkable child who stayed calm in the midst of traversing challenging territory, rode on Sienna's back. Sienna was an invaluable help with her connections to the people of Upper Mustang and her knowledge of the Tibetan and Nepali languages. A lasting friendship developed between us.



Ex. 1. Andrea Clearfield en route to Snow Leopard Cave

We traveled north to the village of Kagbeni. From this town, which literally means "check post," most trekkers go east to hike the Annapurna Circuit and the pilgrimage site of Muktinath. We had special government-issued permits, enabling us to pass through into the restricted area of Upper Mustang. This area is marked by its sandy high desert ecology and ranges from 2,900 to 6,800 meters. The landscape was breathtaking: a vast expanse of ancient bone and coral shaded mountains that form the shadow of the Himalaya. We came to playfully refer to this multi-hued area as "the American Southwest on steroids!"

We passed through many small villages that had created impressive irrigation systems for growing buckwheat, barley, potatoes, and sometimes mustard, used for oil. We stayed at teahouses and ate mainly *dal bhat* (rice and lentils), a tasty Nepalese traditional dish that took quite some time to prepare. On rare occasions mutton (sheep or goat meat) would be added to the standard cauliflower, potatoes, and homemade spices. I drank tea. Maureen preferred Everest (Top of the World) beer. At night we looked forward to a shot of whiskey to keep us warm.



We were en route to Lo Monthang, the cultural, religious, and economic capital of Upper Mustang, known to some because of its mysterious allure as the “forbidden kingdom” and to others as the “walled city” but to locals simply as Monthang, which means “plain of aspiration” in Tibetan. Founded in 1380 by a western Tibetan noble, Monthang is the capital of the Kingdom of Lo, which was closed to outsiders because of its sensitive border location until 1991 (and recently closed for a short duration in 2010). Essentially a part of Tibet until the unification of the Nepali nation state in the mid-eighteenth century, Lo is home to people who are ethnically Tibetan; their culture, art, and Tibetan Buddhist (and pre-Buddhist Bon) religious traditions exist as they have for centuries, making this area valuable to the world.

The art of Monthang’s incredible monasteries—masterpieces that represent a Tibetan renaissance of sorts, and that were produced in the fifteenth and sixteenth centuries—were literally falling off the walls until recently, and their restoration has been another type of serendipitous and meaningful artistic collaboration. With financial and logistical support from the American Himalayan Foundation, the King of Lo Monthang, Jigme Palbar Bista, the twenty-fifth lineal descendant of Lo-Monthang’s founder, Amepal, brought in Italian restoration art specialists to work on this massive renovation and restoration project. The initial work—including major structural repairs—was overseen by John Sanday and Associates. Sanday is one of the world’s leading architectural restorationists, having worked on such projects as the renovation of Angkor Wat and the Forbidden City. Later work to restore the masterful wall paintings of the monasteries and the frescoes found in ancient caves has been undertaken by a team of local and Italian art restorers, led by Luigi Fieni. These monasteries and the major restoration effort have been the subject of several films including the 2003 NOVA documentary, *Lost Treasures of Tibet*, and the 2009 film by Will Parinello, *Mustang: Journey of Transformation*.

Maureen and I visited the two largest monasteries (*gompas*) in Lo Monthang, and Luigi showed us some of the techniques used to restore the artwork. I was overcome by the extraordinary beauty of the art inside. Jampa, the oldest, was my favorite, exploding with hundreds of complex and colorful mandalas. Thubchen, a large, red temple is filled with life-size images of Buddhas; I recorded several ceremonies inside its vast interior. While in Monthang, we enjoyed getting to know the Italian team and their work. One day we were allowed to join them on an excursion to a remote cave near the village of Chhosher, where they had discovered a room of exquisite Tibetan Buddhist murals a millennium old. Maureen and I will never forget how it took five to seven people of the group to hold down the ladder while one by one we bravely made our way up into the cave, hoisted up by another team at the top. There we met respected Tibetan scholars Drs. Erberto Lo Bue and Amy Heller. We were also **very** grateful for invitations from the Italians to join them at their social gatherings, where we enjoyed a respite from *dal bhat* and butter tea in favor of pasta, espresso, and fine red wine.

It soon became apparent that the culture of the area (including the ethnic music) was threatened. Lo Monthang is rapidly changing. Many young people are leaving Mustang and even Nepal in search of educational and employment opportunities. In preparation for my research, I had contacted



Ex. 2. Tashi Tsering teaching Andrea a traditional dance

John Sanday. We met with him in Kathmandu, where he suggested that I find Tashi Tsering, the royal court singer of Lo Monthang, to record some of his songs. John mentioned that he and the community were feeling the need to document Tashi Tsering’s repertoire, a wealth of *gar glu* (pronounced “kar lu” and meaning court offering songs) that had been passed down orally for hundreds of years. The *gar glu* were often used to initiate ceremonies,

lead processions, and make offerings to the King and Queen. They are traditionally sung by *emeda* musicians who comprise members of the lowest social caste (along with blacksmiths and butchers) in Mustang. Thus, we learned that Tashi Tsering’s son was unwilling to inherit his father’s occupation, and has also recently denied Tashi Tsering this traditional performance role. Tashi Tsering has no other heirs to learn his music, therefore if not recorded, these songs would be lost when he passes. Originally there were eight performers at the royal court in Lo Monthang, four who played the *daman* (copper kettle drums) and four who accompanied on *gyaling* (double-reed instruments like oboes). Today only Tashi Tsering remains.

Sanday described how to find Tashi Tsering. Since he belonged to the *emeda* caste, Tashi Tsering was required to live outside the city walls. To find him, I needed first to find his daughter who had a small restaurant in the village. With the



Ex. 3. Andrea recording Tashi Tsering singing *gar glu*

help of Amchi Gyaltso Bista, a long-time friend of Sienna's, we were able to arrange for a three-hour recording session with Tashi Tsering. During this time, the old musician not only sang for us but also taught me a traditional dance (see Ex. 2). He sang with the accompaniment of his *damon* drums (see Ex. 3). The music was often pentatonic and was performed with vocal ornamentation and accents that added a rhythmic complexity to the strophic verses.



Ex. 4. The lamas in *puja* at Lo Kunphen

Sometimes the scales would sound Bartókian—mixtures of modes with surprising added tones. The words describe the Loba culture, its origins, land, religion, horses, agriculture, clothing, and festivals.

During our stay, we were invited to a number of Tibetan Buddhist *pujas* (ceremonies) to bless family members, protect houses, and honor holy days, some involving the creation of elaborate sand paintings (see Ex. 4). These rituals allowed me to hear and learn about *yang* (chant) and the Tibetan Buddhist “ritual orchestra.” Instruments included the *rolmo* (cymbals), which were the leaders of the orchestra, the *ngà* (large double sided drum), *kangling* (Tibetan trumpets originally made from human thigh-bone and now constructed from alloyed metals), *dungchen* (long horns), *dungkar* (conch shells), *gyaling* (oboes), and *drilbu* (hand held bells). I slowly learned to appreciate the complexity of the organization of this orchestra, where the only tunes were played by the *gyaling* (see Ex. 5). The horns, trumpets and *gyaling* players used circular breathing so that very long passages were possible. They were played in twos so that when a breath was needed, the other would cover. Even though the pair played the same music, they did not try to play exactly in unison. Contrarily, slight irregularities in pitch and rhythm were considered beautiful and added a flowering to the music. (When I incorporated some of these instruments and philosophies into my music, the performing musicians from Network for New Music, many of whom play in the Philadelphia Orchestra, jokingly declared that they wanted to move to Tibet!)

In addition to the *gar glu* folk music and Tibetan Buddhist ceremonial music, I had the privilege of witnessing a Bon (pre-Buddhist) protection ritual in the village of Lubra where acclaimed anthropologist Charles Ramble was conducting research. The ceremony involved the construction of an elaborate altar that included various deities sculpted out of butter and the intestines of goats. A senior lama with his assistant chanted and played the *ngà*, *rolmo*, and *drilbu* inside the house as well as on the roof. In all of these circum-

stances, I was warmly welcomed and was permitted to make recordings. By the end of our three-week stay, I had recorded a wealth of indigenous folk music as well as 3,000+ year-old religious Buddhist and Bon ceremonies. To give a sense of place, I recorded the music of the land, sounds of wind, horse bells, streams, and village people. I transcribed the songs into Western notation to later use as part of the compositional material for the new piece.

We were honored to have been invited to stay at the home of Gyatso and Tenzin Bista, founders of the Lo Kunphen Tibetan medicine school—an important school for training youth in the ancient Tibetan herbal medical practices. We were pleased to note that women were welcomed into the tradition of this ancient practice, and there were a number of female students. Maureen and I slept in the Bista's ceremonial room—the *tha-kang* (god-room)—under rows of richly-colored *thangka* paintings and surrounded by Tibetan instruments and ritual items. The family took good care of us, and when it came time to leave, they insisted that we not pay them for their hospitality. Instead, they simply asked if we could help save their school, which was in danger of closing due to financial challenges. On September 11, 2008, at Maureen's request, one of our hosts and principal of the school, senior monk and Amchi, Tenzin Bista, wrote a *Prayer for Peace* for us, and Maureen and I both incorporated it into our work.

Maureen suggested the theme of *Lung-Ta, The Windhorse*. We felt that this theme with its symbolic complexity would lend itself well to an interdisciplinary collaboration. She drew



Ex. 5. Lamas playing the *gyaling*

images from two seminal concepts from Himalayan culture, that of *Lung-Ta*, (the Windhorse, similar to the Greek Pegasus)—this horse carries the prayers of the faithful upward to the heavens, and that of the *Rigsum Gompo*—the Three Protectors. These concepts are alive and permeate the Kingdom of Lo; one can see the three-part structures of the *Rigsum Gompo* on the hills leading to and from each village. When I saw the sketches for Maureen's paintings, I felt that their energy was calling for movement, and I invited Manfred Fischbeck, artistic director of Group Motion Dance Company,

Ex. 6. Excerpt from *Lung-Ta* (example of vocal ornaments)

to join the collaboration. His company is the longest-running modern dance company in Philadelphia. Although Manfred was not able to join us on the trek, we videotaped and recorded movements of the monks' *mudras* (ritual hand gestures) and *cham* (dances) that he could use as a starting point for the choreographic movement language.

I purchased a number of Tibetan instruments in Lo Monthang that would be played in my work, including small *damaru* (double-sided hand-held drums) for the dancers. Some of these instruments were delicate and valuable, made of old metals, shell, and bone, inlaid with semi-precious stones. Getting them down to Jomsom on horseback was no small feat. They were placed in a large bag and our horse-master was charged with their safety. Little did we know that the "instrument" packhorse would one morning suddenly decide to take off down the mountain at lightning speed, to our great dismay. Our horse-master, however, was determined to keep his word and raced after the horse, throwing himself on the animal's back, on top of the bag, to save the instruments. When we met at the bottom, we were relieved to see that the instruments were still intact.

Shortly thereafter, Maureen, Manfred, and I started work on our collaboration, which resulted in the piece, *Lung-Ta* (The Windhorse), for chamber ensemble, digital sound, visual art, and dance. The work premiered at The University of the Arts Solmssen Court in Philadelphia in March 2009 to a standing-room-only audience, receiving critical acclaim. The music, scored for nine instrumentalists, also incorporates my field recordings of indigenous folk and monastic music of the area, including music of Tashi Tsering. The musicians, in addition to playing their Western instruments, also play the Tibetan Buddhist ritual instruments brought back from the trek. Maureen's artwork, paintings of the "Windhorse," were hung like prayer flags from the ceiling of the performance venue. Each painting evoked the Windhorse and also one of the three deities in the *Rigsum Gompo*, respectively:

*Manjushri*, whose attributes are Wisdom and the color red-yellow; *Avalokiteshvara* (Tibetan-*Chenrezig*), whose attributes are Compassion and white; and *Vajrapani*, whose attributes are Action or Power and the color blue-black. The paintings incorporated the respective color clays that Maureen had obtained from the region—the same clays that the inhabitants of Lo Monthang (Lobas) used to anoint their religious shrines. Iron paint was used to trans-

scribe the *Prayer for Peace* as iron is considered an auspicious metal.

*Lung-Ta* is also the iconic symbol in many Tibetan prayer flags, which most often have as their central image a horse carrying the Jewels of Buddhism to the heavens. Integral to Himalayan/Buddhist cultures, these flags can be found along high mountain passes, in temples, and in private homes as a blessing and protection. The kinetic quality of wind and the symbol of the horse, central to the culture of Lo Monthang, inform the music, visual art, and dance. Golden threads in the paintings, symbolic of universal connection, were represented in the music by a constant D-flat pitch that can be heard from the beginning to the end of the work, dancing through the instruments; they reference the life force of the universal wind that permeates the body and the universe. The music incorporates excerpts of Tashi Tsering's melodies and employs use of some of the vocal ornaments applied to Western instruments (see Ex. 6). The climax happens two-thirds of the way through the piece, where musicians loudly sound the *kangling* and *dungkar* from a higher level and dancers dash wildly across the space with *damaru* drums; the timing is a reference to the Golden Mean proportions of the *saligram* spiral fossils. Fragments of melodies of the *gyaling* were also woven into the texture (see Ex. 7) as well as digitally recorded sounds of Lo.

The *Rigsum Gompo* had musical implications as well. *Lung-Ta* developed into three movements, each dedicated to the essence of the corresponding deity. The first movement, Wisdom, was characterized by heterophony (as in variations on a theme; there are many paths to wisdom). The second movement, Compassion, in monophony, the oneness of all things, and the third movement, Action, was constructed in polyphony, representing global action from diverse cultures. Manfred found that these forms could also be translated to the dance phrases. Each of the three deities was also represented by the sound of cymbals, bells, and

skin drums, respectively (see Ex. 8). Images associated with the deities were integrated into the choreography: clouds, wind, swords, and flowers. At the conclusion of each movement, the dancers form into the shape of a dream-like horse to the sounds of low yang chanting. In the epilogue, dancers walk slowly and purposefully toward the audience while raising a huge red/white/black prayer flag created from scarves. The “flag” is empty, inviting a personal blessing as the music transitions to Lama Tenzin Bista’s prayer, and the long D-flat drone is intoned by musicians and dancers alike.

With the help of Sienna and Maureen, I held a concert and benefit auction event in my loft, just days before the premiere of the new work, to raise money for the Lo Kunphen (Tibetan medicine) School. We were thrilled to raise enough to help them continue running their network of clinics, connected with the school, for another two years. The money

Ex. 7. Excerpt from *Lung-Ta* (example of *gyaling* melodies)

was delivered via Drokpa, a non-profit organization that Sienna and her husband, Kenneth Bauer, founded to support Himalayan communities. Tenzin Bista traveled all the way from Lo Monthang, Nepal to Philadelphia for the concert fundraiser that I held in my home, and there I also recorded him reading the prayer that he had written for us in Lo Monthang, “A Prayer for the Planet.” Maureen incorporated

the words of the prayer in Tibetan script on the bottom portion of her paintings, and the recording of his voice is heard at the conclusion of *Lung-Ta*.

Tenzin spent the night in my home and Sienna and I prepared for him, to the best of our ability, a Tibetan-style diet. It was quite a sight as Tenzin saw and heard a piano for the first time. I performed Debussy for him on my Steinway piano at home. Smiling, he stuck his head under the raised lid to watch the hammers and strings and to feel the resonance. Maureen and I traveled with Sienna and Tenzin to New York City, where they

CALLING OF THE DIETIES, PART I (Wrathful)

CD: Track #2  
Cymbals  
Slow fade in

A tempo

CD/Perc. **f**

Cym. **mf** *lv.* (Small Cymbals) (strike together) Note: Cymbals are held horizontally and struck vertically. See playing instructions in part.

Cym. **f** *lv.* (Rolmo Cymbals) (strike together)

A. Cl. **p** *n.*

Bsn. **p** *n.* (if more time needed, tacit.) To Contra

Perc. **ff** (Crash Cymbals, L.) (strike together) **mf**

Vln. **p** *n.* **fp** **fp** **fp** (smear pitch, emphasize shifts)

Vla. **p** **fp** **fp** **fp** (smear pitch, emphasize shifts)

Vlc. **p** **fp** **fp** **fp** (smear pitch, emphasize shifts) **mf** (sul pont., wildly)

Ex. 8. Excerpt from *Lung-Ta* (example of cymbals in *Manjushri*)

gave a joint lecture on Lo Monthang at the Latse Contemporary Tibetan Cultural Library. Later that night we were all invited to attend a Mustangi wedding in Queens with traditional food, singing, and dancing. I was surprised to learn that a large community from Mustang, more than 1,000 people, have resettled in New York, mostly in Brooklyn and Queens.

After the premiere, *Lung-Ta* received several more performances in Philadelphia. In 2009, *Lung-Ta* was presented as a gift to His Holiness, the Dalai Lama, as an initiative for World Peace. The premiere of the concert version was given by Network for New Music in November 2010. A Midwest premiere of *Lung-Ta* is scheduled for May 2012 at the University of Chicago's Rockefeller Memorial Chapel, to be performed by the University of Chicago New Music Ensemble under the direction of Barbara Schubert; I have been invited as a guest artist. (Maureen has just received a 2011 Fulbright Award to Nepal to pursue repoussé metalwork and painting.)

A year went by and the project widened. With Tashi Tsering's failing health and the need to document his music, there was increasing interest from the community in a project to make a complete recording of Tashi Tsering's repertoire, transcribing the Tibetan lyrics with English translations. Dr. Craig suggested that her former student from Dartmouth, ethnomusicologist Katey Blumenthal, become involved in the project. Blumenthal's past ethnographical research with musicians in Ladakh, ancestors of Tashi Tsering and bearers of a similar musical tradition, as well as her work with the Royal Government of Bhutan's Ministry of Education and the Smithsonian Institution's Center for Folklife and Cultural Heritage, contributed to a trans-regional understanding of Loba music. Katey used the initial field recordings to help generate interest for this project and received funding from the World Oral Literature Project at the University of Cambridge, dedicated to the preservation and documentation of world oral heritage, the Sager Family Foundation, dedicated to Himalayan culture, and other private donors. She embarked on a trek to Lo Monthang in 2009 to record Tashi Tsering's court offering songs.

In May/June of 2010, I traveled back to Lo Monthang with Katey, with support from the Shelley and Donald Rubin Foundation in NYC and The University of the Arts, to complete the Tashi Tsering project and also to investigate the recording of other folk music from the area. We did not have funding for horses this time and so we trekked by foot. This was by far a more challenging ascent. A twenty-six-year-old powerhouse, Katey all but skipped over those ten mountain passes with her heavy pack. Almost twice her age, even as a veteran hiker, I was secretly praying for a horse (even Wild-fire would do). Fortunately, with Katey's cheerful ongoing encouragement I made it safely up to Lo Monthang, where the Loba community warmly greeted us.

The following day we met with Tashi Tsering, who was pleased to see us but saddened about the recent confiscation of his *daman* drums due to local controversies over his performance practice. It seemed as though the era of *Emeda* musicians offering *gar glu* music had come to an end. Tashi Tsering spent a number of days recording songs for us, voice

only. Other members of the Lo Monthang community were enthusiastic about performing for us. Among these were students, Tibetan refugees, and three women singers in the community—Kheng Lhamo, Yandol, and Pema Dolkar—who had a vast knowledge of *tro glu*, common folk songs, that they learned from their elders. Dance traditionally accompanies these songs, and the women performed dance steps to the music, adding a dynamic percussive element.

We stayed at the Mystique Hotel, and I remember a special night where Tashi Tsering joined the three ladies in song and dance in the small dining area. A motley crew at the Inn joined in, including a *sadhu* (wandering holy man, who had been living in a cave for eight years and had just emerged), a Swiss film-maker doing a story on him, a handsome French trekker, a Bob Marley-esque Tibetan refugee with dreadlocks, Katey (who played a mean guitar), and Karsang and Karchung, two young Loba women who ran the hotel.

One day we traveled into the high plateau less than a mile from the Tibetan border, where we recorded a young *dramyen* (Tibetan guitar) player in his home. Another excursion took us into a Tibetan Buddhist cave complex high in the cliffs dating back to at least 2000 BC, where stunning ancient wall paintings were hidden. It is known as the Snow Leopard cave because the rare creature was sighted there. Accessing this cave required climbing down a fixed rope into a small opening; the yak-hide rope was attached to the cliff above. (See Ex. 1, a photo of Andrea en route to the Snow Leopard Cave.) Katey, who speaks Tibetan, worked with translator Karma Wangyal Gurung to start the translation process of the songs. After a month, we had accomplished our goals. In total, we recorded over 130 songs not previously documented, including the completed recording of Tashi Tsering's *gar glu* repertoire.

Prompted by Katey, I shared my earlier work, *Lung-Ta*, with Tashi Tsering and the three women singers, none of whom were familiar with Western music. They listened on my iPod (see Ex. 9). Deeply moved by Tashi Tsering's heartfelt response, translated as "this music is a place where your world and my world meet," my belief is strengthened that the world connects through the global language of art.



Ex. 9. Translator Karma Wangyal with the three Loba singers: Kheng Lhamo, Yandol, and Pema Dolkar, and Andrea

Katey and I became interested in ways that the music could be given back to the community, not only to preserve but also to educate the younger generations about these centuries-old songs. Our initiatives now include a library enhancement project that will build a section dedicated to local culture in the Lo Monthang Community library that would include not only music but also dance, art, language, literature, and local medicine. We hope that this is only the beginning of a large and growing educational initiative in Lo Monthang to preserve and teach Loba history. We bought dozens of Mustangi and Loba books, DVDs, and VHS tapes and sent them along with boom boxes, headphones, and batteries back to Lo Monthang. We were happy to hear from the librarian Deekyi that our package had arrived safely.

It is also our hope to publish Tashi Tsering's repertoire into a songbook with accompanying CD so that the young people from Mustang could have access to these songs, and make certain that they are not lost. We will be working with a local non-profit, the Lo Gyalpo Palbar Jigme Foundation, where the songbook would be distributed through Lo Monthang and beyond. Through our various interactions with the community during our fieldwork, other interests in Loba cultural preservation have emerged, including the translation of a history book of Lo Monthang, written by the former Kenpo of Chode Gonpa. Since it currently only exists in Tibetan, Katey plans to contact the Mustangi community in Queens, NY, for assistance with the translations and to generate interest in the project within their community. If more funding is available, I will begin to transcribe the songs into musical notation.

I was commissioned by Network for New Music to write another chamber piece inspired by this recent visit. In preparation, I studied how trope-like ornaments were notated and employed in Tibetan chant. I had also wanted to incorporate the low resonant tones of the *dungchen* (long horn), so while in Kathmandu I inquired about how to purchase one. A Tibetan nun friend whom I call Ani Jane (known in Nepal as Ani Chog Sum Drolma) suggested that she bring several monks from her monastery to help me. They tested many *dungchen* in the store searching for just the right mouthpiece, loud blasts carrying out into the streets of already noisy Thamel. When we found

one I prepared to purchase it but the monks advised me that it was not auspicious to buy only one—the horns traveled (and were played) in pairs. I was already questioning the practicality of getting a single *dungchen* back to Philadelphia by way of Bavaria (where I was composer in residence before returning home). Two *dungchen* on the journey seemed implausible. However, the gods must have looked favorably on the mission since my long horn passed through the various securities. Coincidentally, Ani Jane was headed to the United States. She generously offered to take one of the *dungchen* with her. The two instruments were reunited in Philadelphia this fall and were played in the premiere of my new work by Ani Jane and Paul Kryzywicki, formerly Principal Tuba player in the Philadelphia Orchestra. (As an

## KAWA MA GYUR

Commissioned by Network for New Music  
with support by The Pew Center for Arts & Heritage,  
through the Philadelphia Music Project

Andrea Clearfield, 2010

Score in C

Begin digital sound recording on the downbeat of measure 1.  
Con forza ♩ = 86 misterioso, lo stesso tempo

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Ex 10. Excerpt from *Kawa Ma Gyur*

aside, I was photographed for the Bavarian newspaper holding my *dungchen* in front of a castle. The caption read something like “From Dungchen to Alhorn.”)

Three other composers were also commissioned to write new works based on my Lo Monthang field recordings: Eric Moe, Michael Djupstrom, and Tony Solitro. With permission from Tashi Tsering and the women singers in Lo, I sent selected songs to the composers who integrated the material in startlingly different ways. The works were premiered on November 21, 2010 in Philadelphia by Network for New Music at a sold-out concert entitled “Trade Winds of Tibet,” preceded by a panel discussion with Linda Reichert, Eric Moe, and myself on the creative process, and Katey Blumenthal, on views from an anthropologist’s perspective.

My new work was entitled *Kawa Ma Gyur* (The Unchanging Pillar). The music draws from the *gar glu* and *tro glu* melodies that we recorded as well as sounds of Tibetan Buddhist monastic ritual, rhythms of dance steps, *dramyen*, and the natural sounds of Lo. We discovered that Tashi Tsering and the women singers knew a song entitled *Kawa Ma Gyur* (The Unchanging Pillar), however the melodies that they remembered were radically different. This in turn led to a further exploration of heterophony as a way to express variations encountered in oral traditions. Scored for oboe, bassoon, percussion, violin, viola, and cello with optional *dungchen*, the work is performed with accompanying electronic sound created from my source field recordings and manipulated using digital software; the live music and electronic component are intertwined throughout. Whereas in *Lung-Ta* I juxtapose source-recording fragments from the first trek in an untreated form, in *Kawa Ma Gyur* I wanted to create more of a merging. I experimented with new ways to blend the live and electronic elements; rather than a bridge between two different worlds and cultures, I wanted to create a new space where the two meet. *Kawa Ma Gyur* was a departure for me stylistically, and it is a language that I wish to further explore (see Ex. 10).

*Kawa Ma Gyur* is about what remains constant yet what also changes. “Gyur,” meaning “change,” is also a symbol used in notated liturgical Tibetan chant to indicate different types of undulating lines; these phrases occur with microtonal pitch variations in the winds and strings. The title of the work is an ironic reference to much that we witnessed that is changing in Lo Monthang, including the end of an era of *gar glu* performance, political instability, environmental flux, and new roads, which will eventually bring cars and more tourists into this ancient horse culture, propelling Lo Monthang into the twenty-first century.

I marvel at how life can bring things around in a spiral. I had an early interest in ethnomusicology and even considered pursuing a graduate degree at Wesleyan in this field. The creative urge, however, was ultimately a stronger calling. Now, with a joint commission from The Mendelssohn Club of Philadelphia and the Pennsylvania Girlchoir to write a choral cantata that will incorporate some of the Monthang

*tro glu* melodies in collaboration with the Tibetan community in Philadelphia, I am finding a way to merge both paths into creative work.

I am deeply grateful to Maureen Drdak, Dr. Sienna Craig, Katey Blumenthal, Network for New Music, The Rubin Foundation, The American Composers Forum, The University of the Arts, and to all of my new friends in Lo Monthang, Nepal, who made these journeys two of the richest and most profound of my lifetime.

#### Articles about *Lung-Ta* collaborative:

<http://asianart.com/articles/lungta/index.html> (asianarts.com)  
<http://www.southasianarts.org/2011/01/lungta-collaborative-living-blessings.html> (South Asian Arts Journal)  
<http://www.andreaclearfield.com/works/chamber/lung-ta/>  
<http://www.metro.us/philadelphia/entertainment/article/696344—a-not-quite-lost-art>  
<http://www.metanexus.net/magazine/tabid/68/id/10779/Default.aspx>

#### Videos about *Lung-Ta* collaborative:

<http://www.youtube.com/watch?v=WbCrVJHX1OY>  
<http://www.youtube.com/watch?v=vX74Pmp5WnM>  
<http://www.youtube.com/watch?v=6oBI9GMwmS0>  
<http://www.youtube.com/watch?v=bSX8wAh2Ktc&feature=related>

#### Other links of interest:

[www.maurendrdak.com](http://www.maurendrdak.com)  
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<http://www.siennacraig.com>  
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[http://tshampafoundation.org/jomsom\\_center.htm](http://tshampafoundation.org/jomsom_center.htm)

*Andrea Clearfield is an award-winning American composer of music for orchestra, chorus, chamber ensembles, dance, and multimedia collaborations. Her works are performed widely in the U.S. and abroad. Commissions include works for The Philadelphia Orchestra, Carol Wincenc, The Debussy Trio, the Los Angeles Master Chorale, Turtle Creek Chorale, Mendelssohn Club, Orchestra 2001, and Network for New Music. She has composed nine cantatas for voices and orchestra; her new cantata, Les Fenêtres, for Singing City and the Chamber Orchestra of Philadelphia, was premiered at the Philadelphia International Festival of the Arts on April 30, 2011. Dr. Clearfield was the recipient of a Fellowship at the American Academy in Rome from the American Composers Forum, 2010 and has also been awarded fellowships at Yaddo, the MacDowell Colony, and Virginia Center for the Creative Arts among others. She serves on the composition faculty at The University of the Arts. Clearfield is also the founder and host of the Philadelphia Salon concert series, now approaching its 25th year; the series features contemporary, classical, jazz, electronic, dance, and world music and was winner of Philadelphia Magazine’s 2008 “Best of Philadelphia” award. More at [www.andreaclearfield.com](http://www.andreaclearfield.com).*

# Life Upon The Wicked Stage

MAY HOWLETT

One of my earliest memories is of standing alone on a large platform, in a halo of light, looking out at a dark cave filled with an invisible entity that lived and breathed and seemed to surround me with love and warmth. Blinded by footlights, I appeared in various incarnations as a moth, a little Dutch girl, a kitten on the keys, or a water-lily fairy. Later, as a Shirley Temple clone in routines from her movies, I sang and danced my heart out at His Majesty's Theatre, Perth (Western Australia) until I was nearly seven years old, and I was never happier. I was lucky to be featured in lavish productions under ex-Italian opera choreographer, "Uncle Ernie." As pupils, we were drilled to exacting standards, and I loved it!

I recaptured this feeling briefly in 1978 when, as auteur and performer, I presented my one-woman show of twenty original songs and satirical monologue, *May in New York*, at Carnegie Recital Hall. Most would admit that this title (as a selling point) has, arguably, a much more exciting ring to it than *May in Woolloomooloo* at the Aquatic Club in Sydney, for instance, which was one venue where a short tryout season ran here in Australia, preparatory to taking the big leap! And a one-person show is, in many ways, an athletic event, requiring a great deal of stamina—and a great deal of intestinal fortitude!

Within the context of the "stream of consciousness"–type show, I played a Bach prelude and fugue and sang an aria in classical style as well as satirical songs, backed by a rhythm trio. The show involved changing personae with appropriate adding or removing of costume items on stage. The audience, baffled not only by the format, but also by what were, in 1978, the really unfamiliar accent and characteristics common to many Australians, remained transfixed and supportive to the end. Backstage after the show, I was flooded with kind invitations to days in Long Island, lunches in Madison Avenue penthouses, and many other flattering attentions. Subsequently, there were performance offers of various kinds, even including an offer to do standup at the Comedy Store in Los Angeles! But I had teenage children at home, and by then I was their sole provider.

The thirty years that intervened between these two similar, but very different, experiences were filled with work in a variety of media, moving between opera (both touring and for TV), musical theatre, recitals, drama—on stage as well as in film and television, radio plays, and specialties

with our national broadcaster, the ABC (Australian Broadcasting Corporation, now Commission). Each of these had its share of delights—and disasters.

In 1966, Sadler's Wells Opera commissioned Malcolm Williamson, the then Master of the Queen's Musick, to write an opera, which premiered at The Wells on November 29 of that same year. It was entitled *The Violins of St.-Jacques*, based on the novel of the same name by Patrick Leigh Fermor. Previous studio productions of televised opera at the ABC had been in black and white, and there were live

broadcasts from the Sydney Opera House following its opening in 1972. To celebrate the opening of the new color film studios in Sydney in the late 70s, the ABC consulted with Williamson, an Australian composer, to adapt the score for TV. No expense was spared on the technically advanced sound stage and the lavish



Ex. 1. May Howlett

costumes. Unfortunately, post-production and local screening were held up for several years due to industrial action, but the resulting film received a Royal Command Performance screening in London a few years later.

The concept of this production involved the employment of new techniques, one of these being the introduction of actors to replace certain singers in the filming process, once the complete track was laid down. Come Day One on the floor, certain of the lead singers had disappeared, replaced by actors struggling to mime the music of those singers they replaced—the music was fiendishly difficult. There was no chorus as such, but we who were members of the small ensemble were required to do both—act and sing—so we were involved in all the filming as well as in the recording.

The story centered on a volcanic island in the Caribbean in the nineteenth century. Legend had it that this island would blow up and disappear when the strain of a mystic violin was heard. At the opera's climax, the guests of the plantation owners decide to infiltrate a voodoo session being held in the jungle by the slaves, despite strong warnings that they were tempting fate.

In this scene, wearing my gorgeous orchid-pink lace dress with the billowing skirt, I was placed in a central position next to a tall, lidded basket. In the final frenzy, when the violin was heard and the people were trying to escape, I had to tip the basket over, making it appear accidental, but being sure that the lid came off. At the final dress rehearsal, a prop snake fell out when I did this, but a snake wrangler was on hand to explain the finer points to me: on the morrow, it would be his live diamond python in the basket, and I had to make sure that it would wriggle straight across the floor! I had nightmares all that night, in case the snake went the wrong way and

## Corrections

Please note the following corrections in "An Interview with Tania León" by Margaret Lucia, vol. 16, no. 2. On page 10, the dates given for Wole Soyinka (1932-2007) are not accurate; he is very much alive. Page 12: habanera is correct. In the "Tribute to Tania León" by Hans Werner Henze, page 10, the premiere of the opera should be listed as 1994, not 1993.



tried to escape under my skirt! Would that be a Freudian slip? Fortunately, the snake decided to do what snakes do; apparently, if pointed in the right direction, they follow their noses! He/she wriggled obligingly right across the stage to the other side, giving a perfect performance for the cameras. But my knees didn't stop knocking until I saw the wrangler pop it into its hessian sack and tie the top!

For two years prior to this production, I toured for the New South Wales Arts Council as soprano in a small opera group. Our main mission was to perform a charming little forty-five-minute work written especially for primary school children on the theme of primary colors. I was the eponymous Krimson Krumpet of the title. Professor Kobalt, with his chemistry set, was mostly doing experiments center-stage, and Cadmium Yellow, a mezzo from the Australian Opera's Gilbert and Sullivan productions, completed the cast. A tour manager and one of the ABC's accompanists made up the rest of the company. We set up our little stage for the school children during the daytime, and we sang arias informally in the evening, as required.

Reactions were varied. In one town, we were shown the hall and left to it. The place hadn't been swept for ages and, racing to the loo (as one does after long drives), I found an enormous population of deadly red-back spiders in residence there. But we had a schedule to keep, and we didn't want to disappoint or kill off our young audience, so we found brooms and mops, and we were ready to go when they arrived. That was the worst. On the whole, we were feted and stuffed with legendary country cooking for bringing opera to these remote places, where people often felt the deprivation of living so far from the delights available to the city dweller.

In the school hall, or in a large room, we worked on the floor mainly, with the children seated on the floor around the tarquette, a kind of tarpaulin used as a mat defining our stage area. We wore matching long grey frock coats sealed with Velcro which, in the finale, we opened dramatically to reveal another frock coat of each one's true color. At one school, a boy who seemed rather large for his grade, grabbed a handful of my coats at the psychological moment and pulled hard. All was revealed—or would have been, if I hadn't been a bit chilly that morning and worn a petticoat! (Mostly, it was roasting hot out there, and we could hardly wait to divest ourselves of our costumes!)

But I also had one of the most rewarding reactions of my entire career at another school, when a nun carried over a little girl of about six or seven wearing leg braces, and sat her at the "Red" corner of the stage. At one point in the fairly long, affirmative finale we removed our grey coats, and I was supposed to dance across stage, but I felt a tug. Thinking that my skirt had caught on a nail and, wanting to avoid a repetition of the strip-tease event, I bent down to release it and found that the little girl was hanging on to my hem with all her might, so I stayed where I was and left my "Yellow" friend to improvise her movements. In the last few bars, I picked the child up and danced with her as she smiled from ear to ear and hugged me tightly. At the end, the nun came over to retrieve her; there were tears in her eyes as she told me that they had cared for the

child for five years but never, in all that time, had they seen her smile. Then we were all in tears! I have had standing ovations on the odd occasion, but nothing beat that smile!

In between contracted work, I taught voice and piano at the Melba Conservatorium when I was in Melbourne and acted as repetiteur for various companies and individual artists. I also toured as accompanist for the English baritone, Gordon Boyd, and other artists such as the Australian male comedian, Barry Humphries, who may be better known to you as the alter ego of that exotic and flamboyant stage personality, Dame Edna, the ultimate swipe at Mom-ism (see Ex. 2).

My association with Humphries came about indirectly through my role in *The RSL Show*, a satirical show in Sydney in the late 1970s. It became very popular, a kind of cult show, especially amongst other entertainers. In this show I was featured as *Edna Lint*, a character who was so obviously based on a Dame Edna persona that she became a caricature of a caricature, so it was tremendous fun to play her. We played eight shows a week for over a year in a converted hotel lounge near Sydney University, and had special shows on nights when other theatres were "dark."



Ex. 2. Barry Humphries as Dame Edna

At that time, revenue from clubs for returned soldiers seemed to benefit everyone but returned soldiers. On stage, my role was to accompany deadpan, or with wordless, pained expressions, a series of shockingly banal acts at an amateur talent quest supposed to raise money for the (imaginary) RSL club. Prior to the show, I did the thirty-minute warm-up by circulating amongst the tables, where the audience enjoyed their beers and snacks, convincing men to become members, and women to join the equally imaginary Women's Auxiliary. I became so identified with the character of Edna Lint in my garish floral jumpsuit that people driving past were known to lean out of vehicles and call "G'day, Edna!" as I walked along the pavement. Up till then, I had thought I looked quite glamorous in my everyday clothes. I must admit to feeling a little miffed by this recognition, flattering as it may be professionally!

When I became Barry Humphries' associate artist in a show called *An Evening's Intercourse* in 1981, my role turned out to be a caricature of the role I had assumed in *The RSL Show*! The call was sudden. Having just completed a stint on the Channel 10 soap opera, *Sons and Daughters*, in Sydney, I was visiting my family in Melbourne. I saw that the return season of the Humphries' show had just opened at Her Majesty's Theatre, so, hoping to avoid Humphries himself, I rang Ian, my erstwhile director, to see if I could catch up with him after the show to test the lie of the land. I wondered if they had forgiven me for turning down their offer for me to work on the original show. At the time, their

rehearsal dates in Australia had conflicted with my own show's performance dates in New York. I had no idea how Ian would respond. But I was greeted enthusiastically with: "Where are you, when can you start?"

Unbeknownst to me, Humphries had a disagreement with his pianist very soon after the opening. So I was whisked up into an "ashtray" (a box) to watch the show, and Humphries, as Dame Edna, took great delight in addressing remarks to me and then embarrassing me with a flood of gladioli during the finale. The interview afterwards was a nod, and a "She'll do!" I wasn't even auditioned.

As in *The RSL Show*, and with the same stage director, I was to sit at the piano all night, playing as required and saying not a word. This time, it was not my reactions that would bring the house down every night. My intended role was to serve as an incidental prop on the stage, and I know how to make myself scarce, even onstage! The trouble was that the audience reacted to my every tiny movement, despite my earnest efforts to remain perfectly still. Humphries didn't make things easy for himself by the costume he chose for me, either; even he would have to admit that! The red tartan skirt screamed at the pink woolen twinset, the yellow hairnet screamed at the pearls, and my poor toes screamed at the shoes, decreed to be a size too small.

When I came tottering on the stage for the first time, carrying a string bag containing a cardboard flask of wine amongst other things, with the leafy plume of a stick of celery gallantly waving from the top, there was a general catching of the breath in the audience. When I leaned the bag against the leg of the piano there was a little gasp of disbelief, in which I joined, I think, because my instructions were to have my rear end meet the piano stool to coincide exactly with the rim shot after the drum roll. But how long was the drum roll going to be? Initially, I had hastened my steps, anxious to be there on time. But the drum roll over the announcement seemed to go on forever. What to do? A box of tissues on the piano caught my eye. I grabbed one and dusted the keyboard—titters began—the drum roll continued rolling. I rubbed the tip of my nose with it. What else can one do with tissues at a second's notice? Some subdued giggles. Is that tape stuck? I was standing over the piano stool, at the ready, sure that my agony would end soon. It went on and on! Not thinking, I started rubbing the keys WITH THE SAME TISSUE! The house went up! I was mortified. Humphries, in his disguise as the disgusting and lecherous Les Patterson, came onstage riding on a child's bicycle, casting a livid eye at me. I was a bit late on the rim shot in the confusion. The audience roared.


From then on, the minute I appeared on stage the audience kept me in their sights. If I peeped at Humphries, or looked down, it was taken as a comment—probably of some form of distaste on my part; the audience was alert and ready to enjoy. Actually, I was trying to watch for a clue indicating whether Humphries was up to the cue written on the manuscript of the next song, or whether he was going to spring one on me. I had watched the show, and had runs-through with the stage director, but rehearsal

with Humphries had mainly consisted of top-and-tailing (beginnings and endings) for tempi and cues.

At the intermission, Humphries asked me what I thought I was doing—it was his show. As if anyone could steal it! I told him my predicament; my pride was hurt, too, in that he would think that I was so unprofessional as to do it on purpose. Strangely enough, despite his fury at the time, he decided to leave this unscripted little pantomime in, perhaps as foreplay to his own entrance.

Realizing that I was becoming an unwelcome, albeit unintentional, side-show, I started to be more aware and control my movements so that they occurred during laughs, but that was not always possible. At his wit's end (not quite—his wit never ends), Humphries decreed that I be given an enormous ball of wool and an equally outsized pair of knitting needles. That was a disastrous move, of course. Every time I looked up from the knitting, the audience laughed; when I looked down, they giggled. As my hands are rather small, I found it difficult to grasp the ball and the needles all at once, so if the approach to a song was rather sudden and I had to put the knitting down on the piano stool very quickly, quite often the ball of wool would take off, rolling gently across the stage. My attempts to reel it in stealthily caused even more hilarity than the pretence of ignoring it entirely.

Somehow, we soldiered on through the national tour to the end of the season. At the Regal Theatre in Subiaco, Western Australia, just over the road from the hospital where I was born, I heard him mutter to someone that he could put me behind a bamboo screen and black all my teeth out, and



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I'd still shine through! He seemed more amused than angry. Which is the measure of the man, the "Great Man," as his entrepreneur of the time called him. Demanding the best for his audiences, he treated his crew well and with great generosity.

Our tour was ending and in discussing the outlines of the next (London) show with me, he floated the idea of adding a string trio with a cellist who looked like a cricket! Diane Milstead, his wife at the time, showed me the designs for London and asked what I thought. I told them that my daughter was finishing school and I must think of her future. Barry agreed that she should come across from Sydney to join me at my hotel until the end of the season. Denis Smith, the producer, said he was reluctant to accept my resignation as they had hoped our association would continue, but understood that my first priority was to assist my daughter in establishing a

### In Memoriam: Ann Southam (1937-2010)

Ann Southam, one of Canada's most prominent composers, died on November 25, 2010 at the age of 73. Born in Winnipeg, Manitoba in 1937, she lived most of her life in Toronto. She was an influential teacher at the Royal Conservatory of Music, and she created music for some of Canada's most important modern dance companies and choreographers including the Toronto Dance Theatre, Danny Grossman, Dancemakers, Patricia Beatty, Christopher House, and Rachel Browne. Southam composed extensively for electroacoustic instruments, but in the 1980s, she became increasingly interested in music by American minimalists Terry Riley and Steve Reich. Her *Glass Houses* (1981), which is constructed from short tonal units, would be a good example. In recent years, she concentrated primarily on music for acoustic instruments. She worked with such artists and ensembles as Eve Egoyan, Christina Petrowska Quilico, and Arraymusic. Alex Ross of the *New Yorker* ranked Egoyan's recording of Southam's "mesmerizing hour-long" solo piano work, *Simple Lines of Enquiry*, among the top ten classical recordings of 2009.

Ann Southam received commissions from the Canada Council, the Ontario Arts Council, and the CBC, and her works have been performed in Canada, Europe, and the United States. She was a member of the Canadian Music Centre, the Canadian League of Composers, and a founding member of the Association of Canadian Women Composers—she was a feminist and thought of her music as grounded in women's experience. She received numerous honors during her distinguished career. The Canadian Music Centre named its recording collection "The Ann Southam Digital Audio Archive." She received the Friends of Canadian Music Award in 2002, and in 2010 Southam was named a Member of the Order of Canada.

career. I don't know if he was joking when he said that I was the only one to leave the show unscathed. Barry presented me with a copy of his book *A Nice Night's Entertainment*, a very touching thank-you note written on the title page.

When Miranda and I returned to Melbourne and the Humphries juggernaut moved on to London, we parted amicably, with mutual respect and, in my case, sincere admiration. About seven years ago, a friend on an international flight found himself seated next to Barry. I was delighted when, on his return, my friend handed me a flight menu signed by Barry with a kiss from Dame Edna. Yes, Dame Edna, we did get on rather well!

So that phase of my life ended back where I had started, but I moved on to other fields in my strange and varied life, meeting, and sometimes being fortunate enough to work with, many people of great artistic ability and professionalism.

#### Postscript

Since 1981, May has continued adding a variety of patches to her already checkered career. As a character actress, she appeared in several films, including *High Tide* with Judy Davis, directed by Gillian Armstrong, and *The Good Wife* (not the same as the current TV program) with Rachel Ward, plus a number of television series including *All the Green Year* (as Mrs. Peters) and *Joh's Jury* (as lady Flo) for ABC-TV and Auntie Val in *Home and Away* for Channel 7. She also appeared regularly for the ABC in radio plays such as Mum in *Happy as Larry* and serials such as *Middlemarch*, playing several roles. Stage roles include Baby in *On Top of the World* (drama) and Olive in *Move Over, Mrs. Markham* (comedy).

From 1987 to 1991, May worked as one of the artistic directors of the *Schools Spectacular*, a vast undertaking by a small team working within the NSW Department of Education to foster talent and produce a main event, which sees 2,500-3,000 children in an annual arena-style production. An all-singing, all-dancing show, it not only lives up to its name, but sparks many off-shoots such as State-wide drama and music events. It is shown on ABC-TV at the end of the year.

Since 1992, May has tried to pick up the threads of composition she dropped in the 70s to find work that would better support her family. A writer member of APRA, she gained representation with the Australian Music Centre, and her works were performed in concert and broadcast on 2MBS-FM.

In 1999, in a burst of patriotism, she founded The Federation Theatre Company in the Blue Mountains to celebrate the centenary of Federation in Australia in 2001, by exploring and presenting plays written by early Australian authors. Having produced two full plays and a series of smaller pieces such as Noel Coward's *Red Peppers*, which were critically successful but unsustainable commercially, she called it a day. She took up the pen again and while completing her thesis on *The Production of a Contemporary Opera: The Boy Who Wasn't There* (her original opera), May moved to the Southern Highlands, where she now lives and works, writing and teaching. Further details are available on the website of her publishers, Wirripang. Please see [AustralianComposers.com.au](http://AustralianComposers.com.au) (Publications by Wirripang) or email: [keats@wirripang.com.au](mailto:keats@wirripang.com.au).

# On Becoming a Composer

FAYE-ELLEN SILVERMAN

My students and friends sometimes ask me when and how I chose to become a composer, and I usually reply, “For as long as I can remember,” having started composing as a child. I have few memories of my earliest years. My mother often told me that when I was very young, the only way she could get me to stop running around our small apartment was to play a classical music station on the radio. Then I would sit quietly on the arm of the sofa, listening intently. Since I seemed to have an innate interest in music, she enrolled me in the Dalcroze School of Music shortly before my fourth birthday.

The Dalcroze method uses movement to teach music, which is why it is so ideally suitable for restless young children, including my younger self. Émile Jaques-Dalcroze created his method in the early 1900s in Europe. He was looking for a new way to teach music, but his ideas also influenced dancers—going back to Nijinsky—and students of theater. In addition to the use of body movements, the training emphasizes improvisation and solfège. In New York City, where the formidable Dr. Hilda Schuster headed a branch of the school for over fifty years, our classrooms had an impressive array of temple blocks, claves, tambourines, cymbals, triangles, and small drums. Weekly composing assignments were part of the curriculum. Along with all my classmates, I started to compose short songs about holidays and everyday activities early in my training. My mother had to write out the words that I dictated because I was too young to do this myself.

Eurhythmics—the idea of using body movements to feel musical rhythms—is the major element that distinguishes Dalcroze from other methods of teaching music. This sense of music as movement—along with musical games—made studying music fun. The connection between the sounds we heard and our own bodies also made it easy to learn. As preschoolers we started by feeling the pulse of music by stepping to our own heartbeat—our individual musical pulse. We used Dalcroze arm movements for beating the measure, using the whole extension of the arms for each beat to fill out the whole time in space. We also worked at feeling different subdivisions of the beat in connection with these special Dalcroze arm movements. We skipped to dotted rhythms and took long steps to long notes. Rhythm was internalized in us. It always surprises me today when my college students have trouble with subdivisions in solfège exercises or keeping a steady beat. I have to remember that they were not fortunate enough to have had my early training.

In looking back now as an experienced teacher, I realize that many musical exercises that even advanced adult students find difficult are effortless for those who received Dalcroze training. I recall, for example, that we had to step in three and conduct in two beats simultaneously. As we got older, we had to conduct and step more complex mixed patterns. And then there were the uninterrupted canons. We would beat the measure using Dalcroze arm movements and step the

rhythms one measure later than our teacher’s improvisation. And then new layers of complication would be added.

Improvisation was also important. Everyone took turns improvising at the piano or with percussion—often with specific assignments as to modes or scales (including pentatonic, one of my favorites), time signatures, feelings, etc. Our classmates moved to our improvisations. We had complete freedom, and our creations were not judged critically. Improvisation was separate from our compositional assignments, but the same type of freedom of expression extended into our written work. I don’t use improvisation in my compositions, but I think that my training has helped me avoid the over-intellectualization of music that I encountered during my college years.

When I was thirteen, Hilda Schuster encouraged her students to enter a children’s composition contest that was sponsored by the Parents League of New York and judged by Leopold Stokowski. For the contest, I put two of my compositions together and called the work *Sunset and Twilight*. The contest had five winners: four girls and a boy. Much to my surprise (and delight), I was one of them. The prize was supposed to be a performance of an orchestrated version of our works performed with Maestro Stokowski conducting his Symphony of the Air. But Stokowski broke his hip that year and wasn’t able to orchestrate the winning works, so we were asked to perform them ourselves in Carnegie Hall. Hence, my Carnegie debut as a pianist took place that spring. I still remember Stokowski saying “Bravo Silverman” as I came off the stage. The concert was broadcast on the radio.

## Augusta Read Thomas

Renowned composer Augusta Read Thomas has been appointed as University Professor of Composition in the Department of Music and the College at the University of Chicago, effective in July 2011. University Professors are selected for internationally recognized eminence in their fields as well as for their potential for high impact across the University. Her extensive body of work has won praise from conductors, performers, and music critics worldwide, especially for the dramatic, spontaneous quality of her work and her masterful use of instrumental color. From 1997 to 2006, she was the Mead Composer-in-Residence at the Chicago Symphony Orchestra, which has commissioned seven major compositions from her. She will become the 16th person ever to hold a University Professorship, and the fifth currently at the University. The University of Chicago has three other women composers on its faculty: Shulamit Ran, Marta Ptaszynska, and Kotoko Susuki.

In addition, three of the five winners were chosen to appear on Sonny Fox's children's show, "Wonderama," a few weeks before the concert. On this occasion, I played another of my works, a theme and variations, and answered questions posed by Mr. Fox. Until this event, I thought that everyone wrote music. For me, it was a way of life rather than a special talent. It was only when I saw the awed expressions of my junior high friends that I realized the fallacy of my thinking.

In addition to my Dalcroze classes, I studied piano (my major instrument) and learned to play the clarinet (my second instrument) and viola well enough to participate in school and community bands and orchestras. I believe that playing in so many ensembles as well as singing in choral groups and accompanying singers and instrumentalists on the piano has made me a better composer. I can easily hear multiple parts and balances and know the sounds of these ensembles as a whole. Non-musicians are surprised that I can hear the entire orchestra in my mind. I am certain that my extensive amateur performing experience contributed to this skill.

Jewish folk music is another strong influence that dates from my early years. Through age thirteen, I spent Sunday mornings at a Sholem Aleichem Folk Shul. These schools were established to provide a non-religious way to study Judaism for those who regard being Jewish as a cultural identity that needn't include religion. We learned Yiddish, the spoken language of the Ashkenazi branch of Juda-



Faye-Ellen Silverman  
(photo by Russell Dian)

ism, rather than Hebrew, the language of prayer. We also studied Jewish history, Jewish literature (in translation), and Jewish folksongs and dances. A story by I. L. Peretz that we read in Folk Shul made such a deep impression on me, in terms of its moral message, that it formed the basis of the half-hour opera, *The Miracle of Nemirov* (1974), which became the compositional part of my doctoral dissertation at Columbia University. Jewish folksongs were the basis of several of my other compositions. To cite but two examples, I used "Oyfn Pripetchik" in my solo marimba composition, "Snippets of Memory," the first movement of *Memory and Alterations* (2008); and the Jewish Passover song, "One Kid," in *Connections* (1994) for clarinet, cello, and marimba, a work first created as a dance score.

The American folksongs that I learned at summer camp (where Pete Seeger often visited), the classical music and Broadway show tunes that my mother loved, and the Russian music that my Russian-born father enjoyed—all of these have provided inspiration. I feel closer in terms of compositional procedures to Russian rather than to German music, and perhaps that is the reason an intellectual approach to music, such as serialism, has never appealed to me. These

musical experiences blended with the music I was studying at Dalcroze and strongly influenced my musical preferences and styles. The eclecticism of my background has also made me open to a variety of musical influences even before the aesthetics of postmodernism became the norm.

For my undergraduate work, I attended Barnard College (with music classes at Columbia University), where I studied with Otto Luening. Columbia University was a musical awakening. Even though composers such as Luening, Ussachevsky, and Beeson were on the faculty, the Group for Contemporary Music dominated the concert scene. I had never heard twelve-tone music before, or any music with so much dissonance. In looking back, I realize that these concerts, which I attended enthusiastically, indirectly influenced my musical thought processes. Although I was never tempted to try serialism, the intellectualism and complexity of this method made me question my use of instinct in making compositional choices.

For my graduate studies, I went to Harvard to work with Leon Kirchner. Being a female musician—especially a woman composer at Harvard during the early 1970s—was not a good experience. At that time, women were not always considered to be intellectually equal to men. In fact, in answer to a survey, the department chairman, A. Tillman Merritt, was quoted in print as saying that there were some things that women shouldn't do, such as shovel coal and write music. He felt that training women composers was a waste of time, as they would quit when they got married. This was the first time I had encountered such discrimination.

Kirchner, too, seemed perplexed by my music. In fact he told Otto Luening, when asked, that I seemed to do everything wrong but that it still seemed to work. Luening chuckled and said that, at Columbia, having music work was all that was required. In my second year at Harvard, Kirchner took a leave of absence, and I worked with Lukas Foss. With his energy and enthusiasm, he was an inspiring teacher who was open to many styles of music, and he encouraged us to experiment. I left Harvard after my AM degree and went back to Columbia University, where I earned a doctorate in composition. Students who composed serial music had an easier time in terms of having their music accepted and awarded prizes. And Columbia's doctoral defense required defending candidates to explain details of compositional choices—for example, the use of a C# in a given measure—a difficult task if "it feels right" is the real explanation. It took me many years to come to the now-obvious conclusion that there are several equally valid ways to compose, and that music need not be complex or experimental to be interesting and valid.

At Columbia I worked mainly with Ussachevsky, and he gave me the freedom to pursue my interests. He was supportive and non-judgmental. I try to be this way now with my own students. In addition to composition, I studied electronic music with him. In the 1970s, electronic music was created by hand, with sound-by-sound spliced together and then mixed layer upon layer. Although I created just a few electronic works, I think that working this way taught me to listen differently (an observation of many composers trained

this way). One had to hear the beginnings and endings of sounds to make the splices and to figure out how they would interact. I believe this would be a good ear training exercise even today.

I composed *Winds and Sines* (1981) for Ussachevsky as a present for his seventieth birthday. This composition, for full orchestra, draws materials from the two areas that held a permanent fascination for him: electronic music and the desert lands of Utah. The work employs a number of different effects to create desert images: the opening measures use stone chimes, the “space” between the high piccolo and low piano brings to mind the huge expanse of the desert, and the various rustlings and runs suggest the desert winds. (The word “winds” in the title has a double meaning, since it also represents the prominent use of woodwinds in the fast section.)

Although the work does not use electronics, some elements of electronic music are imitated in the slower section: certain ideas travel through various instruments, and low to high runs, terminating with a full chord, resemble the shape of a sawtooth wave. This entire section is built from a short, four-measure idea, first stated in the clarinet, consisting of a musical representation of the sine wave. After passing through several instruments, singly or in limited doubling, the gesture is used in overlapping layers. The effect of this layering resembles the electronic techniques of phase shifting, speed variation, and fragmentation of the material through tape cutting. Near the end of the coda, a timbral reference to Ussachevsky’s use of solo horn and strings at the beginning of his *Intermezzo* is inserted. (I had previously performed *Intermezzo* as piano soloist with the Brooklyn Philharmonic.)

*Winds and Sines* was originally performed by the Indianapolis Symphony, conducted by Raymond Harvey. Later it was played by the Baltimore Symphony, conducted by Sergiu Comissiona, and then by the New Orleans Symphony, conducted by Maxim Shostakovich. The work won the Indiana State Orchestral Composition Contest.

My college years, especially my last year at Barnard and my years at Columbia, were a time of student anti-war demonstrations. But my interest in social

issues began much earlier, as my parents were both involved in trying to make the world a better place. So it is natural that political or social concerns have formed part of my choice of texts for some of my compositions over the years, including *The Miracle of Nemirov*, mentioned above. The Peretz short story, which forms the basis for this one-act opera scored for chamber ensemble and electronic tape, is about a rabbi who disappears during the High Holy days. His followers believe he goes to Heaven. A Litvak (technically, a Jew from Lithuania, but also symbolic of a skeptic) doesn’t believe that, and he decides to follow the rabbi during this holy period. He discovers that the rabbi disguises himself and spends his day cutting wood and lighting a fire for a sick, old Jewess. The story ends with the Litvak no longer laughing skeptically whenever he hears people claim that their rabbi goes to Heaven. Instead, he quietly adds the phrase, “If not still higher.”

Prior to this work, I had written *K. 1971* (1971), based on Kafka’s novel *The Trial*, combined with parts of his



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*Diaries* and other texts in different languages. The darkness of Kafka, and the idea of a capricious legal system hit home. I had just witnessed the trial of a friend whom the police had arrested when he tried to protect a woman during a peace demonstration.

These years also saw my use of John Keats' poem, "Written on the day that Mr. Leigh Hunt left Prison," as the text of my short work choral work for women's chorus, *For Showing Truth* (1972, ending revised 1978). The poem describes the imprisonment of Keats' friend "for showing truth to flattered state." I included a song that I heard Pete Seeger perform at summer camp, "Die Gedanken sind frei" (My thoughts are free). Many years later I returned to the idea of a political message in *A Free Pen* (1990), a cantata on freedom of speech written in honor of the 200th anniversary of the Bill of Rights. The work—for narrator, four solo singers, eight choral singers functioning as a "Greek" chorus, and fifteen instrumentalists—has a libretto that I compiled from historical and literary documents on Socrates, Spinoza, Zenger, and others. It deals with the struggles for freedom of speech, which have been going on since ancient Greek times and which are continuing today.

When I start a composition, I often listen to recordings and examine scores relevant to the instrumental make-up of my new work. I analyze how other composers have handled ranges, fast passages, balance, and other factors. I also listen

to recordings to make sure that I have the sound in my mind as I start to write, rather than the sound of a recently finished composition. *Passing Fancies* (1985)—commissioned by the Fromm Music Foundation, premiered on the Monday Evening Concert Series in Los Angeles, and performed at the Aspen Music Festival (where I was on the faculty of the Center for Compositional Studies in the summer of 1986)—shows my propensity for finding a title early in the compositional process in order to generate the materials and form of the composition. *Passing Fancies*, which is dedicated to Paul Fromm and uses his initials in the title of the work, is a continuous composition in five movements. I tried to create a narrative that only makes complete sense once the entire work has been heard in its totality—somewhat in the manner of several South American novels. Ideas, therefore, recur with changes, accumulating meanings as they progress. The most prominent of these is a melody in the key of D, which begins by outlining the D major triad. It first makes a partial appearance in the first movement, only to resolve into the predominantly angry mood of the second movement. It is hinted at in the second movement as a counterpoint to the main melody; resumes in the third in its fullest statement, but unresolved; pervades much of the tonality of the fourth; and, finally, "triumphs" at the end of the fifth. This piece establishes several moods. Within each movement there are mood changes—somewhat more frequent as the

## Furore Verlag Celebrates its 25th Anniversary

At the time it was a sensation: in 1986 business woman, Renate Matthei, from Kassel, Germany, founded a music publishing house that was dedicated exclusively to music and books written by and about women from various centuries. Her ambitious company has been extremely successful, and this year Furore celebrates its 25th anniversary. Furore has published about 1,200 compositions from various epochs by approximately 150 women from Europe, America, Asia, and Australia.

When the publishing company was founded it caused a furor in the music world since it was a common prejudice that women were not able to compose. "If they could compose they would have been published. Since they haven't been published then it must mean that they can't compose," was the consensus then. Furore has been able to disprove this assumption very convincingly. The most famous woman composer published by Furore is Fanny Hensel, the sister of Felix Mendelssohn Bartholdy. More than 150 of her works have been published by Furore for the first time: large works for choir and orchestra, chamber ensemble, Lieder, and piano, including the enthusiastically received piano cycle, *Das Jahr*. In November 2010 the American Symphony Orchestra played her large *Oratorio on Scenes from the Bible* for soloists and choir in New York's Carnegie Hall.

First editions are a main focus of the company; for example, Anna Amalia's opera *Erwin und Elmire*,

Wilhelmine von Bayreuth's harpsichord concerti, the Fifth Symphony by Emilie Mayer, and chamber music by Louise Farrenc and Mel Bonis. Recent publications include the fairy tale opera, *Das hässliche Entlein* (The Ugly Duckling) by the British composer Vivienne Olive, with a libretto by Doris Dörrie. The opera was first performed in March 2010 in cooperation with the Hochschule für Musik Nuremberg and the children's Theater Mumpitz in Nuremberg. The children's opera *Oasis* by Israeli composer Tsippi Fleischer was premiered in Karlsruhe, Germany in November 2010. *Four Nocturnes* for orchestra by French composer Florentine Mulsant (born in Dakar, Senegal) will receive their first performance on June 2, 2011 by the Philharmonic Orchestra of the City of Trier. Hope Lee's work for orchestra, *Secret of the Seven Stars*, will be premiered at the New Music Concerts in Toronto in October 2011.

Furore was awarded the music publisher's prize "Best Edition" four times: in 2010 for the *Ausgewählte Lieder* by Josephine Lang, in 2006 for "25 plus piano solo," in 2002 for the facsimile publication of *Das Jahr* by Fanny Hensel, and in 1996 for *Ton-Zeichen* by Barbara Heller. To mark its 25th anniversary, Furore Verlag will be presenting women composers of different epochs under the motto "25 Years Furore – 25 Women Composers." The works of these composers will be heard in a series of concerts that will run the entire year.

piece progresses—in keeping with the chosen title. The work has been recorded on New World Records (NW 355).

Another clear example of the function of the title is *Adhesions* (1987), commissioned by the Greater Lansing Symphony Orchestra with the world premiere performance televised on WKAR-TV, and later performed by the Greater Bridgeport and the Mannes College Orchestras. I first thought of the title and then checked the dictionary for further meanings. I found that, according to Webster's dictionary, "adhesion" can be defined as follows: "in medicine, the growing together of normally separate tissues." This definition, in conjunction with aspects of sonata-allegro form (used in homage to the symphonic tradition), provided the structure of this short orchestral work. The exposition introduces three emotionally contrasting ideas: one that is angry, chordal, and serious; a second that is lighter, playful, more consonant, and predominantly scored for winds; and a third that slowly unfolds its melody played by the trumpets (two of which remain off-stage throughout). Each idea is modified, and sectional differentiations are made less distinct, until the three strands are fully joined and all tension is dissolved. The use of resolution of tension to end the work comes from sonata-allegro form, where the movement always returns to the tonic, but the means—that is, the specific ways in which melody, harmony, dynamics, and tempi are used—does not. For instance, in this work several chords are used repeatedly. The most prominent—stated at the very opening—is a dissonant chord that, by the end of the composition, has stripped away its non-harmonic tones to reveal a consonant core: an E minor chord. As the ending becomes tonal, the work also becomes soft, and the chord is arpeggiated in slower note values.

If asked, "What is the strongest influence on your music?" I would probably reply, "Working with the performers." Structure, lyricism, and timbre are important elements of my style. Although I write mainly out of my own inner necessity, I want to write works that audiences find meaningful and that players want to play. So I listen closely to what my performers tell me and make adjustments when they seem warranted—especially if the advice comes from players whom I respect. I also learn from rehearsals and, finally, from playing a recording of the performance over and over again.

Many of my most enjoyable compositional experiences come from long-term collaborations with musicians. When I was in my late twenties, I was introduced to the oboe/English horn player James Ostryniec, then second oboist with the Baltimore Sym-

phony. He had a beautiful sound and could play all the extended techniques then in vogue. For him, I wrote *Echoes of Emily* (1979) for English horn (without extended techniques) and alto singer, based on texts by Emily Dickinson. This was followed by *Oboe-sthenics* (1980) for solo oboe, *Layered Lament* (1983) for English horn and tape (realized at the University of Utah Electronic Music Center, where I was a guest composer), and *On Four* (1983), for oboe/English horn, piano four hands, and the EVI (Electronic Valve Instrument), invented by a student of Ussachevsky, Nyle Steiner. I wrote *On Four* for the Bourges 13th International Festival of Experimental Music. Steiner, Ussachevsky, Ostryniec, and I were the performers.

When I was writing *Oboe-sthenics* (the title implies a work intended as calisthenics for the oboe), Jim demonstrated for me his repertoire of modern oboe techniques. The resultant work included numerous multiphonic chords based on fingerings worked out by the oboist/composer Lawrence

**At the Colour Café** 3

for Brass Choir Faye-Ellen Silverman

Conductor Score Performance Time - c.10'

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Ex. 1. *At the Colour Café* (printed with permission)



Singer. It took Jim six months to learn to play it. He then proceeded to perform it around the world, including performances in Austria, France, and Japan. His playing was so spectacular that, when *Oboesthenics* was chosen to represent the United States at the International Rostrum of Composers/UNESCO in 1982, part of the reason had to be Jim's breathtaking performance. Released on Finnadar-Atlantic, this became my first recorded work. In general, though, I try not to write works that can only be performed by those with exceptional technique. *Layered Lament*, for example, uses very few multiphonics. The piece begins with string sounds electronically altered to sound like plaintive human voices. The English horn adds another layer to a tape part that is, itself, created by mixing various layers. Each is heard both alone and together—two equal partners in this expression of sadness.

My next long-term relationship with performers, continuing today, has been with an organization. In 1990 Susan Slaughter founded the International Women's Brass Conference (IWBC), open to men and women, to provide opportunities to educate, support, develop, and inspire women brass players. She started this at a time when women brass players were not well represented in major orchestras or as soloists at the major brass conventions. I first met Susan in 1990, when the St. Louis Symphony's chamber music Discovery series performed my *Hollowed Refrains* (1987), a work for oboe, violin, and piano commissioned by the Great Lakes Performing Arts Association, whose players had given the work its premiere. Susan was looking for a few composers to be part of her new organization.

Although I have never played a brass instrument, I had written several works for brass, including two brass quintets, one of which had been commissioned through the NEA Consortium commissioning program. Susan asked me to join her new organization. I have been active with the IWBC's board ever since, and I have attended all six IWBC conferences in their entirety. By listening to so many brass concerts and talking with players over meals, brass writing has become part of my musical fiber. I have the sounds indelibly in my ear. Some of my brass works can be heard on *Manhattan Stories* (Troy 1055).

I wrote several works for the wonderful players of the IWBC, including *First Position* (1992) for trombone and marimba and *At the Colour Café* (1997) for brass choir (see Ex. 1). This latter work was written for the Monarch Brass for performance at the second International Women's Brass Conference. I wanted to create a work that was light and fun, and

for Volkmar  
**The Wings of Night**

I. Wild Nights! Wild Nights!  
Text by Emily Dickinson (1830-1886)

Faye-Ellen Silverman

Score

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Ex. 2. *The Wings of Night*, "Wild Nights! Wild Nights"  
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one that made use of the soloistic capabilities of the players. The title of the piece came to me as I started sketching. A friend remarked that this title reminded him of a jazz club with a drum set. From this image came the piece. While it is not a jazz work, it does rely on some jazz colorings, such as the opening with its tritone and fourth rather than piled up thirds, the snare drum accompanying the opening solo, and the use of jazz scales in one section. In addition to jazz shadings, various instrumental colorings are used, such as varied mutes and unconventional instrumental doublings (as when three trombones double selected notes of the opening tuba solo). Throughout the work, solos drift in and out, like bits of conversation overheard in a crowded room. This is especially true of the fast section, which alternates three soloistic sections (each at a different tempo) with fuller ensemble sections.

Over the past several years I have been collaborating with the German-born Danish guitarist Volkmar Zimmermann. The story of our friendship and collaboration is told in the liner notes of my just-released CD, *Transatlantic Tales* (Troy

sub.mf  $\rightrightarrows$  p  
 \*Twelve notes per beat at a tempo of 60.

1250), recorded in Denmark. I have written several pieces for Volkmar, including *The Wings of Night* (2008) for solo guitar and choir, which premiered in the spring of 2009 in Lithuania with the Jauna Muzika choir. A grant from the U.S. Department of State to lecture in Vilnius made it possible for me to attend the premiere. *The Wings of Night* sets texts by Dickinson, Shakespeare, Colborne-Veel, and Teasdale to contrast the positive and negative aspects of night: night as a time for love and passion, and night as a cover for evil deeds. Volkmar's suggestions have enriched my guitar writing. He has helped me to find the specific sounds that I imagined, and he has meticulously edited the guitar part for fingerings and special effects.

The first movement sets Emily Dickinson's well-known poem, "Wild Nights! Wild Nights!" (see Ex. 2). Emily Dickinson has always fascinated me because her life was so confined and proper, yet her emotions were so strong. The guitar introduces and supports the passion of the chorus. The fast guitar runs and the melismatic choral opening are musical portraits of this idea. The guitar then follows with a solo interlude, as positive desire diminishes. This interlude begins with the opening motif of the first movement, and then slows and dissolves the idea. The second and fourth movements match each other. Both use mezzo-soprano and baritone soloists (dark voices), and both set Shakespeare.

Both deal with the negative aspects of night. The first, "Comfort-Killing Night," deals with the rape of Lucrece. The musical expression of her innocence (the pure sound of guitar harmonics) contrasts with portrayals of her pain.

The fourth movement, "The Night Before the Battle," from *Henry V*, is the famous passage of the hours before the battle between England and France. The guitar takes on a martial aspect, as indicated by the thumb slaps. The guitar introduction begins with a variation of the opening of the second movement, foreshadowing the evil that will once again arrive. The fourth movement also quotes the second movement's cry, "Make war!" The third movement shows the fun of "Saturday Night." With energy somewhat akin to rap music, it is mainly spoken. It is set only for chorus—speaking, clapping, stamping feet, and, on occasion, even singing. This texture balances the two interludes that are only for guitar. The fifth movement, "May Night," is purposely simple, pure, and joyous. The voices sing in unisons and octaves, and the guitar strums continuous chords. This movement is set up by a short guitar interlude, "From War to Peace," which begins with commentary on the fourth movement and dissolves to harmonics and pure sounds.

Finally, of course I learn from my students—an idea that has become a cliché because it is true for so many teachers. I have taught at the Peabody Institute of The Johns Hopkins University, Goucher College, and several other institutions. I currently teach at Mannes College The New School for Music—both in the College and the Extension Divisions—and at Eugene Lang College The New School for Liberal Arts. In the College division, I teach music history with a specialty in the 20th/21st centuries. As I get bored easily, I am constantly inventing new courses (and then I get annoyed at myself for all the preparation that is required). Over the years, I have had a chance to study many scores and to discuss them with my students. I have also learned from the enthusiasms of my students and their questions, and even from their complaints about works they are rehearsing.

The training of this composer is a work in progress. I am still thrilled to be learning and growing, and to have wonderful colleagues to share the journey with me.

*Margaret Lucia's review of the CD, Manhattan Stories: The Music of Faye-Ellen Silverman, appeared in the Journal of the IAWM 15/2 (2009). Silverman is the author of the 20th-century section of the Schirmer History of Music as well as several articles. For more information, please visit her website at [www.fayeellensilverman.com/](http://www.fayeellensilverman.com/).*

# Eve Duncan, Suzanne Knosp, Claudia Montero: Introducing Three New IAWM Members

## Eve Duncan

I am a composer from Melbourne in southern Australia, a city of about four million and the second largest city in the country. I have also lived on a farm by the sea for some years. I have enjoyed participating in creating opportunities for composers in my state of Victoria by founding the Melbourne Composers League in 1995, which currently has seventy members, and which has performed nearly 400 new works. I have curated and produced many Australian and Asian-Pacific contemporary music concerts, as well as those featuring music from Eastern Europe.

Through my involvement in the promotion of an Asian-Pacific repertoire, I made my first connection with kayagum and komungo player Jin Hi Kim, who convened the first IAWM panel at the Asian Composers League Festival in the Philippines in 1997.



Eve Duncan

The seminar presented a lively discussion about issues relating specifically to women composers from the countries which, at that time, were members of the Asian Composers League: Japan, Korea, Taiwan, Hong Kong, the Philippines, Thailand, New Zealand, and Australia. My next

involvement with IAWM was at the International Festival of Women in Music Today, Korea in 2003, where I met women composers from the U.S., Canada, and European countries.

My music is informed by my experience of living in an under populated and, at least in my childhood, a relatively isolated and geologically ancient country in which erratic weather patterns, a strong sense of nature, and issues related to the Westernization of one of the oldest indigenous cultures forms a background to my experiences. The titles of my chamber works, *the Crab Feast*, *Dragonfly*, *Butterfly*, *Mosquito*, *Time and the Tides*, *Seahorses*, *the Bee Dance* and *The Submerging City* reflect this. I have worked with two indigenous didjeridu players (one of whom, Tom E. Lewis, commissioned a work), and have collaborated with indigenous poet Lisa Belleair in *Tiger Snake*. In addition, I am interested in investigating metaphysical aspects of existence, reflected in such works as *Dynamis*, *Runner of Light*, *Kyriotetes* and *Buddha on Mars*, an orchestral work that was performed by the National Symphony of Thailand, an orchestra composed almost entirely of Buddhists.

My recent projects have been in art museums, which I am finding to be a change from the concert hall, probably

because the audience has different expectations. In 2007 I was commissioned to compose for piano quintet in response to two blackboard drawings in an exhibition of art works by Joseph Beuys and Rudolf Steiner. Another female composer who was commissioned for this exhibition was Kaija Saariaho when it has held in Finland.

In 2009 I collaborated with Australian photographer Siri Hayes to explore issues related to the dredging in Port Phillip Bay near Melbourne. The work was for percussion quartet, and was presented in art museums in Melbourne, Sydney, and country museums. You can see the visual images for this under “Dredge” and “Listening Portraits” at [www.sirihayes.com](http://www.sirihayes.com). Another art museum project is *Butterfly Modernism*, in which I composed for piano quintet in response to the architectural design of two houses overlooking the bay and the wild coast near Melbourne

I am pleased to share a few experiences that have been exciting for me, and I hope I have given our members a little insight into my interests. I also hope to learn more about all of you as well.

## Suzanne Knosp

When she was four years old, Suzanne Knosp’s six-year-old brother, Alton, announced to his piano teacher that “his sister wanted to take piano lessons.” That was a wise decision because, after just a few years of study, she began winning local and Iowa state piano competitions. She also appeared several times on Billy Riley’s *Talent Sprouts* and *Talent Scouts* on station KRNT-TV in Des Moines.

Suzanne earned undergraduate and graduate degrees, including a DMA in piano performance and pedagogy, at the University of Iowa, where she continued to win music competitions. She became immersed in the world of dance as a pianist at the Dance Department. She accompanied classes for former Joffrey ballerina Françoise Martinet and professional dancers Alicia Brown and Linda Crist. In dance, Suzanne found her niche. She composed her first piano solo for dance for a graduate student. At the time, very few books or articles had been written about dance accompaniment so she focused her doctoral work on her thesis, *A Manual for the Beginning Ballet Accompanist*.



Suzanne Knosp

In 1991, Suzanne moved to Tucson, where she was hired as a staff pianist for the Committee on Dance (now School of Dance). She is currently a Professor of Dance/Music Direc-

tor for Dance at the University of Arizona, one of the top dance programs in the country and one that integrates ballet, modern, and jazz dance throughout all aspects of the program. She teaches undergraduate and graduate courses in music and dance and accompanies dance technique classes.

As a pianist and composer, Suzanne has collaborated with many choreographers and musicians. Her work with Melissa Lowe includes three DVDs distributed internationally on the KULTUR label (*Ballet Workout II, The New Ballet Workout, Steps Towards Intelligence*). Her book, *Ballet Barre and Center Combinations, Volume II: Music* (Princeton Book Company), and the accompanying CD provide original musical accompaniment for notated ballet class exercises. Her scores and recordings for *The New Ballet Workout* and her new book, *My Favorite Classical Music for Ballet Class*, are available from the National Dance Education Organization.

In addition to composing for dance, she also enjoys writing vocal and piano music. Choreographers have used her *Penultimatum for piano, Kissing Waltz for piano, Five Songs on the Poems of Emily Dickinson* for mezzo-soprano and piano, and *Three Songs on Estonian Poems* for mezzo-soprano and piano. Her work, *The Meaning of Love*, for piano, trumpet, tenor, and soprano, was selected to be performed on the Composers Concert at the Twentieth Anniversary Conference of the International Guild of Musicians in Dance. Her orchestral work, *In Gratitude*, was performed at the opening gala of the Stevie Eller Dance Theatre.

Suzanne continues to perform as a soloist and collaborative pianist. For the past fifteen years, she has worked with double bassist Patrick Neher in a variety of concert venues including solo and chamber works for double bass and through multimedia improvisatory presentations as a member of the group, *Crossing Barriers*.

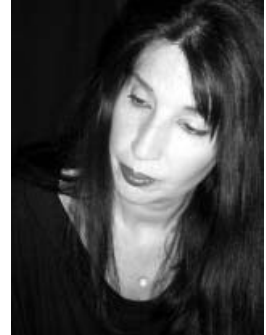
Suzanne is a specialist in the research, education, and training of dance musicians. She has created the curriculum for the Master of Music in Dance Accompaniment in both piano and percussion performance in the UA School of Music. She has lectured and performed at numerous national and international festivals and conferences and is an active member of the National Dance Education Organization and the Music Teachers National Association. Suzanne is currently President of the International Guild of Musicians in Dance and will serve a three-year term. She has been a member of the Guild since 1991 and served as Treasurer of the Guild from 1992 to 1999.

The field of music for dance is predominantly populated by men, but a number of women have made important contributions: Marjorie Landsmark-DeLew, Ruth Lloyd, Pauline Oliveros, Norma Freeman, Ramona Pansegrau, Beth Mehocic, Lucia Dlugoszewski, Natalie Gilbert, Karen Follett, Claudia Howard Queen, and many others. Now that Suzanne is a member of the IAWM, she hopes to encourage more women to enter this field.

## Claudia Montero

I began my musical studies in Buenos Aires, graduating with degrees in music pedagogy and composition. In 2002 I traveled to Spain to work on a master's degree in aesthetics and music creativity at the University of Valencia, where I am completing my doctoral studies. I am currently a composition professor at the High Conservatory Joaquin Rodrigo of Valencia.

I began my career as a composer about twenty years ago, and over the past two decades, my music has been performed in Europe and America, where I have received commissions from important soloists such as guitarist Wolfgang Weigel and harpist Floraleda Sacchi, chamber groups such as the Brower Trio and the String Quartet of the Chamber Orchestra of Buenos Aires, and orchestras such as the Neuquén Symphony Orchestra and Orchestra of the University of Taipei, among many others. My music has been played in concerts and festivals in Germany, Spain, France, Italy, Serbia, Montenegro, England, Argentina, Chile, Uruguay, Brazil, Mexico, the United States, Taiwan, China and South Africa.



Claudia Montero

When I arrived in Valencia, my interest in composition and the relationship with other women composers led me to establish the Woman in the Arts of Valencia Association. Our aim is to promote and bring the music of women from Spain and other countries to audiences by organizing concerts, conferences, meetings, and seminars.

I am especially interested in multidisciplinary projects in which music connects with other art forms. In the Alfonsina Storni Project, for example, I collaborated with Agueda Fernandez Abad (voice); we organized concerts and commissioned several composers to set poets' texts to music. I have created an exchange program and have taken my works and those of other composers to remote places in Taiwan, South Africa, South America, and Europe.

These activities have led me to establish ties with other cultures, and I am currently working on a project called O2 (East and Occident). Our goal is to develop and make known Asian composers' works for traditional instruments and for different combinations of instruments and also to promote the music of young musicians. This project started in 2008, and since that time, I have coordinated and taken part in festivals in Taiwan, Argentina, Spain, and South Africa.

I hope to motivate my colleagues to respect and learn more about other cultures and to interact with them. In my own music, I have been influenced by my roots, and I feel particularly tied to the urban music of Buenos Aires.

## In Memoriam: Emilia Comisel (1913-2010)

IRINA AMINTIRI

Professor Dr. Emilia Comisel passed away on April 18, 2010 at the age of 97 in Bucharest, Romania. She was one of the most important ethnomusicologists of the second half of the twentieth century. From 1950 to 1976 she taught at the Conservatorium Ciprian Porumbescu in Bucharest, where she inspired several generations of Romanian composers such as Myriam Marbe, Stefan Niculescu, Pascal Bentoiu, Theodor Grigoriu, Dumitru Capoianu, and Tiberiu Olah. Under her tutelage, they learned about the richness of their own traditional music, and they integrated the results of their studies into their personal musical languages. Emilia Comisel researched the earliest Romanian folk music—the carol, ballad, and doina—as well as the songs and dances that were popular throughout the country’s history. Her field studies, especially in the Padureni and Dobrogea regions, are valued not only in the entire Balkan area but also in Canada and the USA, where she investigated the traditional music of Romanians who immigrated.



Emilia Comisel

She traveled widely and recorded and transcribed over 9,000 Romanian folk melodies. She prepared anthologies and wrote numerous articles for national and international journals of musicology and ethnomusicology, and she collaborated with some of the leading scholars in her field. Her standard works, *Manual de Folclor* and *Tratat de Folclor*, are especially significant. One of her major projects was her publication of eight volumes on the life and works of Constantin Brailoiu. As a young student, while studying at the Royal Academy of Music, Comisel was inspired to choose ethnomusicology as her profession as a result of her work with Brailoiu, creator of the International Archive of Folk Music (Geneva). Starting in 1967, Comisel made a determined effort to collect and publish all of his scientific work.

Comisel gave concerts and lectures, participated in international congresses, and appeared on radio programs in Romania and abroad (France, Belgium, Yugoslavia, Albania, Italy, Germany, Canada). She promoted competitions and guided numerous prominent researchers, teachers, and composers as well as a number of talented young folk singers, who have continued to train performers in the tradition.

Emilia Comisel is my mother, and I recall her saying the following:

I devoted my entire life to the art of oral tradition (folk music primarily), and I tried to understand the essence of this exceptional endowment—the poetry and music of our people. I have endeavored to make this art an endless source of inspiration for a maximum number of young musicians. Therefore, I decided to teach folklore not only at universities but also in schools at all levels, starting at an early age by raising young students’ awareness of the aesthetic value as well as the national and international importance of this art. I developed a course in folk music. In preparation, I traveled the entire country for years, collecting, analyzing, and classifying material, and I compiled a huge collection of priceless artistic value, in large part, unknown at the time.

Comisel received much recognition for her achievements during her lifetime. She was profiled in many magazines in Romania and elsewhere, and she was the recipient of numerous awards, including honorary citizenship in many cities and dozens of honorary degrees. She received the Order of the State of Romania, the Romanian Academy Award, the Ministry of Culture Award, and the Grand Award of the Romanian Composers’ and Musicologists’ Association. She was a conscientious worker, who was always willing to help others. She was also a very sociable and cheerful person, and everyone enjoyed her company. Emilia Comisel’s death means the loss of a great personality who played a major role in Romanian musicology.

### The Hartford Symphony Appoints Woman Music Director

The Hartford (CT) Symphony, which calls itself “New England’s second largest symphony orchestra,” has named thirty-three-year-old Carolyn Kuan to be its next music director. Kuan, a Marin Alsop protégée, was the first woman to win the Herbert von Karajan Conducting Fellowship in 2003. A *cum laude* graduate of Smith College, Kuan holds a Master of Music from the University of Illinois and a Performance Diploma from the Peabody Conservatory.



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## BOOK REVIEWS

Steven Baur, Raymond Knapp, Jacqueline Warwick, eds.: *Musicological Identities: Essays in Honor of Susan McClary*  
Aldershot and Burlington, VT: Ashgate, 264 pages (2008).  
ISBN 978-0-7546-6302-7

GAIL LOWTHER

Susan McClary has had an undeniably profound influence on contemporary music scholarship. Her path-breaking work has helped open the discipline to cultural and interdisciplinary studies, discussions of musical meaning and perception, and an increased awareness of music's social contexts. In honor of McClary's extraordinary contributions to musicology, Steven Baur, Raymond Knapp, and Jacqueline Warwick have compiled this collection of essays to further attest to her influence on current and future scholars.

In the Introduction to this volume, the editors indicate, "The overriding concern in McClary's writings and in this book is with retaining an awareness of the social context of musical practices, and the ways in which music both reflects and directs social relationships" (xx). The seventeen contributors to this collection, all former students or colleagues of Susan McClary, brilliantly reflect McClary's emphasis on music as a social practice. George Lipsitz, for example, presents an insightful case study of the Black Eyed Peas's single *Where is the Love?* in which he explores the song's intersections with contemporary politics, the civil rights movement, and Black feminism. In a similar manner, Steven Baur, in his essay on the waltz craze of nineteenth-century America, contextualizes the waltz and its music within broader social contexts and demonstrates how the waltz contributed to "period debates concerning the role of women in an urban industrial society and...became a central arena in a heated struggle over women's bodies and female sexuality" (47–48).

The other contributors navigate freely within this overarching theme, utilizing a variety of methodologies and, as seen from the two earlier examples, covering a broad range of repertoires. The authors discuss composers, performers, and compositions that date from the eighteenth century to the present, as well as music from the traditional canon and popular musical practices. Such diversity speaks to the extent of McClary's influence across musical scholarship and pays tribute to her efforts to break down the barriers that separated classical music repertory from its popular counterparts in academic study.

The seventeen essays are divided into three sections, each focusing on a particular aspect of McClary's distinctive contribution to musicology. Part I ("Musical Identities: Gender, Sexuality, and Race") foregrounds issues of music and difference, including the formation, performance, and representation of identity. Part II ("Music and Temporality") explores the perception, function, and manipulation of musical time. Part III ("Reinventing Analysis") honors McClary's combined use of conventional and unconventional analytical methods

in her work, including insights stemming from the bodily experiences of hearing, performing, and moving to music.

Although the chapters are separated into these three broad frameworks, many of the essays cross over their sectionalized boundaries and interact with patterns of thought featured in the other two sections of the collection. Paul Attinello's essay, for example, although included in Part I, features a philosophical analysis of being and time in Steven Sondheim's musicals, aptly tying together questions of identity and perception while prefiguring the more specific discussion of music and temporality that appears throughout Part II of the collection. Later in the volume, Raymond Knapp incorporates discussions of identity within his analysis of "Eastern" and "Western" temporal sensibilities in Sondheim's *Pacific Overtures*. Knapp situates the musical within the broader context of Orientalism and more specifically the conflict between a "dynamic impulse" of exploration and progress and a deep-rooted desire to preserve tradition (176).

Especially provocative are the essays that question the perception or experience of specific musical phenomena. Lawrence Kramer's essay, which opens the collection, explores the conflict that contemporary audiences experience when faced with dramatic works that promote outdated value systems. Taking *The Magic Flute* as an example, Kramer investigates how audiences manage to overlook misogyny, social inequality, and racism in favor of aesthetic enjoyment due to, he concludes, a type of "transgressive" energy that pervades throughout Mozart's music (15).

In Part III, several authors reflect on the often subjective experience of music and offer new methods of analysis that address aspects of performance that are often marginalized in conventional analytical methods. While Richard Leppert focuses his analysis on Patsy Cline's sensitive vocal delivery, David Ake reflects on the possible meanings and implications of an extraneous creak on Miles Davis's recording of "Old Folks." Both essays invite us to remember and reconsider the physicality of musical performance even when mediated through sound recording technology. Ake, however, goes even further and proposes that extraneous sounds, like the creak on Davis's recording, warrant closer attention from scholars because, he concludes, such sounds reveal "something about how we experience, play, and value music," and therefore may provide valuable insights regarding the individuals, communities, and cultures that have "created, enjoyed, detested, and otherwise lived among these sounds" (233). Such lines of questioning would have been inconceivable without the work of McClary and other "new musicologists," who fostered an intellectual climate that welcomed discussions of subjectivity and musical signification.

In all, the collection is, I believe, a worthy homage to Susan McClary, honoring, as Subotnik details in her opening tribute, McClary's "brilliant, exciting, ever-probing mind, incomparable originality, unshakable honesty and independence, [and] ability to inspire new questions and new ways of questioning." The included essays, with their passionate

originality, openness, and earnest, self-reflective inquiry, emulate McClary's influence and contribution to musicology, for which we are profoundly indebted.

*Gail Lowther earned masters' degrees in music history and music education at Bowling Green State University. Her research has focused on early twentieth-century opera and French neoclassicism, as well as the use of graphic and invented notations in developing music literacy. She is currently the music director at Fernley Intermediate School in Fernley, Nevada.*

### Tara Rodgers: *Pink Noises: Women on Electronic Music and Sound*

Duke University Press, 322 pages (2010). Cloth, 978-0-8223-4661-6. Paper, ISBN: 978-0-8223-4673-9

PAULA MATTHUSEN

Before Tara Rodgers' *Pink Noises* emerged in print form, it existed as a useful online resource featuring many interviews with women highly active in the fields of music and technology. The site also provided a wonderful forum for reviews of publications and products. The book *Pink Noises* emerges from this original forum as an invaluable document, not only for its presentation of women in a variety of electronic musical genres and activities, but also for its cross-genre and interdisciplinary connections.

In an effort to forge musical and professional connections, Rodgers features a number of artists with a wide range of styles, aesthetics, and means of realizing their work. The unique juxtaposition of such a diverse group of artists reflects Rodgers' keen observation of a "significant cross-pollination among formerly more distinct academic, experimental, and popular genres of electronic music." As such, *Pink Noises* fosters a discussion across genres while recognizing their individual idiosyncrasies.

These interviews provide essential documentation and history as well as insightful reflection on the current issues of gender and electronic music in a variety of arenas that are often marginalized or not discussed. For example, Susan Morabito provides a thoughtful conversation regarding her ascendancy into the New York dance clubs, reflecting on the involvement of lesbians and queer women in the scene. In so doing, she acknowledges the uniqueness and importance of certain ven-

#### Arsis Press

In 1974 Clara Lyle Boone founded Arsis Press, the first publishing company dedicated to the chamber and sacred choral music of living female composers. In recognition of this historic role, the archives of Arsis Press are housed in the **Music Division of the Library of Congress**. Clara Boone retired at age 80 (although she is still active as an adviser); orders for scores, including many by IAWM members, are now handled by Empire Publishing Service; P.O. Box 1344; Studio City; CA 91614. Tel: 818-784-8918. Fax: 818-990-2477. Email: empirepubsvc@att.net

ues, such as the Clit Club in NYC, which have since disappeared. Particularly interesting are the ways in which many of these artists create community around them. For example, Keiko Ueneshi (aka o.blaat) has enriched the community for live electronics enormously as a founding member of Share—a multimedia jam session that began in New York and has since spread to cities around the world.

The lineup of composers and musicians is staggering—the interviews include Pauline Oliveros, Kaffe Matthews, Carla Scalletti, Eliane Radigue, Maggi Payne, Ikue Mori, Beth Coleman (M. Singe), Maria Chavez, Christina Kubisch, Annea Lockwood, Chantal Passamonte (Mira Calix), Jessica Rylan, Susan Morabito, Rekha Malhotra (DJ Rekha), Giulia Loli (DJ Mutamassik), Jeannie Hopper, Antye Greie (AGF), Pamela Z, Laetitia Sonami, Bevin Kelley (Blevin Blectrum), Le Tigre, Bev Stanton (Arther Loves Plastic), Keiko Uenishi (o.blaat), and Riz Maslen (Neotropic). The diversity of media—from sound installations to rock bands, from customized analog hardware to software programming, from clubs to concert halls—demonstrates how the different concerns of gender and technology are framed by the disciplines within which these women work. Moreover, Rodgers and her interviewees provide unique insights into the subtle ways in which issues of gender, race, sexual orientation, and socio-economic status impact each of these musical areas differently.

The interviews were conducted either in person or through email, and in each case, the tone of the interview yields a distinct sense of personality and aesthetic outlook of the featured artists. The different artists are grouped into discussions following chapters entitled "Time and Memory," "Space and Perspective," "Nature and Synthetics," "Circulation and Movements," "Language, Machines, Embodiment," and "Alone/Together." While these groupings are by no means mutually exclusive, they do provide a useful lens for examining the variety of disciplines and aesthetic and technological concern for each area. In this vein, Rodgers' introductory discussion for *Pink Noises* is especially useful and evocative as it addresses many intricate issues intertwined with gender and technology ranging from the militaristic language interwoven with music technology to the difficult negotiations that emerge for the composers, musicians, and artists as they navigate the myriad tensions between feminism and post-feminism.

*Pink Noises* provides an invaluable record of the current activity of women in electronic music and sound. Moreover, it continues a sense of forum and discussion that seems to extend from the original web site. The discography will enable those interested in the featured artists to find their work, and the glossary enables those unfamiliar with technological vocabulary to participate in the conversation and benefit from the discussion provided by Rodgers and the numerous composers and musicians featured within the pages of *Pink Noises*.

*Paula Matthusen is a composer who realizes acoustic music, electro-acoustic works, and sound installations based in New York and Miami. She is currently Assistant Professor and Director of Music Technology at Florida International University. For additional information, please see <http://www.paulamatthusen.com>.*

## Recommended New Books

Michael Slayton, ed.: *Women of Influence in Contemporary Music: Nine American Composers*.

Scarecrow Press, 494 pages, \$75.00 (2010). ISBN: 0-8108-7742-2

*Women of Influence in Contemporary Music: Nine American Composers*, edited by Michael K. Slayton, associate professor at Vanderbilt University, focuses on nine contemporary composers who have made significant contributions to American music. They include (in alphabetical order with the authors in parentheses) Elizabeth Austin (Michael Slayton), Susan Botti (Carson Cooman), Gabriela Lena Frank (Deborah Hayes), Jennifer Higdon (Donald McKinney), Libby Larsen (Tina Milhorn Stallard), Tania León (James Spinazzola), Cindy McTee (Slayton), Marga Richter (Sharon Mirchandani), and Judith Shatin (Judith Lochhead). The foreword is by Karin Pendle. Each chapter contains a biography and description of the composer's style, a personal interview, and an analysis of a significant work. The influential efforts of the IAWM and our parent organizations (ILWC, AWC, ICWM) are frequently cited throughout the book and several of the composers and authors are IAWM members.

Jeannie Gayle Pool and H. Stephen Wright: *A Research Guide to Film and Television Music in the United States*.

Scarecrow Press, 2010. \$50.00, cloth. ISBN 978-0-8108-7688-0

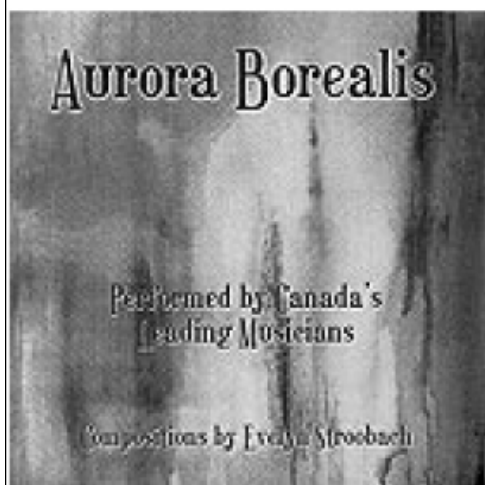
Unlike traditional music, film music sources are often difficult to locate and do not follow the patterns that researchers are trained to identify. Although there have been several

self-described introductions to the field and articles that summarize the problems and state of research, there is no resource that gathers together all of the basic information that is vital to film music research. In *A Research Guide to Film and Television Music in the United States*, Jeannie Gayle Pool and H. Stephen Wright address the difficulties scholars encounter when conducting research in this field. Intended as a guide for researchers in navigating the complex world of film and television music, this book provides a detailed taxonomy of film music primary sources and explains how to find and interpret them. The authors tackle the problems of determining film score authorship and working with recordings of film music. An up-to-date guide to important collections of film music sources and other research materials is also included.

Barbara Harback and Diane Touliatos-Miles, eds.: *Women in the Arts: Eccentric Essays in Music, Visual Arts and Literature*.

Cambridge Scholars Publishing (2010). ISBN: 1443816728; 978-1443816724

This pioneering collection of thirteen essays offers articles on long-neglected areas of women's contributions to arts. It includes chapters by three prominent award-winning living composers that discuss the plight of women in this male-dominated field. Other chapters bring to light new research on the musical compositions of the earliest women composers, a conservatory for women in Bethlehem, Pennsylvania, a history of the MacDowell Colony, and contemporary innovations, such as Anna Rubin's chapter on women in electroacoustic music.



Evelyn Stroobach's compact disc entitled *Aurora Borealis* contains eleven of her compositions composed for a variety of different musical genres and her works are performed by some of Canada's leading musicians. This CD project was awarded funding by FACTOR (Foundation to Assist Canadian Talent on Records), the Council for the Arts in Ottawa and the Corel Endowment for the Arts.

*Aurora Borealis* CD has received a nomination for BEST CLASSICAL CONTEMPORARY ALBUM. The awards nominations were selected from over 560,000 entries worldwide (<http://www.justplainfolks.org/09albumnoms.html>) and were announced by the largest music organization in the world, JPF.

Pierre-Daniel Rheault, SOCAN (Society of Composers, Authors and Music Publishers of Canada) President, wrote the following after listening to *Aurora Borealis*: "It is fabulous...gorgeous...very pleasurable listening."

In a review published in the *Journal of the International Alliance for Women in Music*, Volume 13, No. 1, Dr. Margaret Lucia wrote: "Therefore, we find in this disc (*Aurora Borealis*) not only the excellent work of a gifted composer but also the graciousness of a fine collaborator as well." Pages 32-33

Compositions included on *Aurora Borealis* have been performed in live concerts in Canada, U.S., Europe and Asia, and broadcasted on radio stations around the world.

**To obtain a copy of *Aurora Borealis* please contact the composer at: [stroobach@sympatico.ca](mailto:stroobach@sympatico.ca). The cost of the CD is \$20.00 plus \$4.00 for shipping and handling.**



## COMPACT DISC REVIEWS

### Judith Shatin: *Tower of the Eight Winds: Music for Violin & Piano*

The Borup/Ernst Duo: Hasse Borup, violin; Mary Kathleen Ernst, piano; Blanton Alspaugh, producer; Wendigo Music. Innova Recordings 770 (2010)

KIMBERLY GREENE

Consummate composer, educator, and advocate of the intellectual transcendence of socio-cultural restrictions in aesthetic orientation, Judith Shatin engages the listener in a veritable excursion into the unexpected, diverse, and immersive timbral soundscape of her formidable CD release, *Tower of the Eight Winds* (2010). Deeply inspired by the natural and possessing an abhorrence of artifice, Shatin embeds her compositions with earthly expressions that clarify and encapsulate the musical experience through a sophisticated and electroacoustic methodology.

Currently William R. Kenan, Jr. Professor of Composition at the University of Virginia and the founding Director of the Virginia Center for Computer Music, Shatin holds graduate degrees from The Juilliard School (MM, Abraham Ellstein Prize) and Princeton University (PhD). She has received multiple National Endowment for the Arts fellowships and has served as President of the American Women Composers, Inc. (1989-1993) and as Secretary of the IAWM (1995). Shatin's inclusion in Michael K. Slayton's *Women of Influence in Contemporary Music: Nine American Composers* (2011) testifies to her position as a composer of prominence in the twenty-first century. An extremely prolific composer, her works include electronic, orchestral, chamber, choral, and solo works, and one opera. The composer's music is published by Arsis Press, Warner Brothers Publications, C.F. Peters, and Wendigo Music.

The album consists of an eclectic collection of five works. *Widdershins*, premiered at the Kennedy Center in 1983, employs three seventh-chords, which are musically arranged in accordance with the common Scottish meaning of "motion against the sun" or "counterclockwise." The second selection, *Icarus*, reenacts the myth of Icarus as an apt metaphor for the creative process, in which the creator ruptures artistic boundaries only to plummet into the murky depths. The masterpiece, *Penelope's Song*, recounts Homer's epic as depicted through the thirty-year struggle of Odysseus' wife, while *Fledermaus Fantasy*, a Romantic and stylish *tour de force*, conceived in response to Johann Strauss' operetta, is replete with compositional surprises, virtuosic displays, and a complement of ironic gestures. The eponymous four-movement work, *Tower of the Eight Winds*, is composed in substance and form in remembrance of the Tower of the Winds standing near the Roman *agora*, just east of the Acropolis. Commissioned by the Library of Congress, *Tower of the Eight Winds* premiered at the library in 2008 and met with enthusiastic acclaim from the reviewers at *The Strad*, *The Washington Post*, and *The Denver Post*.

In Shatin's musical testament to the Queen of Ithaca, *Penelope's Song*, the composer transforms the narrative of

Odysseus through the exaltation of Penelope's endeavors to forestay suitors during the thirty-year period she endures as she awaits her husband's return from battle. Convinced that Odysseus will return and repulsed by the vile and arrogant character of her suitors, Penelope announces that she will not receive any man until she completes the shroud she is weaving for the father of Odysseus. Through the ruse of weaving by day and unraveling by night, Penelope remains steadfast and chaste. Reminiscent of Goethe's text as set by Franz Schubert in *Gretchen am Spinnrade* (1814), Shatin imbues electronically the sounds of wooden looms of local weaver Jan Russell, which serve as a rhythmic *ostinato* throughout the piece. The electronic loom samples provide a natural authenticity and propel the textually-inspired musical narrative seamlessly. Harmonic units are established through specific tetrachords designated for both Penelope and the loom, creating the aural sensation of harmonic organization. At the conclusion of the piece, the composer ennobles Penelope's valor and determination through a decisive increase in momentum, which resolves and dissipates into a more traditional tonal sonority.

Flawless performances are executed by both Danish violinist Hasse Borup and American pianist Mary Kathleen Ernst. As champions of contemporary American music and masters of the historical repertoire, the Borup/Ernst duo brings a virtuosic and interpretative excellence to each selection that adroitly adapts to the shifts in compositional techniques and musical styles. The international performers compliment Judith Shatin's masterful and moving compositions in a manner that exceeds expectations and leaves the listener with a sense of gratitude and humility. *Tower of the Eight Winds* represents a compelling collection of masterworks that blends sophisticated contemporary compositional methods and advanced technological acoustics, while upholding the standards of aesthetic integrity.

*Kimberly Greene is a PhD candidate in musicology at Claremont Graduate University, CA. Currently, she serves as an instructor of music history at California State University, Fullerton, is a recipient of the Walker Parker Memorial Endowment Fellowship (CGU, 2008) and the Albert A. Friedman Research Grant (CGU, 2009). She holds a master's degree in music history & literature from CSUF, with additional degrees in German studies, French, and business administration.*

### Janice Misurell-Mitchell: *Uncommon Time: Music for Voice, Flute, and Percussion*

Southport 132 (2010)

PAMELA MURCHISON

When I first saw the title of Janice Misurell-Mitchell's newly released CD, *Uncommon Time: Music for Voice, Flute, and Percussion*, I wasn't sure what to expect, and I certainly wasn't prepared for what I heard. The disc is an exciting anthology of Misurell-Mitchell's work as a composer, flutist, and vocalist, combining the styles of avant-garde singer

Cathy Berberian and flute extended-techniques guru Robert Dick to create a fresh-sounding collection of performances.

The CD, which encompasses nearly twenty years of live and studio recordings, begins with Misurell-Mitchell's performance of her composition *Profaning the Sacred II* (2008). Misurell-Mitchell begins the disc by singing three poems by Allen Ginsberg (*Howl*, *Footnote to Howl*, and *America*). While the singing might go on a bit too long, the text evolves into a display of flute pyrotechnics, including key slaps, multi-phonics, and singing certain key words into the flute while playing. The instrumental addition captures the essential spirit of the poems in a manner reminiscent of Ginsberg's own performances. *Blooz Man/Poet Woman* (2004) similarly explores the poetry of Regie Gibson.

*Mamiwata* (1998) for solo marimba provides a welcome change of sonority after the intensity of the first two tracks. Mike Truesdell's performance effectively evokes images of the African water deities, after whom the piece is titled. Misurell-Mitchell's use of marimba is apt, and the transitions from one compositional idea to another reflect the ever-changing, ever-moving nature of water.

Misurell-Mitchell begins her live performance of *Are You Ready?* (1995) for solo voice with a brief history lesson, stating that her inspiration for the work came from Kurt Schwitters' *Ursonate* (1922-1932) and Luciano Berio's *Visage* (1961), pieces in which, as Misurell-Mitchell describes, "the sound of the words is sometimes either equal or sometimes more important than the meaning of the words." During this structured improvisation, Misurell-Mitchell seamlessly moves from this introduction to a thorough exploration of the phonetic timbres in a fascinating homage to Cathy Berberian.

The title work, *Uncommon Time* (1991), was commissioned by the National Flute Association and is performed by flutist Mary Stolper and percussionist Dane Maxim Richeson. The combination of composed flute music with frame drum improvisation works very well here, and both Stolper and Richeson give exciting performances. Stolper's ease transitioning between lyrical flute playing and extended techniques is noteworthy, and her performance sounds as fresh and improvised as Richeson's.

*Everything Changes* (2007) is another chamber work for flute and percussion, but expands the instrumentation to include piccolo as well as flute and a broader spectrum of percussion instruments, including marimba and snare drum. Misurell-Mitchell's performance with Richeson incorporates both the original German and English translations of Bertolt Brecht's poem *Alles wandelt sich*. Misurell-Mitchell explores the text vocally and instrumentally, choosing sibilant or percussive sounds on the flute evocative of the consonant sounds of both languages. In the penultimate track, Misurell-Mitchell skillfully makes use of the alto flute's haunting timbre in the elegy *Una voce perduta: in memoriam, Ted Shen* (2003), eloquently performed by Caroline Pittman.

The final work is *A Silent Woman* (2002), which Misurell-Mitchell performs with Gospel singer Dee Alexander, clarinetist Edward Wilkerson, Jr., and pianist Ann Ward. Using text by twelfth-century composer Beatriz de Dia, *A Silent*

*Woman* combines jazz and contemporary classical styles to satirize the historical silencing and segregation of women by many religious organizations. The performance is engaging and Misurell-Mitchell's ingenious use of avant-garde techniques for both the vocalist and instrumentalists creates a work that is pure theater. The sheer variety of sounds makes *A Silent Woman* a fitting work to close the CD, a time capsule of Misurell-Mitchell's compositions and performances over the past two decades.

Misurell-Mitchell's excellence as both a performer and composer is showcased on *Uncommon Time* and her music sounds fresh and timeless. The CD fully exploits the infinite variety of sound and expression via the conduit of the human voice; the use of flute and percussion only broadens the spectrum, rather than competing with it.

*Flutist Pamela Murchison serves on the faculty at Frostburg State University. She is a member of the West Virginia and Akron Symphonies, and she maintains an active career as a chamber musician. Her doctoral research topic explores the music of composer Amy Williams.*

### *How She Danced: String Quartets of Elena Ruehr*

Cypress String Quartet. Skywalker Sound Scoring Stage, San Rafael, CA (2010). ASIN: B0033Q5PXX

MICHELLE LATOUR

What is the goal of music? To entertain, to educate, to make us think, to enhance our lives? The answer is often not an easy or clear one, yet *How She Danced* attempts all of the above. This recording is thoroughly entertaining, uplifting, and thought provoking. Each time I listened, I found some new hidden gem or detail, and perhaps that is the goal of music, to constantly find new elements in the familiar. The music featured on the CD, expertly played by the Cypress String Quartet, was approachable and fun, yet still possessed a depth of expression.

Ruehr's eclectic musical upbringing is masterfully exemplified in this CD recording. A native of Michigan, she began her musical studies at home, and was influenced by her guitar-playing mother, her mathematician father, and her older brothers, who were fans of musicians such as Led Zepelin and Janis Joplin. As a teenager, she worked as a church organist, rock-band keyboardist/singer, and music director for a local theater troupe. Later, Ruehr studied with William Bolcom at the University of Michigan and with Vincent Persichetti at the Juilliard School. She also expanded her musical repertoire by studying Indian gamelan music and West African drumming. This plethora of interests, combined with her mastery of traditional Western classical forms, flows through her compositions in a unique and satisfying manner.

The CD features three string quartets composed by Ruehr from 1991 to 2005, with program notes consisting of biographical information and an interview with the artists by Bill McGlaughlin, host of *Saint Paul Sunday* and *Exploring Music*. Although the interview brings to light interesting and humorous details, I wished more specifics had been included.

The first work is String Quartet No. 4, composed in 2005 and commissioned by the Cypress String Quartet. The quartet asked Ruehr to look at the relationship between Beethoven's String Quartet, op. 59, no. 3 and Mozart's String Quartet No. 19 in C major, K. 465 ("Dissonance") and to respond in some meaningful way. The result is an arresting, evocative, and beautiful blend of silence and sound. Mention must be made of the third movement, *Minuet: Grazioso*, as it is truly one of the highlights of the entire CD. This unpredictable dance keeps the listener on his/her toes with driving rhythms, constant alteration of textures, novel interplay of voices, witty harmonic changes, and pleasing dissonances. Ruehr describes this movement as "a big party, six characters—one is the character coming from the first movement's main theme. Could be Mozart or Beethoven. The dance gets out of hand and finally settles down, which contrasts with the last movement opening up with a big unison and a very insistent 'motoric' rhythm."

String Quartet No. 3 was commissioned by the Rockport Chamber Music Society and utilizes ancient musical influences translated into modern dialect. The movements' titles are evocative of disparate inspirations: *Clay Flute*, *The Abbey*, *How She Danced*, and *Bell Call*. *Clay Flute* is upbeat, bright, and fun, and is based upon Ruehr's hobby of making toy flutes. This contrasts wonderfully with the sheer beauty of the second movement, *The Abbey*, which is inspired by Hildegard von Bingen through the use of a seventeen-bar melody in three-part canon. This was by far my favorite track of the entire CD and defies explanation. Analysis was superfluous, as my only desire was to turn up the volume and to viscerally experience the music. As Cypress String Quartet violinist Cecily Ward aptly sums up, "That movement is achingly beautiful." The third movement, *How She Danced*, takes its lead from Ruehr's young daughter after an evening's dancing in the kitchen. After the intensity of *The Abbey*, this was a welcome bit of levity, serious and frivolous all at once. The composition ends with *Bell Call*, a West African musical tradition used in villages for life-cycle events. Featuring constant, swirling activity through incessant texture changes, brief motivic material modifications, and rhythmically challenging meter shifts, this was an appropriate ending to the quartet.

The final composition is String Quartet No. 1, written in 1991, while Ruehr was still in graduate school. The piece, similar to String Quartet No. 3, capitalizes on interesting titles. Movement I is entitled *Patterns* and takes its cue from Perotin. The second movement, *Interlude*, is inspired by Bach's *Well-Tempered Clavier*. The composition ends with *Estampie* and is based upon the medieval dance form. The highlight of this work is the third movement, *Let's Sit Beneath the Stars*, whose origins lie in an old family story. As Ruehr recalls, her ancestors operated a house on the underground railway: "One of the visiting refugees from slavery sang a lullaby to [the home owners'] children." The lullaby remained a part of family tradition, and Elena's mother used to sing it to her. The lullaby is masterfully integrated into the movement, each quartet member playing the melody with rhythmic alterations.

The Cypress String Quartet is renowned for championing composers whose music they admire, and this recording would certainly not have been as enjoyable had it not been for their skillful performance. They deliver an excellent rendition of Ruehr's musical contradictions: the blending of old and new, Western and non-Western, silence and sound, complexity and simplicity.

*Dr. Michelle Latour, soprano, is active as a performer, teacher, author, and adjudicator, in addition to being a member of the full-time voice faculty at the University of Las Vegas, Nevada. She is a regular contributor to Classical Singer magazine, and frequently performs the music of women composers, especially Vitezslava 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.*

### Margaret Mills: *Meditations and Overtones*

Works for piano by Ruth Schonthal, Amy Beach, and Gloria Coates. Cambria CD-1195 (2010)

### Roger McVey: *American Journey*

Works for piano by Emma Lou Diemer, Lori Laitman, Bonnie Miksch, and others. Roger McVey (2009)

ANDREW ADAMS

Considered as a pair, these recent recordings evince obvious similarities: both feature a wide range of substantial works by women composers that were written in the twentieth or twenty-first centuries. By way of contrast, one disc is by an artist who has enjoyed decades before the public and the other who is at the beginning of a promising career. Beyond these similarities and differences, both feature thoroughly artistic readings by two consummate artists.

Margaret Mills made her Carnegie Hall debut on December 4, 1974, and has since appeared in Alice Tully and Merlin Hall in New York, and at the National Gallery in Washington. Her frequent concerts in Europe include London's Wigmore Hall and venues throughout Germany. Orchestral appearances have included solos with the Boston Pops, Fort Myers Symphony, Schenectady Symphony, and the Fairfield Orchestra. She has also been a life-long advocate of chamber music, having been a featured pianist with the Fine Arts, Manhattan, Cassatt, and Laurentian quartets. The young American pianist Roger McVey is currently an Assistant Professor of Piano at the University of Wisconsin-River Falls. He was a prizewinner in the International Beethoven Competition (U.S.A.) and a semifinalist at the International Franz Liszt Competition in Poland. International performances have taken him to China, Korea, Mexico, Spain, and Italy, as well as New York and Spivey Hall in Atlanta.

Margaret Mills's disc, *Meditations and Overtones*, was recorded in April 2009 at Lotte Lehmann Recital Hall at the University of California at Santa Barbara. Barbara Hirsch mastered the crystal-clear sound; Kevin Kelly provided the expert digital editing. In addition to the works reviewed below, the disc also includes two pieces by Joel Feigin: *Four Meditations from Dogen* (1994) and *Variations on Empty Space* (2008).

Ruth Schonthal (1924-2006), a personal friend of Mills and a composer of a vast body of works in a wide range of genres, is represented by *Sonata Breve*, a little-known composition that should be welcome in any pianist's repertoire. With a performance time of just six minutes, the diminutive yet clearly articulated sonata structure features the widest possible range of musical styles and emotional colors. The opening bars are clearly reminiscent of a pop song, but the material that quickly follows oscillates between violent atonality and lyrical chromaticism. The development section reaches a climax of Prokofiev-like intensity, while the coda is announced by a cluster in the lowest register of the piano that ultimately fades away in a conclusion that leaves the marked tensions of the piece unresolved. In Mills's hands, the kaleidoscope of moods and textures are woven seamlessly into a mature artistic vision of the highest order.

Written in 1938 and counted among the last works by American composer Amy Beach (1867-1944), the *Five Improvisations for Piano* are, for the most part, introspective pieces of approximately two minutes each that remain true to the composer's Romantic roots while sometimes exploring more advanced harmonic territory. As the uncredited program notes suggest, the first section ("Lento, molto tranquillo") may have been a conscious tribute to Johannes Brahms and the first of his *Klavierstücke*, op. 119. In both works, a pattern of descending thirds creates an undeniably melancholy atmosphere and the similarity of the two would make for a unique pairing on a concert program. The second piece (*Allegretto grazioso e capriccioso*) is a gently flowing waltz reminiscent of Johann Strauss with some lovely, unexpected harmonic twists. The third improvisation (*Molto lento e tranquillo*) has a decidedly impressionistic flavor with its pentatonic melodic inflections and Debussy-like accompanimental figure in the left hand. The fourth movement (*Molto lento e tranquillo*) is a true vignette of just over a minute and a half that evokes a murky, troubled atmosphere. To finish the set, the grandiose *Largo maestoso* features a wide-ranging chordal accompaniment in the left hand with an expansive melody in octaves and chords in the right. The turbulent atmosphere of the opening abates in the final measures, bringing the set as a whole to a hushed, resigned conclusion. Mills performs the collection with obvious affection for both the work and the composer by providing a well-balanced reading that neither wallows in the conventional Romantic idiom nor over-emphasizes the more progressive aspects of the score. Throughout, her sound is reminiscent of Rubinstein in its warmth, humanity, and ability to communicate on a deeply emotional level.

*Sonata No. 1: Tones in Overtones* (1972) by composer Gloria Coates (b. 1938) is succinctly described in the program notes: "The first movement moves from one 'c' to other[s]...up and down the keyboard with the pedal being held throughout. In the second movement, one hears allusions to the *Dies Irae* and again with the pedal held down, the chords produce wonderful overtones. The third movement is played with white gloves because of the glissandi, while the fourth movement, Tetrachord, plays rhythmically

with the significant notes." The most *avant-garde* work on the disc, the sonata lasts approximately thirteen minutes and challenges the listener throughout with abstract musical material inspired by its unique theoretical program. For piano teachers, the attractive second movement with its clearly recognizable tune could be used independently as a challenging but technically approachable introduction to playing atonal chordal figures and shaping constantly evolving musical material. Mills is the perfect advocate for the work with her spirited, nuanced performance that will undoubtedly inspire many listeners to order a copy of the score just as it did this reviewer.

Roger McVey's *American Journey* was recorded live at Abbott Concert Hall at the University of Wisconsin-River Falls. Engineer Kevin Rockwood and pianist/producer McVey have collaborated on an engaging and diverse collection of repertoire. In addition to the works reviewed below, the recording also includes performances of *China Gates* (1977) by John Adams; the three-movement *Agu* (2004) by Andrew Russo; Earl Wild's *Etude Number 6 on "I Got Rhythm,"* and *Wichita Vortex Sutra* (1988) by Phillip Glass.

At twenty minutes in length, *Sonata Number 3* (2001) by Emma Lou Diemer (b. 1927) is the most extended work on McVey's disc. Though the title might suggest that the first movement (Serenade/Toccata) clearly alternates between lyrical and virtuosic sections, the composer actually fuses together the calm atmosphere of a serenade with the rapid finger work of a toccata, a flashy glissando concludes the movement with a flourish. Though named simply "Interlude," the second movement is an intense, probing exploration of a variety of diverse moods from quiet intensity to charged outbursts. The hushed coda ultimately reaches an unexpected though wholly convincing conclusion in the major key. The rousing last movement (Tango Fantastique) contains all of the expected rhythmic drive and colorful melodic writing of a tango interspersed with gentler moments and a unique string-dampened section, the diverse range of writing never interrupts the music's propulsive forward motion. The sonata—written in an inviting jazzy harmonic idiom—culminates in flourishes in the extreme treble of the piano followed by the final climactic closing chords. An artist capable of the widest possible variety of emotions and colors, McVey's playing throughout the sonata is confidently virtuosic in the outer movements while searchingly intense in the second.

Lori Laitman (b. 1955) wrote the charming *Nocturne* as a birthday gift for her son in 1992. The hushed atmosphere with its minor key explains the title, but the slow triple meter also suggests a waltz. For the most part subdued in tone, a lovely climax in the closing measures prepares the muted ending. At just over three minutes, this attractive miniature would make a valuable addition to the pedagogical literature. McVey plays with sensitivity and attention to detail.

Finally, Bonnie Miksch of Portland State University wrote *Fathom* for Roger McVey in 2001. For prepared piano, the score contains a wealth of extended techniques such as strumming and plucking strings, muted notes, overtone ef-

fects, and even singing by the pianist that resonates sympathetically in the open strings. As the program notes state, the piece is consciously designed to “emulate the sounds and timbres of gamelan music,” a goal it achieves in remarkably inventive passages that, like magic tricks, leave the listener wondering how it was done. The unique challenges of the score prove once again McVey’s remarkable range as both an accomplished technician and probing interpreter. Clearly, McVey is a pianist with a long and substantial career just ahead of him.

In these two exemplary recordings, Margaret Mills and Roger McVey demonstrate that concert programs and studio recordings need not contain the once-obligatory buffet of historic styles in order to be completely absorbing and engaging. Both pianists bring searching intensity and total commitment to these new additions to the literature that make each disc a welcome addition to any library or personal collection.

*Dr. Andrew Adams is Assistant Professor of Piano at Western Carolina University in North Carolina. Co-authored with Dr. Bradley Martin, his first book, Hanon Restored: Charles-Louis Hanon’s Five-Finger Exercises Restored to His Original Design, was released in March 2011 by Stipes Publishing. Adams serves on the editorial board of The Journal of Singing, was appointed Editor of its online index in 2010, and has published articles and reviews in The Journal of Singing, The American Music Teacher, The North Carolina Music Educator, Piano Professional (Great Britain), and the Journal of the IAWM.*

### Deon Nielsen Price: *Dancing on the Brink of the World*

Berkeley A. Price, clarinet; Deon Nielsen Price, piano; John McLaughlin Williams, conductor; National Symphony Orchestra of Ukraine. Cambria CD-1170 (2009), distributed by NAXOS. Published scores and parts for all six works are available at [www.culvercrest.com](http://www.culvercrest.com)

SUSAN LACKMAN

Deon Nielsen Price’s CD, *Dancing on the Brink of the World*, displays the work of an inventive and sure-footed composer whose compositions show a vivid imagination and depth of feeling that is readily transmitted to the listener. The opening piece, *Yellow Jade Banquet*, based on a Chinese folksong, is a tour de force for clarinetist Berkeley Price, playing B-flat and E-flat instruments and the rare basset horn. This delicious work was premiered during the pre-Olympics, IAWM-sponsored International Congress in Beijing in 2008, at the China National Center for the Performing Arts by the China National Symphony Orchestra conducted by Apo Hsu. The various sections in the work were inspired by the menu of a ten-course Chinese banquet: Oyster Sauce Beef Soup, Exotic Pork and Japanese Cucumbers, Cantonese Duck and Barbecue Ribs, Slippery Shrimp and Broccoli, Braised Chicken in Chestnut Sauce, Scrambled Eggs with Garlic Chives, Lemon Fried Fish, Beijing Lamb with Colorful Peppers, Cloud-eared Honeydew with Jellies, and Strawberry Cheesecake. “Yellow Jade” is the English translation of Huang Qiong, the Chinese name of the banquet hostess, Joan Huang.

*Epitaphs for Fallen Heroes: Concertpiece for Piano and Orchestra*, which uses the *Dies Irae* motive; *America Themes for Orchestra*, a quodlibet or potpourri of traditional American tunes such as “When Johnny Comes Marching Home”; and the title work, *Dancing on the Brink of the World*, should be noted not only for Price’s meticulous writing for upper voices, but also for the extraordinary power she is able to get from the lower brass. Price’s ear for cinematic writing paints such complete pictures that *States of Mind* for string orchestra is memorable as much for its serene *Meditation* as it is for the harrowing *Troubled Thoughts*.

*Gateways*, for winds and percussion, and *America Themes*, are conducted on this recording by Dr. Berkeley A.

## New Compact Discs

Ruth Shaw Wylie (1916-1989) — Chamber Music String Quartet No. 3 (1954); *Wistful Piece* (1953), for violin and piano; Sonata for Viola and Piano (1954), *November Music* (1982), for cello and piano; *Flights of Fancy* (1984), for solo flute. Tim Fain and Cyrus Beroukhim, violins; Dov Scheindlin, viola; Arash Amini, cello; Melissa Marse, piano; Evaline Kuhn, flute. RSW Productions (2010)

A distinguished American composer and influential teacher, Ruth Wylie was head of composition at Wayne State University, in Detroit, Michigan, from 1949 to 1969. She retired from teaching and moved west, finally settling in Estes Park, Colorado. This tribute CD presents stunning performances of three neoclassic works from the 1950s and two later pieces that show avant-garde influences. The disc and individual MP3 tracks are offered online at [CDBaby.com](http://CDBaby.com), [CDUniverse.com](http://CDUniverse.com), etc.; these sites reproduce the program notes by Wylie’s biographer, Deborah Hayes.

### Guided Yoga: *Om Shanti*

In February 2011 the renowned yoga teacher, Anjali Sunita, and noted sitarist and IAWM member, Hasu Patel, released their CD entitled *Om Shanti*. It provides a double disc of deep breathing, classical yoga, and guided relaxation, coupled with the healing and meditative music of the sitar. The music was spontaneously improvised and played during the recitation of the Guided Yoga. To download on iTunes: <http://itunes.apple.com/us/album/om-shanti-guided-yoga-by-anjali/id411653105>. To order the CD: [www.cdbaby.com/cd/anjalisunita](http://www.cdbaby.com/cd/anjalisunita)

### Darryl Taylor: *How Sweet the Sound*

Darryl Taylor’s collection of spirituals is the first solo album to be performed by a countertenor (Albany, Troy 1244). The CD includes Deon Nielsen Price’s arrangement of “Nobody Knows de Trouble I See.” In his review for “Artsong Update,” #84, John Campbell describes Price’s work as “one of the most dramatic settings...it reaches a fevered pitch of imploring prayers to drive old Satan away!”

Price, Concert Band Director at Antelope Valley College in California. He had earlier conducted the premier performances of both works.

Price's *Dancing on the Brink of the World: the Saga of Crissy Field*, a tone poem for orchestra, celebrates the recent choice made by the residents of San Francisco and the National Park Service to restore the natural beauty and ecosystem of this area. Price wields her pen with the vibrancy of a painter's palette. In seven vignettes, beginning with authentic Coastal Miwok and Pomo Indian tunes, the composer musically traces the development of the San Francisco Bay area (now known as Crissy Field) from an ancient marshland before it was home to native people, the coming of the Conquistadores, the industrial development after the 1906 earthquake and fire, and the poignant farewell of the Japanese families to their internment during World War II. The work ends with an homage, *Reverence for the Land*, that brings together the spirits from centuries past as the land is restored to its natural state. Ancient percussion instruments and bird sounds, quotations of swing tunes popular with Japanese teens, the rhythm of the waters of the Bay—all meld and flow through the music of this tone poem. Knowing the impetus behind the sections makes the color more meaningful, but, as with all the music on this CD, the music stands on its own as a fine composition.

*Dr. Susan Cohn Lackman is Professor of Music Composition at Rollins College, Winter Park, FL. She has served as Treasurer of the IAWM, and is currently Director of the Sigma Alpha Iota Composers Bureau. She is an internationally-known composer and author whose articles and lectures about music, as well as creative arts management solutions, increase access to and understanding of music throughout the world.*

### Borealis Brass: *Roman Holidays*

Works by Emma Lou Diemer, Sheri Throop, Alessandra Bellino, Adriana Figueroa, Ludmilla Yurina, Elizabeth Raum, Sheri Marcia Damon, and Gwyneth Walker. Borealis Brass, B001UDN594 (2009)

SHARON GUERTIN SHAFER

The three members of Borealis Brass, an ensemble founded in 1994, are on the faculty of the University of Alaska-Fairbanks: Karen Gustafson, trumpet; Jane Aspnes, horn; and James Bicigo, trombone. All of the compositions on this self produced CD were written for the Borealis Brass and were performed in Rome, or nearby, as part of various concert series between 2000 and 2006. Clearly, the ensemble's commissions and calls for new scores have enriched the available repertory for brass. The aural quality of this CD is on a professional level, and the members of Borealis Trio and their guest artists play with clarity and precision.

Most of the nineteen selections on the CD are short, single-movement, tonal compositions. The works, all by women composers, are varied in texture because of the differing instrumentation. The liner notes provide information on commissions and sources for scores, but they would have been more helpful if they had included the instrumentation

for all the works. A visit to [www.borealisbrass.com](http://www.borealisbrass.com) is necessary in order to determine the instrumentation of several pieces. Biographical background on the composers and information as to which guest artists perform on specific tracks are missing as well as commentary that might provide an insight into the music and the various composers' styles.

The CD begins with Emma Lou Diemer's rousing *Fanfare*, featuring short bursts of angular melodic lines followed by brief homophonic phrases. Her *Variations on Antioch* is a delightful work; the main theme is presented clearly before moving into varied harmonies and melodic contours. Diemer uses imitative devices such as inversion and transposition to introduce the harmonic variations and key changes. This short work concludes with a return to the original tonal center and a presentation of the melody in octaves by the trio.

The next two compositions, *A Cold Coming We Had of It* and *Holy Day of Joy* by Sheri Throop, call for an octet: 3 trumpets, 2 horns, 2 trombones, and tuba. (The score and set of parts, which may be ordered from [www.justsheetmusic.com](http://www.justsheetmusic.com), also includes optional ankle bells, not heard on this recording.) The thicker texture, wider range, and varied tonal colors provided by more brass instruments are a welcome contrast to the opening tracks. The recording would have been enhanced if the composer's description of her inspiration for the compositions had been included. For example, was the composer thinking of the beginning of the first line from T.S. Eliot's poem, *Journey of the Magi* ("A Cold Coming")? Eliot was inspired by a nativity sermon delivered by Lancelot Andrewes in the seventeenth century, but nothing in the CD liner notes indicates to the listener that the composer was referencing these literary and religious sources.

*Mixerium* by Alessandra Bellino is a caricature of Giovanni Gabrieli's *O Magnum Mysterium*. There is no indication of the composer's intention in this particular treatment of the exquisite motet that Gabrieli wrote for double choir in 1587. Although the original motet is often accompanied by brass instruments doubling the voices, Bellino's combinations of sustained notes in the lower brass with contrasts in dynamics, articulations, explosive attacks, and what sounds like deliberate out-of-tune playing, all result in a distorted version of a late Renaissance masterpiece.

*Three Chorals* for brass trio by the Argentinean composer, Adriana Figueroa, are primarily homophonic with short sections of imitative texture. All three movements are in a moderate tempo and similar style: tonal with short, mostly diatonic, phrases, although there are several sections that introduce abrupt changes of keys. The last movement is the most chromatic of the three. The dynamics and articulation are only slightly varied throughout the movements.

*Hallelujah*, by Ukrainian composer Ludmilla Yurina, begins with a trumpet statement of the main theme after which other brass instruments enter gradually to create a hymn-like texture. On the composer's web site, this work is listed as calling for 4 trumpets, 2 horns, trombone, bass trombone, and tuba. However, in the CD notes, there is no indication that this is the instrumentation used. In fact, only three trumpet players are listed.

Elizabeth Raum's three-movement *Canzoni di Natale* adds violin and organ to the brass trio resulting in a festive, antiphonal composition, rich and varied in texture from one movement to the next. Sheri Marcia Damon's arrangements of the African-American spirituals *He Can Open Doors*, *Anyhow* and *Go Tell It on the Mountain* are harmonious, fresh treatments expertly crafted for brass trio. Gwyneth Walker's three hymns and spirituals present varied dynamics, rhythmic patterns, articulation, and harmonies while rotating the hymn tunes among the three brass instruments of the trio. She has expertly arranged *All Hail the power of Jesus' Name*, *Nobody Knows the Trouble I've Seen*, and *Shall We Gather at the River*; this last is a particularly effective setting.

The final composition, Laura Caviani's *Toccata*, which adds a piano to the brass trio, is an energetic, bright selection for the final track; the unidentified pianist displays virtuosity and skillful technique. The percussive quality of the piano is used to great effect as it contrasts with the timbre and articulation of the brass instruments. The piano serves mainly as accompanist and responding voice in the ensemble with a few welcome solo interludes throughout.

*Sharon Guertin Shafer is professor emerita of music at Trinity Washington University in Washington, DC. She is a singer, pianist, and composer who performs regularly and also writes program notes and reviews. She is the author of a book on the songs of Grazyna Bacewicz and of numerous published articles on women composers.*

### Beth Denisch: *Jordan and the Dog Woman*

Equinox Chamber Players. Juxtab Music JTM5827 (2004)

RONALD HORNER

Let's accept as a given that program music is instrumental music that tells a story, sets a scene, or implies an idea. Some would say that for such music to be effective, the listener should experience the scene being represented. I would suggest that it is at least equally engaging if it gives listeners a chance to construct their own individual scenarios and compare result to intent. If one evaluates program music in such a manner, the CD *Jordan and the Dog Woman* is certainly successful. The disc contains a majority of programmatic works admirably performed by the Equinox Chamber Players, as well as additional instrumentalists and a singer.

This collection could have easily been called *Pictures at an Exhibition*, but rumor has it that someone else already used that title. This disc is a stroll through an aural gallery of images: inspiring, disturbing, poignant, and entertaining. I gave my imagination free rein, and while I might have arrived in a location other than the intended one, I thoroughly enjoyed the journey.

The title track, *Jordan and the Dog Woman*, evokes images of Scheherazade. She's not your parents' teller of tales, though. She's slim, trim, and buff for the twenty-first century. She speaks with an economy of musical movement that wastes nothing as she and her son Jordan describe their environment and experiences. Denisch's treatment of timbre and rhythm draw the listener into each scene with an irresistible force.

The Equinox Chamber Players provide a performance on the highest level of musical and technical competence.

*Southern Lament*, masterfully performed by guitarist Apostolos Paraskevas, must have been the result of a lab experiment that combined the DNA of Francisco Tarrega and Paul Henning. The result is an addictive composition that suggests Tarrega's *Recuerdos de Alhambra* with a shot of Henning's *Ballad of Jed Clampett* on the side. Who knew that classical guitar music could be this much fun?

The six movements of *Forth Project* are based upon the paintings of artist Mark Forth. In the liner notes, he refers to his use of light and shadow. Denisch's treatment of the material makes similar use of an auditory chiaroscuro that exploits the capabilities of both instrument and performer. The listener will discern influences of jazz and popular music. Although I often felt assured by elements of the familiar, I was pushed into a contemplative posture by interludes that invited introspection. Kudos to pianist Sandra Herbert for a performance that was both powerful and sensitive.

*Star Goddess Song* is a musical setting of *The Charge of the Star Goddess*. The inherent spirituality of the text is reflected in the sensitively balanced relationship between mezzo-soprano Kathryn Wright and harpist Felice Pomeranz. Wiccan spiritual practice suggests that the *Charge* should be offered as a prayer to the Star Goddess three times daily for a full cycle of the moon. Listening to this performance was in itself an enriching spiritual experience—delicately scored and splendidly performed.

The final selection on the disc is titled *Women: the Power and the Journey*. Denisch informs us that this composition represents four significant women from the St. Louis area: C. J. Walker, Mary Engelbreit, Katherine Dunham, and Tina Turner. I found the first movement to gain cohesiveness as it progressed, moving from a tentative rambling to a consensus of direction. The second movement features a clarinet/percussion dialogue. The use of a daff (a Middle-Eastern frame drum) provided a unique color for the rhythmic anchor. The third movement sets up an intoxicating groove. This music really does suggest opening a door a bit—then dancing right through it! The syncopation and timbres of this movement make it difficult to resist. The fourth move-

### British Composer Awards

The results of the British Composer Awards (2010), sponsored by the British Academy of Songwriters, Composers and Authors, were very positive for women composers. Out of thirteen awards in different categories (such as chamber music, choral, orchestral, etc.) six were won by women! The awards are for concert works by British composers that had their British premieres in the previous twelve months. The works were nominated by the performers or organizations involved. The winning women composers were Karen MacIver, Cheryl Frances-Hoad (two awards), Sasha Siem, Kerry Andrew, and Unsik Chin (international award). *Reported by Jenny Fowler*

ment evokes Bill Conti's *Gonna Fly Now* (from the *Rocky* movies), and brought me back to the image of Scheherazade. This time though, she was running through the Italian Market in Philadelphia and wearing boxing gloves.

I once heard Christopher Rouse theorize that composers are not immune to being influenced by the music they have heard throughout their lives. He suggested that these influences will make their way into each composer's works. If that is so, it would seem that Beth Denisch's influences have come from all four corners of the musical compass. Jazz, blues, gospel, orchestral program music, and even a quote from *Proud Mary* can all be discerned on this recording. For anyone seeking an enlightening, entertaining, eclectic mixture, this is a CD not to be missed.

*Dr. Ronald Horner is Director of Percussion Studies at Frostburg State University. A former member of the Israel Philharmonic Orchestra, he has also performed regularly with the Pittsburgh Symphony Orchestra. Dr. Horner is the author of The Tuneful Timpanist, published by Meredith Music/Hal Leonard, and What Do Drummers Really Want?, published by Verlag Dr. Mueller.*

### Asako Hirabayashi: *The Harpsichord in the New Millennium*

Asako Hirabayashi, harpsichord; Gina DiBello, violin; Gail Olszewski, fortepiano. Albany Records, Troy1180 (2010). B0039UW41G

EMMA LOU DIEMER

This is a beautifully-produced CD with copious liner notes about the music and the performers. The composer, Asako Hirabayashi, has a rich background of study in Japan and at Juilliard, where she earned a doctorate in harpsichord performance in 1998. She has toured and lectured extensively and is well known as a virtuoso performer of her own music and that of other composers for the harpsichord. Violinist Gina DiBello and fortepianist Gail Olszewski are equally impressive in training and performance experience. The disc features a 1784 fortepiano—the choice being unique and appropriate to partner with the timbre of the French double manual harpsichord and the 1809 violin.

A reviewer for *Fanfare* has written that the “twenty-four tracks of passionate, sparkling, lyrical, even poignant music...secure the harpsichord's presence in the new millennium.” Hirabayashi's composing persona is imbued with her knowledge of and virtuosic playing ability at the harpsichord, an instrument associated more often with continuo practice and Scarlatti sonatas. She is adept at the improvisational origins of composition, as are most keyboard performers who are also composers, many of their ideas arising from varied explorations of sonorities and the idiomatic glories of their instrument.

There is not sufficient space to write at length about each of the works on the recording, but here are a few reactions, remarks, and observations. *Siciliano* is winsome and expressive, and *Fandango* is fantastic and frenzied. The first movement of *Sonatina No. 2* is Koto-like, impressionistic, and fanciful, and the work explores the harpsichord's ability to combine

expressiveness and sustained sonority in varying textures and registers. The whimsical and jazzy second movement is a romp rhythmically. The third movement is tonal and wanders through registers in a graceful triplet pattern. The fourth movement is insouciant and dynamic but with humor.

*Moments I* for solo violin offers a contemporary vocabulary of wide-ranged, percussive sounds. *Moments II* for solo harpsichord is improvisatory and toccata-like—a jazzy showpiece that demonstrates the rhythmic versatility of the instrument. *Moments III* features a declamatory dialogue between the two instruments albeit with engagement in independent patterns and textures. The harpsichord furnishes a lush background to support the more melodic violin part, and the combination is striking in its idiomatic narrative. In *Scherzo* for fortepiano and harpsichord, the mellow fortepiano penetrates the plucked density of the harpsichord. *Elegy*, also for fortepiano and harpsichord, has a more “pop” sensibility that is reminiscent of Piazzola's rhythmic melancholy. The two instruments work in tandem through rich harmonies and triplet groupings to an almost tonal conclusion. The dynamic *Tango* offers a full-blown trip to Argentina. With sharp accents and percussive off-beats, the work is surely an audience-pleaser with its whirlwind ending.

*Suite for Children* is an appealing work for harpsichord, composed for Hirabayashi's daughter Marika in 1998 and heard here in a 2007 arrangement for violin and harpsichord. The five movements—Canon, Waltz, Gavotte, Scherzo, and Chorale—are brief and Poulenc-like in their charm and innocence. *Sonatina for Violin and Harpsichord* is a revised version of *Sonatina No. 2 for Harpsichord*, and it is perhaps more poignant with violin but it maintains the Ravel-like colors and textures of the original. Salsa dance rhythms permeate *Dance for Harpsichord*. *Vocalise* for violin and harpsichord is purposely in the spirit of the Rachmaninoff's *Vocalise* and is fully as romantic. The closing work, *Street Music for Violin and Harpsichord*, is more lyrical than wild, with breaks of wistfulness appearing amidst the pervasive energy. With stylistic influences from her native country, American jazz, French Impressionism, and Latin and South American rhythms and sensibilities, Asako Hirabayashi brings us enticing music and outstanding performances on this impressive recording.

*Emma Lou Diemer, composer and keyboard performer, is Professor Emeritus at the University of California, Santa Barbara.*

### *Unsleeping: Songs by Living Composers*

Composers: Lori Laitman, Jonathan Harvey, R. Murray Schafer, Andre Hajdu, Wilhelm Killmayer, Roberto Sierra. Performers: Patricia Green, mezzo-soprano; John Hess, piano. Blue Griffin Recordings (2008)

JULIE CROSS

Mezzo Patricia Green and pianist John Hess recorded this CD with the support of the University of Western Ontario. The program is a creative one, consisting of songs by living composers from England (Harvey), Canada (Schafer), Hungary (Hajdu), Germany (Killmayer), Puerto Rico (Sierra), and the USA—Lori Laitman. I will focus this short review on



Laitman's pieces, with brief discussion of the others in order to provide a general sense of the disc. Green's program notes mention that the oldest group of songs on the CD was composed in 1958, and that most of the songs have not been heard or published. We are instructed to "savour and enjoy," and indeed these pieces are intriguing.

Lori Laitman, one of the most prolific and widely performed composers of contemporary American art song, composed her song cycle *Mystery* in 1998. It features poems on love and its enigmas by American poet Sara Teasdale (1884-1933). The cycle was originally composed for baritone Kurt Ollmann, but was premiered by Green herself in 1998. The sheet music can be found through Classical Vocal Reprints, a wonderful music publisher that carries many art songs by female composers.

Laitman's first piece in the cycle, *Nightfall*, begins with winding alternating intervals in the accompaniment and a gentle vocal line evoking the evening scene. Intensity builds very briefly near the end of the piece with heightened accent and dynamic exclaiming the "clanging square" and a crying "street-piano." The piece ends with a beautiful melisma on the final word, "skies," and a mysterious chromatic accompaniment in the upper range of the piano. *Spray*, the second song, begins with large descending leaps in the vocal line, and seems to caress the phrase "There are so many ways to love and each way has its own delight" through repeated word stress and longer notes. The accompaniment employs an ascending gesture that could mimic a slow motion spray, with an additional quick right-hand turn painting the word "quivering" from the phrase "drenched me with quivering spray." Laitman is a master at word painting, proffering detailed attention where needed.

*The Kiss* is a whimsical piece that examines the challenges of discovering love from a poor kisser! The meandering dissonant accompaniment seems to represent the "stricken bird" the woman becomes after receiving her beloved's unimpressive kiss. *Mystery* is the title piece of the cycle. The conventional yet beautiful vocal line is paired with an accompaniment that has an other-worldly quality to it and ends with an ascending piano postlude. *The Rose*, the most virtuosic and playful piece, concludes the cycle. Green has the opportunity to "sing" Pierrot's "tra la la" song, with playful accompaniment. Overall, this is a lovely cycle that depicts the mysterious quality of love through well-crafted text setting and delicately nuanced accompaniment. Teasdale's poetry fits well with Laitman's compositional skill.

The CD begins with *Lullaby for the Unsleeping* by Jonathan Harvey, a beautiful 6/8 rocking sleep-song. R. Murray Schafer's *Kinderlieder* follows, with text by socialist poet Bertoldt Brecht. These difficult and well-performed pieces were composed as Schafer was developing and refining his views on socialism. The songs possess an intriguing variety of text and vocal colors. Andre Hajdu's cycle, *Bestiary*, aptly describes animal settings: wolves howling, fish at night, a caged jaguar, and a screeching-in-pain trapped rat. Killmayer's set from 1998, *Härtling-Lieder*, features a wide variety of poetry without an apparent specific theme.

The penultimate cycle in the CD is Sierra's *Rimas* (Rhymes), with poetry by Gustavo Adolfo B  quer, on themes of love and life lost in love's pursuit.

Patricia Green and John Hess do a masterful job portraying each song with detailed poignancy. Green's voice is warm and beautiful, with appropriate color and tone for each piece. She and Hess have a solid, impressive musical partnership. This important recording promotes significant and under-appreciated art song repertoire of the last fifty years, and is a must-have.

*Julie Cross is Assistant Professor of Voice at University of Wisconsin-Whitewater. She was recently heard on Wisconsin Public Radio featuring the music of Libby Larsen. Her CD, Songs of Forgotten Women, highlights underrepresented female composers of the early 1900s.*

### *Canadian-American Composers*

Composers: Cheryl L. Cooney, Emma Lou Diemer, John Schlenck, John Burge, Jens Hanson,   ric Marty. CRS (Contemporary Record Society) Artists #0481 (2006)

JULIE CROSS

The title and theme of this CD is, frankly, confusing. The title led me to believe that the recording consisted of works by Canadian-American composers. Instead, it is a compilation of works by Canadian and American composers. The liner notes do not indicate how or why a specific composer was chosen for the recording, nor do they provide a general theme for the recording itself. This disc consists of a piece for two pianos and percussion, two sonatas for clarinet and piano, two song cycles, and a flute and harp chamber work. Why this program? The notes include the composers' biographies plus a brief discussion of the works, but omit commentary on how the works might constitute a cohesive whole. The performers are listed by name with no biographical information. The CD's graphics are similarly minimalistic. Otherwise, this is a very well-produced recording.

Canadian composer Cheryl L. Cooney's *Shapes for Two Pianos and Percussion* begins with a timpani fanfare. Cooney herself plays one piano part, with Anita Bhadresa on the second keyboard and Nicholas Jacque on percussion. Cooney wrote this piece at the Leighton Artists' Colony at the Banff Centre for the Arts in 1994. She has fashioned the work to introduce various musical "shapes" that evolve into patterns which create new shapes. Spaces are depicted by silence (rests), the absence of shapes. *Shapes* is part of a trilogy about the Rocky Mountains from the perspective of space and negative space. The other two works in the series are entitled *Contours* and *Designs*. The percussion consists of tubular bells, timpani, low and high suspended cymbals, toms, and "much athletic maneuvering." A chime is rung at the end of most of the opening phrases and throughout the piece at various transition points. The piano parts are melodically chaotic yet rhythmically clear, with rhythmic motives inside each "shape," or section, of the piece. Indeed, the judicious use of rests and great variety in sections make the work intriguing from start to finish. The piece ends with chimes and a bombastic timpani roll.

Nanette Canfield's beautiful lyric soprano voice is featured in Emma Lou Diemer's cycle, *Six Songs*, accompanied by the skilled and musical Carla McElhaney. Three of the art songs are available through Southern Music Company's series of *Art Songs by American Women Composers*. The program notes correctly state that "the piano is an equal partner with the soloist, providing color and comment and background to the melodic lines." The first song is *Shall I compare thee to a summer's day* from Shakespeare's Sonnet XVIII. Canfield soars up to high ranges at the ends of phrases while maintaining clear text, with piano punctuation that repeats her motive as a postlude.

The second song, James Joyce's *Strings in the earth and air [make music sweet]*, is a fast moving yet delicate piece with much stepwise motion in the vocal part. The third and fourth songs are settings of poems by Diemer's sister, Dorothy Diemer Hendry. *O Mother Earth* is an introspective and reverent song of only one minute's duration. *All things that I have loved, where are they now?* is a similarly-toned piece, though longer in duration. The fifth song is a setting of Dorothy Parker's poem *One Perfect Rose*. The accompaniment consists of repeated chords, both block and arpeggiated, and Parker's text delivers the punchline, "Why is it no one ever sent me...one perfect limousine, do you suppose? Ah no, it's always just my luck to get one perfect rose." Classic Parker!

The cycle concludes with the whimsical admonishment *Love me not for Comely Grace*, a short song with playful alter-

nation between the piano and voice parts. The song cycle concludes with a glorious high G effectively sung by Canfield and then a gentle piano ending. Canfield's diction is good; only occasionally were some words hard to understand. The texts were unfortunately not included in the liner notes, and it was hard to discern titles of songs when the notes did not dictate which poem belonged with each piece. In the CD they are merely listed by number.

The CD also features music by male composers John Schlenck, John Burge, Jens Hanson, and Éric Marty. Schlenck's *Sonata for Clarinet and Piano* is a three-movement celebration of the tone and variety of the solo clarinet, with a slow meditative movement sandwiched between two motivic upbeat sections. Burge's *Sonata Breve No. 2* for clarinet and piano is written in two movements: the first in sonata form, the second exploring polytonality. Hanson's *Songs of the Music School* is suitably written for Canfield's voice. Each song is a humorous romp through a course in a music school: *Music Theory*, *Contemporary Techniques*, *String Techniques*, *Opera Workshop*, and *Music History*. Each work is a delight! The CD concludes with Marty's flute and harp piece, *Buoyancy*. Composed in 2000, it "continues [his] preoccupation with the surreal, the ambiguity of material, the transcendent object."

*Julie Cross is Assistant Professor of Voice at University of Wisconsin-Whitewater. She was recently heard on Wisconsin Public Radio featuring the music of Libby Larsen. Her CD, Songs of Forgotten Women, highlights underrepresented female composers of the early 1900s.*

## OPERA REVIEW

### Maria Teresa Agnesi's *Sophonisba*: Triumphant in First Modern Revival

Performed by La Donna Musicale, March 26, 2011, First Parish Unitarian Universalist Church of Arlington, Massachusetts

LIANE CURTIS

How are we to evaluate the music of historic composers who have no modern performance tradition? Of course, as we listen, we understand the music based on the context of what we know, a process that may happen consciously or unconsciously. Serious opera of the eighteenth century includes works by composers such as Handel, Glück, Hasse, and Mozart. On first hearing, the music of Maria Teresa Agnesi (1720-1795) impresses, and can easily hold its ground in this company....The performance by La Donna Musicale establishes that her operatic works belong in the performance repertoire of the period.

Laury Gutierrez, the ensemble's adept director and viola da gambist, chose significant highlights to bring to audiences in Boston and Arlington in the first modern performance of *Sophonisba: Heroic Queen* (1748). With a cast of four singers and seven instrumentalists, the ensemble made a convincing case for Agnesi's music.

### World Premiere: Tsippi Fleischer's *Oasis*

Tsippi Fleischer's children's opera, *Oasis*, received its world premiere in November 2010 in Karlsruhe, Germany. It was commissioned and performed by Cantus Juvenum Karlsruhe. The performers as well as the opera were given an enthusiastic ovation, and both received rave reviews in the local publications. The opera's plot revolves around two Hebrew and two Bedouin children at the time of the Exodus from Egypt. The work offers hope that they will be able to live in peace within their own traditions. One of the reviewers praised Fleischer for her success "in capturing her perception of the Israeli-Arab conflict and in communicating it clearly to children." To see excerpts from the opera and the read reviews, please visit Fleischer's website at [www.tsippi-fleischer.com](http://www.tsippi-fleischer.com) (video, world activity). An interview with the composer on channel ERB (German TV) is available (video). The website also provides a biography and information about Fleischer's music and publications.

It is only in the last few decades that singers have emerged with voices suited to the virtuosic demands of the style and with knowledge of the ornamentation that the *da capo* arias call for. While the conventional voice ranges need agility and flexibility, male sopranos and countertenors have emerged to play the roles that historically were written for *castrati*. Two remarkable singers took the leading roles, Renée Rapier (contralto) in the title role of the tragic queen, and Robert Crowe (soprano) as her principal love interest, Massinissa, who is torn between his military duty and his passion for Sophonisba. In the age of the heroic male soprano, a contralto as the female lead offered a perfect vocal contrast. Rapier's evocative, velvet voice was the luscious counterpart to the dazzling sparkle of Crowe's coloratura.

Her first aria, "Dubbia ancor del mio destino" (I still doubt my destiny), conveyed tremendous fear and agitation, with the instrumental accompaniment pulsing forward; the B section was languid as the Queen considered her sorrowful future. Later, when the Queen believes she will be accepted by the Romans (whose captive she is), she sings an aria of triumphant optimism, imagining that someday the city of Rome will tremble at the sound of her name. A charismatic actor, Rapier exuded confidence in this powerful aria. The violins underscored this with passages of energetic string crossings.

But it was Massinissa who had the vocal fireworks. His aria of doubt and confusion, "Rapido turbin vede" (On seeing the swift whirlwind), was conceived in an unusual style: dramatic short sections illustrating the conceit of a farmer whose heart freezes in terror at seeing a violent wind heading his way, but who then relaxes when it dissipates. The music portrayed these images with such vividness and remarkable flexibility as the ensemble moved through the suc-

cession of moods—crashing forward, slamming to a halt, cautiously creeping through agonizing twists of dissonance, and then easing into a gentle lilting melody. With the *da capo* structure, it became a tour de force for Crowe; he ornamented with repeated-note trills and all manners of roulades and flourishes, pushing and tugging at the tempo. The ensemble amazingly staying with him—they were all on one roller coaster....

Gutierrez chose to begin the work with the "Licenza" (permission) aria, a tribute to the work's patron, Empress Maria Theresa of the Holy Roman Empire. While appended as an epilogue, it made sense to begin with it, since following this initial formal gesture, Gutierrez explained the work's context and some details of the plot. Tenor Palbo Bustos sang the Licenza elegantly, with his own brilliant set of flourishes in the *da capo*....The instrumental ensemble played with their usual panache. The overture is one of great brilliance, but the concluding Andante and Minuet, while lovely, were a bit ambiguous; they didn't sum up the tragic power of the final ensemble. Nevertheless, the opera as a whole is a work of convincing power.

Gutierrez affably explained some of the eighteenth-century conventions and urged the audience to come up afterwards, ask questions, and look at the instruments more closely. The ensemble has a devoted following, and I was pleasantly impressed at the diversity of the audience (in terms of race, age, and families with attentive children)....Although Queen Sophonisba dies tragically, La Donna Musicale has achieved a great victory in bringing her back to life.

*(Excerpts from the original review are printed with permission of the author and classical-scene.com/2011/03/28/sophonisba/#respond.)*



La Donna Musicale is a non-profit research, education, and performance organization devoted exclusively to the discovery, preservation, performance, and promotion of sacred and secular music by women composers. The internationally acclaimed ensemble uses period instruments and historically-informed performance practice to showcase works by women composers from the Renaissance, Baroque, and Classical periods, as well as contemporary works. Based in Boston, Massachusetts, USA, La Donna Musicale performs throughout the U.S. and internationally.

You may find us at: [www.ladm.org](http://www.ladm.org) - [ladonna@ladm.org](mailto:ladonna@ladm.org)  
[www.youtube.com/user/musicale11?feature=mhum](http://www.youtube.com/user/musicale11?feature=mhum)  
 Facebook and Myspace

## REPORTS

# The 2011 Athena Festival: Embracing Diversity—Expanding Horizons

SABRINA PEÑA YOUNG

The biennial Athena Festival has provided a unique venue for music and performances by women for over a decade. Festival Director Eleanor Brown hosted an exciting week of new music, enthralling guest artists, and insightful lectures at Murray State University in Murray, Kentucky, March 1-4, 2011. Paired with the university's Quad State Festival with guest conductor Susan Brumfield, the Athena Festival had many stimulating highlights including the historic Athena 60x60 Mix collaboration with Vox Novus and the premiere of Karen P. Thomas's refreshing *Song of Songs*.

Featured Composer Alex Shapiro shared both her music and her philosophy in several talks and recitals. Her works were presented throughout the festival, and they ranged from short electronic works such as "Just a Minute of Your Time" to her moving *Trio for Clarinet, Violin, and Piano*. Pianist Robert Arneson presented Shapiro's *Piano Suite No. 1: The Resonance of Childhood*, a composition which Shapiro holds dear to her heart. This was her first classical work after years of working in television and film, and it serves as a musical reflection of Shapiro's inner pain when her father succumbed to dementia. Shapiro presented master classes for Murray State student composers and performers, and she gave an eye-opening chat about success in the music industry as a classical composer.

The festival was rich with visiting composers such as the Chamber Music Award Winner, Israeli-born Ayala Asherov Kalus, and Seattle Pro Musica's distinguished Artistic Director/Conductor Karen P. Thomas, winner of the 2011 Athena Festival Almqvist Choral Composition Award. Kalus's *Season: Trio for Flute, Cello, and Piano*, inspired by the words of Israeli poet Chaim Nachman Bialik, treated the audience to a delightful poetic and lyrical journey. The premiere of Thomas's *Song of Songs* by the Murray State University Concert Choir directed by Brad Almqvist proved to be a truly masterful vocal performance that conveyed the text through soaring passages and beautiful sonorities.

As part of the festival's afternoon of electronic music, composers Sabrina Peña Young and Robert Voisey, Founder of

Vox Novus and Vice President of The Living Music Foundation, curated the 60x60 Athena Mix, which featured sixty short electronic works by sixty talented women. With over 200 submissions from Asia, Europe, Oceania, and the Americas, the 60x60 Athena Mix represented a unique cross section of contemporary electronic music. Pauline Oliveros, Alice Shields, Joan La Barbara, Annea Lockwood, Brenda Hutchinson, Daria Semegen, Laurie Spiegel, Maggi Payne, and Eve Beglarian were among the incredibly talented composers who contributed work for the groundbreaking project that included too many notable composers to list. Young compiled the works into a single one-hour concert, with each short song melding into the next, creating a riveting electronic suite of new music. The 60x60 Athena Mix has scheduled future performances in New York City and abroad with Vox Novus.

Guest lecturers gave a series of insightful talks on a variety of music topics, including discussions on composers Chen Yi, Fanny Mendelssohn, Clara Schumann, Isabella Leonarda, and Ruth Zechlin. Composer Mei-Fang Lin from Texas Tech University gave a thought-provoking presentation on "Asian Women Composers and Their Works for Piano and Electronics," combining both innovative performances of electroacoustic works using live processing and a historic introduction to musical training in Asia. Other session highlights included Eleanor Lynette McClellan's presentations: "Saving Our Own Lives" and "Informal Conversations" with Athena Festival composers. The 2011 Athena Festival truly lived up to the expectations of its theme, "Embracing Diversity—Expanding Horizons," with an eclectic international mix of the familiar and the contemporary.

*International composer Sabrina Peña Young premiered works at Turkey's Cinema for Peace, Miramax Greenlight Competition, NY International Film Festival, Art Basil Miami, IAWM Congress, ICMC, SEAMUS, Primera en la Habana X, and other venues in Asia, Australia, the Americas, and Europe. Her feature length film project Libertaria: The Virtual Opera combines vocal synthesis, tape music, and vocals into a surreal operatic animated landscape.*

## Tribute to Women in Cuba: The Second "Leo Brouwer" Chamber Music Festival

MAGALY RUIZ LASTRES AND MARTA CASTELLÓN

The second "Leo Brouwer" Chamber Music Festival was held at the Basílica Menor del Convento de San Francisco de Asis in Old Havana, Cuba, October 8-15, 2010. Brouwer is a noted composer and conductor, and he was recently awarded the X Ibero-American Music Award "Tomás Luis de Victoria." His discography comprises over a hundred commercial recordings, and he is especially famous for his

music for guitar. In his opening remarks, Brouwer commented that symphonic music often attracts large audiences, but chamber music tends to be neglected. He established the festival so that the public would be able to hear great chamber music of the past that has been almost forgotten as well as recently composed works, including premieres.

The concerts on the second and third days of the festival were dedicated to Cuban women musicians. On October 9, Cecilia Arizti, teacher, performer and composer of Cuban piano music in the romantic style, was honored along with other women who have had outstanding professional careers: María Teresa Linares, musicologist and researcher of popular music; Zolia Lapique, researcher of the origins of Cuban music; Rosario Franco, a great pianist with an extensive background; Pura Ortiz, pianist with the National Symphony Orchestra; María Victoria del Collado, pianist with the Duo Promúsica; and Amparo del Riego, cellist with the José White Trio.

“Cuban Women Composers from the Nineteenth Century to the Present” was the title of the program on October 9. The concert opened with *Trío* for violin, cello and piano (1886) by Cecilia Arizti (1856-1930), the earliest Cuban composer of classical music on the program. The following works were also performed: *Danzón* for trombone and piano (1997) by Magaly Ruiz, *Sonatina* for violin and piano (1945) by Gisela Hernández (1912-1971), *Alma* for flute and piano (2007) by Tania León, *Ghetto* for flute and piano (1979) by María Álvarez Ríos (1919-

2010), *Siloé* for clarinet and piano (2005) by Sigried Macías, and *Para variar* for string quartet (2002) by Keyla Orozco.

The program on October 13 was dedicated to Cuban women composers who reside in other countries. The concert included the following works: *Arenas d'un tiempo* for clarinet, cello and piano (1992) by Tania León, *Una Danza y Dos Sonos* for string quartet (2007) by Magaly Ruiz, and *Frutas del Caney* for chorus, piano and contrabass (2001): Keyla Orozco's arrangement of the popular composition by Félix B. Caignet.

Eminent Cuban and foreign performers from Argentina, Chile and Spain participated in the festival. They also performed works of recognized Cuban composers such as Alejandro García Caturra, Hilario González, and Leo Brouwer, as well as works of the Brazilian composer Egberto Gismonti. The Chamber Music Festival was a great success because of the diversity of styles, the tribute to outstanding Cuban women—directed by the noted musicologist Isabelle Hernández, and the high quality of the musical performances under the capable direction of Professor Brouwer.

## Three Concerts in Tokyo Featuring Works by Women

TAEKO NISHIZAKA

A concert entitled “Women Composers of the Baroque Era,” sponsored by the Japanese Association of University Women, took place on March 20, 2010 at the Kyudo Hall. The program included songs by Francesca and Settimia Caccini, Caterina Assandra, and Barbara Strozzi; *Lamento della vergine* by Antonia Bembo; *Esther* (cantata) and Harpsichord Suite No. 3 by Elisabeth-Claude Jacquet de la Guerre; a harpsichord sonata by Marianne Martínez; and *Six variations on a theme from Zauberflöte* by Josepha Barbara von Auernhammer. The performers were Tomoko Sakurada (soprano) and Tomoko Matsuoka (harpsichord). The audience was interested not only in the music but also in the hall, a Buddhist temple made of wood and brick. A mixture of traditional and modern styles, the hall is designated as a Tokyo Metropolitan Cultural Asset. It provided excellent support for the music both visually and acoustically.

“Singing Violin: Chamber Music of the Viardot Family,” a concert in honor of the one hundredth anniversary of Pauline Garcia-Viardot's death, was held at Tsuda Hall on May 18, the date of her death. The program was unusual because, in addition to Viardot's works, it also included music by her daughter, Louise Viardot-Héritte (Piano Quartets in A major, op. 9, and D major, op. 11), and her son, Paul Viardot (*Trois pièces* and *Sicilienne*). The works by Pauline were two compositions for violin and piano, *6 pièces* and *Sonatina*, and *Deux pièces pour piano*. The program consisted of rather short pieces with a Spanish touch, said organizer Midori Kobayashi in her pre-concert talk; her intention was to breathe new air into classical music programming, which tends to emphasize Austro-German music and large-scale works. The performers were Ysuko Otani and Mie Kobayashi (violins), Yuki Momotake (viola), Masaharu Karita (violoncello), and Takehiko Yamada (piano).

“Takako Yoshida: 100th Anniversary Concert of Her Birth” was held on December 5 at Kyudo Hall, as the seventh of the concert series “Listening to Women Composers,” sponsored by the Women and Music Study Forum. Several of her chamber works and songs were performed: *Canone* and *Ballade* for piano; *Song of the Youth* for two violins; *Sonatine* for violin, viola, and violoncello; Sonata in D for violin and piano; and others. The performers were Mutsumi Hatano (mezzo-soprano), Rikuya Terashima (piano), Haruka Nagao and Mana Ito (violins), Shotaro Nakamura (viola), and Naoki Yamamoto (violoncello).

Yoshida studied the koto since early childhood and piano since age twelve. Thus her musicality had been cultivated through both traditional Japanese and Western tonal music. For a period of time she concentrated on modern French musical style, but as she became more and more aware of social issues, she searched for an alternative. Her life and music are said to be summarized in two short phrases: anti-war and women's liberation. Her anti-war statement caused her to be imprisoned, which eventually led to her early death at the age of forty-six. Most of her songs performed at the concert, such as *Suite “Way,” Complaint of the Juggler* and especially *Don't Die, My Brother*, conveyed her strong social consciousness feelings.

*Taeko Nishizaka wrote the report prior to the tragic earthquake and tsunami. She lives in Tokyo where “the direct effect of the earthquake was not as devastating as elsewhere.” She says that she, her family and friends are well and that she is able to continue her doctoral studies at the university. (On behalf of the IAWM, I expressed our sympathy and our hope that the brave Japanese people will soon recover from this disaster and that the radiation from the nuclear power plant will be contained.)*

## Conference and Festival Announcements

### 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.

### UMBC Livewire Festival and Symposium

The University of Maryland, Baltimore (UMBC) Department of Music announces its second annual LIVEWIRE Festival and Symposium to be held October 27-29, 2011. Livewire 2: "On Fire" focuses on controversies, developments and trends in contemporary music in the first decade of the 21st century. The festival will feature paper presentations, lecture recitals, and demonstrations related to music-making in the first decade of the millennium, including but not limited to uses of technology, performance practice, specific works or composers, trends in any and all musical genres, issues of documentation and dissemination, and issues related to under-represented groups. For information, please see the website: <http://www.umbc.edu/blogs/music/livewire/>

### Women and the 19th-Century Lied

Department of Music, NUI Maynooth, Ireland, December 9-10, 2011

Our knowledge of women composers of song in the early nineteenth century is continually developing. The names of such women composers as Fanny Hensel, Josephine Lang, and Clara Schumann are becoming increasingly familiar to music students, performers, and audiences. Through the study of these and other composers, we are constantly gaining a deeper understanding of women's relationship to the nineteenth-century Lied. Women's achievements in song composition in the nineteenth century are rightly attributed to the adoption of the piano in many homes and the development of domestic music. Indeed, this surge in domestic music led to women composing music, particularly songs and piano music, for the salon.

While many women composed relatively light works in these so-called minor genres, other women, such as those mentioned above as well as Johanna Kinkel and Pauline Viardot Garcia, fully utilized the expressive possibilities of the Lied in their compositions, owing much to Schubertian song. Later in the nineteenth century, such composers as Ingeborg von

Bronsart and Alma Mahler continued this tradition. These musically engaging songs often display adventurous use of harmony, sophisticated employment of the piano (often using it to portray the protagonist's emotional state as Schubert did), and a close relationship to the poem. Worthy of inclusion in modern-day Lieder-recitals, many of these songs are as engaging as those composed by male composers.

The performance context for these Lieder, that is, the salon, however, was complex and highly paradoxical. The domestic salon was often considered a site of mediocre and amateur music-making. However, there were countless salons in existence where the music was of prime importance. Fanny Hensel's salon in Berlin was well known for its excellent standard of musical performance. The Schubertiad, while not a salon, served as a serious site for performance of Franz Schubert's music. Some of the Lieder by Josephine Lang and Fanny Hensel, therefore, may be shown to be tenuously balanced between the boundaries of "serious" and "popular" styles of the drawing room, not only through their musical expression but also in the critical reception of these songs. The aim of this event is to promote the study of song by women composers and women's relationship to the Lied throughout the nineteenth-century by focusing on the following areas:

Women composers' relation to the poets and poetry of their time

Analysis of women's Lieder

Feminist readings of songs composed by women

Women's songs and performance practice

Research on lesser-known women composers

Social and cultural contexts of Lieder by women

Reception histories of women's songs

Comparative studies of women's Lieder

Women's song and modern musical pedagogy

Art-song by women outside Germany

A combination of papers, lecture-recitals and master classes will constitute the conference's activities. An open masterclass on the performance of Lieder by women will be given by Lieder-expert, Mary Brennan. The keynote lecture will be given by the esteemed scholar, Professor Harald Krebs of the University of Victoria. A proposed plenary discussion will attempt to appraise the state of the field. A concluding concert will attempt to recreate the context of the German drawing room, with performances of songs, part-songs, and piano duets by students who partook in the master classes as well as invited guest performers. It is hoped that the conference will appeal to academics and performers alike and encourage interchange between the fields. It is planned that the proceedings of this conference will be published. Queries on the conference should be directed to:

Dr Aisling Kenny

Department of Music

NUI Maynooth,

Maynooth, Co. Kildare, Ireland

womenandthelied2011@gmail.com

## IAWM Congress 2011 Schedule

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

September 15-18, 2011; Northern Arizona University, Flagstaff, Arizona, USA

(The schedule is subject to change.)

Wednesday, September 14: Pre-Congress Tour and Registration

- 9:00-6:00 Trip to the Grand Canyon National Park, South Rim (optional)  
 4:00-6:00 Registration Begins  
 10:00-4:00 IAWM Annual Meeting (possible)

Thursday, September 15: Opening Day

- 8:00-5:00 Registration  
 9:00-9:30 Commencement Ceremony  
 9:30-10:45 Concert No. 1

*Featuring works by IAWM composers performed by the NAU Music Faculty, Students and Guests. Composers: Judith Lang Zaimont, Karen Thomas, Santa Buss, Victoria Malawey, Ching-Yi Wang, Rachel Fogarty, Jessica Rudman, Adriana Isabel Figueroa Mañas, Kye Ryung Park. IAWM Performers: Karen Gustafson, trumpet, Cindy Gould, trumpet, Emily McKay, flute, Rebecca Scarnati, oboe, Nancy Sullivan, horn, Jacqueline Schwandt, viola, Chen-Ju Chiang, piano*

### IAWM Affiliates

Cid-femmes (Luxembourg)

*Cid-Info*, newsletter of CID-femmes (Women's Information and Documentation Center) in Luxembourg, includes Danielle Roster's summary of recent events in several Western European locations in celebration of the life and music of the Luxembourgian composer Helen Bucholtz (1877-1953). Dr. Roster, a Cid-femmes director, is helping organize performances of Bucholtz's music, new editions, and research projects. Cid-femmes holds the archive of Bucholtz's manuscript music, 136 works in all.

FMF Schweiz

FrauenMusicForum Schweiz / Forum musique et femmes Suisse - in Bern, Switzerland

In 2009, FMF replaced its journal *clingKlong* with a new, more popular-type publication, *tonspur*. Unfortunately, financial support proved inadequate. In October 2010 FMF introduced its small, attractive newsletter, the *FMF Bulletin*. Only sixteen-pages long, the newsletter contains news highlights concerning women composers throughout the world and brief reviews of new books and CDs. A recent edition features the first five pages of the “Ballade” movement from the Suite for B-flat cornet (or trumpet) and piano by the Danish composer Hilda Sehested (1858-1936).

11:00-11:30 Paper Sessions

Andrew Adams: “Voicing the silent language of the soul: The life and works of Clara Kathleen Rogers”

Sarah O'Halloran: “Sharing breath and losing control: Reflections on Tanya Tagaq's Music”

11:45-12:15 Lecture-Recital: “In Beauty We Walk”

*The Metamorphosis of “Butterfly Effects”* by Elizabeth Vercoe.

Cynthia Green Libby, oboe; Jeremy Chesman, harp

12:15-1:30 Lunch in Student Union

1:00-2:00 “In Beauty We Walk: Changing Women and the New Musical Landscape”

A panel or forum session

2:00-2:30 Electroacoustic Works and Special Installations

*Jongleur de sable*, Lissa Meridan; *A Passage Through*, Kaja Bjornqvist; *Twenty Love Songs and a Song of Despair*, Margaret Schedel. Installation for 21 iPod touches in custom enclosures with video and audio

2:30-3:45 Concert No. 2

*Featuring works by IAWM composers performed by the NAU ensembles and IAWM performer members. Composers: Andrea L. Reinkemeyer, Ingrid Stölzel, Linda Dusman, Tanya Anisimova (arr. Carrie Koffman), Violeta Dinescu, Tonia Ko, Roshanne Etezady. IAWM Performer: Diane Hunger, saxophone*

4:15-5:30 Lecture-Recitals

*Music and the Earth: Four Elements* for horn and piano by Anne Calloway. Lin Foulk, Kelsey Anthon, Jancie Philippus, and Molly Zebell, horns; Yu-Lien The, piano  
*Honeybee Works: A Suite for Solo Piano* by Anna Rubin. Margaret Lucia, piano

4:15-4:45 Lecture-Recital

“Music She Wrote: Organ Compositions by Women,”  
 Frances Nobert, organ

5:30 Happy hour at Drury. Dinner on your own

8:00-10:00 Concert No. 3 IAWM Annual Concert

*Featuring works by IAWM composers performed by IAWM members and guests. Composers: HyeKyung Lee, Maria Niederberger, Judith Lang Zaimont, Elizabeth Bell, Beth Wiemann, Judith Cloud, Ruth Lomon. IAWM Performers: HyeKyung Lee, piano, Judy May, mezzo-soprano, Chen-Ju Chiang, piano, Jennifer Trost, soprano, Madeline Williamson, piano*

Friday, September 16

8:00-5:00 Registration

8:30-9:30 Paper sessions

Christina Reitz: “Appalachian Ballads: Educating America's Girls”

Elizabeth Keathley: “Listening to Nature and Culture: Women composers, technology, and the environment”

9:00-5:00 Electroacoustic Listening Room

10:00-11:15 Lecture-Recitals

*Music of Yvette Souviron*, Stela Brandão, soprano; Rita Borden, piano  
*Five Ceremonial Masks* by Ruth Lomon, Mary Kathleen Ernst, piano

*The Sylvan Pieces* by Cindy Cox, Cindy Cox, piano  
*Prairie Soundscapes*: Libby Larsen's Settings of Willa Cather for Soprano and Piano, Colleen Gray, soprano; Nanette Solomon, piano  
*Memories of 9/11: Sifting Through the Ruins* by Libby Larsen, Juline Gilmore, mezzo-soprano; Tianna Heppner-Harjo, viola; Michelle Lee, piano

11:30-12:30 Concert No. 4

*Featuring performances by IAWM performers and IAWM composers. Composers*: Nicole Chamberlain, Linda Dusman, Lori Ardovino, Lori Laitman, Gabriela Lena Frank. *IAWM Performers*: The Dahlia Flute Duo (Mary Matthews, flute and alto flute; Melissa Wertheimer, flute and piccolo); Lori Ardovino, clarinet, Diane Reich, soprano, Jenna Dalbey, cello

12:30 Lunch

1:30-2:30 Paper Sessions

Nancy Hadden: "Changes in roles of women as performers, patrons, and composers in Renaissance Europe"  
Jesse Fillerup: "Lucia on Sunset Boulevard"

3:00-4:00 Concert No. 5 NAU Chamber Orchestra

*Featuring works by IAWM composer members performed by the NAU School of Music Chamber Orchestra, NAU Orchestra and IAWM performer members. Composers*: Theresa Martin, Chang Pei-lun Vicky, Wang An-Ming, Arima Reiko, Allison Sniffin, Judith Lang Zaimont, Anne Kilstofte. *IAWM Performers*: Andrew Hudson, clarinet, Brittany Hudson, clarinet, Cal Johnson, organ, Karen Gustafson, trumpet, Cindy Gould, trumpet, James Bicigo, trombone; Nancy Sullivan, Lyn Foulk, Kelsey Anthon, Jancie Philippus, and Molly Zebell, horns

4:30-5:45 Concert No. 6 IAWM Performers

*Featuring "new directions" in performances by IAWM performer members and composers. Composers*: Jean Coulthard, Giulia Recli, Beatrice Campodonico, Sonia Bo, Carla Rebora, Carla Magnan, Marcela Pavia, Mary Lou Newmark, Line Tjørnhøj. *Performers*: Julie Cross, mezzo-soprano, Rose-Marie Soncini, flute, Esther Flückiger, piano, Mary Lou Newmark, electric violin, voice and soundscapes

5:30 Happy Hour, Dinner,  
Art Walk, Downtown Galleries

8:00-9:45 Concert No. 7

*Composers*: Ann Kilstofte, Hilary Tann, Sally Beamish, Augusta Read Thomas, Sofia Gubaidulina, Karen Thomas, Gwyneth Walker/Lesa Terry, Judith Cloud. *Performers*: Psallite Women's Choir of London, NAU Shrine of the Ages Choir, Sedona Academy Chamber Singers. *IAWM Member Performers*: Sarah Biber, cello, Joan Griffing, violin, Diane Phoenix-Neal, viola, Beth Vanderborgh, cello, Nancy Hadden, director and Baroque/Renaissance flutes

## Join the IAWM

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

## Message from the President

HSIAO-LAN WAN

At the recent University of Central Missouri New Music Festival, I was pleasantly surprised to find that many works on the festival program were by members of IAWM. The majority of these pieces were well-crafted and varied stylistically. This reflects the growing opportunities for women to receive a good education and is evidence that our membership encompasses a diverse demography. Even though some of these composers were not able to attend, I recognized their names in the festival booklet. I was struck by the sheer volume of our members who are active in their musical lives. It was a moment that made me feel very proud to be a part of IAWM. This festival is focused mainly in the area of composition, but I can imagine that our performer and researcher members are active in their respective fields as well.

Admittedly, the frequency of my attendance at these festivals slowed significantly after I had my child a few years ago. Scanning through the biographies in the booklet, I found that many of these women also do not have institutional support for travel to festivals. Family obligations and finances are typical reasons for musicians to choose not to attend career-enhancing festivals like this one. We have excellent musicians and researchers among our ranks, yet we are still individually and collectively fighting for social and financial equality. Much of the music world relies on mentor-disciple and buddy system. Let us continue forming an alliance of musicians who support one another.

At IAWM, we always reach out to our members and affiliates. A greeting, a smile, a conversation, an email exchange, or a helping hand can bring all of us closer no matter where you are. This is the foundation for building a stronger network among us. The stronger our presence, the more impact it will make on the music world at large. Too often, we can only feel the presence of our membership via the computer screen and in our Journal. But I can tell you confidently that you can count on the support from this invisible web. A good example can be found in the past months when the floods in Australia and the earthquakes in Japan struck—we have members in those areas affected by the disasters. Correspondence from these members to our officers and members made it all the more clear that friendship and support sometimes travels from far away and you might be surprised how many of us are thinking of you.



Saturday, September 17

8:00-5:00 Registration

8:30-9:30 Paper Sessions

Fiona Fraser: "Alternative sources of authority for women composers at the beginning of the twentieth century."

Jennifer Kelly: "The importance of women composers in the recognition of video game music"

9:45-10:15 Lecture-Recitals

"The Possibilities for New Concert Music inspired by Native American and Indigenous Peoples," Elizabeth Waldo, ethnomusicologist, composer, and violinist

*Changing Woman—Seven Rituals for Piano and Electronics* (premiere), Susan Frykberg, composer, and pianist Ross Carey

10:30-11:00 Paper Session

Linda Dusman: "Why so slow? The advancement of American women composers"

11:15-11:45 Lecture-Recitals

"Writing Music for Historical Documentaries and other pedestrian adventures," Sally Reid, composer

"Pauline Viardot: Composer, Singer, Forgotten Muse," portrayed by Katherine Eberle, mezzo-soprano and piano

12:00 Awards Luncheon

2:00 Optional Trip to Sedona or Sunset Crater/Wupatki

2:00-3:00 Visit downtown Flagstaff (walking tour available)

3:15-4:45 Concert No. 8

"In Motion: New and Ancient Sounds for the Piano from the 20th and 21st Centuries"

*Composers:* Marion Bauer, Molly Joyce, Stacey Barelos, Suzanne Sorkin, Betty Wishart, Kanako Okamoto, Motoko Honda, Marcela Pavia. *IAWM Performers:* Becky Billock, piano, Jeri-Mae G. Astolfi, piano, Motoko Honda, prepared piano

Happy Hour and Dinner on your own

7:30 Concert No. 9, Flagstaff Symphony Orchestra

*Composers:* Joan Tower, Chia-Yu Hsu, Judith Cloud, Hillary Tann, Cindy McTee, Jennifer Higdon, Gabriela Lena Frank

10:00 Gala Reception

Sunday, September 18

9:00 a.m. Trip to the Grand Canyon National Park, South Rim (optional)

IAWM Annual Meeting (Possible)

## The Thirtieth Anniversary of the First International Congress on Women in Music

JEANNIE POOL

To mark the thirtieth anniversary of the first international congress on women in music, Jeannie Pool has graciously given us permission to print excerpts from her book, *The Passions of Musical Women: The Story of the International Congress on Women in Music*, published by Lulu.com in 2009 and available through amazon.com, barnesandnoble.com, and elsewhere.

The First International Congress, which was held March 26–29, 1981 in New York City, attracted more than 500 participants from 27 countries. It included two operas (later broadcast over Voice of America), a major orchestra concert with world premiere and revival performances, round-the-clock chamber music, and more than 90 scholarly papers and presentations on women in music, more than had ever been heard on the subject at any one event. It was so well attended that we had to turn people away from many of the sessions.

The Congress was sponsored by the Department of Music and Music Education of New York University, and many of the events were held in their main building....I was listed on all the materials as the "National Coordinator," a title that did not truly describe my role. Several people were credited in the Program Booklet for "service to the Congress above and beyond the call of duty, including Naomi Rhoads and Eileen Zalisk, of New York's Pacifica Radio Station WBAI, who had given me plenty of air time to promote the Congress and arranged for taping of the entire Congress.

Lynn Wilson, Myrna Nachman, Kathleen St. John, Alverta Thomas, Adrienne Fried Block, Cynthia Bell and Laurine Elkins-Marlow were thanked for their work on the preparation of the program booklet. Lucille Field Goodman, Judith Tick, Carol Neuls-Bates, Liz Wood, and Patsy Rogers were cited for their assistance in the development of the program and "Laurels to Merle Montgomery and to Judith Rosen (of Los Angeles) who were heroic."

Funding for the first Congress came from ASCAP, BMI, The Lucius and Eva Eastman Fund, Meet-the-Composer/New York, Mu Phi Epsilon, the National Federation of Music Clubs, Sigma Alpha Iota and a long list of private individuals who made contributions....We even enjoyed cooperation from the New York press in publicizing the event. The *New York Times* published an announcement on March 5, 1981, "Women in Music to Meet," in John Rockwell's column, that helped bring us audience from among the New York music community. I had used my radio program on WBAI to promote the Congress for weeks prior to the event, and other notices had appeared in local papers and music publications.

One exciting aspect of the Congress was that many events happened simultaneously and there was something for everyone. The intent was to impress upon everyone what great diversity and quality could be found among women in music. We combined the historical with the contemporary, scholarship with performance, traditional with experimental, and the middle-of-the-road with the fringe. The richness and variety of the program was also its most frustrating aspect, and many complained that they hated to decide which ses-



Flagstaff, Arizona—September 15-18, 2011  
 Northern Arizona University School of Music and High Country Conference Center  
**REGISTRATION**

Name: \_\_\_\_\_

Phone: International Code \_\_\_\_\_ Area Code \_\_\_\_\_ Number \_\_\_\_\_

Joint Member or Guest Name: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_

State/Province: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Country: \_\_\_\_\_ Email: \_\_\_\_\_

Name as you want printed on your badge:

\_\_\_\_\_

Name as you want printed on Joint Member or Guest badge:

\_\_\_\_\_

**Registration Fees For the Congress**

*Registration includes admission to all scheduled events, awards luncheon buffet, program booklet and one ticket to the Flagstaff Symphony Orchestra's season opening concert (valued at \$50.00) followed by a gala reception.*

<b>Categories</b>	<b>Fees</b>
IAWM Member	<input type="checkbox"/> \$130.00
Joint IAWM Member Accompanying IAWM Member above; Or Non-Member Accompanying Guest	<input type="checkbox"/> \$95.00
IAWM Senior Member (65+)	<input type="checkbox"/> \$95.00
Non-IAWM Member	<input type="checkbox"/> \$145.00
Non-IAWM Member Senior (65+)	<input type="checkbox"/> \$115.00

*Registration continues on next page*

Student IAWM Member  \$95.00  
Student Non-Member  \$115.00

**Congress Optional Add-ons**

Trip to Grand Canyon National Park, South Rim\*  
Wednesday, September 14  \$83.00  
Trip to Wupatki National Park and Sunset Crater\*  
Saturday, September 17  \$48.00  
Trip to Grand Canyon National Park, South Rim\*  
Sunday, September 18  \$83.00

*\*Minimum of 30 people required for discount rate of \$80 for Grand Canyon trip;  
\$45 for the Wupatki/Sunset Crater Trip*

**TOTAL PAYMENT DUE** \$\_\_\_\_\_

**METHOD OF PAYMENT**

Check enclosed, payable to Northern Arizona University (Check #: \_\_\_\_\_)

Signature \_\_\_\_\_

Please charge to my  Visa  MasterCard  American Express

Card Number: \_\_\_\_\_ Expiration \_\_\_\_\_

Online Registration may be completed at: [www.nau.edu/cto](http://www.nau.edu/cto)

Email pdf's of completed forms to: [tickets@nau.edu](mailto:tickets@nau.edu)

Completed forms may be mailed to: Central Ticket Office, Northern Arizona University,  
Box 5658; Flagstaff, AZ 86011

Completed forms may be faxed to: Central Ticket Office, 928-523-4550

Phone orders may be made by calling: Central Ticket Office, 928-523-5661 or 888-520-7214 (toll free)

**Refund and Cancellation Policy—Deadline is August 1**

Cancellation requests will be honored through August 1, 2011. The Central Ticket Office at Northern Arizona University must be notified of your intention to cancel by email: [tickets@nau.edu](mailto:tickets@nau.edu)  
All refunds are subject to an administrative fee of \$35.

sion or concert to attend. The multitude of events made it almost impossible to produce, and although individuals had agreed to be facilitators for individual sessions, some were not reliable or too inexperienced. Others, however, were quite resourceful in overcoming the lack of necessary equipment or other items requested.

There were publisher and record company displays during the Congress and an exhibition of photographs by Diana Davies on women making music....Jane Gottlieb coordinated a Score Library/Listening Room during the Congress weekend that included scores and tapes for examination....The American Music Center also hosted an open house for Congress participants on the first day. Throughout the weekend, there was a program of electronic and other recorded works where listeners could drop by the NYU Electronic Music Lab. Works by Ruth Anderson, Emma Lou Diemer, Beverly Grigsby, Vivian Krasner, Annea Lockwood, Ann McMillan, Tera de Marez Oyens, Maggi Payne, Alice Shields, Pril Smiley, Laurie Spiegel, and Lois Wilkins were presented at various scheduled times. There was also a presentation of slides and a tape by Verna Gillis, Director of Soundscapes of New York City, entitled, "The Sounds and Images of Women Making Music in Ghana."

Late Thursday afternoon, before the conference began, all of the Congress facilitators, moderators, and staff were to have a meeting to discuss the final details. About half of those who had volunteered to handle these responsibilities did not show up for the orientation session, leading to a rocky start. That day I was still typing the program booklet that was to be photocopied and collated at a local photocopy store. We had the covers printed up in advance and the store's personnel collated until the last possible moment. Additional programs for specific concerts were also only available at the last minute. Although I had worked on word processors in the 1970s, I did not have access to one for the preparation of the Congress program booklet and typed most of it on a portable typewriter, making changes with correction fluid. What a tedious job that was! We considered ourselves fortunate to even have a program booklet.

During the Thursday evening concert, I stood at the back of the auditorium, weeping, as I saw a nearly full house and heard a well-performed concert of quality woodwind quintet music by composers Anne LeBaron, Ursula Mamlok, Teresa Procaccini, Kathleen St. John, and Ruth Crawford Seeger. For a few minutes during the second half of the concert, I stood in the foyer outside of the auditorium, just in time to greet my friend, Denise Laroutis, who had arrived from Paris. Her support meant so much to me that, when I saw her, I thought to myself, "Now we can get started. Denise is here!" I was so moved that she and others would travel such distances to attend.

By the end of that concert, I felt such a sense of relief realizing that the Congress would be a success and that everything would happen, more or less as I had envisioned it. As I stood near the Registration Desk, coordinated by Beverly Simmons, I watched more and more people arrive, loaded down with their suitcases, musical instruments, and other

equipment. They came from all over the United States, Europe, Japan, Canada, and Australia. I felt I knew many of them because I had been corresponding with them for years, but only at that moment was I able to put a face with a name. We embraced as old and dear friends, thrilled to finally be together. At moments it felt as though I were hosting a big party, a joyous celebration, with all my loved ones gathered around. It was incredible to be able to introduce everyone to everyone else and to provide ways for them to learn about each other, as I had learned about each of them and their work.

Throughout the weekend my out-of-town women-in-music friends continued to arrive, and as the word spread throughout New York City about the event, new faces appeared. By the end of the weekend a hundred had registered, and many more had attended individual events by purchasing individual tickets. We had to turn people away from all but one of the major concerts in the auditorium that seats 500. Classrooms where paper presentations and panels were taking place were filled to capacity for the most part with audiences for some events spilling out into the corridors. Many people attended without registering and paying fees, and we had very little means to collect the money.

Inevitably some events did not happen exactly as we had planned, but there was generally such high spirits and feelings of goodwill that people were relaxed and "rolled with the punches." For instance, in one session the piano that was offered for the performance was a dreadful upright. Without notice to us the university removed the grand piano that was usually in that room so we could not use it. Sometimes slide projectors did not appear until the end of the sessions where they were needed, or playback equipment lacked power cords and batteries. In another instance, a session was "canceled" by the moderator, but many of the scheduled speakers showed up, gave their papers, and held a discussion. In some cases, the WBAI staff that were on hand to record sessions ended up offering the recording equipment for playback, so some of the tapes of sessions lack musical examples. In any case, when one brings together just an extraordinary group of talented and creative people, the gifted improvisers often rise up and enchant. Many were so thrilled to be a part of the event that such details receded to insignificance. Others complained and did not offer to help.

In many ways, the First Congress resembled a 1960s "happening." Performers decided they wanted to perform even though they had not been included on the official program, so they set up stands and chairs in corridors and played. People freely distributed literature, including resumes, brochures, business cards, and scores at the doors of sessions and at concerts. Vendors sold their wares. It was late March and the first of the spring weather; some people arrived in unusual outfits to mark the changing seasons and the celebratory mood of the Congress.

The Thursday night concert, on March 26, featured The Quintet of the Americas, then a young ensemble from New York. I had worked with the ensemble during the previous year, assisting them in writing grant proposals and developing publicity materials, and had interested them in perform-

ing works by women composers. The concert opened with Ursula Mamlok's *Quintet for Wind Instruments*, followed by the world premiere performance of Teresa Procaccini's *Clown Music for Wind Quintet*. Procaccini is considered to be one of Italy's most important contemporary composers, and although she could not attend the Congress, we were very pleased to have her represented with this delightful work. The Kathleen St. John work, *The Winds of Aeolus*, was composed for this occasion; the work proved to be of such great difficulty that the Quintet only played selected movements on that concert. After intermission, the group presented Ruth Crawford Seeger's *Woodwind Quintet* from 1953 that is now considered a standard work in the repertoire, but at that time was not well known. The concert concluded with a work for wind quintet, harp, trombone, and percussion by Anne LeBaron.

The official opening ceremony of the Congress took place on Friday morning, March 27, in the NYU Auditorium with welcoming remarks and greetings from me as National Coordinator and from Merle Montgomery as Honorary Chair of the Congress' National Advisory Committee. This was followed by a performance by the Brass Compendium including pieces by Nancy Van de Vate, Marga Richter, Lois Vierk, Radie Britain, Anna Rubin, and Claire Polin. Californian Lois Vierk's piece, *Inverted Fountain* for six trombones, was presented by Trombone Fantasy, a group led by Cynthia Bell. Radie Britain's work, *In the Beginning* for four French horns, was performed by the New York Horn Quartet. Funded in part by the Music Performance Trust Fund of the New York Local of the American Federation of Musicians, this concert was a real "knock-out." What a grand and majestic opening!

These performances were followed by two distinguished keynote addresses, one by Miriam Stewart-Green, Professor of Voice at the University of Kansas at Lawrence, and the other by Undine Smith Moore (1904–1989), Professor Emerita from Virginia State University. Moore's talk was autobiographical, relating her experiences as a black woman, a

composer, a teacher and an advocate for black American music....Her speech was so moving that many people requested tapes of it and it has been broadcast on radio on the Pacifica stations several times over the years.

Members of the press told me that they were having great difficulty in writing about the Congress because they felt so completely uninformed about women in music, and so overwhelmed by the sheer number of women composers, performers, and scholars presented at the Congress. It had been a learning experience, opening their eyes and ears to the magnitude and substance of the subject. Critics from all the major papers were there, but there were no reviews of the Congress. Of course, we were disappointed about the absence of reviews in the mainstream press, but the Congress nevertheless represented a major breakthrough with the press for women in music. After the Congress it became easier to get reviewers to cover women-in-music events and concerts in New York City and the quality of the reviews of these events improved considerably.

I had the strangest experience at the First Congress: I was there, but it seemed as if I was not there. I ran in and out of sessions, concerts, and meetings. One minute I was back stage, the next minute in the office, and the next at the podium. During the orchestra concert, I was in the women's restroom putting bouquets of flowers together to present to performers who were at that very minute giving their performances. I was standing next to someone who was talking about me, not knowing that I was there. It was as if I were invisible, or a ghost. "Has anyone seen Jeannie Pool? Does anyone know who she is? I've heard she's sick and can't even be here. I've heard that she is hiding out in an office upstairs...." and so on. Then they sang my praises for the outstanding success of the Congress. I could not interrupt them and say, "I'm Jeannie Pool, here in person," because I had lost my voice from the stress and excessive work of the meeting, and I was frantically trying to finish the bouquets before the curtain call. I had developed a case of the flu as well and had a fever throughout the weekend.

Laura Koplewitz wrote a review of the Congress for the June 1981 issue of the Boston women's community paper, *Sojourner*. She said that the Congress marked an exciting turning point toward expanding the circle of communications among women in music....Rarely has such diversified sponsorship come to the aid of women musicians in one large event....Through the Congress events, women began making international and national connections to further opportunities for study, touring, and teaching in music. The performances at the Congress itself were a wonderful means of sharing visions of women's music, past, present, and future.

The greatest compliment I can pay to this Congress is that after spending two-and-a-half days there, I more or less forgot that it was a "women's congress" at all, because the material was so varied. Most of the women I talked to expressed some form of excitement at the idea of seeing women doing things—they were thrilled to feel that they were not alone.

## 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).

# IAWM Membership Report

DEBORAH HAYES

Welcome to our new members! Since our previous issue went to press, the following ninety members joined—or returned after four or more years. We are especially pleased to welcome members from Cyprus, Hungary, and Latvia, countries not previously represented. And we now have many more members than usual in Arizona, site of our IAWM Congress in September.

Julia Adolphe - Los Angeles, California  
Ximena Alarcón-Díaz - Leicester, England, UK  
Margo Ames - Savannah, Georgia  
Joyce Andrews - Oshkosh, Wisconsin  
Stephanie Andrews - Austin, Texas  
Jeri-Mae G. Astolfi - Oshkosh, Wisconsin  
N. Melike Atalay - Vienna, Austria  
Ashley Bellouin - Oakland, California  
Sarah Biber - Bozeman, Montana  
James Bicogo - Fairbanks, Alaska  
Lynn Book - Winston-Salem, North Carolina  
Laura Bowler - London, England, UK  
Stela Maria Brandão - Chicago, Illinois  
Santa Buss - Zvejniekiems, Latvia  
Christine R. Castillo - Columbia, Maryland  
Carol Chapman - Springfield, Missouri  
Wei-Ling Chen - Baltimore, Maryland  
Joann Cho - Santa Barbara, California  
Jin-Hwa Choi - Baltimore, Maryland  
Mackenzie Copp - Kansas City, Missouri  
Serena Creary - Natick, Massachusetts  
Julia D'Amico - New York City, New York  
Stephanie R. Detro - Hopkinsville, Kentucky  
Marilyn Devin - Los Angeles, California  
Dorota Dywanska - Warszawa, Poland

Sivan Eldar - Berkeley, California  
Jessie Fillerup - Fredericksburg, Virginia  
Eliana Fishbeyn - Chapel Hill, North Carolina  
Christina Georgiou - Nicosia, Cyprus  
Hannah Gibbs - York, England, UK  
Juline Gilmore - Henderson, Nevada  
Yen-Lin Goh - Bowling Green, Ohio  
Anne H. Goldberg - New York, New York  
Joan Griffing - Harrisonburg, Virginia  
Chengcheng Guo - Baltimore, Maryland  
Karen Gustafson - Fairbanks, Alaska  
Laury Gutierrez - Arlington, Massachusetts  
Amy He - Kansas City, Missouri  
Lesley Hinger - Boston, Massachusetts  
Asako Hirabayashi - Falcoln, Michigan  
Motoko Honda - Los Angeles, California  
Beth Hummer - Kansas City, Missouri  
Diane Hunger - Buffalo, New York  
Yang Jiang - Tempe, Arizona  
Sofia Kamayianni - Kalithea, Greece  
Rebecca Kephart - Johnstown, Colorado  
JeeYeon Kim - Tempe, Arizona  
Moonsun Kim - Seoul, South Korea  
Suzanne Knosp - Tucson, Arizona  
Emily Koh - Baltimore, Maryland  
Chung-Ying Kuo - Lubbock, Texas  
Anita Kupriss - Southborough, Massachusetts  
Wendy Wan-Ki Lee - Kowloon Tong, Hong Kong  
Laura Lentz - Pittsburgh, Pennsylvania  
Kuei-Fan Lin - Tucson, Arizona  
Maira Lo Bianco - Boston, Massachusetts  
Judy May - Chandler, Arizona  
Hannah McLendon - Austin, Texas  
Krisztina Megyeri - Szent István, Hungary

Traci Mendel - Troy, Alabama  
Margot Murdoch - Lehi, Utah  
Elizabeth Nonemaker - Los Angeles, California  
Joyce Orenstein - Highland Park, New Jersey  
Paula Patterson - Springfield, Missouri  
Tina Pearson - Victoria, British Columbia, Canada  
Cynthia Powell - Englewood, New Jersey  
Belva Prather - Springfield, Missouri  
Diane T. Reich - Provo, Utah  
Angela Reith - London, England, UK  
Ronnie Reshef - New York, New York  
Maureen Reyes Lavastida - Havana City, Cuba  
Jamilyn Richardson - Tempe, Arizona  
Allison Sniffin - Englewood, New Jersey  
Sophie Spargo - Melbourne, Victoria, Australia  
Ingrid Stölzel - Kansas City, Missouri  
Karen Taborn - New York, New York  
Asha Tamirisa - Rossford, Ohio  
Lori Tennenhouse - Grand Rapids, Michigan  
Marion von Tilzer - Amsterdam, The Netherlands  
Lina Tonia - Thessaloniki, Greece  
Jennifer Trost - State College, Pennsylvania  
Ashley Fu-Tsun Wang - Champaign, Illinois  
Jue Wang - Oberlin, Ohio  
Yi Wang - Baltimore, Maryland  
Jacqueline Weir O'Brien - London, England, UK  
Madeline Williamson - Abiquiu, New Mexico  
Samantha Wolf - Springwood, Queensland, Australia  
Wenhui Xie - Cincinnati, Ohio  
Shuai Yao - Muncie, Indiana  
Gayle M. Young - Grimsby, Ontario, Canada

## Congratulations to Award Winners

### Marilyn Shrude Wins a Guggenheim Fellowship

Marilyn Shrude has been awarded a 2011 John Simon Guggenheim Memorial Foundation Fellowship. Designed to help nurture scholarship or creative activity, the prestigious awards are “intended for scholars or artists who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts,” according to the foundation. Shrude personifies that description. Her compositions have been performed across the United States, in Europe and in Asia, and she has been a guest artist at festivals around the

world. Nearly twenty of her compositions have been recorded on various labels.

Her numerous honors include a composer fellowship from the National Endowment for the Arts and an Academy Award in Music from the American Academy of Arts and Letters. In 1984 she became the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music, and in 1998 was the first woman to receive the Cleveland Arts Prize in music.

Guggenheim Fellows are chosen through a rigorous and highly competitive application process that this year yielded 180 fellowships from about 3,000 applications. “This is something people typically apply for many times. You don’t ever ex-

pect to receive this award but when you do, you feel incredibly honored and hum-



Marilyn Shrude

bled,” Shrude said. She plans to write two commissioned compositions—a large chamber piece for the Brave New Works ensemble, for its 2012-13 concert series; and a trio

for the fifth anniversary of the Walla Walla Chamber Music Festival in Washington State, to be performed in June 2012.

## Judith Shatin Wins Experimental Film Award

*Rotunda*, a film by Robert Arnold with music by **Judith Shatin**, received the Best Experimental Film Award at the Macon Film Festival in Macon, Georgia. Created from a year-long collection of images and sounds from the Rotunda and Lawn at the University of Virginia, designed by Thomas Jefferson, it contrasts the majesty of the place with the hum of daily life, and celebrates this historic site.

## 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@hanawaltheus.net](mailto:anita@hanawaltheus.net) or by mail to 2451 Third St., LaVerne, CA 91750. The deadline for the next issue is September 15, 2011.

A chapter on **Elizabeth Austin**'s music was included in *Women of Influence in Contemporary Music: Nine American Composers*, edited by Michael K. Slayton (who also wrote the Austin chapter), Scarecrow Press, 2010. Austin's music was featured in the winter 2011 issue of *SCOPE*, an online journal at [www.scope-mag.com](http://www.scope-mag.com). On March 30, 2011, **Barbara Harbach** gave the premiere performance of *Wachet auf...der Morgenstern* for organ solo (2006) at St. John's Episcopal Church in Park Slope, Brooklyn in a performance sponsored by New York Women Composers.

Pianist **Becky Billock** announces the April 30 release of her CD of music by American women, available through CDBaby and its affiliates via her home page at [www.beckybillock.org](http://www.beckybillock.org). *Muses Nine: eight*

## IAWM Reaches 1,000 Facebook Fans in 2010!

In 2010 IAWM launched its new Facebook page under "The International Alliance for Women in Music." The IAWM Facebook page gained popularity among members and nonmembers alike, providing a social networking platform for women to share their music, albums, and upcoming concerts. Additionally, IAWM events, membership news, and Search for New Music were posted to the 1,000 fans and additional 600 Twitter followers of composer Sabrina Peña Young. Goals for 2011 include growing the Facebook fanbase, finding ways to promote IAWM membership through FB, and adding electronic resources about women in music to the IAWM FB page.

*American composers plus one pianist* includes works by **Emma Lou Diemer**, Diane Thome, **Molly Joyce**, Marion Bauer, Ellen Taaffe Zwilich, Amy Beach, Libby Larsen, and Margaret Bonds. A concert celebrating the album's release was held on April 30 at Carnegie Mellon University in Pittsburgh, Pennsylvania. Selected repertoire from the CD, new works, and the Pittsburgh premiere of *Preludes of Pace* by native Pittsburgh composer Molly Joyce were performed.

On December 4 and 6, 2010, **Elisabetta Brusa**'s *Suite Grotesque* for orchestra was performed by the Aachener Kammerorchester in the 14th-century Rathaus in Aachen, Germany.

**Canary Burton**'s *Chopin Slept* (violin, piano, cello) was performed on a concert in Yekaterinburg, Russia on March 29, 2011. Please visit her website at [www.seabirdstudio.com](http://www.seabirdstudio.com).

**Jerry Casey** released a new CD, *Yet, I Will Rejoice* (Choral and Vocal Chamber Music of Jerry Casey) on February 4, 2011 through CDBaby.com. The CD features five tracks by the Otterbein University (Westerville, Ohio) Concert Choir under the direction of Gayle Walker. On one track, the choir is accompanied by the Otterbein University Chamber Orchestra. The performers on the other tracks include some of Central Ohio's finest musicians. *Psalm of Praise and Hope* was performed by Belinda Andrews-Smith (soprano), Leslie Maaser (flute), and Sarah Ramsey (piano) at the 2011 Tutti New Mu-

sic Festival held at Denison University in Granville, Ohio on March 4.

**Tamara Cashour**'s *Six Lyrics of Marilyn Hacker* (song cycle) was performed at Brandeis University's "Alive by Her Own Hand: Women Composers as Performers of Their Own Work" Fest Conference on January 22, 2011. Cashour was at the piano for this performance of the song cycle scored for mezzo-soprano, soprano, flute, English horn, guitar, piano, and slide whistle. Other performers included Margaret O'Connell, Michael Laderman, Sarah Davol, Bill Anderson, and **Eva Kendrick**. Cashour was recently appointed Publicity Director for the New York Composers Circle, of which she is a composer-performer member.

In March 2011, Summit Records released *Letting Escape A Song*, a CD that marks the debut recital of vocal works by **Judith Cloud**. The varied and colorful songs showcase texts by Pablo Neruda (in the English translation by Stephen Tapscott), Pierre Ronsard, Betty Andrews, Kathleen Raine, Elizabeth Bishop, Perry Brass, and contemporary Spanish and Brazilian poets. Performers include Tod Fitzpatrick, baritone; Ricardo Pereira, tenor; Deborah Raymond and Eileen Stempel, sopranos; Jeremy Reynolds, clarinet; Ken Meyer, guitar; and pianists Rita Borden and Robert Mills. Cloud is featured on the recording singing eight of her songs. Emily McKay and Chen-Ju Chiang presented Cloud's *Three Impressions of Northern Arizona for flute and piano* in a Pennsylvania recital tour March 15, 16 and 17. On March 24, Eileen Stempel (soprano) and Gilya Hodos (piano) performed Cloud's songs on the Women's Work Concert Series held at Greenwich House Music School in Manhattan. The songs were also presented at the MTNA National Conference held in con-

## Members Rate IAWM

In late 2010 IAWM members were invited to participate in a short online survey about the IAWM. A compilation of the responses was sent to members in March 2011. IAWM Board members thank all who participated and offered their valuable ideas.

junction with the NATS Spring Workshop on March 30 in Milwaukee, Wisconsin. Baritone Toby Kidd sang the premiere performance of *A Natural History of Medicine* and *Celia Singing* on his graduate recital at Northern Arizona University on April 23. On May 22, soprano Eileen Stempel and pianist Sylvie Beaudette gave the premiere performance of *I Spill My Soul* (three songs set to poems by e. e. cummings) at the Art Trail Gallery in Florence, South Carolina.

**Tina Davidson** was commissioned by violinist Hilary Hahn to write a new piece for acoustic violin and piano. As part of the *In 27 Pieces: The Hilary Hahn Encores* project, Davidson's work will be performed on tour over the 2011-12 and 2012-13 seasons, and then recorded. Davidson will compose two versions of the encore piece, the first for violin and piano, and the second for solo violin. Davidson was in residence with The MacDowell Colony for the month of February to work on her opera, *Pearl*, as well as other recent commissions. She has been composer-in-residence with Musicopia String Orchestra since fall 2010 and has composed four new works for them: *Fiddler's Delight*, for student string orchestra; *First Light*, for the youngest of the string performers and string orchestra; *Blue Evening*, based on an original student melody; and *Swinging Free*, for string orchestra, based on three original student melodies. The premiere performance of all the works was presented by Musicopia on February 5, 2011 at the First Presbyterian Church in Philadelphia, PA.

**Nancy Bloomer Deussen's** *Trio for Violin, Cello and Piano* and *Two Pieces for Violin and Piano* were performed at the Palo Alto (California) Art Center on January 9, 2011. On January 23, *Parisian Capers* (violin, saxophone, piano) was performed at the NACUSA Los Angeles Chapter meeting in Santa Monica, CA. The Mission Chamber Orchestra, conducted by Emily Ray, performed *TICO* for orchestra on February 12 in San Jose, CA. Pianist Miles Graber performed *American Images* (solo piano) at the February 19 NACUSA San Francisco Chapter meeting held at Covenant Presbyterian Church in Palo Alto. On March 22 and 23, *Ascent to Victory* for orchestra was performed by the Brantford (Ontario, Canada) Symphony Orchestra with additional performances by Orchestra Nova on May 13, 14,

and 16 in San Diego and La Jolla. On May 21, *Music From the Heartland* (flute, violin, cello) was performed in San Francisco.

**Jennifer Fowler's** *Concerto for alto saxophone and orchestra* was premiered by the Whitehall Orchestra on March 26, 2011 in London, England. The concerto was written to showcase the young saxophone soloist, Amy Dickson. Originally from Australia, both Dickson and Fowler now reside in London. Dickson will also perform the concerto in Sydney, Australia with the Ku-ring-gai Philharmonic Orchestra on May 21 and 22.

On March 16, a launch event for The Industry, a new experimental opera company based in Los Angeles, featured selections from **Anne LeBaron's** opera, *Crescent City*, with plans for a full production in Los Angeles in the spring of 2012. Festivities took place at the Royal/T Gallery in Culver City, with performances by singers John Duykers and Gwendolyn Brown, and librettist Douglas Kearney, accompanied by the Dime Museum band. For more information about *Crescent City* and The Industry, please see <http://www.theindustryla.org/>. Robert Frankenberry premiered *Enigma of Papilio* (solo piano), written to honor Leon Fleisher, on the Phoenix Concert Series at the Church of St. Matthew and St. Timothy on March 18 in New York City. This concert, "Music from Mt. San Angelo," celebrated the Virginia Center for the Creative Arts, where LeBaron has spent dozens of productive composing hours.

On March 25, the first performance of *The Silent Steppe Cantata* took place in Almaty, Kazakhstan, featuring Los Angeles-based tenor Timur Bekbosunov in a role written especially for him. Conducted by Zhamat Temirgaliyev, performing forces included Sazgen Sazy, an orchestra of indigenous instruments, a women's chorus, and a narrator. The cantata's text, compiled from Russian and Kazakh writers, was written in a combination of English, Russian, and Kazakh. For more information, please see LeBaron's blog: <http://amphibient.blogspot.com> and <http://www.thesilentsteppe.org/>

Two concerto performances are scheduled for May 14. In Marseille, *Harpestra: Concerto for Two Harps and One Player* shares billing with Ives and Zappa on the last concert of the Festival Les Musiques

with featured soloist H el ene Breschand and Philippe Nahon conducting. *Concerto for Active Frogs*, with bona fide frog vocalizations led by frog soloist Robert Halvorson, will be performed as part of a festival celebrating Los Angeles composers at the First Lutheran Church in Venice.

Pianist **Monica Jakuc Leverett** gave two concerts (March 26 in Charlemont and March 30 at Amherst College) in Massachusetts with tenor Peter W. Shea, entitled "A Poet's Loves: Two Heine Song Cycles." The song cycles included Robert

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### Deadline for the next issue:

September 15, 2011

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Schumann's *Dichterliebe* and the Massachusetts premiere of Kaeza Fearn's *Kitty Song Cycle*, commissioned by Shea. The March 26 concert also included guest soprano Charlotte Dewey performing some Schumann settings of Heine songs and a premiere of *Sie spricht*, a new Heine song setting written especially for Dewey by Kaeza Fearn.

**Monica Lynn** was elected to serve a three-year term as national Board Member At-Large for the National Association of Composers, USA, and was elected as an Honorary Associate of the National Academy of Music with The Municipal Conservatories of Neapolis and Sykies, Greece. She was also chosen as a Finalist for the International Music Prize for Excellence in Composition, National Academy of Music. The world premiere of *Le synchronisme* (solo piano) was given by pianist Melissa Smith on March 20, 2011 for the Monterey County Composers Forum presentation, "Seasons of Song," held at the Hidden Valley Music Seminars in Carmel Valley, California. Tod Kuhns gave the Oregon premiere of *Soliloquy* (solo clarinet) on March 19 at "In Just Spring," a two-day music festival at Portland State University, featuring three concerts of contemporary music by living composers from the Cascadia region and abroad. Sophie Huet gave the San Francisco premiere of *Soliloquy* on February 13 for the San Francisco Alumni Composers Forum.

**Adriana Isabel Figueroa Mañas** announces the March 4 world premiere of *Vientos de libertad* (symphonic band) given by the Symphonic Band of the Cultural Centre of Moncada, Valencia, Spain. *Latinoamérica* (a fantasy for piano and orchestra) was premiered on April 16 by the Philharmonic Orchestra of Mendoza, Argentina with soloist Dora De Marinis and conductor Luis Gorelik, for the opening of the yearly "Los Caminos del Vino" festival held in the Teatro Independencia, the most important theater in Mendoza, Argentina. A recording of the world premiere can be downloaded from her website at <http://www.ciweb.com.ar/figueroa/index2.php>, or viewed on YouTube at <http://www.youtube.com/watch?v=pwubxpfAho>.

In 2010, **Pamela Marshall** presented a Women Composers Spotlight concert featuring music for flutes in Cambridge, Massachusetts and a concert in Lexington, Massachusetts of *Quinteto sobre los Poemas de Carlos*

*Pintado* paired with Louise Farrenc's *Piano Quintet No. 2*. The commissioners of *Quinteto*, South Beach Chamber Ensemble, performed the piece in Miami, Florida and Wisconsin in 2009. Spindrift Commissioning Guild supported the creation of *Shepherds and Angels: American Christmas Songs for SATB, violin, harp, and tambourine* and a transcription of *Black Bear Dance* (clarinet choir), which was performed by the Indian Hill Clarinet Choir in June. *Summer Into Winter* (clarinet) can be heard on the Beauport Classical CD *Ghosts*, released in December 2009. This season, Marshall is a regular performer on horn in the Vortex Series for Experimental and Improvisation Music, and she offers an improvisation class for classically trained performers. She joined the IAWM Board in 2010 and manages the Search for New Music competition.

**Margaret Mills** announces her performances on YouTube, available by visiting <http://www.YouTube.com/margaretmillspiano>, where listeners may select her performances of Brahms, Chabrier, Libby Larsen, and Schumann. The recordings are taken from a live performance in Lake Wales, Florida given in January 2011. Mills will give a solo recital in Rome, Italy on May 12.

**Janice Misurell-Mitchell** performed *Profaning the Sacred II* (flute/voice) and *Everything Changes* (flute/voice and percussion) with percussionist Dane Richeson at the National Flute Association Convention in Anaheim, California in August 2010. In September, *Ellipse* (baritone saxophone, string trio) was performed at the University of North Carolina, Greensboro at the New Music Festival, where she also presented a lecture on the piece. In October she released a CD of her music for voice, flute and percussion, *Uncommon Time*, produced by Southport Records. At the CD release party she premiered a solo version of *Scat/Rap Counterpoint* for voice. In October she also gave a recital of her music for solo flute and showed her DVD of *After the History* at Montgomery Place, a residence for seniors in Chicago. In December James Baur performed *Dark was the Night* (solo guitar) for the Maverick Ensemble in Chicago.

**Patricia Morehead** presented "From the Twelfth Century to the Twenty-First Century on being a Composer" at a conference held May 13-15 at the University of Western Michigan, Kalamazoo for the Hildegard of Bingen Society. Morehead's Saxophone Quartet, *Event Horizon*, was performed at the third

annual UCM New Music Festival (held in conjunction with the Society of Composers, Inc. 2011 Region VI Conference) April 8-10, 2011 at the University of Central Missouri in Warrenburg. She also gave a paper on Ralph Shapey and his use of rhythmic structures and ideas. CUBE presented the Chicago premiere of *Disquieted Souls* for English horn, woodwind quintet, and string quintet, conducted by Philip Morehead, Head of the Music Staff at the Lyric Opera of Chicago, in June 2010. It was commissioned by North South Consonance and premiered on English horn by the composer at St. Stephen's Church in New York City in June 2009.

*Prairie Portraits* (solo English horn) was commissioned and premiered by Carolyn Hove of the Los Angeles Philharmonic for her master class in Muncie, Indiana in July 2010. The work was performed by James Nagano in Fort Wayne, Indiana in September 2010 and by clarinetist Christie Miller in November at the Quigley Chapel, Chicago. In honor of Morehead's 70th birthday, "Live on WFMT" on January 24 featured the premiere of *Conversations* for oboe (Alicia Cordoba Tait) and percussion (George Blanchett). Additional performances included *Alaskan Songs*, commissioned by Suzanne Summerville for mezzo soprano (Julia Bentley), clarinet (Rose Sperrazza) and piano (Philip Morehead); *Disquieted Souls* with Carolyn Hove on English horn; and *Music for an Abandoned Warehouse* (poetry by Morehead's son, James Morehead) for mezzo or soprano and bass clarinet (Christie Miller). The work was commissioned and written for the Talloires Composers Festival, France, 1996.

**Frances (Frankie) Nobert** performed an organ recital for the Whittier Presidents' Day Festival sponsored by the Los Angeles Chapter of the American Guild of Organists that included Orpha Ochse's *Chaconne* and Martha Sobaje's *Trumpet Tune*. On March 25 she presented "Music She Wrote: Organ Compositions by Women" on a 2008 three-manual Kegg pipe organ at Christ Episcopal Church in Eureka, California. The concert was sponsored by the Redwood Chapter of the American Guild of Organists.

**Elizabeth Nonemaker** was awarded a fellowship at the MacDowell Colony for this coming summer to write her first orchestral piece and to begin research on a chamber opera. The opera's tentative theme will be religious mysticism and its psychological impact on relationships, self-expression, and one's overall perception of the world.

**Jane O'Leary's** *Breathing Spaces* (solo piano) was premiered at Modfest, Vassar College, in January 2011 by Isabelle O'Connell and received its European premiere in Dublin on March 28 at the National Concert Hall. *Breathing Spaces* was inspired by the writings of its architect, Frank Lloyd Wright, who felt that "space is the breath of art." *Only Gestures Remain* was also performed by Sophie Shao, cellist, and Jane O'Leary, pianist, at Vassar College. O'Leary is currently working on a sextet for alto flute, clarinet, violin, viola, cello, and piano to be premiered at the Hugh Lane Gallery in Dublin on June 26 by the Concorde ensemble and Garth Knox, violist. Five new works have been commissioned by Concorde and the composers have been working with Concorde since last October. The new work is supported by a Project Award from the Arts Council of Ireland.

Concorde's CD, *Reflections*, released at the end of 2010 on the Navona label, includes new works by O'Leary, Judith Ring, and Si-Hyun Yi, among others. O'Leary's sextet, *Reflections II*, featuring Harry Sparnaay on bass clarinet with Concorde, has been widely broadcast. Other works released on CD at the end of 2010 included *Duo for Alto Flute and Guitar* with Laura Chislett, alto flute; and John Feeley, guitar; and *Four Pieces for Guitar* with John Feeley on the Overture Label, *Forgotten Worlds* (solo piano) with Isabelle O'Connell on the Diatribe label (Reservoir), and a *piacere* (solo bass clarinet) with Paul Roe on the Diatribe label.

On January 23, 2011 Douglas Masek (saxophone), Bryan Pezzone (piano), David Speltz (cello), and Lorenz Gamma (violin) performed **Deon Nielsen Price's** "La Campana" and "Carefree!" from *Two Movements for Soprano Saxophone, Violin, Cello and Piano* for NACUSA-LA in the Santa Monica (California) Library. The Culver City (CA) Symphony Orchestra, Frank Fetta, conductor, performed "Meditation" and "Transformation" from *States of Mind for String Orchestra* in the Veterans Auditorium on January 29.

**Marta Ptaszynska's** opera about Chopin, *The Lovers from the Cloister of Valldemosa*, received its world premiere on December 18, 2010. The opera was commissioned by the Polish Ministry of Culture for the Chopin Bicentennial 2010 and performed in the Grand Opera Theatre in Lodz, Poland.

The University of Michigan Concert Band performed **Andrea Reinkemeyer's** *Dos Danzas* on April 13, 2011 with Rodney Dorsey conducting. She has been involved with several youth outreach programs in music over the last year, serving as the composer-in-residence with the Burns Park Elementary School fifth grade composition projects last spring as well as the Michigan Philharmonic's pilot program, "The Composer in Me!" She will also work with the Michigan-based Fusion Project this spring.

**Vivian Adelberg Rudow** was an ASCAP award winner for 2010-11. *Deepwater Horizon, Will We Sleep Again?*, a music commentary about our complacency towards the relaxation of safety regulation laws while greed runs rampant in our society, was performed on March 5, 2011 by Italian artists Andrea Ceccomori (flute) and Elitza Harbova (piano) at An Die Musik, in Baltimore, Maryland. *Vivian's Garden of Music* is featured on the final program of the season of *The Poet and the Poem* series on satellite radio. The series is distributed via NPR to public radio stations free of charge and can be accessed by subscribed stations via NPR Content Depot from March 9 through September 9, 2011. *The Bare Smooth Stone of Your Love*, performed by Stephen Kates (cello), was played over the NACUSA Web radio program in November 2010.

Additional performances include *Call For Peace*, Jacqueline DeVoe (flute and tape), on October 8, 2010 at Plymouth (New Hampshire) State University and on June 6 at the New England Conservatory of Music; *Unbreakable Divide*, Algernon J. Campbell, choreographer, Tony Byrd, dancing to recorded music; *John's Song* (in memory John J. Hill) with Benny Russel (saxophone) and Todd Simon (piano) on October 9 at The Creative Alliance in Baltimore; *Call For Peace*, Andrea Ceccomori (flute and tape) on July 18 in Italy; *NOT ME!* (first movement) with Algernon Campbell, choreographer/dancer, Heather Malone, dancer at ArtScape, July 17 in Baltimore; *Call For Peace*, Andrea Ceccomori (flute and tape) on June 5 for Maskfest Festival Internazionale di Nuova Musica in San Marino; *The Ocean Sings*, by the Towson University Classical Guitar Orchestra, conducted by Troy King, with Sherrie Norwitz, viola solo; *Earth Day Suite: Go Green! & Dark Waters Of The Chesapeake*, on April 18, orchestra premiere given by the St. John's Orchestra, Ellicott City, Maryland with Ronald Mutchnik, conductor, Sara

Nichols, flute, Luis Engelke, trumpet; *Juan's Garden of Music!* (in memory of Juan Blanco), a live interactive premiere in Havana, Cuba at the 13th International Electroacoustic Music Festival Primavera Habana on March 15, 2010.

**Marjorie M. Rusche** was a composer, panel moderator, and guest artist at the 13th London New Music for Winds Festival, November 19, 2010, in London, England. Movement I, "Radiant Inferno," from her piano solo *Eclipse*, and *Tone Poems for Bassoon and Piano* were featured on the program. She traveled to Denmark and attended a read-through of her chamber work *Voyageur d'Arctic* (flute, violin, viola, cello) by musicians from the Aarhus Symphony, and she also attended a master class in piano and chamber music coaching at the Aarhus Conservatoire of Music with Anne Oland. Partial funding for this trip was obtained from an Indiana University South Bend Associate Faculty grant and a 2010-11 ASCAP Awards Grant.

The Markowski/Shafer Duo will give the premiere performance of **Sharon Guertin Shafer's** new song cycle on May 26, 2011 at Studio Gallery in Washington, DC. *The Artist Speaks: Creative Conduit* is a setting of thirteen songs on poems by Gene Markowski, who has also created drawings to exhibit during the performance. The work calls for soprano, baritone, digital keyboard, percussion, and pre-recorded sounds placed in several rooms of the art gallery. Shafer's song "Fleeting" from *The Artist Speaks* (premiered in October 2010) is published on Markowski's web site at [www.eugenemarkowski.com](http://www.eugenemarkowski.com).

**Faye-Ellen Silverman** announces several recent performances given in New York City. Pianist Sophia Yan performed *Two Bagatelles* at the Jan Hus Church on January 30, 2011. Silverman performed the world premiere of "Contrasts" (from *Fleeting Moments*) for solo piano on March 18 at the Church of Saint Matthew and Saint Timothy. "Contrasts" was commissioned by the Phoenix Concerts, Music from Mt. San Angelo, a celebration of the Virginia Center for the Creative Arts. On March 21, Sofia Dimitrova, soprano, and Francisco Roldán, guitar, gave the world premiere of *Danish Delights* at Mannes College, The New School for Music. On April 3, alto saxophone soloist Javier Olviedo performed *Interval Untamed* at the Turtle Bay Music School. Silverman's CD, *Transatlantic Tales—Troy 1250*, was recently released.

**Halide K. Smith** presented a program of her works for the Sigma Alpha Iota International Music Fraternity, Sarasota-Manatee Alumnae Chapter, on February 13, 2011 in Bradenton, Florida. Performers were Amanda Lyon and Estelle Schultz (flute), Carole Corman and Francesca Veglia (soprano), and Mary Webb (piano). Two of Smith's works were premiered. Please see [www.nlapw-sarasota.com/members/halide-smith.htm](http://www.nlapw-sarasota.com/members/halide-smith.htm).

Composer/cellist **Elizabeth Start** premiered *Pastorale* (solo cello) for the Christmas Eve service of the Community of St. Joseph in Nazareth, Michigan and premiered *Prayer* (solo cello) on a benefit concert given October 24, 2010, which she organized under the auspices of the Michigan Festival of Sacred Music for flood victims in Pakistan. Other premieres include *Passacaglia* by the Avanti Guitar Trio in Evanston, Illinois in November and *Options* (quartet for oboe, violin, viola, cello) by Ensemble Dal Niente in Chicago on February 11, 2011. Both concerts were presented by the Chicago Composers' Consortium. On March 14, Start presented a program for the Kalamazoo Ladies' Library Association comparing cello, electric cello, and viola da gamba, demonstrating strengths and weaknesses of the instruments, and working many of her own compositions into the presentation. Also in March, the Kalamazoo Symphony Orchestra shared *Echoes* for hand-drum and string orchestra with over 15,000 enthusiastic school children through their "Kids Concerts." Carolyn Koebel performed the percussion solo, originally written for mridangam (S. Indian drum) on multiple hand-drums, to great effect. *Concerto for Mandolin* was recorded in January in Italy by Italian virtuoso Carlo Aonzo with orchestra. Start released a self-produced CD *Electric & Eclectic Start* in March, including works for acoustic and electric cello, *Echoes*, and some Christmas carols.

On March 10, 2010 Marvin Rosen, producer and host of "Classical Discoveries" at WPRB radio (Princeton, New Jersey), aired **Evelyn Stroobach's** *Aurora Borealis*, recorded by the Czech Philharmonic in Prague for Masterworks of the New Era, vol. 15. **Canary Burton**, producer and host of "The Latest Score" at WOMR radio (Provincetown, Massachusetts), aired *Bereft* (violin, cello), *La petite danse* (string orchestra), *Petition* (guitar) and *O Come, O Come, Emmanuel* (SATB chorus, string quartet) on October 19. *The Human Abstract*

quartet (with text by William Blake) was performed by Doreen Claxton-Taylor (soprano), Thomas Brawn (flute), Janet Roy (viola), and Jan Jarvlepp (cello) at the Contemporary Revolution concert in Ottawa on December 6. *Aurora Borealis* was performed by the North Bay (Ontario) Symphony of Canada on December 11. The program notes stated that Stroobach's "compositions have been performed internationally and been aired on CBC radio; Evelyn has scored for film and won awards. *Aurora Borealis* dates from 1995 and evokes the beauty but coldness of the northern lights." On December 13, Tom Quick, producer and host of "Monday Evening Concert" at CKWR radio (Waterloo, Ontario, Canada), aired *O Come, O Come, Emmanuel*. On January 10, 2011 Patricia Werner Leanse, producer and host at Radio Monalisa (Amsterdam, The Netherlands), aired *Aurora Borealis* on her "Muziek Van Vrouwelijke Componisten" (Music by Women Composers) program. *Daydream* was performed at the Peace Tower Carillon at the Houses of Parliament in Ottawa by the new Dominion Carillonneur, Andrea McCrady, on January 28. On February 7, Ralitsa Tcholakova (violin) and Jan Jarvlepp (cello) performed Stroobach's four-movement work, *Bereft*, at the Contemporary Revolution concert in Ottawa.

**Linda Swope** performed four of her electro-acoustic compositions for solo oboe in a lecture-recital on April 7, 2011 for the noon-time concert series at the Staunton Public Library in Staunton, Virginia. Also serving as an ex-cursion workshop, this performance introduced techniques and an understanding of electro-acoustic music to students and general audiences.

**Hilary Tann** was composer-in-residence for the 2011 Women in Music Festival at the Eastman School of Music, Rochester, New York, March 21-25. The residency included performances of eight chamber and orchestral works as well as the premiere of a large commissioned work, *Exultet Terra*, for double-reed quintet and antiphonal choirs. Both the National Youth Choir of Wales and the National Youth Orchestra of Wales have chosen Tann's works for their 2011 summer tours. The NYCW will perform *Paradise*, originally commissioned in 2008 by the Gregynog Festival for Tenebrae, and the NYOW will perform *From the Feather to the Mountain*, originally commissioned in 2005 by the Empire State Youth Orchestra, New York.

**Nancy Van de Vate's** *Aufschrei der Kinder des Krieges* for orchestra was performed on December 1, 2010 by the Women's Chamber Orchestra of Austria in a special concert in memory of the first Nobel Prize winner and founder of the Red Cross, Henry Dunant (1828-1910). The Pytheas Contemporary Music Center featured her as February 2011 Composer of the Month. Austrian National Radio broadcast her music in early March in honor of International Women's Day. In that same context her music was heard in concert at the Australian Embassy in Vienna, at IES Abroad Vienna, and in several other venues. On April 4 she presented a guest lecture about her music for the Department of Musicology at the University of Vienna. This is an annual event, one which began more than twenty years ago. The composer's newest CD recording, *Chamber Music*, vol. IX (Vienna Modern Masters), was released in February 2011.

Flutist Alicia Kosack and pianist Kenneth Osowski performed **Elizabeth Vercoe's** *Kleemation* on December 4, 2010 at An Die Musik in Baltimore, Maryland. *Kleemation* was also performed by the duo "2" with Peter Bloom and Mary Jane Rupert at Illinois College in Jacksonville on March 25, 2011 along with *Butterfly Effects* for flute and harp, as part of a program for Women's History Month. The concert was preceded by a workshop with the composer and composition students at the college. "2" also played *Butterfly Effects* at LiveArts in Franklin, Massachusetts on February 6 and at the McCormick Museum in Wheaton, Illinois on March 27. Singer Jennifer Capaldo gave a lecture-recital on Vercoe's vocal music at the College Music Society conference at the University of North Carolina in Greensboro on March 5 and sang the Inquisition Scene from *Herstory III* and "Irreveries" from *Sappho* accompanied by pianist Emily Yap Chua. Duo-pianists Terry Lynn and Andrew Hudson performed *Umbrian Suite* (piano four-hands) on a lecture recital given at the London School of Music on March 10. A new arrangement of *Butterfly Effects* for oboe and harp was premiered by Cynthia Green Libby and Jeremy Chesman at Missouri State University on March 1, to be repeated at a conference of the Double Reed Society in Tempe, Arizona in June. Cellist Jérôme Desbordes performed *Sonaria for Cello Alone* on a program at the Galerie Lefebvre in Paris, France.

**Meira Warshauer** recorded Symphony No. 1, "Living Breathing Earth" and *Tekeeyah* (a call), her concerto for shofar/trombone and orchestra, in summer 2010 with the Moravian Philharmonic. Navona Records will release the *Living Breathing Earth* CD in spring 2011. *Tekeeyah* was performed by the Western Piedmont Symphony in Hickory, North Carolina on February 5, 2010 as part of the five-orchestra consortium performances for this work. Other consortium performances were with the Wilmington (North Carolina) Symphony, Brevard Philharmonic, and University of South Carolina Symphony in fall 2009. The Dayton Philharmonic will present the final consortium performance in fall 2012.

Warshauer completed her residency as the Nancy A. Smith Distinguished Visitor at Coastal Carolina University in March 2011, with the premiere of *Seascapes*, her commissioned work for chamber wind ensemble. Her other commissioned work for Coastal Carolina, *Akhat Sha'alti* (One thing I ask), a setting of part of Psalm 27, was premiered by the chorus and percussion ensemble in March 2010. Other events for the residency included lectures and chamber music concerts of Warshauer's compositions. The Cross Island Duo performed new arrangements of *Bracha* (Blessing) (cello, piano) and *In Memoriam* (cello, clarinet) in a series of performances in March 2011 on Long Island. *Bracha*, originally written for violin and piano, was recorded by the Kobayashi-Grey duo on *Feminissimo*, for Albany Records. *In Memoriam*, originally for cello solo, has been presented by instrumental combinations including violin solo, violin/cello duo, clarinet/bass-clarinet duo, violin/bass-clarinet duo, and a setting for solo cello and string ensemble.

**Carol Worthey's** book, *Turning Life into Art: How A Composer Works*, includes a chapter of insightful quotes from 64 renowned contemporary composers, featuring three Pulitzer-Prize winners and 27 distinguished women composers (many of whom are IAWM members). From October 2009 to December 2010, Worthey had 13 world-premieres, including two in Manhattan, one in Hong Kong, and several in Greater Los Angeles. *Sandcastles* (flute, oboe, bassoon), commissioned by flutist Dawn Weiss for the Weiss Family Woodwinds, received its world premiere at the University of Southern California and was released on a Weiss Family Woodwinds CD (Crystal Records label). Upcoming concerts in the first half of 2011 include two world-premieres of flute/

piano works in Paris, France (May); *Sandcastles* performed by "3 By The C" for the International Double Reed Society, Arizona (end of May); music composed by Worthey to accompany Parisian sculptor Anne Ferrer's "Billowing Beauties" exhibit at the Lab gallery in Manhattan (mid-May through June), curated by art journalist Ed Rubin; *A Choral Calendar* (12 SATB choral portraits of the months based on Worthey's poems), commissioned and premiered by the professional chamber choir Cappella Gloriana in the San Diego area (July 15). Cellist Joyce Geeting and pianist Christine deKlotz will perform *Elegy* (after 9-11) at a historic church near Lincoln Center on September 11. Worthey became a first-time grandmother of a boy in March.

**Rain Worthington** was honored to be highlighted as "Composer of the Week" on The Twiolins website (<http://www.violinduo.de/en/2011/02/03/4-komponistin-der-woche/>). UK music journalist Bob Briggs wrote two positive reviews of her orchestral compositions *Shredding Glass* and *Yet Still Night* for MusicWeb-International ([http://www.musicwebinternational.com/classrev/2010/Oct10/Worthington\\_night\\_glass.htm](http://www.musicwebinternational.com/classrev/2010/Oct10/Worthington_night_glass.htm)). *Shredding Glass* was selected by Bob Briggs for his annual "Records of the Year" recommendation list for MusicWeb-International. Recent performances included the world premiere of *Memories of Place* by the North/South Consonance Chamber Ensemble in New York City, an a cappella version premiere of *These days are filled...*, performed by soprano Jenny Greene, Artistic and Vocal Director of Alphabet Soup Productions, NYC, and the double-reed version premiere of *Resisting Reason & Winter's Solitude*, performed by the Double Entendre Music Ensemble, Brooklyn. *Always Almost* (solo piano) was performed by pianist Max Lifchitz at the Barcelona (Spain) Festival of Song. *Rhythm Modes—for strings* is scheduled to be performed by musicians from the Monmouth (New Jersey) Conservatory of Music.

**Li Yiding's** *A Little Beijing Girl* for Konghou Ensemble, op. 24, was performed by the students of Konghou School at Beijing Normal University on July 27, 2010. *The Trio Burned Eden*, op. 23, was performed by Elisabeth Deletaile (violin), Bruno Ispiola (cello) and Andre Grignard (piano) on October 23 in Brussels, Belgium. *Trio Blue Mask Drama for Bangdi, Er'hu and Pipa*, op. 21, was performed at the Music

Club of Shanghai World EXPO Culture Center on October 21.

Composers **Sabrina Peña Young** and Robert Voisey juried the first Vox Novus 60x60 Athena Mix for the 2011 Athena Festival at Murray State University. The 60x60 Athena Mix is a unique electronic concert of sixty short tape pieces by sixty talented women that represent a cross section of contemporary electroacoustic music. Over 200 musicians submitted works from all over the world for this historic concert. Young's tape piece *American Recall* was chosen for both the Athena Mix and the 2010 60x60 International Mix.

2010 into 2011 has been a "Recording Year" for **Judith Lang Zaimont**. In April 2010, Naxos released a disc of orchestral music, performed by the Slovak National Orchestra, featuring premiere recordings of three of these four works: *Chroma-Northern Lights*, *Ghosts*, *Elegy for Symphonic Strings* and *Stillness*. Between mid-October 2010 and late March 2011 three CDs in various genres were recorded and a fourth disc is planned for late June. These will come out in separate issues, each on a distinct label: Naxos, Navona, and MSR (the June and March sessions together forming a two-disc survey). The Navona disc, released on April 26, features the Harlem Quartet and Awadagin Pratt performing chamber music for strings and piano. Entitled *Eternal Evolution*, the disc was designed with two goals in mind: as a showcase for the performers (featuring the energetic and lyric Harlem Quartet both as ensemble and as individual players, and Pratt in repertoire not normally associated with his very expressive playing); and as a platform primarily for more recent music, notably *The Figure* (string quartet). Other pieces on the disc are *ZONES-Piano Trio No. 2*, *Serenade* (piano trio), and the virtuosic viola solo, *Astral...* a mirror of life on the astral plane. She was March Composer of the Month on KPAC Texas Public Radio.

**Dafina Zeqiri's** solo violin work *Dream* was performed by British violinist Peter Sheppard Skaerved on March 27, 2011 in the Museum of Skopje, Macedonia. This work was dedicated to Skaerved and was also played in the British Museum in London, four times in Willton's Hall of London, in Denmark, and in Turkey. A recording of *Dream* may be heard at Skaerved's website: <http://www.petersheppard-skaerved.com/>



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