

JOURNAL of the



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC



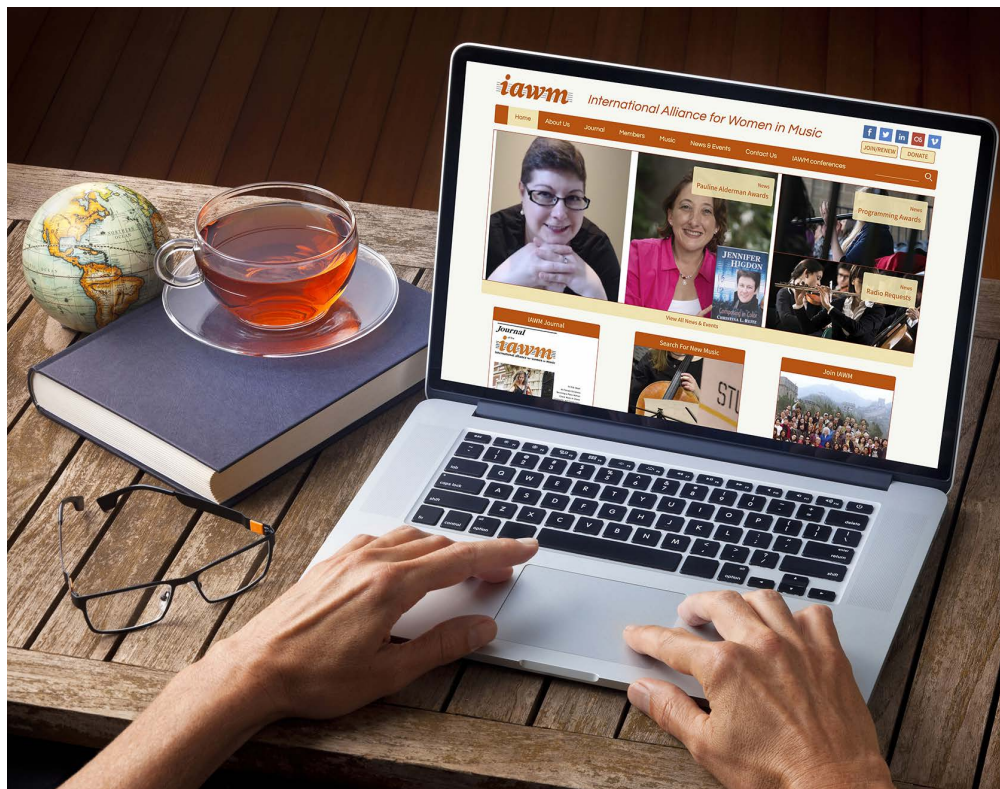
Pauline Viardot-García
Commemorating the 200th Anniversary of Her Birth

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INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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The International Alliance for Women in Music (IAWM) is a global network of women and men working to increase and enhance musical activities and opportunities and to promote all aspects of the music of women. The IAWM builds awareness of women's contributions to musical life through publications, website, free listserv, international competitions for researchers and composers, conferences, and congresses, concerts, the entrepreneurial efforts of its members, and advocacy work. IAWM activities ensure that the progress women have made in every aspect of musical life will continue to flourish and multiply.

IAWM MEMBERSHIP INFORMATION

IAWM membership includes a subscription to the *Journal of the IAWM* (issued twice a year), participation in the optional IAWM e-mail list, eligibility to participate in IAWM competitions, and eligibility to apply for participation in the IAWM congress and annual concert. For information on joining, please see the IAWM website at iawm.org or contact the membership chair at membership@iawm.org

JOURNAL: BACK ISSUES

For information on purchasing back issues, contact Julia Mortyakova at membership@iawm.org.

GUIDELINES FOR CONTRIBUTORS

Articles

Before submitting an article, please send an abstract (two or three paragraphs), the approximate number of words in the article, and a brief biography to the editor in chief, Dr. Eve R. Meyer, by e-mail at evemeyer45@gmail.com. Most articles range between 1,500 and 5,000 words. The subject matter should relate to women in all fields of music, either contemporary or historical. If the proposal is approved, the editor will send detailed information concerning the format, illustrations, and musical examples. Musical examples and photos should be in high resolution (300 dpi minimum) and must be sent in separate attachments. For questions of style, refer to the *Chicago Manual of Style*. Authors are responsible for obtaining and providing copyright permission, if necessary.

Reviews

Compact discs and books for review should be submitted to the Journal's new Review Editor, Laura Pita. Scores will be considered for review if accompanied by a recording. If you wish to be included on the list of reviewers, send Dr. Pita a brief sample of your writing plus your areas of specialization.

For detailed information, contact Review Editor Laura Pita at laurapita830@gmail.com

Members' News

Please send your news items to the Members' News Editor, Anita Hanawalt, at anita@hanawalthaus.net. Submissions are always welcome concerning honors, appointments, commissions, premieres, performances, and other news items, except for radio broadcasts. We recommend that you start with the most significant news first, followed by an organized presentation of the other information. Please note that Anita does not monitor the listserv for members' activities. Awards, recent publications, and recent CD releases are in separate columns, and that information should be sent to the editor in chief at evemeyer45@gmail.com.

Reports and Announcements

Reports on women-in-music activities from our sister organizations and IAWM committees as well as reports on music festivals and other special events should be sent to the editor in chief, Dr. Eve R. Meyer, by e-mail: evemeyer45@gmail.com. Announcements of future events and of recently released CDs and publications should also be sent to the editor in chief.

Deadlines

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IAWM WEBSITE

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

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Message from the IAWM's Vice President: Reflections and Reverberations of a Long Winter and a Resounding Spring

Dear IAWM Members,

I hope you are safe and well. We are so grateful to have you as a part of the IAWM community. This last year has been incredibly tough for our members and for all musicians, artists, and performers of all kinds who rely on the gig economy.

Over this last year, IAWM President Christina Rusnak, IAWM Board Members, and I have been working to transform, grow, and develop more meaningful opportunities and a more sustainable, inclusive organization to better serve you. It is a wonderful and humbling experience to be working alongside President Rusnak and the IAWM Board, and an honor to be a member of this group of talented, committed, and compassionate members, all helping to build something better for women in music.

As the vaccine becomes more available to everyone, I hope that we are able to collectively heal. I believe that our shared passion for and gifts and talents in music can help foster regrowth and rebuilding, and help create a better collective experience for all inhabitants of earth.

Spring Sounds

How will your love of music and sound, the practice of music and sound,

the creation of music and sound, the writing about music and sound, and the celebration of music and sound be renewed this spring? As I write, the dainty quips of the Oregon chickadees permeate the air. It is now spring in the Willamette Valley where I live in Oregon. It is rich with vibrant sounds and a plume of acoustic signatures. It is teeming with new life, and new growth. This is something we can collectively count on: nature, and its cyclic seasons and sounds.

The woodpecker percussively pecking through our cedar siding to get at ants or larvae, and to build a nest, blue jays, the crows looking to nest, and swallows, and frogs—they all seem so much more jubilant and excited. It is wonderful to hear the animals, the wind, the bird calls, and the rain. Like music, nature offers her song to heal and transcend. Take time to listen this spring.

Every day, I look for the new buds sparking on the tree branches, and see them peek out from hiding. The cherry blossoms are coming along in our neighborhood, and they were flying around like snowflakes in the wind yesterday. Turning to nature, and her sounds, provides renewal. Nature has been adapting. Nature has a seasonal

permanence, a solace when everything has been very, very impermanent. Accept that nature invites you to this renewal.

IAWM Conference (June 2022)

So, as we take a deep breath, keep in mind that June is the target month for our 2022 IAWM Conference. Please stay tuned and look for a post on the IAWM website and on our social media later this summer for specific details and calls for participation.

It is our hope to host the main elements of the conference at Oregon State University Campus in Corvallis, Oregon as well as offer satellite activities in at least two or three other locations around the globe. We are aware that resources will be very tight for several years, and we want to make it easy for more members to be able to participate. I certainly hope that in the not-too-distant future I get to meet you in person, hopefully doing something we all enjoy—and that is listening, making, and participating in the sound and discussion of women in music.

Thank you for being a part of the IAWM community.

Sincerely,

Dana Reason

New IAWM Journal Review Editor, Laura Pita

The IAWM Journal is pleased to welcome the new Review Editor, Laura Pita (Ph.D., University of Kentucky). If you have a recent book or CD that you would like to have reviewed in the journal, please contact her at laurapita830@gmail.com. We wish to thank Kimberly Greene for her outstanding work. She has served as Review Editor for several years and is now stepping down.

Please note: If you submitted a book or CD to Kimberly, and it has not been reviewed in the journal, please contact me at evemeyer45@gmail.com or Laura.

If you wish to be on the list of reviewers, please contact Laura.

Laura Pita, musicologist, originally from Caracas, Venezuela and presently based in Columbia, Missouri, earned a Ph.D. from the University of Kentucky. Her research has focused on women and music in 19th-century Latin-America, specifically in the areas of salon music and piano virtuosity. She has presented papers at the American Musicological Society, Society for American Music, International Musicological Society, and various conferences in Latin America. She is co-editor of the piano and chamber works of the Venezuelan pianist-composer Teresa Carreño (Universidad Central de Venezuela, 2008; Cayambis, 2017), and she has published several studies of her, including “‘No MacDowell, No Carreño:’ Teresa Carreño’s Contributions to the Dissemination of Edward MacDowell’s Piano Music,” in *Very Good for an American: Essays on Edward MacDowell*, ed. by E. Douglas Bomberger (Pendragon, 2018) and “Teresa Carreño’s Concerts in Caracas in 1862: Constructions of Gender, Virtuosity and Patriotism,” *Escena* (Universidad de Costa Rica, 2020).

She has also contributed articles for *The Grove Dictionary of American Music* (Oxford, 2013) and the *Enciclopedia de la música en Venezuela* (Bigott, 1998). She has taught at the School of Fine Arts of Universidad Central de Venezuela (Caracas), School of Music of the University of Kentucky, and in the fall, she will start teaching at the School of Languages, Literatures and Cultures of the University of Missouri.

Eve R. Meyer, Editor in Chief

A BIRTHDAY CELEBRATION!

In this issue, we are pleased to honor two IAWM members who are celebrating their 75th birthdays this year: Tsippi Fleischer and Anna Rubin. Both are distinguished composers who have been members of the IAWM since it was founded. We are also commemorating the 200th anniversary of the birth of the noted composer and performer Pauline Viardot.

East Meets West in the Music of Tsippi Fleischer

EVE R. MEYER

Tsippi Fleischer is one of Israel's leading and most innovative composers, and her music is performed worldwide. Her more than 100 compositions, which include seven symphonies, operas, numerous choral and solo vocal works, and chamber music, reflect the music, cultures, religions, and languages of the Middle East and bridge the gap between East and West. Throughout her career, Tsippi has used her music to express her desire for the peaceful coexistence of all the people of the Middle East: Muslims, Christians, and Jews.

Her compositions have gained international fame, and she has won numerous awards, including the ACUM Prize (Israel Composers and Publishers) for her life's work; the Prime Minister's Prize on the occasion of Israel's 50th anniversary; the UNESCO-Paris (Rostrum) Prize for Composition; the Brahms Gesellschaft (Germany); the Canadian Electro-Acoustic Community; and awards and prizes from the governments of Finland and the United States. She has been interviewed internationally, and many articles have been written about her works. Her music has been recorded by companies such as Vienna Modern Masters, Opus One, and Autos-Koch-Schwann. Performances, recordings, and videos of her music have been widely reviewed, including one in the first volume of the *Journal of the IAWM* in which the reviewer describes her music as "a synthesis of Eastern and Western musical languages by a skilled and imaginative composer steeped in the multiple cultures of the Middle East but also highly trained in contemporary Western musical idioms."¹

Tsippi has received recognition as an educator who has taught at major universities in Israel and has lectured in Germany, Japan, and the United States; many of her students have become well known professional musicians. She is particularly noted for her educational work in developing projects that bring students of different ethnic backgrounds together. In addition to her accomplishments as a composer and educator, Tsippi is a distinguished scholar

who has researched Hebrew traditional songs and how they provide information on the history of her people. She has written articles and a book in Hebrew on the topic: *Hebrew Folksongs: Its Historical Development* (1964/2009). She has continued to research this topic, and she plans to update the book.

In her two-volume textbook, *The Harmonization of Songs* (2005), she explains her new method of musical analysis, which provides examples of how to harmonize and arrange popular songs and folksongs for performance by choral and instrumental groups. The book provides an alternative to the traditional method of studying harmony. It focuses on using musical materials such as songs that the students know and love in addition to Israeli and classical music. The Israeli school system uses the text as well as many Israeli professional musicians.

As part of her birthday celebrations, I interviewed her this past winter.

Eve R Meyer: What are the most significant influences on your music?

Tsippi Fleischer: The foremost influences on my music are the literary texts and content I have drawn from my Israeli birthplace, both in quantity and depth. The basis of the traditional Western musical education I received was enveloped in the world of sounds and languages of the Middle East. In my compositions, I integrate the sounds of the languages with contemporary and unusual harmonic and rhythmic constructs. I am also inspired by my love of the Middle East, its history as a cradle of cultures and its landscape, especially the desert. Whenever I travel into the desert, I feel my lungs expanding as I breathe the air beneath the desert skies and the rays of the burning sun. I also love the seashore near my home in Haifa. In my recent opera, *Adapa*, both the desolation and the barren wilderness of the desert and the sea serve as the locals; the depth of the sea conceals many secrets. The entire Middle East is my inspiration.

ERM: When did you first become interested in Semitic languages, and what intrigues you about them?

TSF: I first became interested in the Arabic language at the age of ten, when I began studying it at school, and my interest expanded to include Arabic literature and Hebrew philology in addition to Middle Eastern history during my undergraduate studies in the 1960s at Tel Aviv University. I continued at the university for a master's degree in Semitic Linguistics. I find the sounds and colors of the languages tremendously exciting due to their phonetics. Arabic is a beautiful, poetic language that has preserved the qualities of its ancestral Proto-Semitic language, with all of its original guttural sounds. Musically, what interests me most are the micro-tonal riches of the modes, as well as the rhythmic aspects on the one hand and the cultural world engulfed in these sounds on the other hand.

I love Hebrew, my native language, and I use it in my work as well as in my daily life, sometimes quoting biblical verses taught at primary schools. I am also fascinated with ancient languages such as Akkadian, a long-dead, percussive-sounding Semitic language, last spoken in the region of Iraq in the fourth century BCE. I used this language in my recent grand-opera *Adapa*. In his review of the recording of this work, Robert Black commented that my choice of the Akkadian language, with its percussive nature, "amplifies the mysterious, primeval quality of the music and fantastical action of the story."²

ERM: You not only mastered the Arabic language but also studied and used the music of the Arab people in works such as your well-known symphonic poem *A Girl Named Limonad*, which is frequently performed, including several times in the USA. How did you learn so much about Arabic music?

TSF: To learn the style of Arab melodies, I did field work and spent six months in a Druze village, where I met with local mu-

sicians. For other compositions, I worked with Bedouins and spent time in Egypt.

ERM: Some of your works in Arabic have won prizes, such as *Like Two Branches* (1989), winner of the coveted ACUM Prize. Is the work also based on Arabic music, and does it use Arabic instruments? Why do you consider this piece a breakthrough in your career?

TSF: *Like Two Branches* is a cantata in Arabic with a text by the sixth-century Bedouin poetess Al-Khansa, in which she mourns the death of her brother in a tribal duel. The work marks a major breakthrough in my style because it captures the exotic Middle Eastern flavor through its harmonic language, which makes use of octave, fourth, and fifth doubling, and through its melodic lines. I composed original music in a contemporary Western style with melodies that are based on the Hijaz Arabic maqam (a traditional Arabic mode), which I varied and elaborated. (See Example 1.)

The score demands a virtuosic chamber choir plus a mixed ensemble of Western and Middle Eastern instruments (kanun and tar drums). The vocal style ranges from chant-like melismas to complex choral polyphony. I made extensive use of word-painting; for example, the drowning horses are depicted by a vocal glissando, and the fall of the ripe fruit by descending whole tones.

Ex. 1. Tsippi Fleischer, *Like Two Branches*, mm. 60-63 (1989)

The work was the recipient of the ACUM prize, which is considered such a great honor in Israel that I was given the opportunity to meet with Foreign Minister (and future Prime Minister and President) Shimon Peres. I was delighted when I read the judges' comment about my music: "A masterly example of contrasting elements – Eastern and Western, archaic and innovative – in several parameters: texture, rhythm, dynamics, timbres, sonorous musical aspects of the text."

ERM: The plots of many of your operas and other vocal works are based on stories from the Old Testament and mythology. What are some examples, and what attracted you to select them?

TSF: My chamber opera *Cain and Abel*, op. 57 (premiered in Israel in 2002 and in Europe in 2005) is a good example of a biblical work. What particularly attracted my attention was the inscrutable way God chose Abel's sacrifice, which has been interpreted in many different ways in Judaism. In my version, the plot takes place in "an ancient land at the dawn of time" and starts with an idyllic pastoral picture of the two brothers and their two lambs. Both lambs are sacrificed and go up to heaven, but only Abel's lamb stays there, meaning that it was accepted by God and it died. Cain is jealous because of God's choice,

and he kills Abel. As a murderer, he loses contact with his lamb, and he will wander the earth, knowing no rest until the end of time.³

In the two premiere productions, the work was interpreted in two extremely different ways onstage. The Israeli production was filled with colorful rituals and movements including dancing, while the Viennese production featured eroticism and pale colors to symbolize a world that was becoming murkier and murkier.

Another example is the Video Art *Daniel in the Den of Lions* (19) after the biblical story, which I set in Coptic, a Semitic language spoken by ancient Christians in Egypt. During one of my journeys to Cairo in the early 90s, I came upon a lime-

stone tablet in the city's Coptic museum. The Copts in Egypt today are a Christian minority, and they are oppressed and hated for their religion, but they have a high educational and cultural level as well as material success. Traditionally, the Copts have always strongly identified with the narrative of the survival of Daniel, a Jewish minister in the Persian kingdom of Darius.



Fig. 1. Tsippi Fleischer meeting with Israeli Minister of Foreign Affairs and future Prime Minister Shimon Peres to celebrate her ACUM Award (1994).

I spent time in Cairo, where I met with members of the Coptic community, studied their music, went to church services, and visited monasteries. I was truly inspired by the music of the Copts, especially its style, which is similar to medieval organum. The vocal lines are accompanied by a string quintet, and the work makes extensive use of dissonance. The Video Art was world premiered on a special occasion: a gala event organized by the Israeli Ministry of Foreign Affairs to mark the peace treaty between Israel and Jordan. Representatives from Egypt and Jordan, as well as Israel, were present.⁴

In some of my works, such as the multimedia-operatic scene *The Goddess Anath* (1993), I am drawn to the concept of female power. Anath is the mythical virgin Canaanite warrior goddess of sacrifice. She loves battles, has a violent temper, and takes pleasure in killing. Her story dates back to the 14th century BCE, and she personifies the ancient world and its images of cruelty. The music is appropriately dissonant.⁵

Feminism, which has to do with inner spiritual strength, is an important aspect in a number of my works. I feel a special relationship with the Medea myth, and I composed a chamber opera in English about her (premiered in Israel in 1997 and in Europe in 2004). The myth was the subject of a renowned play by Euripides about Jason and his wife, Medea, whom he abandons. Medea takes vengeance by murdering the new wife and her own two sons. There are several interpretations of the myth. In

my opera, *Medea – a New Version of the Myth*, op. 35, I turn to the myth in its variant, which suggests that the children were killed by the Corinthians who framed her for murder. The opera is scored for one singer, Medea, who also sings the part of Jason, and four instrumentalists who also serve as actors.⁶

The opera has an interesting history. In 2004, it received a new production by the Cologne Opera Company. Director Uwe Hergenröder presented Medea as a desperate, homeless person in a caravan of refugees, who, at the end, commits suicide as she throws a grenade at the audience. At that time, female suicide bombers were active in Israel.⁷

I maintained my interest in the myth after writing the opera. In 2005, I completed my doctoral dissertation (Bar Ilan University) on Luigi Cherubini's late-18th-century operatic setting titled *Médée*.

ERM: Which of your many works would you say is most important?

TSF: My song cycle, *Girl Butterfly Girl*, which is also my most frequently performed composition. It is both an early and a late work; the original work still seems very fresh and vital today. It is my first work in Arabic, and it dates back to 1977, when I started concentrating on vocal music. The song cycle is based on four poems by 20th-century Lebanese and Syrian poets. I combined the poems into one continuous story about a man who becomes more and more despondent as he wanders in the desert; the final song, however, is about a girl who dreams she is a butterfly, and it has a brighter outlook.

I prepared two versions of the poetry: one in Hebrew with flute and piano accompaniment, and the other in Arabic accompanied by Arabic instruments. My personal preference is the setting in Arabic due to the original text. The melodic lines are influenced by the Arabic modes, and the texture is partially homophonic and partially heterophonic. Each musician is free to ornament and embellish the melodic line. I assist the singers by including detailed pronunciation instructions on the score. Example 2a is from the Arabic version, and I added the Arabic script above the phonetic pronunciation. The final note in the qanun part is an example of my use of a quarter tone from the Arabic scale. Example 2b makes use of chromaticism and doubling in the piano part.

Ex. 2a. Tsippi Fleischer, *Girl Butterfly Girl*, Song No. 1, mm. 50-52. Arabic version (1977)

Ex. 2b. *Girl Butterfly Girl*, Hebrew version (1977)

Since writing the original songs, I have continued to make different arrangements according to performers' requests, such as a version in Hebrew with a chamber group accompaniment, one in Arabic with a symphony orchestra (2011-2012), and one that uses Renaissance instruments. I prepared versions in English, German, French, and Spanish. The Jerusalem Symphony performed, recorded, and videoed songs 3 and 4 (2020), and the Attar Trio (piano, violin, cello) recorded two versions of the work, one with a male Jewish singer in Hebrew and another with an Arabic female singer in Arabic. The project is still ongoing with preparations for a video clip involving performers and sights of the Judea desert in the southeast region of Israel.⁸

The song cycle has been so popular that the Israel Music Institute produced an album in 2005 titled *Girl Butterfly Girl: A World Journey* with different versions of the songs as well as improvisations on them. The booklet accompanying the disc presents a series of articles on the poets and the song cycle's history and performances.⁹

In 2018-19, the song cycle inspired me to compose a new work entitled *Girl Butterfly Girl – a New Flutter By* for piano, violin, cello, magnetic tape, and vocals in Hebrew, English, Arabic, and French. The performers sing and speak, and they also move slightly according to my instructions in the score.

ERM: Another one of your most important works is your *Oratorio 1942-1992*. What is the significance of the dates, and what events does the oratorio cover?

TSF: The oratorio, which I composed in 1991 to commemorate the 500th anniversary of the expulsion of the Jews from Spain, presents a brief history of the Jewish people over a 500-year period, beginning with the Golden Age of the Jews in Spain, followed by the trauma of their expulsion and their subsequent wanderings, and finally, their fulfillment as a nation in Israel. In Spain, in the 15th century, three faiths – Judaism, Islam, and Christianity – coexisted in harmony. The oratorio uses three languages: Hebrew, Arabic, and Spanish, and the text is taken mainly from medieval Hebrew poetry. The melodic material has its roots in folk music, starting with melodies based on ancient Spanish Christian church music. The shock of expulsion is reflected in aggressive orchestral music and its use of quarter tones and a high-volume, siren-like sound to simulate a scream. Jewish liturgical chants from the places where the Jews traveled when they were expelled are used next, and the work concludes with a hymn that symbolizes the return of the Jews to Zion.

ERM: What is your role during rehearsals for recordings and productions? Do you coach the singers in pronouncing the text in Semitic languages? Do you work with instrumentalists? Do you conduct performances, or is your work mainly pre-performance?

TSF: Generally, I am deeply involved in rehearsals preceding the recording and the world premiere production. I perceive this as the completion of the composing process. To me, the first rehearsal is similar to a premiere because I hear, for the first time, what occurred in my mind. This is an exceptionally interesting as well as emotional moment, and I'm often surprised. Sometimes I add important details or adjust and sharpen my intentions, but I do not make any fundamental changes.

Prior to this stage, I frequently work with individual singers who need help with a Semitic language such as Akkadian or Coptic, and it is a well-known fact from the operatic genre that the singers should exaggerate the pronunciation. I use the opportunity to introduce performers to the cultural world from which the text arose. My goal

is to achieve maximum expressivity in order to convey the drama of the music to the listeners. My work with the instrumentalists is similar. (See Figure 2.)



Fig. 2. Rehearsal for a recording of Tsippi Fleischer's *Symphony No. 4* in Tel Aviv, 2000. She is providing performance assistance to Yinon Muallem, who is holding a Persian mazhar, and Eyal Sela, who is holding an Indian flute and a Turkish clarinet. (Photo by Dina Guna)

Writing music for children is close to my heart, and working with a choir of children is an art in itself. I always take their vocal limitations into consideration, and the musical language is simpler than in my other works.

As to public performances, I work mainly with the premieres, where the composer's mark is paramount. I also make sure that the recording of the first performance is authoritative. I do not have the capability to conduct the performances.

ERM: You mentioned that you enjoy writing for children. Are any of your works educational?

TSF: My opera *Oasis* (2010) for children is one of my most important educational projects. The story takes place in the arid Sinai desert at the time of the Exodus from Egypt. Two Jewish children are looking for water, and Bedouin children help them find an oasis. They become friends; they dance together and are emotional when they must part. The work provides an important learning experience for the performers as well as the members of the audience. It was commissioned by the Karlsruhe Kantus Juventum Choir, and the audience at the premiere in Germany was very enthusiastic. It was originally written in German, and it has since been translated into Hebrew and English.

I realized that the work could be turned into an educational project for children in the Israeli schools at various age levels. We had the materials – the text, the music, and a video, and we prepared online kits for four age groups so that the educators could guide the performance of selected scenes, or dances, or the entire opera. The project was a huge success, and videos of the performances were made available. Now we are about to implement them in institutions for music education in the Arab sector in Israel; preparations have already started.

Another of my operas that is frequently performed in the schools is *Alei Kinor*, about Jewish life in a small town in Eastern Europe. It is based on a story by Sholem Aleichem (best known for *Fiddler on the Roof*) about a child who loved music and ran away from school to join a Klezmer group performing as street musicians. It was an early work that I composed in 1974, and it combines elements of Jewish and rock music. After several theatrical productions, it became a flourishing project in primary schools. (See Figure 3.)



Fig. 3. A primary school production of Tsippi Fleischer's *Alei Kinor* in Beer Sheva, Israel, 2015. (Conductor, designer and photographer: Yulia Balla)

ERM: What are your current projects?

TSF: At present, I'm revising two significant chamber operas of mine from the past: *Cain and Abel* (2001) and *Medea* (1995). The scores, after their premieres over two decades ago in Israel and Europe, were in a deplorable state. The Israel Music Institute (IMI) has already published *Cain and Abel* (in Hebrew and in English) and will soon publish *Medea* (in English and German). I realized the need to provide readable versions. Although this may sound like a boring chore, I'm enjoying every

minute. While editing and reproducing the score, I find myself undergoing a kind of rebirth, a primal experience of composition. I treat every note meticulously and – to my great delight – the process resembles recomposing, as I hear my own works like never before.

ERM: Thank you. The IAWM is pleased to join you in celebrating your 75th birthday!

NOTES

¹ Myrna Nachman, "Tsippi Fleischer: *Art Music Setting of Arabic Poetry*," *Journal of the IAWM* 1.2 (19) : 42.

² Robert Black, "Tsippi Fleischer: *Adapa*," *Journal of the IAWM* 25.2 (2019): 28.

³ For additional information and analysis of the work, see Uri Golomb, "Eros, jealousy and love: a new interpretation in an ancient guise for the myth of the first homicide in Tsippi Fleischer's opera 'Cain and Abel'" (*Peimot*, *Journal of Music and Culture*, Tel Aviv University, August 2020): 103-128. The article is in Hebrew, and it will soon be translated into English.

⁴ For details about *Daniel in the Den of Lions*, see the CD booklet in CD link, "Ethnic Silhouettes" (pp. 70-85) and the Video Art itself.

⁵ For details about *The Goddess Anath*, see the CD booklet in the CD link "Ethnic Silhouettes" (pp. 56-59) and the link to the video of the operatic scene.

⁶ "Towards the world premiere of *Medea* in Israel" (1997) was published in the CD booklet with a Foreword by Artistic Director Avi Hanani.

⁷ Link to the *Medea* video: Israel: Production 1997, Cologne Opera Production 2004 (including details).

⁸ Link to the audio for the chamber and symphonic versions: CD "Innovated Classics," 2013: chamber music version in Hebrew, tracks 1-4; symphonic version in Arabic, tracks 20-24.

⁹ There are also other recordings and a variety of performance versions. The Music Department of the National Israeli Library has most of the versions in its archival collections. (See Appendix B, pp. 8-13, in the CD booklet "Girl Butterfly Girl: A World Journey," which has the list of the 22 tracks and the performers.)

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Reflections on Composing

ANNA RUBIN

There are many threads that weave their way through my interests and work — the primacy of voice, the music of speech, synesthesia of sound and form, ecstatic melismatic melody, a roving palette of harmony spanning a variety of tonalities, engagement with a variety of social justice issues. And the key musical element — textural/timbre often generated by a sonic metaphor or image:

Broken sobs of laughter,
Silken shawls floating in gusts of wind,
The heavy slide of amber honey,
A theft of precious metal, ringing, ringing —
A wild bee swarm and the depthless solidity of a black hole.

My musical imagination is grounded in a kind of textural synesthesia not of sound and color but of sound and shape, texture, energy, and space. I didn't always understand or trust this idiosyncratic approach to composition, which fully emerged when I began working with electronic music.

Working Method

Now nearly age seventy-five, it took me some years to trust my musical imagination and discover my own method of working. As a young composer, I was cowed by two assumptions. The first was the so-called inevitability theory — that the final form of a masterwork was the only way it could possibly be, which led me to doubt my choices. Had I truly found the inevitable note/rhythm/chord? The second debilitating emphasis for me was that any worthy composition had to be constructed according to a pre-fabricated model as detailed as an architect's blueprint.

The working method that has evolved for me is that, whether working instrumentally or electronically, I begin with a vacuum which attracts a textural image here, an energy quality there, a scalar fragment, and often a social issue. And once there are enough of these evocative components, I can begin. Then the dance proceeds in which I alternate between overall considerations and the composition of specific passages. When I reach a point where I have internalized the piece's logic, I can slowly improvise; that would be Pauline Oliveros' definition of composition. The piano has been such an important tool for developing

my ideas when working on instrumental pieces. On many occasions, I have found that the first cluster of notes I play becomes the root of the harmonic structure.

When composing for the computer, I first have to decide on my "instruments." I begin experimenting with a specific sound structure and generate multiple variations of that sound(s). Assembling this library then allows me to proceed to the stage of composition/improvisation.

Inflection Points

I would like to share some of the important inflection points of my life and music without any attempt to be thorough. I will begin with the loneliness and isolation I felt at around age ten. I was suffering



Anna Rubin

from a mysterious disease and went through a hospitalization and then a long stretch out of school before I was diagnosed with rheumatoid arthritis. The experience intensified my preoccupation with my inner fantasy life. I continue to be surprised at how

many artists had a similar childhood experience that forced them to develop the habit of introspection and imagination.

Fortunately, my mother filled the house with the sounds of her favorite music — classical, jazz, and folk. I had begun playing piano at age seven and loved the classical music I was taught as well as the Jewish music I was surrounded with in the synagogue and in my home. My Jewish identity was and is intrinsic to my identity, and being a part of a minority prompted my intense and lifelong curiosity about cultural and political power. I continue to be fascinated with how Jewish music has influenced not only my approach to composition but its effect on perception. Musicologist Judit Frigesi has written powerfully about how Jewish children are, in effect, prepared for dealing with anti-Semitism and a history of genocide by Jewish music.¹ When we moved from the Midwest to Arizona, I began to be aware of the civil

rights movement and the writings of James Baldwin, and I realized how segregated both areas were.

Into my teens, I continued to study piano and immerse myself in the triumvirate of Bach, Beethoven, and Gershwin, but I never considered that music could be my life work. My attitude towards composers was that it was a heavenly gift, only for the rarest geniuses. I attended Pomona College in Claremont, CA, followed by years in the Berkeley/Oakland area. I had majored in sociology, which I originally thought would lead to a social work career. But I ended up joining a quirky band of organizers who started a high school group that focused on creating an innovative and socially relevant curriculum. I was involved in various activist groups, including draft resisters, the Black Panther Breakfast program, and the Welfare Rights organization. I also participated in a women's writers group, which was intensely stimulating and empowering in a way no college seminar ever had been. It was in that group that I developed the skills of critical thinking.

During this time, I continued piano lessons and was especially inspired by my teacher, Barbara Lawson (Berkeley), a woman who had deliberately built up an integrated clientele of piano students. I played in a UC Berkeley contemporary ensemble and discovered extended piano techniques with wonder and delight.

I heard about CalArts, an unusual school of the arts outside of Los Angeles, where the famous feminist artist, Judy Chicago, taught. I assumed that the music department would be equally as feminist-oriented as the visual arts department, and I enrolled to complete a second BA degree in music. To my surprise, there were few full-time women instructors, and no one discussed women composers in seminars or even in guest lectures. The faculty of the music department was mostly a collection of brilliant, if not always effective, male instructors who focused almost exclusively on contemporary music. I had classes with Jim Tenney, Mort Subotnick, Lucky Moskowitz and a host of international composers and performers, but most vital were my studies with Mel Powell, whom I think of as the Mozart of the twelve-tone school. In three-hour weekly private lessons and later at Cal-

Arts, he imparted a practical and effective grasp of form, climax, and continuity and what he called “energistic” typologies. His holistic approach to composition was the right thing for me at the right moment. One of the first pieces I worked on with Mel was *Songs to Death*, settings of Sylvia Plath poems in which I benefitted from his guidance. (See Example 1.) One of the only women on the faculty was Romanian conductor/educator Marta Ghezzi, whose atonal musicianship classes were masterful and original, and I quickly began to compose in an atonal language that was very satisfying — largely skipping tonal harmony.

Meanwhile, I was teaching piano in Los Angeles and helped start the Independent Composers Association, a composer collective that included Lois Vierk and Susan Palmer (in recent years, a noted Zen teacher). I met and worked with many other active women performers and musicians in the late 70s and early 80s including Nancy Fierro, Deon Price, and Jeannie Poole and on the popular side of music, Sue Fink and her LA Women’s Choir. I joined the International League of Women in Music (ILWM) and attended a spirited conference in New York hosted by the International Congress of Women in Music. Catherine Roma and I connected during that time, and she commissioned me to write a women’s choral piece, *Sappho*, for her choir Anna Crusis, the first feminist choir in the US.

I was intensely curious about electronic music and had not had the time explore the possibilities while at CalArts. I decided to travel to Amsterdam in 1982 because of the nearby Institute for Sonology in Utrecht. I attended a course there but more important was the access I gained to a marvelous studio at the Sweelinck Conservatorium. There I found a 24-track recorder, which for me was like finding the key to the Enigma Code. With this massive piece of technology, I could easily quilt together multiple layers of sound along with four-track recorders and a host of other analog modules, and I could explore texture and timbre in a way that was at once fresh and so comfortable for me.

My first electronic piece was *Crying the Laughing and Golden* in which I processed a woman’s laughter in a variety of ways. Learning the studio as I created the piece, I happened upon the instinctual method I have continued to use: develop a primal sound, make countless variations

Ex. 1. Anna Rubin. Excerpt from “Ariel” in *Songs to Death* (1974, rev. 2010)

of it, and then shape and form them into a coherent work.

It was during a side trip to the Darmstadt Ferienkurse (summer course) in Germany in 1982 that I met composer Violeta Dinescu. Darmstadt was a must for young composers in the 80s. Violeta had just left Communist-controlled Romania, ostensibly to attend the Darmstadt Festival but with the intention to defect to Germany. Her determination and fearlessness were stunning. Both her affinity for her Romanian folk tradition and her original approach towards counterpoint resonated deeply with me, and I learned a tremendous amount from her. While in Amsterdam, I became engaged with Alex Haley’s book, *The Autobiography of Malcolm X*, and James Baldwin’s adaptation for the screen. As a result, I composed *De Nacht; Lament for Malcolm X* for the Dutch Delta Ensemble, which won their new ensemble award in 1983.

While I was in Europe, I learned about the German tradition of *Hörspiel* (radio play), and I was fascinated by the combination of narrative and sound. After I returned to the US and settled in New York, I had the opportunity develop my own *Hörspiel*. I met Helen Thorington and Regina Beyer of New American Radio and won a joint commission from NAR and Radio station WNYC to create a sound collage on Robert Moses, an innovative urban planner who reshaped the physical environment of New York City. I developed a second project with Helen as well with a speculative science fiction text about a future apocalypse.

Between 1984 and 1994, I supported myself by teaching piano, editing publications at the American

Music Center, and writing program notes for The Group for Contemporary Music. My compositions in the 1980s had been mainly chamber and electronic music, but I decided to experiment and took a foray into orchestral writing with the composition of *Freedom: Sweet and Bitter* for orchestra and fixed media. The title derives from the complex liberation of Romania from Communist rule after the overthrow of the dictator, Nicolae Ceaușescu, and I dedicated this piece to Violeta Dinescu. My experiment was very successful, and the work won the National Orchestral Association award in 1988.

The year 1989 marked an important change in my career beginning with my meeting with Charles Dodge at the Brooklyn College Center for Computer Music. He had a welcoming attitude towards anyone interested in computer music and made his classes and studios open to a variety of composers in the New York region. Charles introduced me to the CSound synthesis program, and I began studying with him and his assistant, Curtis Bahn. The center was then a really collaborative space with one main room with several computers and one sound system. We would take turns processing our sounds and listening to what others were doing.

While I was in residence at Brooklyn College, I created *Stolen Gold* (1991/rev. 2007) for amplified baroque oboe, modern

Ex. 2. Anna Rubin. Excerpt from *Stolen Gold*, violin version

oboe, violin, and fixed media; the work exists in three versions. The original version for baroque oboe was done in collaboration with Deborah Nagy. Her virtuosity with the keyless instrument allowed me to compose long glissandi, which are extremely difficult on the modern keyed instrument. Patricia Moorhead asked for a version for modern oboe, and violinist Airi Yoshioka later asked for a version for violin. In all cases, the live instrument is amplified. Clouds of pointillistic sound contrast with drone and glissandi, acting as a counterpart to a highly decorated melodic part in the solo instrument. The piece has been performed throughout the US by a variety of performers. (See Example 2.)

Another one of my major works from the 1990s was *Landmine*. In 1997, the international treaty to ban anti-personnel landmines was attracting a great deal of attention. Through contacts, I connected with a landmine activist who had worked on the issue in Cambodia. I originally wrote the work for flute and fixed media for a Canadian flutist with whom I collaborated. Later, Abby Conant, whom many readers may know for her brilliant performance and feminist agitation, performed a version for trombone on her extensive 2002 tour, and cellist Jeff Krieger has performed it widely.

I decided late in 1993 to return to college to get my doctorate because university positions were otherwise out of reach. I was accepted at Princeton, and in 1998, I received an offer of a position teaching composition and electronic music at Oberlin College. I had been warned in advance that I could run into trouble with a long-time faculty chair of the composition department who had a ruthless reputation for getting new faculty members terminated. And, indeed, I did run afoul of him and the tenure process, but I was fortunate to then get a position at the University of Maryland, Baltimore County (UMBC). For some years, I directed the Linehan Artist Scholars Program, a special program for talented students across the arts. One of most interesting projects I did there was a collaboration with the Liz Lerman Dance Company, Charlestown Retirement Community, UMBC gerontologists, and UMBC Linehan students. The project included wonderful conversations between students and Charlestown residents and seminars on aging with sociologist Dr. Caroline

Tice. The project culminated in a joyous multi-generational dance performance. At UMBC, I also had the pleasure of teaching and collaborating with Linda Dusman, Lisa Cella, Airi Yoshioka, Tom Goldstein, and others.

Since my early years, I have been an active member of a number of musical and non-musical organizations, including one of the parent groups of IAWM, the International League of Women Composers, and when IAWM formed, I joined the board and later served as president (2010-2012). I have always found the conferences and publications to be powerful and have appreciated the opportunities all the groups provided me and other women to network and learn from each other.

Around 2012, my attention began to turn towards the environment and bees, after reading about the Colony Collapse Disorder (CCD). I began a collaboration with cellist Madeleine Shapiro, whose long-time environmental concerns motivated her to commission many works on environmental themes. When she approached

me about a commission, I decided to interview a family of local beekeepers as well as scientists at the nearby US Department of Agriculture facility. *The Beekeepers* for amplified cello and fixed media, is a piece she has championed for several years. (See Example 3.)

I then began to turn to the piano, my first instrument, but for which I had written very little solo music. Pianist Margaret Lucia asked me for a piece, and I composed a four-part suite, *For the Love of Bees*. While writing this piece, I discovered a way to approach the piano that focused on texture and timbre. (See Example 4.)

And then in 2018, Sandrine Erdely-Sayo, a brilliant pianist and director of the Piano on the Rocks Festival in Sedona, Arizona, invited me to be a guest composer at the festival. She frequently features pieces with spoken word so I added text to each section of *For the Love of Bees*. After the success of that work, we began planning more projects. The festival commissioned me to write a piece on black holes, *Pow-ehi*, for the spring 2020 festival, which of

Ex. 3. Anna Rubin. Excerpt from *The Beekeepers* for amplified cello and fixed media

28 Now the story gets interesting---

29 In the 1950s a scientist named Warwick Kerr

30 tried to interbreed the virile African bees

31 with the gentler Brazilian bees

32 in order to combine the best qualities of both!

Ex. 4. Anna Rubin. Excerpt from “Las abejas assassinas”
in *For the Love of Bees*

Pauline Viardot-García: Commemorating the 200th Anniversary of Her Birth

DAVID OTERO ARAGONESES

This year we are commemorating the 200th anniversary of the birth of the great Spanish singer, composer, and teacher, Pauline Viardot-García. She was one of the most influential musical personalities of the Romantic Era, and her salons, wherever she lived, whether in France, Germany, England, or Russia, served as a melting pot of European arts and culture. With her wide circle of friends, she had close relationships with many of the major composers of the time, such as Berlioz, Brahms, Chopin, Fauré, Gounod, Liszt, Massenet, Mendelssohn, Meyerbeer, Saint-Saëns, and both Robert and Clara Schumann, an intimate friend with whom she performed piano duos. Viardot was a very kind person and graciously provided guidance and as-

sistance to several of the composers. Her music salons helped them to launch their careers. Many of the composers wrote music for her or dedicated works to her; for example, she sang in the premiere performance of Brahms’ *Alto Rhapsody*, which he dedicated to her.

She maintained friendships with performers, especially the Belgian violinist Charles de Bériot, the second husband of her sister, the famous opera star, María Malibrán, and with outstanding literary figures such as Ivan Turgenev, Charles Dickens, George Sand, Gustave Flaubert, Emile Zola, and Victor Hugo plus painters such as Eugène Delacroix.

Pauline Michelle Ferdinande García (born July 18, 1821 in Paris, and died May

course had to be delayed until 2022. In the meantime, we applied for funding for a piece for soprano, mezzo, piano, and electronics on the subject of women migrants. In the last four years, I have become very involved in immigration issues, both locally and nationally. I was able to interview two women with very different stories — one woman from Mexico who was brought to the US as a child and a woman from Honduras fleeing persecution and assault. I created a libretto based on their stories. It has been incredibly satisfying to bring together my artistic and current activist interests.

Over the years, I have also taken great interest in working with “non-standard” Western instruments such as the baroque oboe and viola da gamba and Asian instruments, including the oud and zheng. In the last fifteen years, I have been rediscovering chromatic tonality, which I incorporate into a flexible approach to harmonic structure spanning modal, tonal, idiosyncratic, and atonal note collections. I think this flexibility, which many composers share, is very liberating and allows one to match the harmonic palate to the subject.

Current projects include upcoming CDs of the bee and black hole pieces and continuing my project of interviewing women migrants. I feel grateful to have escaped contracting COVID and to have had compositions to focus on in the last year. Music, as always, has been a refuge, a solace, a gift which invariably lifts me into a state of flow and of gratitude.

NOTES

¹ This is, of course, true of all groups, especially minorities whose cultures create profound musical and artistic archetypes of resistance and beauty. These DNA-deep cultural structures, such as gospel music and the music of the Roma, are literally life-giving and life-saving.

English, Italian, German, and even Russian, which benefited her greatly in her operatic career and her association with a great Russian writer, Ivan Turgenev (1818-83). She was an extraordinary pianist and started piano lessons in Mexico while the García family was touring the country. She continued her development with the best teachers in Paris, including Liszt, who became a personal friend. She was so talented that at age eight she served as accompanist for her father's singing lessons, thus learning vocal techniques from one of the most knowledgeable teachers of the time. In addition, she was ambitious to explore other artistic interests, such as composition; she studied with the famous mentor Anton Reicha and was determined to become a composer.

It would be difficult to comprehend Pauline's life without taking into consideration her relationship with her older sister, María, who used the surname of her first husband, the banker Eugene Malibrán. María was regarded, then and now, as one of the greatest singers of all times. Her death in 1836, after falling while riding a horse, when she was only twenty-eight, had the most striking and traumatic impact on Pauline, who was then fifteen. Their father had passed away four years earlier, and their mother, Joaquina, became head of the family.

After María's death, Joaquina expressed her displeasure with Pauline's current musical activities, and she forced her to stop spending valuable time on composition and her promising career as a pianist

and to focus all of her energies on continuing the family tradition: replacing her sister as an acclaimed opera singer. Pauline's vocal studies with her mother were intensive, and only a year later (at age 16), her sacrifice proved to be worthwhile when she made her successful debut in Brussels alongside Charles de Bériot, her sister's widower. He and Pauline remained friends throughout her life, and she benefited from the wise insights of one of the most successful violinists of that era.

Pauline Viardot's Operatic Career

Pauline was a mezzo soprano, but with a three-octave range, she could sing both soprano and mezzo roles. At age 18, she began her long and fruitful operatic career in London performing one of her sister's most recognized successes: the role of Desdemona in Rossini's *Otello*. Rossini had great respect for María Malibrán, one of his favorite singers, and throughout her career, Pauline had to overcome constant comparison with her sister regarding her singing as well as her appearance; María was very beautiful and Pauline was not. Even though María's long shadow was always present in Pauline's life, both as her beloved lost sister and as an international singing star, Pauline became a great singer herself who was widely praised in the international operatic world. She was especially renowned for the wide range of her voice, her exceptional ability as a dramatic singer, her artistry and appealing personality, and her skill as an actress.

She received magnificent critical reviews from major musical personalities of her time such as Hector Berlioz, who stated: "Madame Viardot is one of the greatest artists in the past and present history of music."¹ Literary figures such as Charles Dickens, who, after attending her performance in *Orpheus* in 1862, claimed that it was "a most extraordinary performance, pathetic in the highest degree, and full of sublime acting."²

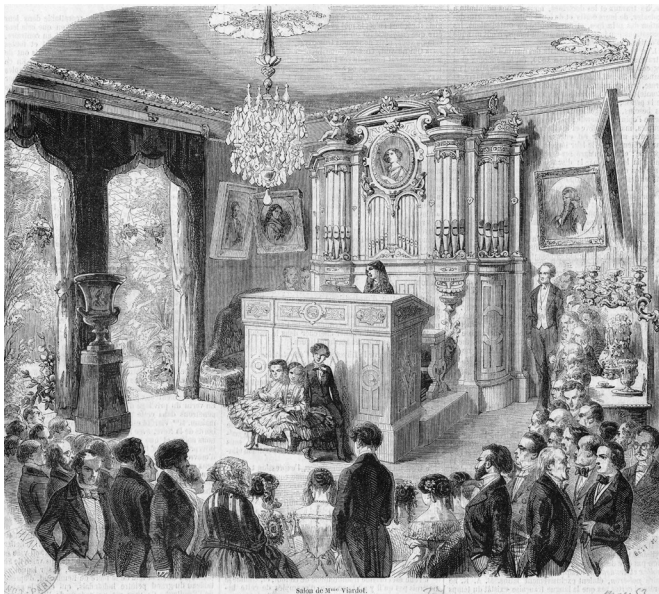
Pauline maintained a close relationship for decades with the French novelist George Sand,

who wrote to her in 1842: "You are the priestess of the ideal in music, and your mission is to proselytize, to make it understood and to lead the recalcitrant to an instinct for, and a revelation of, the truth and the beautiful."³ Sand collaborated with Pauline in their research project on French folksongs, which they collected and transcribed. The heroine in Sand's novel about morality and musical life in the 18th century, *Consuela* (1842-43), was inspired by Pauline.⁴

Sand introduced Pauline to Louis Viardot, the director of Théâtre Italien of Paris and a well-known writer and critic. They married when she was nineteen years old; he was twenty-one years her senior. He was also well-known as the translator of *Don Quixote* and the works of Ivan Turgenev, who would become an inseparable friend of the married couple for forty years, and he even lived and worked with them in their *ménage à trois*. They met in the mid-1840s when she was on her resoundingly successful tour of Russia. Her close friendship with Turgenev, for most of her adult life, was not without controversy. He was one of the most eminent figures in Russian literature; he abandoned his beloved homeland to follow her wherever she went, and he became a cornerstone of Pauline's life.

Pauline was very knowledgeable about how to promote her image as a successful international star and how to strategically design her career. One example would be her decision to tour Russia after the development of the railway that connected Europe with Russia. She became fluent in the Russian language and performed in Russia in Russian as well as other languages; thus, she contributed to the opening of Russia to European music and vice versa.⁵ Pauline performed before Tsar Nicholas, who "was so amazed after listening to her singing that he led the exuberant applause, received the singer in the imperial box and, the next morning, sent her some diamond earrings, which Pauline immediately appreciated."⁶ Her two decades on the operatic stage was an uninterrupted success filled with the highest praise internationally.

After 1863, when she officially retired, she and her family moved to Baden-Baden, Germany. They built a garden theater and an art and lecture hall where musicians, writers, and painters met regularly at her weekly salons. Although she continued to perform, Pauline concentrated on composing and teaching talented singers, as her fa-



Pauline Viardot's salon.

ther and brother had done so successfully. Her salons gave her students an opportunity to perform. In 1870, the Franco Prussian War forced the Viardots to move to London for a year before returning to Paris in 1871, after the defeat of Napoleon III.

The Viardots had four children, all of whom were talented musically. Although she was a devoted mother, Pauline did not allow her family duties to overshadow her career. Their only son, Paul, was a very successful violinist, and Gabriele Fauré dedicated his Violin Sonata in A Major (1875) to him. Fauré intended the work to serve as a token of his respect and admiration for the entire Viardot family, especially for Pauline, who had helped him in developing his career. Paul composed many works for the violin including three sonatas, 20 etudes entitled *L'Archet*, and some short pieces, several of which reflect his Spanish heritage.

The three daughters were gifted singers. The eldest, Louise Pauline Marie Hérítte, was a composer and contralto singer who taught voice throughout Europe and Russia, where she was a professor at the Imperial Conservatory in St. Petersburg for four years. She married but preferred a professional career and soon left her husband. After that she traveled about, seeking teaching and performing opportunities. Many of her compositions were apparently lost during this period. Her works include a comic opera, cantatas, trios, and piano pieces. Especially important are her string quartet and three piano quartets. The *Spanisches Quartett*, with reminiscences of Spanish folk music and popular dances, is the best known of the set.

Pauline Viardot, Composer

Pauline composed more than 100 vocal works for one or more singers and piano, stage works known as salon operettas, piano solos, and two volumes of pieces for violin and piano. She also arranged and edited pieces by other composers for voice and piano, such as Schubert's waltzes, movements from Haydn's string quartets, and Chopin's mazurkas, which were very popular. In addition, she edited and published vocal works from the 17th to the 19th centuries. Most of her compositions were published in several countries and in different languages during her lifetime and were widely distributed.

Turgenev wrote the librettos for three of her operettas. Saint Saëns, who attended the performances, commented in his mem-

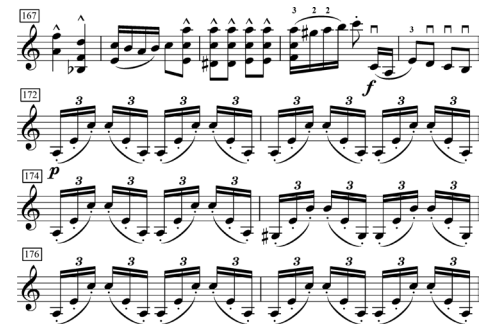
oirs: "She wrote brilliant operettas in collaboration with Turgenev, but they were never published and were performed only in private."⁷ She intended them for her students who performed them at her weekly salon, but they were also performed publicly, mainly in Germany. *Le dernier sorcier* (The Last Magician) was performed in Weimar (1869), conducted by Brahms, and in Karlsruhe and Riga. The most popular was *Cendrillon* (Cinderella, 1904), for which Pauline was both composer and librettist. The operetta was successfully revived in Newport, Rhode Island, in 1971, and it received several performances in Great Britain in 1972 and 1981.⁸ Recent productions include a performance and film by the Northern Opera Group (2020) and by the Florentine Opera Company in March 2021. The imaginative and engaging operetta is also the subject of two doctoral dissertations.⁹

As a violinist, I am especially interested in Pauline's compositions for violin and piano. Printed editions are available as well as several recordings, but the works are not yet standard in the repertoire, and they should be. Her craftsmanship and her knowledge of violin technique are remarkable, despite the fact that she did not play the violin. Pauline was a virtuoso pianist thus it is not surprising that her writing for piano is idiomatic, but it is amazing that she had such extraordinary ability, both technically and expressively, when writing for the violin. This could be explained by considering her close relationship with violinists such as Bériot and her son, Paul, and also by her constant yearning to learn more about other artistic areas. Furthermore, her outstanding skill as a singer perhaps helped her to write for an instrument that is so similar to the human singing voice.

Her *6 Morceaux* (1868) are engaging character pieces, and their lyricism shows the influence of vocal music on her eclectic, cosmopolitan style. Like other members of her family, she was very proud of her Spanish heritage, which she demonstrated in *Bohémienne* and in *Tarantelle*, an energetic and virtuosic work that quotes a Spanish dance at the end. *Mazourke* was inspired by the mazurkas of Chopin, whose style she knew so well and could brilliantly emulate. The remaining three in the set could be described as entertaining salon pieces, with undeniable allure in their musical essence.



Ex. 1. Pauline Viardot, Sonatine, first movement



Ex. 2. Pauline Viardot, Sonatine, second movement

Her Sonatine for Violin and Piano (1874) is dedicated to Hubert Léonard, Paul's violin teacher. The first movement, which was inspired by vocal music, presents a challenge for the violinist who must imitate the vocal technique called *messa di voce*. It involves singing (or playing) a single pitch in an expressive manner with a gradual crescendo and then a gradual diminuendo. (See Example 1.) The second and third movements of the Sonatine display a virtuosic, bravura style as well as a panache reminiscent of the salon music by the Polish violin virtuoso Henryk Wieniawski (1835-80). These two brilliant movements are idiomatic for the violin, proving that Pauline was knowledgeable about its technical possibilities, which include multiple double stops, harmonics, pizzicato, and numerous bariolages that alternate with passages that echo her operatic singing style. (See Example 2.)

Conclusion

Pauline Viardot's music has been studied, performed, and recorded with increasing frequency, especially in Germany with performances and an exhibition of her works in Baden, Baden. The German Research Foundation (Deutsche Forschungsgemeinschaft) in Hamburg has embarked upon a major research and publication project. In other countries, however, her vocal and instrumental works are not as well known, and they are deserving of greater recognition. Unfortu-

nately, the lack of live performance opportunities because of Covid 19 may hinder celebrations in honor of her 200th birthday, but her fascinating life and artistic influence could serve as the plot of a film or a documentary on television, additional research projects could be initiated, and new publications and recordings of her music could be available. Furore Verlag, in Germany, for example, has announced the publication of a new collection of her vocal music: *Pauline Viardot Sings Pushkin: 16 Songs Based on Poems by Pushkin*, in both French and Russian, edited by Marc Pierre. We hope that many more opportunities arise to celebrate the extraordinary life and achievements of Pauline Viardot.

NOTES

¹ *The Norton/Grove Dictionary of Women Composers*, Julie Anne Sadie and Rhian Samuel, eds. (NY: Norton, 1995), 475.

² *Ibid.*

³ *New Historical Anthology of Music by Women*, James R. Briscoe, ed. (Bloomington: Indiana University Press, 2004), 190. Thérèse Marix-Spire, *Lettres inédites de George Sand et de Pauline Viardot, 1839-1849* (Paris: Nouvelles éditions latines, 1959).

⁴ Mary F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century* (Jefferson, NC: McFarland, 2011), Kindle edition, position 1303-04.

⁵ *Ibid.*

⁶ Orlando Figes, *Los europeos* (Spanish Edition, Penguin Random House Grupo Editorial España, 2020), 19.

⁷ McVicker, 1303-04.

⁸ *Norton/Grove*, 476.

⁹ Rachel Miller Harris, “The music salon of Pauline Viardot: featuring her salon opera Cendrillon” (Diss., Louisiana State University, 2005). Lauren R. Berman, “Pauline Viardot’s Cendrillon and its Relevancy for the Developing Opera Singer” (Diss., Arizona State University, 2017).

David Otero Aragoneses, a Fulbright Scholar, earned a master’s degree in violin performance in the United States and a Ph.D. in Spain, where he resides. He devoted his doctoral studies to researching the music of 20th-century women composers, and he has performed their music in his concerts.

THE STRUGGLES OF WOMEN MUSICIANS IN RUSSIA AND GREAT BRITAIN

“Even in Russia, A Wife Has to Cook”: Struggles of a Woman Composer in the Soviet Union

CELESTE BELKNAP

In August 1967, a *New York Times* article, headlined “Even in Russia, a Wife Has to Cook,” exposed the ongoing struggles of supposedly emancipated women in the Soviet Union. The subject of the article, Soviet composer Nina Makarova (1908-1976), was described as “Nina Khachaturian: Aram’s wife,” who “composes, too.”¹ The sexist description and substitution of Makarova’s last name, inadvertent or otherwise, encapsulated the challenges of the composer’s career. Makarova often found herself living in the shadow of her husband, the celebrated composer of *Spartacus* and head of the Composers’ Union.

She was burdened by menial tasks that interrupted her creative activity: “[I am always] right in the middle of an inspiration when I ought to be doing something else.”² She cared for her extended family, endured momentous events such as evacuations of women and children before World War II, and weathered the unpredictable censoring of artistic expression under Stalin. But despite these obstacles, Makarova contributed substantially to Soviet musical culture—as an advocate, a performer, an inspiration, and, when circumstances allowed, as a composer. Her creative output—particularly in the 1930s at the Moscow Conservatory, and later, in the 1960s, when domestic and political strains were relieved—included large-scale, sophisticated works that were respected by her peers and audiences.

Early Life, Conservatory Years

Born to a merchant family in the small town of Yurino on the Volga River, Nina Makarova was the fifth of eight children, and from a young age dreamed of becoming a musician. Inspired by her mother, who would sing folk songs to her children, and her father, who would bring home recordings of Russian and foreign classical music and tell stories about the Stanislavsky Theatre in Moscow, Makarova’s musical impulse flourished. Her grandmother recognized the eleven-year-old’s budding desire to play the piano; together they moved to a nearby town so that Makarova could begin studying with the only piano teacher in the area. In 1922, at just fourteen years old, she moved with her older sister to Nizhniy Novgorod to continue her studies in piano and composition.³ After five years at the Nizhny Novgorod Music School, Makarova was poised to enroll in the Moscow Conservatory. But after 1917, as part of the Soviet persecution of the bourgeoisie, children of merchants were banned from receiving higher education. Desperate to study at the Conservatory, Makarova lied on her application, claiming instead that her father was a petty shopkeeper.⁴ The ruse worked, and she was admitted as a composition and piano major in 1927.

At the Moscow Conservatory, Makarova studied under the best-known Russian musicians of the time, including Rein-

hold Glière and Nikolai Myaskovsky, and alongside fellow students who would become the leading Soviet composers of their generation: Aram Khachaturian and Dmitri Kabalevsky. Khachaturian recalled the first time he saw her:

There was a knock on the door. Professor Zhilyaev, in whose class I studied counterpoint, said: “Come in.” And happiness entered in the form of a black-haired girl. She quietly sat in a chair in the far corner of the classroom. I looked over there. Seriousness and concentration were written on the girl’s face. I looked again.... The professor’s words almost did not reach my consciousness. I painfully tried to understand what she was thinking, why she was so focused, why her eyes were sad. At the end of the lesson, I realized that I could not live until I figured it out. I might even say that to this day I am still figuring it out.⁵

Of course, Makarova’s seriousness and concentration were to be expected of a student who was one of the only women in her cohort navigating the conservatory without one example of female success in composition. Her work ethic in these years would be prodigious; during her time at the conservatory (1927-38), she produced and

published a substantial output including two song cycles, assorted chamber music, and a symphony (1938), works that collectively brought her public recognition as a prominent emerging Soviet artist.

The year 1933 held both personal and professional significance for Makarova: while still at the conservatory, she married Khachaturian, and she composed the first piece to bring her public acclaim—the Sonata for Piano, which Myaskovsky said “must be handed over to the publisher,” and which moved visiting artist Sergei Prokofiev to observe that she had “[her] own unique piano style.”⁶

The following year she composed the Sonata for Violin and Piano, which began a new stage of exploring the classical legacy, working in ever-more-complicated forms and genres. In 1937, now a graduate student at the conservatory, Makarova participated in the Pushkin Jubilee by setting four Pushkin poems, “Nightingale” (Соловей), “Vampire” (Вурдалак), “To My Nanny” (К няне), and “Farewell, Faithful Oak Trees” (Простите, верные дубравы) for medium voice and piano. In 1938, her studies with Myaskovsky ended with the First Symphony in D Minor, a work that German conductor Olaf Koch eventually recorded with the National Symphony of the USSR and conducted in Moscow, Leipzig, and Halle. Koch’s recording drew other foreign and Soviet composers to the work, including Aleksandar Vladigerov, Viktor Kubatsky, and Mikhail Maluntsyán, all of whom conducted the work in concerts.

Constraints on Creative Output

Although she composed throughout her life, Makarova always faced obstacles to creative activity. Some obstacles were imposed by people and institutions, and others by her circumstances. In the early and mid 1940s, shortly after she graduated from the conservatory, her productivity was halted with the advent of motherhood and the anxieties ahead of World War II. In general, the start of the war saw a reduction of ideological constraints on the arts,⁷ but Makarova’s personal circumstances proved more limiting than before. She described her son’s birth as “the happiest event of [her] life,”⁸ but the responsibilities of parenthood still fell largely to the mother, even in the supposedly progressive 1940s Soviet Union.

Eight months after the arrival of Karen Khachaturian, as Nazi forces moved toward Leningrad and Moscow in June of

1941, Makarova, her son, and other wives and children of composers were forced to evacuate the city while their husbands stayed behind. The composers’ families settled in Sverdlovskaya Oblast, where up to ten people lived in single 190-square-foot rooms and everyone slept on the floor. Such cramped conditions were unsuitable for composing, as the piano in her room was nearly inaccessible and too public for Makarova’s comfort. In spite of it all, she did produce some smaller vocal and chamber works, most notably the patriotic song cycle *In the Days of War* (1942-43). But



Nina Makarova and Aram Khachaturian

her interest in composing symphonies, or her willingness to accept the challenge, would be a casualty of the war—even if the rest of her output (as suggested by her first biographer, Ivan Martinov) developed the musical elements she initially explored in her First Symphony.⁹

Post-war consolidation of domestic power intensified regime-imposed control over artistic ideology. This period, beginning with the 1946 appointment of Andre Zhdanov as cultural censor and now referred to as *Zhdanovchina*, is characterized by the revival of the regime’s practice of fulminating against individual artists in order to deter their colleagues from similar conduct.¹⁰ This reinvigorated censorship affected all composers, including Makarova, who was constrained by hypothetical threats to her own work, and by concrete damage to her husband’s reputation. In February of 1948, just before Zhdanov’s formal denunciation of the best-known composers, Makarova went to the Composers’ House of Creativity “Ivanova” to escape the demands of everyday life, and to avoid the daily race against

her husband to the piano to compose in their Moscow apartment. The retreat, built by the Composers’ Union for its members, was a welcome refuge for Makarova, who, unlike Khachaturian, who could work under practically any circumstances, needed privacy and silence to compose.

When Zhdanov issued the decree “On Muradeli’s Opera *The Great Friendship*,” denouncing Khachaturian and others, and accusing them of formalism, Makarova’s idyll came to an end. Reading the defamation in the morning paper, she was the first to call her panicked husband in Moscow. Her niece answered the phone, and Makarova worriedly asked, “Did Aram read the newspaper? Support him and don’t leave him while I’m not there. I’m leaving this evening and tomorrow afternoon I will be in Moscow.”¹¹ Although Makarova herself was not accused of formalism, her creative work was halted physically, as she had to immediately stop composing and return home to her family, and psychologically, as the fears that lingered forced Makarova and others to cautiously navigate the oppressive system.

Makarova’s familial responsibilities extended beyond the needs of her husband and son, and these too she prioritized above her creative work. Her family was affected by the persecution of the bourgeoisie starting in 1927, while she was at the conservatory. The Makarovs and others lost their right to vote, had their cattle and horses taken away, and were ordered to vacate their home. Makarova’s parents moved in with her in Moscow, and after Khachaturian and Makarova married in 1933, they moved into the apartment a floor above.

As the crux of her extended family, Makarova tended to her husband, son, parents, and especially her niece, Margarita, who, having lost her father in World War II, was left to be raised by her grandparents, and was never far from her aunt. Makarova treated Margarita as a daughter, not only providing her basic needs, but investing in her cultural literacy by taking her and Karen to various musical and theatrical performances every week.¹²

Makarova as a Patron, Inspiration, Performer, and Composer

Despite her many obligations, Makarova contributed to Soviet musical culture in various capacities. In eighteenth- and nineteenth-century Russia, musical advances in composition and performance

relied on female patrons and teachers. For most, their influence would not be acknowledged because the women were not known by the general public.¹³ Makarova, however, as an educated musician with ties to the most influential figures in Soviet musical life, was able to reinforce the tradition of women, such as Catherine the Great (1729-96) and Aleksandra Fedorovna (1798-1860), who were driving forces in the development of musical culture.¹⁴

As the wife of the Chair of the Composers' Union, Makarova had important opportunities to advance Soviet music. In 1943, the conductor Grigory Hamburg contacted Khachaturian about the promising young violinist Leonid Kogan. He requested that Khachaturian and Makarova listen to Kogan perform, and, if they deemed him worthy, that they help him avoid the military draft. Khachaturian was reluctant to sow discord with Minister of Culture Mikhail Khrapchenko; Makarova, on the other hand, saw the battle as worth fighting and convinced Khachaturian to make a deal. Kogan was saved from the draft and went on to become an internationally renowned performer.¹⁵

In creative settings, Makarova acted as a muse for her husband. Their son Karen described his father as an "earthly" or practical man who needed creative inspiration, and his wife provided it. In Makarova, Khachaturian found "something higher, spiritual, some kind of mystery that shrouded [her]...her unrevealing quality brought a creative impulse to his life."¹⁶ When discussing the famous Adagio from his ballet *Spartacus*, Khachaturian revealed to Karen, "while writing that music, I thought of your mother." Karen also recalled violinist Leonid Kogan claiming, "If Makarova did not exist, Khachaturian would not exist. How wonderful that we have both!" In Khachaturian's old age, and especially during the two years after his wife's death, he lost inspiration and almost entirely stopped composing.¹⁷

Makarova contributed to the arts more directly through her thriving career as a performer, a profession that earlier was reserved only for Russian men, foreigners, and serfs.¹⁸ She appeared regularly as a concert pianist across the Soviet Union and in Europe (1947, 1955, 1964, 1974), North America (1968), and South America (1957, 1960), meeting artist-celebrities such as Charlie Chaplin and Ernest Hemingway,

and even performing a concert of her own pieces in Cuba, where two front-row seats were filled by none other than Che Guevara and Fidel Castro. After that concert, Guevara held a reception for Makarova and Khachaturian at his home, and (according to Karen) "listened with interest as [Makarova] talked about herself, her work, and her [future] opera, *Zoya*."¹⁹

The type of musical participation that meant the most to Makarova, and the mode in which she most profoundly expressed her creativity, was composition. Her acceptance as one of the few women composers at the Moscow Conservatory was noteworthy because the institution rejected the stereotype that women could not be composers; this confirmed Makarova's view that women belonged in the profession. Her presence as part of the exclusive new generation of Soviet composers seemed to change the traditional mindsets of even the most respected composers of her time. For example, her plan for an opera, *Courage*, featuring a romance between young builders on the Komsomol, was sufficiently compelling to earn the interest of her friend Dmitri Shostakovich, a noted skeptic regarding women composers.

In June of 1940, just before the evacuation of World War II, Shostakovich visited Makarova and Khachaturian for lunch. He asked Makarova about *Courage*; she had been working with Vera Ketlinskaya, the librettist and the writer of the novel of the same name. Intrigued by her description, Shostakovich asked when the work would be finished, advising her not to rush, and lamenting that "these days" everything was written too quickly. (He even reminded her that Beethoven took three years to write *Egmont*.) Having read Ketlinskaya's novel, he advised her to take care that the libretto satisfied her, and at the end of the luncheon even proposed a toast, wishing Makarova success in her opera and expressing his anticipation to hear the finished product. In a subsequent letter to Ketlinskaya, Makarova admitted her astonishment: "All of this really surprised and delighted me, because I knew that earlier he did not believe in female composers. It seemed that he could not stand his Leningrad girls; therefore, I never imposed conversations about music on him, much less about composing. I always tried to talk about common topics, not about music."²⁰

Compositions about Women

Having achieved a new confidence in her ability as a composer, Makarova reached the further conclusion that her creative work must deal directly with the experiences of women. While completing *In the Days of War*, which she began during her evacuation refuge in Sverdlovskaya Oblast, she wrote twice to writer and librettist Vasily Lebedev-Kumach, requesting that he write the texts for a series of arias that would express the wartime experience from a woman's perspective. The first letter, held in the Russian State Archive for Literature and Art (RGALI), reveals Makarova's inclination to produce works with "feminine content" and, in particular, female heroism.

Dear Vasily Ivanovich!

I have a big creative request for you. Here's the thing: I decided to write two or three arias in which I would convey all the feelings and experiences of our Soviet woman during the days of World War II. In short, in these arias there should be purely feminine content: the mother, the woman who escorts her son to the front, and the young woman who escorts her beloved; the text may also include a child who has lost his mother and calls for help; as well as something related to nature, say, with the formidable noise of the forest. The content of these arias should be highly dramatic and emotional. One must also think about the end of these arias; if it is not a traditionally luminous end, then it should end strongly: determination to endure everything, a sense of revenge, hatred.²¹

This letter not only demonstrates Makarova's desire to give a musical voice to women, who had otherwise been neglected in the context of war, it also shows that, despite the Stalinist regime's threatening control over artistic ideology, Makarova pondered an almost blatant disregard for Socialist Realist values; the direction to end strongly, but without a "traditionally luminous end," suggests a composer open to defying rules and norms.

When Lebedev-Kumach failed to respond, Makarova tried again (October 5th): "I would really like to write a large expansive aria about the feelings of a Russian woman in connection with the war and the

experience of a female heart. Right now, I am finishing the cycle of romances called *In the Days of War*, but this is from the perspective of 'him.' Now I want to write from the perspective of 'her.'"²²

It is unclear whether Lebedev-Kumach ever responded to Makarova's request, but she nonetheless continued to pursue female subject matter after the war. Beginning with incidental music for the play *A Tale of Truth* (1947), she produced a series of works with female-centered programs, including incidental music to another play, *Mariana Pineda* (1948), a harp piece entitled *The Procession of Nefertiti* (1950s), and an opera, *Zoya* (1966). *A Tale of Truth* was an adaptation of Margarita Aliger's 1943 poem *Zoya*. *Mariana Pineda* was based on a play by Spanish playwright Federico García Lorca, about the title character's opposition to Ferdinand the VII and her public execution for treason in 1831.²³ *The Procession of Nefertiti* was inspired by the famous bust of the powerful and influential Egyptian queen; after viewing it in the Hermitage, Makarova composed the harp "fresco" and dedicated it to her friend and renowned harpist, Vera Dulova.²⁴

In the 1960s, Makarova again adapted Aliger's poem based on the epic true story of Zoya Kosmodemyanskaya, but this time as an opera. Zoya was undeniably a Soviet hero: as a teenager during World War II, she joined the Komsomol, went to the front, and sacrificed herself for her country while resisting Nazi occupation. In November of 1941, she was responsible for burning down a Nazi occupied town and was publicly hanged the following day.²⁵

Zoya's story was popular among artists—in 1944, Shostakovich composed music to the film *Zoya*, and the score was later arranged as an orchestral suite. The people of the Soviet Union, who could relate to the certainty of war and death, became enamored with the heroic nature of her story. While the plot may seem overly patriotic, even propagandistic, Makarova, having been acquainted with Zoya's mother, and having read Zoya's diary, had a personal relationship with the subject that allowed her to express individualism and subjectivity in the opera, as opposed to the obligatory and generic Socialist Realist narrative.²⁶ Makarova's dedication to recognizing and celebrating the accomplishments of women culminated with this work. The female protagonist perishes, as so often is the case in

opera, but rather than fall victim to her circumstances, Zoya dies a hero and a martyr. Premiered in 1966, *Zoya* was Makarova's final large-scale work in a long career as a distinguished performer and pioneering woman composer.²⁷

Conclusion

In December of 1975, Makarova and her niece, Margarita, traveled to Talin, Armenia to see a performance of her symphony. Unable to sleep on the turbulent overnight train from Moscow, Makarova fell seriously ill. But at the noontime concert the next day, Margarita noticed that Makarova "suddenly changed; she was collected with bright eyes, rejuvenated, and pleased with the performance of her symphony and the attendance at the concert."²⁸ It was the last concert of her own music that Makarova heard in her lifetime. A month later, on January 15, 1976, she died, and days later was buried in Novodevichy cemetery beside her mother and father. At Makarova's funeral, her friends recalled how she would often say, "I am a happy person: I have such a wonderful husband, son, and daughter-in-law."²⁹ Khachaturian treasured those words, yet they also brought him feelings of guilt; he worried that her life as a mother, wife, and caretaker had impeded her creative work, which might have threatened the posthumous reception of her music. In his grief, Khachaturian committed to preserving Makarova's memory and her contributions to music. He created a school of music in her name in her hometown of Yurino, donated her books and scores to the school's library, and donated her belongings to the local history museum. He asked Leonid Kogan to compose two pieces for violin in her memory, and he organized posthumous concerts of her works.³⁰

Considering the myriad responsibilities that she assumed throughout her life, Nina Makarova's contributions to Soviet music distinguish her as an important member of the new generation of Soviet composers. The ambition she exhibited from a young age stayed with her despite her doubly oppressed position of being a woman musician while living in the Stalinist era. In light of her own experiences with the oppression of women in the twentieth century, Makarova directed her artistic efforts toward the championing of tenacious women. Likewise, her oeuvre deserves similar advocacy from modern scholars and performers—to fill the gaps with high-

quality recordings, scores, and contemporary scholarship, and to magnify this artist who has otherwise been overlooked.

NOTES

¹ Charlotte Curtis, "Even in Russia a Wife has to Cook," *New York Times*, August 27, 1967.

² Ibid.

³ Ivan Martinov, "Nina Makarova. Tvorcheski Portret," in *Nina Makarova: Vospominaniia, Stat'i, Pis'ma*, ed. Alisa Sigizmundovna Kurtsman (Moscow: Muzyka, 2006), 14.

⁴ Margarita Makarova, "Ona zhiva v nashikh serdtsakh: Pamiati Moei Tëti Nini Posviashchaiu Svoi Vospominaniia," in *Nina Makarova: Vospominaniia, Stat'i, Pis'ma*, ed. Alisa Sigizmundovna Kurtsman (Moscow: Muzyka, 2006), 50.

⁵ Martinov, "Nina Makarova. Tvorcheski Portret," 17.

⁶ Ibid., 19.

⁷ Levon Hakobian, *Music of the Soviet Era: 1917-1991*, Second ed. (New York: Routledge Press, 2019), 171.

⁸ Margarita Makarova, "Ona zhiva v nashikh serdtsakh: Pamiati Moei Tëti Nini Posviashchaiu Svoi Vospominaniia," 61.

⁹ Martinov, "Nina Makarova. Tvorcheski Portret," 27.

¹⁰ Levon Hakobian, *Music of the Soviet Era: 1917-1991*, 171.

¹¹ Margarita Makarova, "Ona zhiva v nashikh serdtsakh: Pamiati Moei Tëti Nini Posviashchaiu Svoi Vospominaniia," 69.

¹² Ibid., 71.

¹³ Phillip Ross Bullock, "Women and Music," in *Women in Nineteenth-Century Russia: Lives and Culture*, ed. Wendy Rosslyn and Alessandra Tosi (Open Book Publishers, 2012), 121-126.

¹⁴ Ibid., 124.

¹⁵ Margarita Makarova, "Ona zhiva v nashikh serdtsakh: Pamiati Moei Tëti Nini Posviashchaiu Svoi Vospominaniia," 66.

¹⁶ Karën Khachaturian, "Ona zhiva v nashikh serdtsakh," in *Nina Makarova: Vospominaniia, Stat'i, Pis'ma*, ed. Alisa Sigizmundovna Kurtsman (Moscow: Muzyka, 2006), 112.

¹⁷ Ibid., 115.

¹⁸ Phillip Ross Bullock, "Women and Music," 124.

¹⁹ Khachaturian, "Ona zhiva v nashikh serdtsakh," 108.

²⁰ Nina Makarova to Vera Ketlinskaya, Moscow, June 1940, in *Nina Makarova: Vospominaniia, Stat'i, Pis'ma*, ed., Alisa Sigizmundovna Kurtsman (Moscow: Muzyka, 2006), 145.

²¹ Дорогой Василий Иванович! У меня к вам большая творческая просьба: Дело вот в чем: я задумала написать две-три арии, в которых бы выражено все чувства и переживания нашей советской женщины

в дни отечественной войны. Короче говоря, в этих ариях должно быть чисто женское содержание: это и мать, провожающая женщина, своего сына на фронт, и молодая женщина, провожающая любимого; в тексте может быть также и ребёнок, потерявший мать и взывающий о помощи; а также что-то связанное с природой, скажем с грозным шумом леса. Содержание этих арий должно быть сильно-драматическим, эмоциональными. Нужно подумать также о конце этих арий; если не традиционно светливший конец, то, во всяком случае, должно кончаться сильно: решимость все перетерпеть, чувство мести, ненависти. Nina Makarova to Vasily Lebedev-Kumach, n.d.

²² Очень, очень мне хотелось написать такую большую развёрнутую арию, где бы вылились чувства русской женщины в связи с войной и чтоб это была переживания большого женского сердца. Сейчас я заканчиваю цикл романсов на слова А Коваленкова. Цикл хочу назвать «В дни войны» но это от «него». Теперь хочу написать об «нее». Nina Makarova to Vasily Lebedev-Kumach, October 5, n.y.

²³ Martinov. “Nina Makarova. Tvorcheski Portret,” 30.

²⁴ Vera Dulova, “Ona zhiva v nashikh serdtsakh,” in *Nina Makarova: Vospominaniia, Sta’i, Pis’ma*, ed. Alisa Sigizmundovna Kurtsman (Moscow: Muzyka, 2006), 145.

²⁵ Curtis, “Even in Russia a Wife has to Cook.”

²⁶ Ibid.

²⁷ Martinov. “Nina Makarova. Tvorcheski Portret,” 29.

²⁸ Margarita Makarova, “Ona zhiva v nashikh serdtsakh: Pamiati Moei Tëti Nini Posviashchâi Svoi Vospominaniia,” 74.

²⁹ Khachaturian, “Ona zhiva v nashikh serdtsakh,” 115.

³⁰ Ibid.

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Did She “Cease Her Funning”? The Quieting of a Prodigy in the Georgian Midlands

VIVIAN MONTGOMERY

Introduction

When it comes to nearly disappeared women, history can be parsimonious, allotting a single sentence to their lives and work. Such a sentence for the British musician Martha Greatorex might read:

Martha Greatorex (1759?-1829) was a child prodigy, known for brilliance as a keyboardist, who rose to prominence in Leicester as organist for St. Martin’s parish from the age of 13, whose concerts and teaching trade were central to the city’s musical life from 1772 to 1800, but whose departure from that post, in some state of disgrace, and her subsequent move to Burton-upon-Trent, launched her into obscurity for the remainder of her years.

An unlikely turn of events brought Miss Greatorex back to the surface near the end of her life: the publication of four piano compositions between 1820 and 1828. Yet even with that palpable evidence, she remains a specter, especially in those 20 years of quiet between “retirement” and publication.

While on a UK Senior Research Fulbright at the University of Southampton in 2014, I culled through bound compilations from the music collections of assorted English households. The volumes dated from around 1780 into the 1830s. I was often in a fog from seeing one too many pieces like Theodor Latour’s “variations in imitation of eminent professors.” But on my last day

in Special Collections, in an 1822 compilation from the household of Marion Sprott, I came across “The Favorite Air ‘Cease Your Funning’ arranged for the piano forte with variations by Martha Greatorex.” Everything about it looked different – its quirky tune, its extensive and chaotic prelude, intricate counterpoint in the theme’s setting, unusual textures and techniques used for variations, the pedal technique; even the notation had a different look. I was startled by a first variation that departs from formula immediately and a second variation that allows for fluid interchange between one hand and the other as they traverse the piano’s full range.

Martha published four pieces, a Rondo on *Cease Your Funning*, and three sets of piano variations. The *Cease Your Funning* variations were “printed for the authoress” in 1820; *Pray goody: a popular air* was issued by Welsh and Hawes in 1826; *Variations on Duncan Grey* was published at the Royal Harmonic Institution in 1828.¹ No copy of the latter is known to survive. It may not have been widely distributed, as the RHI was, at the time, teetering on collapse.

These rough trappings have led me to a fuller investigation of Martha’s life and work. Her story, while skeletal, reveals scenes compelling to those who research historic women composers. She was a woman skilled as an improviser and inventor in both public and private spheres; a child virtuoso, the prodigious offspring of an ambitious and cash-strapped father, fending for herself and overseeing her own business en-

deavors from the age of thirteen; an unmarried woman pursuing professional status as a musician at the most unlikely of times; the creator of appealing, well-crafted variation works marketed to the overwhelmingly female populace of British domestic keyboardists; one of the many overlooked women organists employed by the churches of Georgian England; a woman likely struggling with depression while evidencing strength as a property-holding, self-possessed, peripatetic, and particular spinster; and a woman who, despite degradation in her later years, likely gave of her monumental skills to modest churches with no documented remuneration, after so illustrious an early career. Further, in the larger context of British social causes, Martha joined the free-thinking activist circles of abolitionist women and participated in some of the bold protest activities in the Midlands.

Such threads are the underpinnings of my quest for further understanding of Martha Greatorex, and I seem currently to be the solitary inquirer who finds a pressing need to breathe life into this woman’s record and output. In this pursuit, I have conducted extensive research during six stays in England over the past seven years, supported by a growing network of investigators in related fields.

Early Years

Miss Greatorex was a fixture in Leicester’s musical happenings, having moved there at the age of six when her father, Anthony Greatorex, was appointed organist at St. Martin’s Church (now the Leicester

Cathedral) in 1765. William Gardiner, in his 1838 memoir *Music and Friends*, mentions Mr. Greatorex and his young daughter: "Being a steady and clever man, he... immediately set about teaching his daughter the harpsichord....Her progress in music was rapid and in a few years she became a performer of eminence."²

At the time, Martha's brother Thomas, one year older, was already being groomed for musical studies in London and abroad. He was to become widely recognized for his work as a conductor, organist at Westminster, editor, publisher, and music director of the renowned Ancient Concerts in London. Meanwhile, Martha attained local success and was written up in the *Leicester Journal* from 1765 to 1799 with great regularity, with such program details as this description of a "benefit concert for Miss Greatorex."

Program includes: Violin solo – Mr. Frudd, Lesson on Harpsichord – Miss Greatorex, Concerto on Bassoon – Mr. Greatorex, Solo on German flute – Mr. Redfern, Concerto on Harpsichord – Miss Greatorex, Solo on Bassoon – Mr. Greatorex, vocal parts by Mr. Morton from Aston in Yorkshire, Mrs. Kenna & Miss Greatorex.

She and her father established a business that offered music lessons and sold musical instruments and music;³ for example, the following appeared in the *Journal* on August 6, 1768:

The harpsichord taught by Mr. and Miss Greatorex at half a guinea entrance, and one guinea the quarter. Attendance 3 times a week. Also the guitar by Miss Greatorex at half a guinea entrance and 15 shillings the quarter. Young gentlemen and ladies may be waited on in the country and taught at a reasonable expense and may be fitted with house organs, harpsichords, spinnets [sic], forte pianos, guittars [sic], violins, &c. (made by the best hands) at the lowest prices. Society of singers may be served with a great variety of church music, viz., anthems, psalm tunes, chants, &c. from one to eight voices, many of which were never in print.

In 1772, Martha's father left his post at St. Martin's for a position in Burton-up-

on-Trent, some 30 miles away, as organist at St. Modwen's Church, where they were installing an impressive new organ. This must have seemed a step up for Anthony; with the new organ came a new monetary commitment from St. Modwen's parish, which would enable him to build a richer musical life in Burton.⁴ Anthony took his son, Thomas, with him and left behind Ann (his wife), Martha, and her two sisters.

Martha was quickly elected to succeed her father as organist at St. Martin's at the age of thirteen. She also had the responsibilities of running the business, producing and performing in the concerts, pursuing connections, and teaching all the students. While separated for nearly three decades, Martha and Thomas served as glue within the family by traveling between the two locations frequently enough to duplicate concert programs for the Leicester and Burton audiences.⁵

Joseph Craddock, Leicester's eccentric advocate of amateur music, campaigned for Martha's elevation to the position of organist as well as greater promotion of her public concerts. After her appointment, he campaigned for installation of a new organ for St. Martin's in 1774. He appears to have played a role in promoting her as a performer in the region's well-heeled households, as he describes in his 1826 *Literary and Miscellaneous Memoirs*.⁶

Her concerts were awaited and greeted with great excitement. From 1772, and for the next twenty-five years, her concerts were aglow with prominent musicians from near and far, culminating in a July 1796 review that rang out, "Never did the

amateurs of music receive a greater treat than from the united powers of the London performers at Miss Greatorex's concert on Thursday."⁷ Martha was frequently joined by such far-flung dignitaries as pianist John Baptist Cramer, bass James Bartleman, soprano Nancy Storage, tenor Samuel Harrison, and double bassist William Boyce Jr.

Disintegration and Transition

But in September of 1797, there was a complaint by officials of the Leicester Corporation who "ordered that the mayor represent to Miss Greatorex that the Corporation have had occasion to complain of her neglect of the organ on the publick days when the Corporation goes to St. Martin's in force."⁸ Her annual salary of £12 had a supplement of £3, 3p that paid for cleaning and tuning (or "toning," as the documents state) the organ.⁹ Two years later, the *Leicester Journal* gave "thanks to Miss Greatorex for her attention to the organ" and later announced the last of "Miss Greatorex's concerts," held on June 28, 1799. However, the list of performers for this concert does not include her.

Despite this public loss of standing during her final years in Leicester, Martha's status as a performer showed signs of life in London, since evidence reveals that she was featured as a soloist on some of Thomas's concerts there after he had taken over directorship of the Ancient Concerts in 1793.¹⁰ In March of 1800, Martha's mother died in Leicester, and Thomas quickly leased a small house for Martha in the corner of her father's churchyard at St. Modwen in Burton. Once settled in Burton, Martha may

New England Music Camp

The New England Music Camp, located on the shores of Lake Messalonskee in Maine, is offering an opportunity for musicians this summer: a two-week Composition Intensive program, July 26-August 9, for high school students ages 14-18 with a passion for composing.

The Composers Intensive program offers a festival experience where young composers can develop their creative practices while also building their portfolios under the guidance of two very active composers in the field. Participants will learn specifically about idiomatic writing while building relationships with the musicians on-site for the Chamber Music Intensive. Composers will receive a recording of at least one of their pieces, and will benefit from activating the real-world skills they will need to share and grow their music in the future. Students should have their own scores and recordings/MIDI of previous works. Financial aid is available upon request.

The faculty includes Program Director Jessica Meyer, a Grammy-nominated violist and composer, and Alyssa Weinberg, best-known for crafting visceral, communicative scores. For information, see nemusiccamp.com or contact Recruitment Coordinator Marian Powell (844.476.6976 Ext.106 or 610.659.7634 Cell).

have occasionally provided small musical services at her father's church and covered some of Thomas's musical responsibilities as he toggled between Burton and London on a breathtaking basis. However, regardless of any such undocumented musical activity after leaving Leicester, Martha Greatorex was identified only as a "gentlewoman" in the Staffordshire index of Tradesmen in 1818.¹¹

Revealing Associations

Few details exist about the Leicestershire households that employed Martha as a performer or teacher, but they were likely to be many and far flung, as noted in the *Leicester Journal*. One announcement shows regular visits in 1787-88, sometimes to spend a few days to teach at Arbury Hall near Nuneaton (22 miles from Leicester).¹²

From her childhood years until her move to Burton in 1800, Martha and her family appear to have sustained pivotal acquaintances with illustrious Leicester families, especially households with notable musical activity, and some of the households also became conduits to friendships and resources that were valuable to Martha in her later years in Staffordshire. The intersection of friendship with her role as a musical tradesperson bore a lasting connection to the poet-activist Susanna Watts, the Gisborne family of Yoxall, and the Heyricks; she worked with them in support of the abolitionist cause and the women's rights movement.¹³

When she was transplanted to Burton, such childhood connections provided Mar-

tha with an entrée to stately Yoxall Lodge, the home of Reverend Thomas Gisborne, just eight miles from Burton. While it is likely that Martha was initially invited to entertain their guests at the piano, she would have been expected to join in conversation and to function as a part of their social circle.¹⁴ She may have met William Wilberforce, leader of the abolitionist movement, who often found refuge for his thoughts and writing at Yoxall Lodge. There, he and Gisborne walked the bluebell-strewn woods while hammering out moral codes and hatching their plans for the anti-slavery campaign.¹⁵

Martha met with Susanna Watts at Yoxall and at musical and political gatherings hosted by Martha's younger sister, Annie Heyrick. Links between Watts and Martha are in evidence for the remainder of Martha's life through their membership in the abolitionist Female Society for Birmingham and vicinity and the British and Foreign Bible Society as well as in connection with Miss Watts' publication of the anti-slavery journal called *The Hummingbird*, for which Martha assisted her sister Annie in composing an anthem.¹⁶ The most substantive description of Martha by Susanna Watts comes from one of their overlapping stays at Yoxall, when she writes of Martha's fragile physical state and some apparent disturbances to her mental health causing them to extend their stay there together in order for Martha to recover.¹⁷

Directly from that time with Watts at Yoxall, Martha went to stay at nearby Bretby Hall, the seat of the Earl of Chesterfield who was Thomas Greatorex's most devoted patron. Her stay at Bretby was particularly restless, giving rise to an exchange of verse with Susanna Watts in which Martha voiced her discontent: "...This castle strong/Shan't hold me long/Through chains I'll break my way; And soon I'll come/To my own home/Where Freedom rules the day... But here in state/In Mansion great/With Luxuries all around/A cold may creep/And make you weep/And mar your sleep profound...If Power and Wealth/Can't give good health, Nor free the mind from cares; With fortune humble/I'll not grumble, 'Tis true, I do declare.'" She readily admits, however, "...Nor would I cry, Could I enjoy/Three hundred pounds a year." Having received a chiding response from Watts reminding her of Chesterfield's generosity, Martha tries to show greater gratitude in her

next poem: "...For what are great riches if health they'll not buy/ And what's a great house if its inmates annoy. But hush – let me pause, – much good they impart/When the owner displays a benevolent heart."¹⁸

There must have been some relief, even inspiration, that Martha found in the time she spent with Miss Watts, the Gisbornes, the family of Annie Heyrick, and the activist "spinster cluster" who worked tirelessly against enslavement.¹⁹ Inclusion in such discourse, as well as the comforts of friendship, could have lifted Martha out of the isolated quiet of her cottage in Burton. She lived, however, in the long shadow of her brother Thomas. After the death of their father in 1814, Thomas was appointed organist at St. Modwen, in spite of his frequent absences to attend to his considerable obligations in London. What standing Martha had with that church, what role she might have played in its musical activities throughout her father's and brother's tenures, has been impossible to determine. What is fairly clear is Martha's dependence upon Thomas for her housing, any continued visibility as a performer in London or the Midlands, and ultimately, his connections which led to her publications.

To capture the divide between Thomas's and Martha's circumstances, one need only read the very lengthy article about him in the *Annual Biography* of 1832 following his death.²⁰ While mentioning Martha's talents, it emphasizes the single-minded attention their father had applied to providing opportunity for Thomas's ascendance. According to the essay, Anthony's "exertions were crowned with extraordinary success. Anxious...that his child should receive the best musical instruction that could be procured, he placed him in the year 1772, under the tuition of Dr. Cook." In 1774, Thomas "became acquainted with both the Lord Sandwich and Mr. Bates: the one the most distinguished patron of the day; the other, the best amateur...His acquirements, and great respectability of character, rendered him acceptable to the highest society." The word "acquirements" is of particular interest here; it aptly describes the disparity between Thomas's and Martha's resources for professional success. The memorial essay also provides an outline of how Thomas's early study abroad paved the way for a high level of recognition and prosperity throughout his career.

It remains unclear where Martha Greatorex situated herself in the years immedi-

The Annenberg Initiative

The Annenberg annual report on inclusion in popular music and Grammy nominations was released on March 8, 2021. The study examined gender and race/ethnicity of artists and found that the numbers for women in music (2012-19) had not improved. While female singers such as Taylor Swift were the dominant performers, women played a lesser role behind the scenes as songwriters and producers. A number of initiatives have been taken, such as co-founder Alicia Keys' "She is the Music" initiative to promote women through mentorship programs. In 2019, the Recording Academy asked record companies to consider at least two women for positions in production and engineering.

ately following the expiration of the lease for her cottage in Burton in 1818. Fragments of evidence from the period, concurrent with publication of her music (1820-1828), suggest that she was associated with St. James Church in Barton-under-Needwood, where Reverend Thomas Gisborne was perpetual curate and his son James was parson. An unnamed organist was paid by the church during this time, so it is possible that the organist was Martha.²¹ James Gisborne was the primary beneficiary in Martha's will, and she left her entire estate to him with small exceptions.²²

The Music of Martha Greatorex

As mentioned above, three of Martha's published works were sets of variations. At the time, keyboard music for domestic use, especially by women, was very popular, and there was a flood of piano variation treatments of simple popular songs being published. Their abundance and formulaic nature, along with their treatment of sometimes humdrum melodies, made them easy targets of derision in the generation after Miss Greatorex. William Thackeray wrote that such variation treatments have forced "an insignificant air of four or five lines...to do duty through six or seven pages." They were meant to show off the skills of amateur pianists and were spoken of as both "serious" and "pleasing" music, feeding an illusion of concert music that melded with other household entertainment. Some variations on simple songs disguised a level of skill not often approved for females and made technical demands similar to those of concert variations and sonatas being performed publicly by professional virtuosi.

Like many of the variation "arrangers" surrounding her, Martha partook of formulas, employing flourish and filigree, twists and turns, first in the right hand, then the left; however, she showed a special aesthetic with broken chords stretching across the keyboard's range, a music box quality in the highest reaches, and an ethereal clouding of sound from long-sustained pedal. As in many popular variation sets, she exploits the bold military rhythms and insistent chords of the march, the minor-key lament, the stunning presto finale to sum it all up, yet it is all infused with a unique character.

The two extant variations, *Cease Your Funning* and *Pray Goody*, are distinctive for their refined and extended preludes, demonstrating a highly personal and

evolved improvisational practice. These preludes encompass a composite of Baroque models (the *arpeggiando* figuration from Handel and the *brisée*, or broken-chord, textures of Purcell) with the farther-reaching shapes found in the works of John Baptist Cramer.²³ It would seem that Martha had ample exposure to, and would have been trained in, the improvisatory and prelude practices of the day, and that such procedures were woven into the playing and composing that accompanied her into retirement and her move to Burton.²⁴ One noteworthy element in the preludes is the use of elaborative material that is boldly referred to at a later point in the variations. This sense of larger shape, whether arrived at by a process that extemporizes a prelude on the basis of already-composed variations, or variation settings that derive themselves from a solidified prelude plan, is unusual in the repertoire.

There is something telling in Martha Greatorex's choice of themes for her variation pieces. In the same way that her preludes show a straddling of older Baroque trends and virtuoso characteristics of the English pianists, her choice of melodies upon which to base her compositions demonstrates an attraction to the "ancient" and a more "modern" attention to what works as a foundation for constructing sophisticated and inventive variations.²⁵ Both themes are of the symmetrical structure and harmonic predictability typical of variation theme choices in Martha's time, but they show an attraction to disjunct melody given to chordal outlining. This is a characteristic that Martha makes the most of in her treatment of *Cease Your Funning*. Her variations use playful ornaments to emphasize the melody's leaps and octave displacement to exaggerate them, and the piece's rapid arrival at broad arpeggiated texture (by variation 2!) registers as a highly organic development.

The melody for *Pray Goody* offers some greater dimension, both in terms of its place in the musical milieu of the day and its unusual characteristics as a theme for varying.²⁶ The words are suggestive because of the evidence available that shows Martha Greatorex herself to be somewhat outspoken when displeased: "Pray, Goody, please to moderate the rancour of your tongue; Why flash those sparks of fury from your eyes?...If you cast me off you

blast me, never more to rise." This consideration aside, it is the nature and form of the melody that bears special interest; the middle section's extended pedal point and asymmetry are put to imaginative use in Greatorex's treatment, as are the fermata on the song's first note and the melody's athletically disjunct contour. She makes special use of the pedal that brings out the characteristic timbral "glow" of the Broadwood piano's treble. There is a whimsy in her experimentation with sound and timbre, a byproduct of her intimate relationship with the quirks and character of her instrument. In performing the piece, it is possible to feel that you are reenacting the near visceral pleasure of discovering that hazy ethereal sound and the composer's inspiration to create musical textures that exploit the effect fully.

Closing Observations

Martha Greatorex showed a gift for overriding hackneyed formulae while briefly riding the bandwagon of appealing, well-crafted variation works marketed to the largely-female populace of British domestic keyboardists. In addition, she points us to larger areas of inquiry into women's music and social history. Of particular interest is her place as a young creative "genius" who grappled with the circumstances of unmarried women pursuing professional status as musicians against the odds of her surrounding society.

The challenges I have faced in harvesting documentation of her movements is unsurprising to anyone who has worked at locating clear evidence of such women's progress and work. However, in the case of Martha, obstacles have been counterbalanced with surprising avenues for insight into her personal narrative. While documentation of her musical activity after 1800 is frustratingly scarce, evidence of her intimacy with progressive literary and social circles in the Midlands is of equal worth in depicting an unusual and inventive woman's life, lived in the face of challenging and complex circumstances. Martha Greatorex's music, while receding into the shadows, was a steady companion as reflected in another poem to Susanna Watts from 1815 entitled *Music*, where she describes her art as "Sweet delight and balm of life/ Friend to peace and foe to strife" and she begs her friend to "Leave solemn music to the minster/ Forgive this nonsense from a spinster."

NOTES

¹ London Morning Post, July 5, 1828.

² W. Gardiner, *Music and friends, or, Pleasant recollections of a dilettante*, 3 vols. (1838–53).

³ I am indebted to Dr. Karl Kroeger, composer and musicologist, for his article “Leicester’s Lady Organists” (CHOMBEC News 5, Bristol: Centre for the History of Music in Britain, the Empire and the Commonwealth: 9–10) as well as for his compilation of *Leicester Journal* references to Martha Greatorex, which he generously shared with me.

⁴ Information on St. Modwen is found in a booklet produced by the church, written by Dr Robin Trotter.

⁵ Announcements of duplicate programs in Burton are found in the *Leicester Journal* on Oct. 31, 1772, Sep. 30, 1775, Oct. 11, 1777, Jul. 29, 1780, Jul. 7, 1781, Jun. 21, 1782, Jun. 21, 1788, Jul. 31, 1789, Aug. 13, 1790, and Jul. 12, 1793. Others are found in the Staffordshire papers.

⁶ J. Cradock, *Literary and miscellaneous memoirs*, 2 vols. (1826). Craddock describes an unusual episode in Brampton (37 miles from Leicester) taking place when Martha was still a teenager and referring to his efforts to please a parson’s new wife by bringing her musical entertainment.

⁷ It was in this program that there may have been a friendly contest between pianist John Baptist Cramer and Martha, where he preluded and varied the tune “There Was a Jolly Miller Lived on the River Dee.”

⁸ Leicester borough records, Hall Books 1797 (1219), September 26, 1797.

⁹ Women organists were surprisingly common in the Georgian era, when church organ duties bore similarity to domestic keyboard activities. While responsibility for tuning might reflect an unexpected skill set for women of that time, the responsibility for cleaning does not, especially in light of the fact that most of the female organists would not have come from wealth. In addition to Dr. Kroeger’s article mentioned above, other valuable sources on this topic are David Shuker’s “More than Distinguished Ornaments? Women Organists in late-Georgian England” (*Organists’ Review*, February 2010) and “The Pitfalls of Received Wisdom: Women Organists in Anglican Churches and Chapels in Great Britain from 1750 to 1850” (*Organ Year Book*, Vol. 39, 2010), Donovan Dawe’s *Organists of the City of London, 1666-1850* (privately published, 1983), and Judith Barger’s *Elizabeth Stirling and the Musical Life of Female Organists in Nineteenth-Century England* (Ashgate, 2007).

¹⁰ A concert at the London King’s Theatre Rooms, organized by Samuel Harrison and featuring several other prominent musicians was announced in the April 7, 1798 issue of the *London Morning Post*, to take place on April 27. She performed a Mozart duet with another Greatorex, likely her sister Kezia.

¹¹ Staffordshire Trade Directory, 1818, Stafford Records Office, Stafford, UK.

¹² Information on Martha’s work at Arbury Hall resulted from work by Sound Heritage (Dr. Jeanine Brooks, Principal Investigator, and Catherine Fabian, Project Assistant) investigating documents associated with the Newdigate family from the 1780s and 1790s. Sound Heritage (sound-heritage.ac.uk) is a multi-year project of the University of Southampton focused especially on music in British country homes.

¹³ This group, otherwise known as the Clapham Saints, was made up of mostly prominent, wealthy Evangelicals who acted upon progressive views about slavery and the penal system. A fine summary of their history can be found Boyd Hilton’s chapter on the Clapham Sect in *A Mad, Bad, Dangerous People? England 1783–1846* (2006), pp 174–88.

¹⁴ A curious view into discourse at Yoxall is found in Thomas Gisborne’s 1805 tract, *An Enquiry into the Duties of the Female Sex*, declaring the impossibility of a woman experiencing the freedom he advocated for enslaved men, if society were to be bound to “the divinely imposed social hierarchy” he ardently espoused. Also significant is the long-lived rumor that it was Mary Gisborne, not Thomas, who penned *The Duties of the Female Sex*.

¹⁵ The writer Anna Seward provides a vivid account of Wilberforce’s presence at Yoxall and a useful description of this heady period and environment is found online in *The Anti-Slavery Debate Around Lichfield: Anna Seward, the Clapham Sect, the Lunar Society, Yoxall Lodge and Kings Bromley* by Allan Howard.

¹⁶ The abolitionist journal *The Hummingbird*, produced by Susanna Watts and Elizabeth Heyrick, was first issued in 1824, and contained Miss Watts’ poem by the same title (spelled “The Humming Bird”) with a note “The music may be had separately, price Three Pence.” The song setting (found in Miss Watts’ scrapbook) is composed by Mrs. Wm. Heyrick (Martha’s sister Annie) but the accompaniment suggests more advanced skill and shows characteristics of Martha’s style. Further details on the anti-slavery activity of Watts and Heyrick can be found in Alison Twells “‘We Ought to Obey God Rather Than Man’: Women, Anti-Slavery and Nonconformist Religious Culture,” in Elizabeth Clapp and Julie Roy Jeffrey (eds), *Women, Dissent and Anti-Slavery in Britain and America, 1790-1865* (Oxford: Oxford University Press, 2011), pp.66-87.

¹⁷ Catherine Hutton Beale, *Catherine Hutton and Her Friends* (Birmingham: Cornish Brothers, 1895).

¹⁸ Susanna Watts, Scrapbook, Leicester Records Office Ref. DE8170/1

¹⁹ Dr. Karol Mullaney-Dignam, University of Limerick (Ireland) is the source of the evocative phrase “spinster cluster.” For details on the work and circles of Susanna Watts and Eliza-

beth Heyrick, Felicity James and Rebecca Shuttleworth provide excellent background in their essay found in the collection *Women’s Literary Networks and Romanticism: “A Tribe of Authoresses”* (A.O. Winckles and A. Rehbein, Oxford University Press, 2018). Shirley Aucott’s *Women of Courage, Vision and Talent: Lives in Leicester 1780-1925* is particularly illuminating about more local movements.

²⁰ Reprinted as “Memoir of Thomas Greatorex,” *The Harmonicon*, 9 (1831): 231-33. See also “Thomas Greatorex” in *Oxford Dictionary of National Biography* (Oxford: University Press, 2004).

²¹ Barton Church Warden’s account, Stafford Records Office.

²² The will is found in Public Records Office of the UK National Archives, Catalogue Reference:11/1751, Image Reference: 226.

²³ Cramer was an associate of Thomas Greatorex and is identified as having played on the last reviewed concert presented by Martha Greatorex in Leicester, in 1796. The review from the *Leicester Journal* on July 29 lauds “Cramer Jun., piano extempore performance in which he introduced the song ‘There was a jolly miller lived on the River Dee.’”

²⁴ The score for Greatorex’s *Pray Goody* is available online here: <https://www.dropbox.com/s/ozir0bn50gnlx/Pray%20Goody.pdf?dl=0>, and the score for *Cease Your Funning* can be found here: [https://imslp.org/wiki/Variations_on_'Cease_Your_Funning'__\(Greatorex%2C_Martha\)](https://imslp.org/wiki/Variations_on_'Cease_Your_Funning'__(Greatorex%2C_Martha)).

²⁵ *Cease Your Funning* comes from John Gay’s *Beggar’s Opera*, the wildly popular centerpiece of 18th-century ballad opera activity in England. “Duncan Grey” is a melody of Scottish origins, found in the 1751 *Caledonian Pocket Companion* and used by Robert Burns in 1792.

²⁶ The title page for the variations states that “Pray Goody” is a “popular air from the celebrated burletta Midas,” and the Benjamin Britten song base identifies the poet as Kane O’Hara with a tune by Charles Burney.

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RACISM, SEXISM AND COMMUNITY OUTREACH

Racism and Sexism Remain Pervasive in Western Classical Music Instruction

PAULA MAUST

Despite thirty years of feminist music scholarship and the more recent incorporation of critical race theory in the discipline, mainstream music theory pedagogical resources continue to exclude the works of women and POC (people of color).¹ The seven most-used music theory textbooks in the U.S. contain 2930 musical examples, of which just 2.15% are by women and 1.67% are by POC.² Music history texts have gradually become more inclusive, although much of the “diversity” is found in chapters on twentieth and twenty-first century music. These teaching tools perpetuate the false narrative that Common Practice Era women and POC were not writing Western classical music, or that if they were, it is not worthy of the serious study we bestow upon the seemingly immutable canon of “great” works by “great” White men. In late January 2021, I launched www.expandingthemusictheorycanon.com, an open-source collection of inclusive music theory examples organized by topic. Since its release, the website has been used more than 9000 times in forty-eight countries, suggesting that many are ready for a new narrative in Western classical music instruction.

As a supporting project to the website, I recently conducted a study aimed at assessing the classroom climate and pedagogical attitudes that have accompanied the significant erasure of music by women and POC in Western classical music instruction. Respondents were recruited via social media and professional music organizations’ email lists, and from several universities. Each of the 106 respondents was asked a series of questions about specific implicit and explicit biases and was given space to provide open responses about the ways a lack of gender and/or racial inclusion impacted their educational and professional experiences. The depth of the responses was profound, and they repeatedly illustrate that racism and sexism remain pervasive problems in Western classical music instruction, even in many twenty-first-century classrooms.

This article provides an overview of the data collected and makes suggestions for ways we can create meaningful change for future generations of professional mu-

sicians. Twenty-two respondents are aged 18-25; twenty-nine are 26-35; twenty are 36-45; nineteen are 46-55; fourteen are 56-65; and two are 66-75. Fifty-nine respondents identify as female; thirty-six as male; one as transgender female; two as transgender male; ten as gender variant/non-conforming; two as non-binary; and five as other. Eighty-seven respondents identify as white; nine as Asian; six as Black; three as Hispanic or Latinx; two as multiracial; and five as other. Eighty-five respondents completed at least one music degree in the U.S. Twelve respondents have a bachelor’s degree in music; thirty-one a master’s degree; forty-five a doctorate; one a performance certificate; three no music degree; and fourteen are current students.

“Surprisingly good for music by a woman”

Educational theorists and practitioners have repeatedly demonstrated that diverse representations of groups of people and points of view in textbooks tremendously influence students’ perspectives of themselves and the world.³ Indeed, respondents to my study indicated that the experience of studying a musical work by a woman made them feel significantly more included in the field of Western classical music. One respondent aged 26-35 indicated that discovering Fanny Hensel in middle school made her “feel included in a world of old dead men,” and another aged 46-55 experienced a “pivotal moment” and “saw a glimpse” of herself when she discovered the music of Jeanne Demessieux. These experiences also frequently inspired further research and influenced career trajectories. For example, a current undergraduate recalled, “Rebecca Clarke’s music really inspired me as both a violist and composer. Even though I wasn’t taught about her, just finding her music and feeling like there were other women composers just made me want to pursue my compositions even more.” Others indicated that studying music by a woman fostered “a continued journey of finding programming that was not all White males and making that common practice in my work.” One of the most encouraging results of the study is that music students are encountering compositions by

women at earlier stages of their education. In fact, 57.89% of respondents under age thirty-five remember performing or studying a musical work by a woman prior to college. Imagine how many more brilliant careers will emerge when works by women and POC are a standard component of music instruction at all levels.

Fifty-seven of the seventy-five respondents who remembered their first encounter with music by a woman found it be a significant experience. Although these experiences were largely positive, many indicated that it also heightened their awareness of the erasure of women’s voices. After playing a piece by Julie Giroux in 2019, a current undergraduate wrote, “I just remember thinking how I’d never played anything by a woman before.” After a passing comment about



Paula Maust

Clara Schumann in a high school theory class, one respondent aged 26-35 indicated, “It made me feel small, because I thought that this was probably not because of a lack of female composers, but rather the women of the time being restricted and silenced.”

Exclusively studying and performing the works of men so thoroughly erased women’s perspectives that many did not recognize the substantial sexism in the discipline until after they encountered a musical work by a woman. For example, a respondent aged 26-35 recalls that when she learned about Clara Schumann as an undergraduate, it did not even feel significant, because she was “so desensitized to the blatant sexism present in musicological teaching.” Similarly, a respondent who recently finished her undergraduate degree recalled how studying Hildegard helped her to realize that “women weren’t well represented” in music, and she now remains “acutely aware of it.”

Respondents were also asked questions pertaining to a variety of stereotypes that have been perpetuated about historical women composers. For example, 54.7% of respondents were taught that Common Practice Era composers were rare anomalies, and 26.4% were told that Common Practice Era women did not write music worthy of serious study. A respondent aged 26-35 notes, “anytime female composers were discussed during my undergraduate experience, it was always separated, as if female composers were the exception rather than the norm.” Another respondent from the same age group remembers that in AP Music Theory, the teacher emphasized that historical women “simply were focused on being wives and mothers—they weren’t expected to go to school or didn’t have the means to, so they didn’t have the time or means to compose.” Many also emphasized that the absence of music by women in their courses caused them to assume that women either were not writing music historically, or that what they wrote was not “good.”

The dominant classroom narrative experienced by many was that historical women composers were hobbyists, rather than serious professionals. A respondent aged 36-45 remembers, “the prevailing attitude I absorbed was that women composers were dilettantes rather than professionals, and as such, their musical output was not as good.” Others were explicitly told that “women were biologically different in their compositional abilities from men,” thereby making them “more suited to writing lullabies.” Additional experiences include an instructor asserting that Isabella Leonarda’s music “is strange and quirky because she just ‘didn’t know what she was doing,’” conductors making comments such as “it’s a surprisingly good work, for a woman,” and a theory professor telling an undergraduate student that as a woman, she should focus on singing, “and not worry about excelling at theory.” Lest we complacently believe that feminism has functioned as a corrective to issues that were first brought to life decades ago, nearly all the aforementioned incidents occurred in the twenty-first century.

Many respondents indicated that the women included in their music courses were treated as token additions and that more emphasis was placed on gender and adjacent musical men than on the women’s musical achievements. A current graduate student notes that on the rare occasions

women were mentioned in music history courses, the focus was always “on their gender far more than anything else about them.” This student and several others do not recall “hearing any examples of their [women’s] music in classes, looking at any of their scores, or completing any assignments at all involving their actual music.” Another respondent described a 2003 undergraduate course where an art song by Clara Schumann was compared to one by Robert in such a way that it implied that Clara’s “work somehow does not stand on its own and must be framed in terms of her well-known husband’s work.”

Given the dearth of musical examples by women in music theory textbooks, it is not surprising that very few respondents studied works by women in music theory or composition courses. The aforementioned graduate student indicated, “No theory class I have taken has ever mentioned a female composer (and I’ve taken many, many theory classes).” A respondent aged 36-45 recalls, “I was not introduced to any women composers in my advanced composition courses as an undergraduate...nor throughout the whole of my masters.”

Although much of my research focuses on Common Practice Era composers, I also asked questions about how contemporary women composers are perceived. Nearly half of the 19.8% of respondents who experienced a person in authority telling them that contemporary women composers are not as competent as male composers are under the age of thirty-five. Their recollections range from theory professors saying that there are no works by women worth teaching to conductors declaring that contemporary music by women is “super out there” and “unenjoyable.” In some instances, this blatant sexism caused debilitating self-doubt. For example, a respondent aged 36-45 indicated that the repeated classroom attitudes that women “weren’t writing historically,” that their music was “mostly fluff chamber works for piano and maybe a soloist,” and that women “were not capable of writing major works” profoundly affected her concept of her own compositional skills for years. Another respondent recalled that in 2002, a composition graduate student who was serving as an aural skills teaching assistant told the class “it would be surprising if women got into the program he was in.” Despite the tremendous gains women have made in

Western classical music in recent decades, there is still much work to be done to level the playing field.

“Black music is easier”

While respondents recalled first encountering a classical piece by a POC at approximately the same age as they encountered a piece by a woman, works by POC were rarely presented in educational settings. Several studied piano works by Scott Joplin with private teachers, William Grant Still was included in several music history courses, and a few younger respondents studied Joseph Boulogne in music history courses. However, most of the 55.7% of respondents who can remember the first time they played or studied classical music by a POC found the piece through personal research. A current undergraduate wrote, “Honestly, I don’t remember ever learning in school about non-White composers,” and another undergraduate recalls, “William Grant Still was the first Black composer I explicitly remember listening to. This was when I was about 16 years old, and I found him on my own.” Many respondents expressed regret and remorse that they had never played or studied a classical work by a POC. A respondent aged 36-45 remembers playing a piece by Florence Price a few years ago and realizing, “much to my dismay, that I had never performed a song by a non-White composer.”

Playing or studying a classical work by a POC held significance for forty-one of the fifty-nine respondents who were able to recall the first time they had that experience, and racial representation was tremendously significant. After adding songs from the *Art Songs by Black American Composers* collection to his repertoire, a respondent aged 36-45 recalls realizing, “all of the music I sang before explicitly celebrated White features: blonde hair, blue eyes, and pale skin.” Likewise, a current undergraduate says that discovering William Grant Still was pivotal, saying: “I felt kind of alone as a Black composer when I started composing, but his Afro-American Symphony showed me there were Black composers before me.”

An arts administrator aged 46-55 said that learning a piece by Joplin “was a very significant experience, because as an African-American child, I was always questioning whether playing classical music was something I ‘should’ be doing.” A number of respondents also expressed that

encountering a classical work by a POC inspired further research, performance, and teaching projects. After being exposed to Florence Price as an undergraduate, one respondent devoted her doctoral studies to researching Black American composers, and another wrote a research paper on William Grant Still and transcribed the musical examples by ear for the paper, because the score was unavailable at the time. Many music students who went on to become instructors indicated that their experiences studying classical music by POC motivated them to find new works to share with their students. This is tremendously encouraging, as the next generation of professional musicians is more likely to have a more diverse selection of repertoire to perform and study.

Classroom discussions of classical music by POC were rare for most respondents, but for those who did have the experience, it was often fraught with misinformed racist tropes. For example, an undergraduate student in the early 1990s was told by a music theory professor that “jazz was based on 19th-century music theory and out of date.” The pedagogical justifications for the erasure of POC from music history were manifested in a variety of ways. For example, a respondent aged 26-35 remembers, “there was always the implicit suggestion that non-White composers only composed ‘good’ music because they were finally accepted into educational institutions,” and a respondent from the same age group suggested, “the implication of this narrative is that Black composers were not composing classical music before the White savior, Dvořák, encouraged them to.” Others have been explicitly told in the classroom that enslaved people “did not have access to education or music ed, and therefore there is no music from them,” and that the social disadvantages POC faced in Western cultures made it “impossible for them to make music.” Several respondents noted that in their recent music history classes they were taught about systemic inequities for POC, but they “did not discuss how their music was systemically erased from history” or study any music by POC.

In addition to frequently omitting the music of POC, racial biases in educational settings remain brutally explicit. Current students have experienced a White male professor telling a woman of color to join

the gospel choir because “Black music was easier,” a music history instructor requiring students to refer to Joseph Boulogne as “Black Mozart,” and an ethnomusicology course within a music department where the overarching implication was that any non-Western music is “inferior to music written by White Europeans.” Moreover, much of the music by POC that is covered in current university curricula is jazz, rock, hip hop, and other folk traditions, further excluding POC from Western classical music, despite the fact that there were POC writing classical music throughout history.

Respondents recall that the token few “Black composers of symphony music, opera, Western idioms and/or forms were [treated like] curiosities” in the classroom, Black composition students were sometimes required to incorporate racial stereotypes into their compositions, and Black students at a preprofessional high school were pushed to take jazz piano instead of a figured bass course and actively discouraged from pursuing careers in classical music. In addition to being extraordinarily damaging to students, these pejorative stereotypes have enduring consequences in professional contexts. One respondent recalls that just last year, “a young conductor of a small regional orchestra...suggested in a fundraising meeting...that there were no racial minority composers to program.” Another respondent aged 26-35 has frequently encountered “a certain suspicion of, especially, Black composers, that their music was celebrated because of their race and not because of their abilities.” The U.S. is more poised for major social reform than it has been for quite some time, and this selection of experiences demonstrates just how much work must be done to rectify the persistent racism inherent to the field of Western classical music.

The Path Forward

While the results of this study overwhelmingly highlight the fact that racism and sexism continue to be problematic in Western classical music instruction two decades into the twenty-first century, several respondents shared experiences illustrating that change is on the horizon. For example, a respondent aged 26-35 had teachers who “lauded” female composers, which helped her to adopt “the mindset that Clara Schumann was very much equal [to], and in many ways better than, Robert Schumann, both as a composer and per-

former.” Likewise, a current undergraduate had a music theory professor who included as many POC composers as possible and told the class that there were many other Black composers. As we move forward, I believe we must find ways to call out the structural inequities that have surely stifled an unfathomable amount of creative output in ways that do not perpetuate the silencing of women and POC. After all, if the dominant narrative is that women and POC had limited access to educational resources, publishing, or large ensembles to play their music, their work can more easily continue to be dismissed as either nonexistent or unworthy of “serious study.” Additionally, our pedagogical resources and textbooks must be rewritten to shed light on the myriad musical contributions of women and POC, while acknowledging and contextualizing the systemic racism, classism, sexism, and ableism that have been present in the field of Western classical music since antiquity. Our students deserve better classroom instruction and access to more inclusive pedagogical resources from those of us with the privilege and power to enact meaningful change.

NOTES

¹ Western Classical music has consistently been divided along a racial binary that favors White individuals and silences non-White individuals. I have chosen to use “POC” to refer to non-White individuals, because the term “non-White” implies that whiteness is a superior standard. For more recent commentary on whiteness in music theory, see Philip A. Ewell, “Music Theory and the White Racial Frame,” *MTO: A Journal of the Society for Music Theory* 26, no. 2 (September 2020).

² The market statistics for music theory textbooks come from Ewell, *Music Theory*, 4.

³ Examples include Peter McLaren, *Life in schools* (New York: Routledge, 2015) and Sherry L. Deckman, Ellie Fitts Fulmer, et. al, “Numbers are Just Not Enough,” *CUNY Academic Works* (2018).

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Promoting Social Justice Through Music and Community Outreach

JANICE MAUTNER MARKHAM

As I look at my life as an artist and activist, I am increasingly aware of the Venn diagram intersection of music and social justice,¹ and the expansion of their overlap each year. I have a community within the Jewish music world, the music educational world, and the experimental arts and theatrical world. But the overarching aspect of my life experience of late seems to circle back to community give-back, serving the underserved and connecting to those outside my own immediate sphere. It has been a daunting task to re-evaluate how to spend time and resources during this Covid shut down, as even those in more privileged circumstances have seen their artistic lives paused in many ways. When current challenges are viewed through the lens of those in more dire situations, the strains of simple survival supersede everything, and the evaluation begins again: What can be done in the arts to reach out, to provide some much-needed healing?

I will take a step back for a brief introduction: I am a freelance violinist and artist primarily working within ensembles and project-based ventures in the Los Angeles area. As a founding member of the seven-piece klezmer-rock ensemble, *Mostly Kosher*, my life has been steeped in ethnomusicological study and the joy of roots music and genre-mixing. My other ensembles reinforce my connections to women musicians and composers—in particular, *The JAC Trio* (my string ensemble with violist Amira Bennett and cellist Circe Diaz Gamero) and my on-going collaborations with accordionist/steel drummer Gee Rabe and vocalist/multi-instrumentalist Jenni Asher.

I depart the Venn diagram analogy and move into more of a mandala of sorts.² In my particular concentric circle formation, my view begins with myself, centered, looking inward and outward. The Roman version of my name, from the god “Janus,” has the entomological origin of “passageways, duality, gateways, beginnings/endings.” I journey through these mandalic rings, crossing through one circumference into the next. In stepping outside myself through to the first gate, I find my family.

My interest in social justice was largely prompted by my parents, both in educational fields. My mother, a speech pathologist and extraordinarily creative children’s

book author, and my father, a brilliant pianist and veteran music teacher, always prompted giving back to the community. My maternal grandfather, also a strong influence, started his own newsletter in the 1980s, “A Majority of One.” Although the one-page polemic had limited circulation, it was powerful in its progressive thought and defense of the underdog. Then there was my paternal grandfather, a self-taught Hungarian “Gypsy violinist”³ whose love of music has birthed a whole family tree of musicians and music educators. My sisters and I formed a piano trio, and as kids, my father would usher us to the “Motion Pic-



Janice Mautner Markham

ture Home,” where we would play for the octogenarian (and older) former film stars, film directors, and camera operators. This was a powerful beginning to explore how I would define my own priorities and how my creative time would be spent.

Stepping into the next circle of existence, larger questions of how to reach out beyond my own musical experience seeded and grew. I reached out to friends and colleagues to help me find answers: How can we be more inclusive? How can we reflect the society at large? What are we actually saying with the music we create, and what is that art inspiring? As my mentor, Walter Dallas, of blessed memory, used to say, “Every artistic expression is a revolutionary act.” As soon as I started doing the deep dive into Jewish cultural music, I realized that I was learning aspects of the art that I would have loved to learn as a child. So, with the help of the local Jewish federation I began a Jewish youth ensemble, now the Jewish Youth Orchestra. I had hoped to find a network of such groups, but not many exist that I have found, making the work I have put into this ensemble

that much more valuable. But this was just a branch of this tree that had been created by reaching out to friends and colleagues. The next step for me was a return to my childhood musical experiences and discovering the beauty of our elders, many forgotten and alone. I have made a commitment to continue to take my ensembles into retirement communities and convalescent homes, and in doing so, finding that immediate satiation of emotion inherent in melodies that we often take for granted.

A larger circle within this context is music as healing. Especially now, this is paramount to our societal health. In reaching out to underserved communities, regions particularly hit by poverty and homelessness, there have been typically two general types of programs: Those that bring the arts into these communities and ones that literally integrate the artists from within, so that those marginalized can be empowered to have a voice. I am very fortunate to be involved in an incredible artistic force in Skid Row, one of the most-dire areas in the country.

An invaluable organization within the downtown Los Angeles area, “Street Symphony,” was founded on the ideal that music should not have the moniker of elitism, classism, or unattainability. It is an age-old saga that most performing arts centers and venues housing the great orchestras and opera companies are the playgrounds for middle-to-upper crusters. The goal of Street Symphony has been to bridge that divide by bringing music—chamber music, orchestral music, choirs—to downtown Los Angeles and Skid Row. I have been fortunate to play in ensembles that have performed at missions and shelters and for individuals who would not have had access to these performances. And, to take steps even further, to begin involving the community in creating their own voices, their own self expression. When my *Mostly Kosher* bandleader, Leeav Sofer, began *Urban Voices Project*, a choir made up of individuals in dire circumstances, many battling poverty and experiencing homelessness, I wanted to be there, to “listen loudly,” to experience and learn. I am pleased to say that although the pandemic was particularly difficult for this community, the throughline of keeping UVP going was literally a lifeline to so many.

Women in Music

I will wrap up with the final ring of my internal tree, and one I have been especially focused on—connecting to my “fellow” women musicians, composers, arrangers. First, joining IAWM, and most recently becoming a member of Mamas in Music, a new international network. Our first MIM Zoom meet-up began with introductions, and there were many stories of the guilt of attempting to continue a career while toddlers were demanding attention. Many tales of women taking time off, taking years off work to raise children, and navigating back to a career in music. And then, after our first Zoom meet-up, as I closed my laptop, I thought of how, even with all of the accomplishments of these remarkable women, there was still this gender divide and questioning regarding the part we should be playing in this binary world. I thought of what it truly meant for so many women to feel as though they needed to take a step back from their career, a move few men are asked to take.

It will be surprising to no one that in a recent advanced orchestration class I took through my local musician’s union, out of thirty participants, I was the only woman present. It is always stunning to my daughters, both musicians in their teens, that it

was not all that long ago there were no female musicians in symphony orchestras. And although that glass ceiling has been cracked, if not shattered, we still need to be aware of the deficits and see them as such. Leadership and programming are two areas that need inclusion, and we can all have a voice to make changes here. My goal is to examine the programming of local orchestras—are there any women composers represented? How many? Are there Black/Indigenous women represented? If so, how many? How is the LGBTQ+ and nonbinary community represented? It is up to us to demand that there be real, not token, inclusion, and it is our responsibility to communicate this loudly and strongly!

Now that I am in my fifth decade of existence, I have been looking back on how I have succeeded in reaching out to underserved communities and those in need, but also taking an honest look at how I can do better. And how we as a society can do better. In a time when simply continuing to create art of any kind during this past year feels like a Sisyphean task, it takes a new set of eyes to acknowledge that even recognizing that pain is a privilege. So, I move through the regions of my mandala, hoping to stay connected to my roots, my family, and to

join forces with my colleagues and be there for my community. I think of that quote from Ella Fitzgerald, “The only thing better than singing, is more singing.” In that spirit, I embrace my community of women musicians, producers, composers and conductors, and hope we can all continue to inspire one another to create music and “repair the world” with our bravery and fortitude.

For additional information, see: www.janicemarkham.com, www.mostlykosher.com, www.thejactrio.com, www.streetsymphony.org, www.streetsymphony.org, www.urbanvoicesproject.org, www.facebook.com/JewishYouthOrchestra, and www.mamasinmusic.com.

NOTES

¹ A Venn diagram is a widely-used diagram style that utilizes circles to show the relationships among things or finite groups of things. It was popularized by John Venn in the 1880s.

² A mandala (Sanskrit meaning “circle”) is a geometric graph and configuration of symbols. In various spiritual traditions, mandalas may be employed as a spiritual guidance tool for establishing a sacred space and as an aid to meditation.

³ Gypsy style is noted for the rich, dark sound of the violin and the elaborate embellishments of simple folk songs as well as the use of “slides” towards a tone.

RECORDINGS AND BOOKS

Women in Music on the Record: The Liza Lehmann, Ethel Smyth, and Florence Price Sessions at the University of Surrey

CHRISTOPHER WILEY AND SAMANTHA EGE

The University of Surrey, UK is home to a leading Bachelor of Music degree program as well as the internationally-acclaimed Music and Sound Recording (Tonmeister) degree, whose alumni have won a range of Grammys, Emmys, and other accolades, including multiple Academy Awards. Among the state-of-the-art facilities housed within the University’s Performing Arts and Technology Studio (PATS) building are three recording studios, the largest of which, Studio 1, is designed for recording classical music and doubles as a vibrant concert space, which houses two Steinway D pianos, one newly purchased and inaugurated in 2019, the other concurrently comprehensively refurbished.

Recently, the University’s Department of Music and Media put its world-class facilities to effective use in the name of championing diversity in music, becoming a key

site for recording music by women composers. In this article, we report on three (unrelated) milestone recordings all made at the University of Surrey: Liza Lehmann’s recitation, *The Happy Prince*; a disc of songs and ballads by Ethel Smyth; and an album of Florence Price’s piano music.

The Liza Lehmann and Ethel Smyth Recordings

By Christopher Wiley

Liza Lehmann’s *The Happy Prince* (1908) is described by the composer as a “recitation,” being conceptually similar to a melodrama: in a twenty-minute, through-composed piece, the reciter tells a slightly abridged version of Oscar Wilde’s celebrated story (1888) about the eponymous statue and the loyal swallow who does his charitable bidding, distributing the statue’s gold and jewels to the poverty-stricken of

the town to alleviate their suffering. The piano accompaniment provides harmonic support and musical foundations for the spoken narration, written evocatively to depict the events of the story through musical gestures suggesting the flapping of the little swallow’s wings, the tears dropping off the benevolent statue’s cheeks, and the exotic landscape of Egypt, where the swallow planned to migrate for the winter.

The Happy Prince was recorded as a companion-piece to Ethel Smyth’s opera *Fête Galante* (1921-22), released as the seventh recording by Retrospect Opera (RO007, 2019), a small and enthusiastic recording company founded in 2014 to record neglected eighteenth-, nineteenth- and twentieth-century operas and other dramatic works by British composers of the period prior to Benjamin Britten.¹ The reciter for the recording was Dame Felicity Lott,

and it was a delight and a real honor to welcome such a distinguished musician to the University. Although better known as a singer than a reciter, Dame Felicity really brought Wilde's text to life in her expert narration of the piece. She was joined by the pianist Dr. Valerie Langfield, a co-founder and Trustee of Retrospect Opera, of which I also became a Trustee in 2018. (See Figure 1.)

After previous rehearsals, the recording was made in a single three-hour afternoon session on August 2, 2019, during the University's vacation period, using the refurbished Steinway D piano. *Fête Galante* had already been recorded for the disc in late 2018, and since the venue for that recording (a large London church) was not suited to an intimate piece of the nature of Lehmann's



Figure 1. Reciter Dame Felicity Lott and pianist Dr. Valerie Langfield rehearsing Ethel Smyth's *The Happy Prince* in PATS Studio 1.

The Happy Prince, I was thrilled that the University of Surrey was able to accommodate this project. The recording producer, Richard Sutcliffe, and the recording engineer, Dave Rowell, were very familiar with PATS Studio 1, both being graduates of the University's Tonmeister degree. I was present throughout the recording session, and I am pleased to report that the end product is first-rate, and *The Happy Prince* forms the ideal companion to Smyth's one-act neo-classical "dance-dream," *Fête Galante*.

The disc *Dame Ethel Smyth: Songs and Ballads* (2020), released on the SOMM Recordings label (SOMMCD 0611), comprises four of Smyth's song collections: her *Lieder und Balladen*, Op. 3 and *Lieder*, Op. 4 (both c.1877), together with her later *Four Songs* for voice and chamber ensemble (1908) and *Three Songs* (1913). They are performed by contralto Lucy Stevens and pianist Elizabeth Marcus, joined by the Berkeley Ensemble for the *Four Songs*.

Lucy and Liz are very well-known to Smyth enthusiasts in the UK, having toured 32 venues across the nation in 2018-19 with the one-woman theatrical show, *Ethel Smyth: Grasp the Nettle*, which artfully tells the composer's story through her own words and musical works.² This resulted in their first disc, *Ethel Smyth: Grasp the Nettle: The March of the Women*, recorded and released in 2018, the success of which naturally generated much interest in bringing out a companion disc in PATS Studio 1 (September 11-12, 2019) with the recording engineer Oscar Torres. (See Figure 2.)

Smyth's *Lieder und Balladen*, Op. 3 and *Lieder*, Op. 4, both published in Leipzig in 1886, occupy an important place in the composer's earliest output, which includes sundry piano works, sonatas for violin and cello, and other chamber music. In 1877, Smyth moved from her native England to Germany, with the intention of studying composition at the Leipzig Conservatorium; disillusioned with the teaching she received there, she soon left to pursue tuition privately with Heinrich von Herzogenberg. The songs are therefore written in the vein of the nineteenth-century German Lied tradition, as evidenced by several being settings of poems by Joseph von Eichendorff, a popular choice among Lieder composers. It is easy to imagine Smyth performing them, accompanying herself at the piano, in a range of social contexts during her time in Leipzig, in order to promote herself as an aspiring composer; in February 1878, she wrote to her mother: "I have to sing my songs everywhere."³

Including Smyth's Op. 3 on the disc is particularly special as it represents the first recordings of these songs in English since the discovery of manuscript copies, with Smyth's annotations in the texts, at The British Library, London. Smyth composed "Fair Rohtraut," the last of the set, to a text by Eduard Mörike about a lowly page boy who falls in love with (and dares to kiss) the beautiful princess of the title, while staying in Edinburgh prior to her relocation to Germany. Arguably, this is the standout song of Smyth's collection. In her memoirs, she says that singing this work allowed her to join the musical circles in Leipzig and that it met with "great success everywhere."⁴



Figure 2. Singer Lucy Stevens and pianist Elizabeth Marcus, during a recording session of Ethel Smyth's vocal works in PATS Studio 1.

Smyth's *Four Songs* are presented on this disc in their original orchestration of flute, violin, viola, cello, harp, and percussion, an ensemble that enabled the composer to demonstrate her sensitivity to instrumental color through her delicate writing for this charming combination. The texts of the four songs—"Odette," "The Dance," "Chryssilla," and "Anacreontic Ode"—were originally written in French and were translated into English for this setting, the last by Smyth herself. The poet of the first three songs is Henri de Régnier, the last is unknown. Smyth's music reflects French influences, emblematic of the work she had undertaken in Continental Europe as well as her most recent opera, *The Wreckers* (1902-04), which was originally written to a French libretto as *Les naufrageurs*.

The Berkeley Ensemble was guest-conducted by Odaline "Chachi" de la Martinez (about whom, more later), who is internationally acknowledged, *inter alia*, as a leading interpreter of Smyth's music. It was entirely appropriate that Chachi, as she is affectionately known to her friends, came to be involved in this recording: earlier the same year, she had been awarded an honorary doctorate by the University of Surrey, partly in acknowledgment of her commitment to the county of Surrey through championing the work of Smyth, who was resident for many years in Wok-



Figure 3. Singer Lucy Stevens and the Berkeley Ensemble, conducted by Dr. Odaline de la Martinez, during a recording session in PATS Studio 1.

ing, just five miles away from the University. I am delighted to report that last year, Chachi was appointed an Honorary Visiting Professor in the Department of Music and Media, and I look forward to further productive collaborations with her in this capacity in the future. (See Figure 3.)

The disc closes with Smyth's *Three Songs*, a set contemporaneous with Smyth's two-year period in the service of the suffragette movement in the early 1910s, and which undeniably bears the hallmarks of the composer's political activism. The last two songs, "Possession" and "On the Road: a marching tune" (the latter originally for voice and orchestra) are set to texts by the social activist Ethel Carnie Holdsworth, and are dedicated to the suffragette leaders, Emmeline Pankhurst (with whom Smyth enjoyed a close relationship⁵) and her daughter Christabel, respectively. Smyth even included a brazen quotation of her well-known "The March of the Women," which was adopted as the official anthem of the Women's Social and Political Union, to close the set. The opening song, "The Clown," is a setting of a text by Smyth's friend, the writer Maurice Baring, of the renowned banking family, about whom Smyth subsequently wrote a full-length biography, and whose short story "Fête Galante" (1909) formed the basis of Smyth's opera of the same name.⁶

The disc's soloist, Lucy Stevens, tells me that "the University of Surrey was an excellent venue to record the *Dame Ethel Smyth: Songs and Ballads* disc. Studio 1 is a spacious venue with a refurbished Steinway D piano, which has a beautiful mellow tone. We recorded over two days with the staff being helpful and supportive at all times. We recorded the songs with piano first and the four songs with the Berkeley Ensemble on the afternoon of the second day. The atmosphere was supportive and relaxed but intense; we were all committed to bringing Dame Ethel Smyth's fabulous, diverse songs to a wider audience."⁷ Lucy has also drawn attention to the team for the recording being predominately female—the soloist, pianist, conductor, and five of the six members of the Berkeley Ensemble are all women, not forgetting the recording producer, Siva Oke for SOMM Recordings. It is a fantastic example of women musicians promoting women's music. The resulting disc is highly recommended, and constitutes a significant addition to the sadly quite limited catalogue of recordings of Smyth's works.

The Florence Price Sessions

By Samantha Ege

After releasing my debut album in May 2018, *Four Women: Music for Solo Piano by Price, Kaprálová, Bilisland, and Bonds*,⁸ my eagerness to record more music by women composers only grew. Studying their under-performed works, bringing them to life, and imbuing them with a sense of permanence via the recording process had proven incredibly fulfilling to me as a practitioner. These acts of restoration, reconstruction, and revival chimed with my work as a musicologist, which similarly entails interpreting primary sources and creating a record, but through written publications instead. The experience of making *Four Women* revealed dynamic and exciting ways for me to bridge musicology and performance. My definition of research expanded as I explored the role that my piano playing could have in the historiography of women composers.

At the beginning of 2019, Karla Hartl, the founder and chair of the Kapralova Society, had reached out to Odaline "Chachi" de la Martinez to inform her about my work. Chachi was, at that time, preparing for the biennial London Festival of American Music; Karla had noted that my repertoire (especially the Florence Price and Margaret Bonds pieces) would fit very well with the purview of the festival. I was additionally drawn to Chachi's label, Lorelt. Lorelt was founded in 1992 to promote recordings of important repertoire that major labels had refused to engage. This included twentieth- and twenty-first-century composers, Latin American classical music, and women composers through the ages. I also learned that Chachi had been promoting underrepresented classical musicians for decades, as well as making waves as a

conductor and composer in her own right. My Ph.D. advisor, William Brooks, was full of praise for her work. Others referred to her as a "powerhouse" and a "force." Therefore, I knew I had to record with her. As I contemplated what my next album could be—Romantic piano works by Clara Schumann and Mathilde Kralik von Mayer-swalden? Or, perhaps, a musical collage of works by Black women in the vein of Helen Walker-Hill's *Kaleidoscope* and Maria Corley's *Soulscapes*?—I ended up returning to the piece of music that initiated my pianistic and scholarly journey: Florence Price's *Fantasia Nègre* No. 1 in E minor, composed in 1929

I first heard this fantasia in 2009 as an undergraduate exchange student at McGill University. Professor Lisa Barg introduced me to the history of Price (1887–1953)—an African American woman who was born in Arkansas, pursued her passion for classical music at the New England Conservatory, and migrated to Chicago, where she broke ground as the first Black woman to have a symphony performed by a major national orchestra. This was my first encounter with a woman composer of African descent, and my first experience of classical repertoire that embraced and uplifted the musical idioms of a Black folkloric past. My understanding of classical music and the way I saw myself within this realm was transformed. The combined experience of listening to her music and reading about her life foreshadowed the ways in which I would go on to enact my own Price scholarship.

Ten years later, in spring 2019, I emailed Chachi with a proposal: I wanted to record an album of Florence Price's solo piano music. I envisioned the album opening with the first *Fantasia Nègre* and featuring the entire set of fantasies, i.e., *Fantasia Nègre* No. 2 in G Minor, No. 3 in F

Cassandra Project: Prophetic Women's Voices

The Ensemble for These Times commissioned four new works inspired by Cassandra, the famed priestess in Greek mythology who was cursed to utter true prophecies that were never believed. The Ensemble's concert, which was streamed on April 17 by the Center for New Music, presented the world premieres of the four new works plus one existing work: *Wild Sage*, a piano trio by Hannah Lash; *Cassandra, or Don't Girls Love Horses?* for soprano, cello, piano, with live projections by Jessica Rudman to a new text by Kendra Preston Leonard; *The Cassandra Effect* for cello and piano by Valerie Liu; *Die geflüsterte Zukunft* (The Whispered Future) for soprano and piano trio (presented as a music video) by David Garner, to a text by Schiller; and *Moerae* (The Fates, 2010) by Mary Kouyoumdjian. The ensemble's previous concert on January 29 was *Rhapsody: Music by Women Composers*.

Minor, and No. 4 in B Minor. Even though the third fantasia was thought to be partially lost, Trevor Weston's reconstruction of Price's *Piano Concerto in One Movement*, at the suggestion of the late Rae Linda Brown, filled me with the confidence that I, too, could find the missing pieces of yet another pianistic puzzle.⁹ Chachi shared my enthusiasm for the project and thus we moved ahead. Later that year, I went to the Price archives at the University of Arkansas to locate the works for my new album, which was to be called *Fantasia Nègre: The Piano Music of Florence Price*. (See Figure 4.)

As I perused Price's handwritten manuscripts in the archives, the remaining fantasies were everything I hoped they would be: brilliant, soulful, demanding, and rewarding. *Fantasia Nègre* No. 1 stood apart from the others with its direct spiritual quotation and folk-dance evocations; the melody unfolded from the spiritual "Sinner, Please Don't Let This Harvest Pass." No. 2 was far more introspective and capricious; the influence of the German Romantic tradition was undeniable and gave me a glimpse into the more intense and introspective side of Price's compositional personality. After I recovered and reconstructed No. 3, I found its overall tone to be the most tender, even mellow in parts. As I studied the original and complete version of No. 4, I was struck by its colossal and rhapsodic character. The fourth fan-

tasia was a clear forerunner of the *Piano Concerto in One Movement*.

Each fantasia was distinct. But together, they read like four chapters in an elaborate narrative told in both African American folk idioms and late Romantic expressions. I studied their continuity and contrast, and I relished in the knowledge that I would be recording them as a set for the first time in history. I decided to complement the fantasies with three salon-like miniatures, which I call Price's *Untitled Sketches*, and three Impressionistic portraits from a suite labelled *Snapshots*. It was important for me to present works that demonstrated the versatility of Price's compositional voice. While her mastery of Black musical idioms is a part of her signature style, I wanted to include works that would remind the listener not to pigeonhole her creative identity. Women in music are so often regarded through a narrow lens that does not consider the full breadth and depth of their intellect, expressivity, and capability. My album would therefore realize Price's music in a more expansive narrative and illuminate the manifold ways in which Blackness has existed and continues to exist.

The recording date was originally booked for April 9, 2020, Price's 133rd birthday. The venue was the University of Surrey PATS Studio 1, located in my birth town of Guildford. These appeared to be good omens. But as the pandemic took hold, my travel plans had to be postponed,

as was the case with so many people around the world. I was working in Singapore at the time and travel restrictions were firmly in place. The recording dates were consequently postponed to December 18-19, 2020. Thankfully, by that time, I had safely repatriated and started my new position as the Lord Crewe Junior Research Fellow in Music at Lincoln College, University of Oxford. Things were progressing in a way that suggested this recording would happen after all.

The new Steinway Model D piano, freshly tuned, awaited me in one of the large state-of-the-art recording studios. The instrument was ideal for communicating the rich color, warm tone, and deep resonance that I associated with Price's piano writing. Adaq Khan, the recording engineer, had set up an array of microphones, ready to capture it all. Dr. Christopher Wiley, having coordinated our use of the space, left us to begin the session. Over the course of the next six hours, we recorded the whole program. While we had two days to work with, my worry about the ever-changing social restrictions pushed me to accomplish as much as possible in one day. It seemed miraculous that the session had still managed to go ahead. As a result, I did not want to take any chances in leaving parts of the program unrecorded. That said, the urgency that I felt about capturing everything in one day did not transfer to my actual playing. I was grateful for the opportunity to realize my vision for this project under such difficult times, and to put such beautifully captivating music out into the world. My playing felt free, inspired, passionate, and powerful.

I would like to draw attention to Dr. Wiley's role: his organizing of the University's facilities for our use was key to bringing this project to fruition. His advocacy and support represent the ways in which academic institutions can help bring underrepresented voices to the fore. Price is regularly framed as a neglected or forgotten composer in passive language that evades the deeper interrogation of *who* did the neglecting and the forgetting, and *how* we might, today, break the pattern that routinely befalls composers who are not white men.¹⁰ As many IAWM readers will know, the interest in Price and various historical women composers has its peaks and troughs; Price's precarious place in the mainstream musical consciousness stems from the superficial regard or, in many cases, outright disregard exercised in institutional spaces and by the individuals who run and uphold those spaces (which extends from universities to concert halls and other fallible, man-made ivory towers).

In entering the PATS Studio, Dr. Wiley and I, alongside Chachi and Adaq, thus opened the doors for other types of classical music story-telling to unfold. Therein, I, a lesser-known scholar and pianist from a typically underemployed demographic in the academy, had the time, space, and re-



Figure 4. Samantha Ege, *Fantasia Nègre: The Piano Music of Florence Price* album cover.

sources to record a vital history and, in the process, make my own history. For the record, I would have made this album happen with or without institutional backing. As Alisha L. Jones writes, “We are in an era of movements founded by black women, such as #BlackLivesMatter, #MeToo, and #SayHerName,” and this “recent surge in direct action represents a lineage of black women lifting their voices for themselves.”¹¹ Jones identifies that this has its historical antecedent in Price’s own professional community, which included Marian Anderson, Margaret Bonds, and many others. In line with these legacies, I therefore have no doubt that my vision for the project would have materialized.

What transpired, however, was the opportunity for the PATS Studio to, once again, amplify women in music, past and present. Professor Tony Myatt, Head of Surrey’s Department of Music and Media, affirms, “We are passionate about engaging with solutions to some of the long-standing and systemic race issues in music. I hope that exposing the much overlooked, yet beautifully crafted compositions of Florence Price to wider contemporary audiences might go some way to redress the historical oversight of the wonderful talents and music created by Black women composers of the twentieth century.”¹² The Florence Price sessions cannot remedy a history of widespread institutional neglect, but they certainly model the kinds of collegiality and championing that can render musical institutions houses of remembrance and reverence for minoritized and marginalized voices.

Discography

Price, Florence. *Fantasia Nègre: The Piano Music of Florence Price*. Samantha Ege. Lorelt LNT144, 2021.

Smyth, Ethel. *Dame Ethel Smyth: Songs and Ballads*. Lucy Stevens, Elizabeth Marcus.

Il Solfeggio è Musica! (Solfège is Music!)

GIOVANNA DONGU

I am so happy that my dream is coming true! For quite some time, I had been thinking about writing a book that would gather together the techniques I have developed to help students sight read with expression. *Il Solfeggio è Musica!* is my new book, and it is published by Sinfonica (Brugherio, Italy) in Italian, but I hope an English version will soon be available. I have done extensive field work and have experimented with a variety of techniques and exercises with

Berkeley Ensemble, dir. Odaline de la Martinez. SOMM Recordings SOMMCD 0611, 2020.

Smyth, Ethel. *Fête Galante: A Dance-Dream*. Charmian Bedford, Carolyn Dobbin, Felix Kemp, Simon Wallfisch, Mark Milhofer, Alessandro Fisher. Lontano Ensemble, dir. Odaline de la Martinez. Liza Lehmann, *The Happy Prince*. Felicity Lott, Valerie Langfield. Retrospect Opera RO007, 2019.

NOTES

¹ See Retrospect Opera’s website, <https://retrospectopera.org.uk/>.

² I review this show in “A Fresh Start and Two (More) Portraits: Theatrical Shows on the Life and Work of Ethel Smyth for 2018,” *Women’s History: The Journal of the Women’s History Network* 2, No. 11 (Autumn 2018), 39–40. See also the show’s website, <https://ethelsmyth.com/>.

³ Ethel Smyth, *Impressions that Remained: Memoirs*, 2 Vols. (London: Longmans, 1919), Vol. 1, p 232.

⁴ Smyth, *Impressions that Remained*, Vol. 1, pp. 122, 183.

⁵ She was subsequently to write a comprehensive biographical sketch of Pankhurst. Ethel Smyth, “Emmeline Pankhurst (1858–1928),” *Female Pivots in Eden* ([London]: Peter Davies, 1933), 187–290.

⁶ Ethel Smyth, Maurice Baring (London: Heinemann, 1938). Maurice Baring, “Fête Galante,” *Orpheus in Mayfair, and other stories and sketches* (London: Mills & Boon, 1909), 95–103.

⁷ Lucy Stevens, personal communication with Christopher Wiley, February 20, 2021. Quoted with permission.

⁸ *Four Women: Music for Solo Piano by Price, Kaprálová, Bilslund, and Bonds*, performed by Samantha Ege (Wave Theory Records, 2018).

⁹ Christopher Hann, “The Lost Concerto,” *Drew*, Fall 2011, <http://www.drew.edu/news/2016/04/21/the-lost-concerto-2>.

¹⁰ A. Kori Hill incisively tackles this issue in “To Be Rediscovered When You Were Never Forgotten: Florence Price and the ‘Rediscovered’ Composer (Tropes of Black Composers,

Part One),” *Harry T. Burleigh Society* (November 29, 2018), <https://www.burleighsociety.com/blog/2018-11-29/florence-price-part-one>.

¹¹ Alisha Lola Jones, “Lift Every Voice: Marian Anderson, Florence B. Price and the Sound of Black Sisterhood,” NPR (August 30, 2019), <https://www.npr.org/2019/08/30/748757267/lift-every-voice-marian-anderson-florence-b-price-and-the-sound-of-black-sisterhood>.

¹² “Music and media enables the world to hear the music of overlooked Black composer Florence Price,” *University of Surrey* (January 6, 2021), <https://www.surrey.ac.uk/news/music-and-media-enables-world-hear-music-overlooked-black-composer-florence-price>.

Dr. Christopher Wiley is Senior Lecturer in Music at the University of Surrey, UK. He is the author of multiple book chapters as well as articles in journals including The Musical Quarterly, Music & Letters, Women’s History, Arts and Humanities in Higher Education, and Comparative Criticism. His co-edited volumes include Researching and Writing on Contemporary Art and Artist (Palgrave Macmillan, 2020), Transnational Perspectives on Artists’ Lives (Palgrave Macmillan, 2020), Women’s Suffrage in Word, Image, Music, Stage and Screen (Routledge, in press), and The Routledge Companion to Autoethnography and Self-Reflexivity in Music Studies (Routledge, forthcoming 2021), as well as a special double-issue of the Journal of Musicological Research. He is a Trustee of Retrospect Opera.

Dr. Samantha Ege is the Lord Crewe Junior Research Fellow in Music at Lincoln College, University of Oxford. She is a leading interpreter and scholar of the African American composer Florence B. Price. She received the Society for American Music’s Eileen Southern Fellowship (2019) and a Newberry Library Short-Term Residential Fellowship (2019) for her work on women’s contributions to concert life in interwar Chicago. She has written for American Music, Women and Music, and the Kapralova Society Journal. She released Four Women: Music for Solo Piano by Price, Kaprálová, Bilslund and Bonds with Wave Theory Records in 2018. Her latest album is called Fantasia Nègre: The Piano Music of Florence Price.



Giovanna Dongu

students of different ages. I have collaborated with my colleagues at the “Pasquale Tola” High School and the “D. A. Azuni” Musical High School in Sassari, Italy, and I want to thank them for their support. The book serves as a study guide for students, and it contains four chapters with spoken solfeggio exercises that I wrote. My intent was to use the expressive elements of the musical language to create an educational path to expressive sight reading.

The first chapter is dedicated to the interpretation of various words with accents on different syllables. Students repeat the word and follow the beat given by the teacher, with one beat for each syllable. The word is then repeated at different dynamic levels. The first word, for example, is “volo,” which the students repeat several times and then slowly crescendo as they repeat the word; next, they repeat it with a gradual diminuendo, and finally, they alternate dynamic levels. Additional words and silent pauses are introduced. The exercises become increasingly more complex, especially when the students are divided into two and three groups.

The second chapter focuses on movement. Initially, the teacher asks the students to walk or to jump around the classroom, according to a precise pulse (one step for each pulse, then several steps for each pulse). The students freely move their arms and hands and create different choreographies. Subsequently, while walking, the students say aloud the names of one or more notes of their own choosing using different dynamics.

The third chapter focuses on the spoken reading of music. “Spoken reading” of music means that the students read the notes without the intonation of the music; in other words, they say the name of the pitch. Their reading, however, respects the all the dynamic markings, phrasing, and other signs and symbols. As the exercises progress, the level of difficulty increases. The music is divided into “preparatory exercises” and “expressive exercises,” and each section of the chapter features a dif-

ferent and increasingly larger musical interval.

The fourth chapter is based on “solfège-dramas”: events, situations, and stories that I have invented and which are represented through solfège examples that involve young people not only in the expressive interpretation of the sounds, but also in their gestures, movements, and a kaleidoscope of expressions that involve the entire body. The students, however, do not recite the stories. They communicate their emotions and describe the story through their reading of the written notes. They use different dynamic levels and interpret the situations with their movements and gestures; they present a theatrical conception of reading music. As in the other chapters, the exercises become increasingly more complex with multi-part exercises performed by up to four groups of students.

One example of a story that would be appealing to students is about humans, robots, and an inventor. In this scene, the inventor speaks harshly to the humans who are exploiting the robots and speaks softly to the robots who are angry and fatigued. (See Example 1.)

Solfège is often seen as an activity that young people find difficult to study with constancy and interest. Personally, I have always loved it. Having taught it for many

The image shows three staves of musical notation in treble clef. The first staff is marked 'f' and 'sf' with the instruction 'Quasi intonato, con libertà'. The second staff is marked 'f' and 'sf' with the instruction 'glissando lento'. The third staff is marked 'p' with the instruction 'gliss. lento'. The notation includes various rhythmic values, slurs, and dynamic markings.

Example 1. Giovanna Dongu, *Il Solfeggio è Musica!*
The inventor is speaking, p. 57.

years, I have come to understand and accept the problems encountered by many young musicians. Usually, they consider it just an educational requirement. They are often not aware that the practice of sight-reading music can offer, in its own way, a rich and expressive musical experience. I believe that solfège courses, if approached in a creative manner, can provide a vibrant, natural, entertaining, and expressive experience. My work with many students has confirmed this. I remember that my classes were filled with laughter and students’ desire to perform and learn. Young people should understand that solfège is already music!

Giovanna Dongu’s compositions have been performed by renowned maestros and have won international awards, such as the International Franz Liszt Piano Competition for Composers and Performers. Her works are characterized by the synthesis between the most avant-garde contemporary styles and the wealth of the traditional music from Sardinia. She is a distinguished teacher and scholar and enjoys working with young children and teenagers and exploring different methodologies.

Tango Avenue: Music on the Stylistic Border

JANE K. (EVGENIYA KOZHEVNIKOVA)

I began my musical studies as a classical pianist, but I gradually became interested in jazz, not only as a performer but also as a composer. In 2017, I came to the United States from Russia to study jazz composition at Western Michigan University (Kalamazoo). Although the university did not have a jazz composition program, the faculty allowed me to work with both the composition studio and the jazz studies program. My work in two different departments enabled me to realize how the formal borders between musical styles can create problems for composers and their acceptance into educational programs as well as their participation in musical events and publications. If

we want to make music composition inclusive, we should accept a variety of styles beyond the classical paradigm and respect music that is on the border between styles. I often see a call for works or a grant program that states: “Jazz is not accepted,” even though jazz compositions are performed in the concert hall.



Jane K (Evgeniya Kozhevnikova)

we want to make music composition inclusive, we should accept a variety of styles beyond the classical paradigm and respect music that is on the border between styles. I often see a call for works or a grant program that states: “Jazz is not accepted,” even though jazz compositions are performed in the concert hall.

In addition to jazz, I developed an interest in the tango before I came to the U.S., and I was especially inspired by Astor Piazzolla’s tangos. Although many composers and performers disregard the tango and consider it “easy” music, they have a high regard for Piazzolla’s tango compositions, which are frequently performed. He was the master of *Tango Nuevo* (new tango). He aimed to “renovate popular tango, to maintain its essence, to introduce new rhythms, new harmonies, new tone colors, and forms.”¹ I am just one of many musicians who were influenced by his music. Among the most famous are pianist Pablo Ziegler (who performed with Piazzolla), bass player

Pablo Aslan, and pianist Emilio Solla. The tango's evolution continues to the present day and goes in various directions.

My jazz-tango piece *Tango d'Adieu* (Farewell Tango), from 2015, has much in common with Piazzolla's *Libertango*. The main riff (see Figure 1) uses the same devices, such as the grouping of the eighths notes, the accented articulation, and the A minor key. My key plan matches his dramatic shift to C minor in the bridge, followed by the return of the theme in A minor, but I wanted to use more of the minor-third relationship, so I introduced another shift down to F-sharp minor for the solo section.



Fig. 1. Jane K., "Tango d'Adieu," main riff

I was also inspired by my piano professor Platon Gazeleridi's ensemble, Jazz Tangeros. The group used jazz-type improvisations in their performances of tango compositions. The instrumentation was appropriate for the tango—violin, accordion, and acoustic guitar—with an added jazz-type rhythm section. As in a jam session, the musicians played the theme, did the solos and trading, and re-introduced the theme again at the end. But they played more complicated jazz harmonies than the original tango harmonies, and for the solos, they combined jazz phrases with a sound that would be a more appropriate for the tango.

It was not until 2018, when I began considering a topic for my master's thesis, that I again became interested in the intersections of tango and jazz. I use the word "intersection" rather than "combine" because the two styles do not necessarily merge. In certain ways, one style may influence or borrow from the other, such as Piazzolla's experiments with adding drums and improvisation to tango as in a jazz band.² From the other side, jazz musicians might take a tango tune and "jazz it up."

Jazz was born in New Orleans, a large port city where many cultures from around the world mingle. The tango had its beginnings in the working-class neighborhoods in the port area of Buenos Aires, "the cultural melting pot of Argentina."³ Jazz and tango are a blend of different musical traditions, but in the ragtime and early jazz eras, they used a similar rhythmic accom-

paniment inherited from the habanera. In addition, they were initially styles enjoyed by the lower classes, and they eventually made their way to the social elite with performances in concert halls as well as in bars and restaurants. Thus, jazz and tango have much in common.

As I was researching the material for my master's thesis, I was inspired to compose a suite that has elements of both jazz and tango entitled *Tango at the Fingertips* for violin, saxophone, piano, bass, and drums. I premiered it with a jazz combo for my composer's recital in 2019. Inspired by the suite, the following year I recorded and released my jazz-tango album *Tango Avenue*, which contained eight more compositions, in addition to three pieces in the suite.

Walking Along the Tango Avenue

I defined the style of my *Tango Avenue* album as jazz-tango. The album's title (from the title of track #2) reflects only the tango portion because it was the main source of inspiration for me. At the same time, I wanted to indicate that, although I was taking the "tango path," it was just one of the many directions that I could have taken. Two pieces on the album, *Back to Philly* and *About the Real Things*, are not in tango style, but they have a similar mood and create a good balance with the other compositions. Using street analogy, I wanted to pass some crossroads with tango, but also turn, at times, to other "streets."

Like Piazzolla's compositions, my tango compositions are not necessarily dance music, but they can be used for dancing. Two of the compositions in the album were written for my friend Erin Malley, a tango dancer and teacher.⁴ Those compositions have more repetitive elements that help dancers hear the patterns and use them for their movements.

Although my inspiration for the album was the music of Astor Piazzolla, I did not want to compose like Piazzolla or like anyone else. I wanted to find "my way" in this music. One example of my composition that blends elements of jazz and tango is *Forefeeling* for violin, piano, bass, and drums. The piece is mostly in B-flat minor, with modulations to B major and C minor, and a return to B-flat minor. The return to the original key after higher keys creates a very dramatic effect. It gives me that feeling of "soledad" (solitude) whenever I play it or listen to it. The bass riff is a traditional tango/habanera pattern (Figure 2a and/

or 2b). The chord progression resembles a portion of Piazzolla's *Milonga del Angel* because of the chromatic descending bass line. The improvisation is based on the two-measure vamp for the bass solo and the same chord progression as in the bridge (for the violin and piano solos). In the improvisation, I combined jazz-like phrases with a more traditional tango sound.



Fig. 2a. Jane K., "Forefeeling," bass line

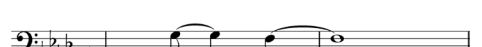
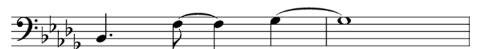


Fig. 2b. Jane K., "Forefeeling," bass line

Challenges

The year 2020 was difficult for me, as it was for all musicians. Although most people had negative associations, for me, it was one of the most productive, mind-opening years of my life. I wrote art song cycles, new choral pieces, several instrumental pieces, and two big-band arrangements in addition to completing my first full-size album. While there were a lot of challenges along the way, the results were fruitful. I want to share my report on the recording project not only to bring attention to the music but also to encourage fellow composers to keep creating despite all the problems we must deal with now.

When the first lockdown started in Michigan, I was thankful to have more time for my music projects while staying at home, but it became almost impossible to rehearse and record with other musicians and to make any plans. Working on the *Tango Avenue* album was a wild ride. The personnel for my project changed from my original plan: violin, saxophone, piano, bass, and drums. Recording sessions were cancelled several times, and by fall 2020, I realized that a smaller ensemble would have a better chance to rehearse together. So, I rearranged my pieces for a quartet: four pieces with violin and no saxophone and the reverse for the remaining four pieces. Three pieces from the suite *Tango at the Fingertips* were recorded before the pandemic and added to the eight pieces recorded for the project during the pandemic.

I secured most of the funding at the beginning of 2020 through a grant from the Arts Council of Greater Kalamazoo, but the budget was planned prior to the Covid reali-

ty, so adjustments had to be made. Finding a space to rehearse was another problem, and with the switch to online education, I lost an opportunity to rehearse on the WMU campus in the spring. In the fall, rehearsal space finally became available, but most of the larger rehearsal rooms were fully booked for the whole semester, and I was only able to book three hours, which, luckily, turned out to be enough time for my musicians to go over all the charts and to tape the pieces in a jam-session format.

Finding a performance space was even more challenging. The venue I planned on was closed because of Covid-19 restrictions. The recital hall on campus was almost fully booked since it was used for lectures and lessons. Finally, I arranged to record the video at Bethany Reformed Church, Kalamazoo, for an online release concert. We could not have an audience there, and it was hard to play an hour of music for an empty hall.

There was much drama involved in finding a recording space. Originally, I planned to have two recording slots in April 2020 at LaLuna Studio in Kalamazoo, but those were canceled because of the lockdown. Then the studio reopened with a limited number of people (two max) available to record, which did not fit my project. The studio raised the capacity at the end of the summer, so I scheduled the first session in the fall, but then the whole studio needed to quarantine, and that session was canceled. Needless to say, it was very frustrating because the grant funds would expire at the end of the year.

Finally, in December, I managed to schedule seven hours in one day instead of our planned two four-hour sessions. The day before the recording, I received a notification that the main engineer was sick. In order not to cancel the session again, we agreed that another engineer would re-

cord us at the studio, and the main engineer would tune in from home via Zoom. If you told me about it a year ago, I would not have believed that would have been possible.

There were certain advantages in having all of the eight new compositions recorded in one day. We spent less time setting up the equipment and instruments. Also, schedule-wise, it was easier to find one day that worked for everyone. But recording for seven hours was very difficult. I understood that the entire mood of the recording would depend on how focused I was and how I led the band. I had to remain focused on every single piece, and I became extremely tired towards the end of the session. I am super proud of the musicians who worked this long session with me.

As mentioned before, I planned two “live” concerts when I created the budget. Because of Covid-19 restrictions, that was not possible; therefore, we had to do a streamed release. One video was made at Western Michigan University and another at Bethany Reformed Church. The studio recordings were released on December 31, 2020, via Bandcamp⁵ and later distributed on Spotify, Amazon, iTunes/Apple Music, and other online platforms.⁶

I found it difficult to share the exciting news about the album’s release, knowing how many musicians continue to suffer from Covid-19 physically, financially, or mentally. Instead of strategically preparing for the release, I postponed trying to market the disc until Christmas day, which was not perfect timing because people were busy with the holiday preparations. Then, the release took the place on New Year’s Eve, which also was a hard time for gaining the audience’s attention. I received many positive reviews for the project, and that is very uplifting and encouraging for future creations. The album’s release provided personal and profes-

sional growth for me, and by being subjected to so many challenges, I have learned how to better navigate a crisis and how to build a positive environment for creativity.

I hope that by sharing my experience of recording and releasing my jazz-tango album, I can give other composers the incentive to make music together. The process might be longer, harder, more frustrating than usual, yet it is still possible. I encourage all composers and other creative people to find opportunities to create art during this difficult time and not delay making music for a better time in the future. Even though releasing music now is more challenging than ever, it is absolutely worth the effort.

NOTES

¹ “Astor Piazzolla and his orchestra,” *Counterpoint*, posted November 2014. Accessed March 01, 2018. <https://youtube/B5Hjs-3gzCFg>.

² Kacey Link and Kristin Wendland, *Tracing Tangueros: Argentine Tango Instrumental Music* (New York: Oxford University Press, 2016), 6.

³ *Tracing Tangueros*, 227.

⁴ *Tango Avenue* and *Waltz of My Love*.

⁵ Evgeniya Kozhevnikova, *Tango Avenue*. Accessed March 01, 2021. <https://janekozhevnikova.bandcamp.com/album/tango-avenue>.

⁶ *Ibid.* <https://distrokid.com/hyperfollow/janek3/tango-avenue>.

Jane K (Evgeniya Kozhevnikova), a Fulbright Scholar, is a composer, pianist, and educator, and her works have been performed at regional, national, and international events. In 2019, she received a DownBeat Magazine Outstanding Performance award in the Latin jazz category for her jazz-tango compositions, and she was one of the winners of the “Music Now” competition of the Indiana State University Contemporary Music Festival. Her choral works were awarded First Prize and a Special Prize at the 2020 International Composers’ Competition Opus Ignatum (Czech Republic).

Tuyulu Takwika: Support The Nahuat Songbook!

SONIA MEGÍAS

I was invited to El Salvador in Central America in 2012 to conduct El Sistema choruses and orchestras (seven children’s choruses and three youth orchestras). All the people I met spoke Spanish, and I began to ask about Nahuat, the native language of El Salvador. I learned that it is in danger of extinction, but the few remaining Nahuat speakers make a daily effort to recover and protect their culture. I felt the

need to help them rescue the language, and I decided to do it through choral music!

I started to search for people who considered themselves Indigenous, and I asked them for their traditional songs. I recorded and arranged them for chorus and orchestra, and this marked the start of the project Ne Nawat Shuchikisa (Nahuat blooms) to revitalize the Nahua culture through music. This initiative, originally

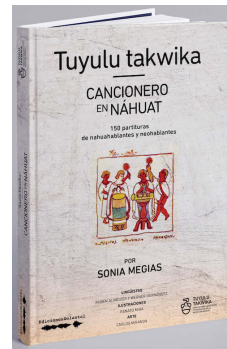
supported by public organizations such as the Cultural Center of Spain in El Salvador, the Ministry of Culture of El Salvador, and the Mayor’s Office of San Salvador, encouraged thousands of young and old people to sing in their mother tongue, for their first time, as an act of remembrance and respect of their roots. From these beginnings, the project has been growing.

In 2017, the *Journal of the IAWM* published my article, “El Salvador’s Song,” about my trips to El Salvador to encourage people to sing the traditional songs of their country in their native language. In 2018, the Farmers Bank from El Salvador created its Nahuat chorus, and the International Institute / American Space in Madrid published the article “Capacities and other human talents.” In 2019, the Autonomic University of Madrid included the project in its Department of Linguistics, honoring it in conferences and other academic meetings.

Interest in the project continued to expand. In 2020, the Thyssen-Bornemisza National Museum in Madrid invited Indigenous leader Estela Patriz to participate in the Perpetuum Mobile events and to sing in Nahuat, and they commissioned a video from documentarian Camilo Henríquez. The International Institute /

American Space in Madrid invited Estela Patriz to sing in Nahuat along with the Fulbright Chorus. Casa de America in Madrid hosted the colloquium Women and Identity in El Salvador. The Cultural Center of Spain in El Salvador published *The Nahuat Choral Songbook* online. Renowned artist Eva Lootz created a series of pieces inspired by the Nahuat language. In 2021, the newspaper *Diario El Salvador* published the article “Reviving Nahuat from the Heart.”

The culmination of this project will be the publication of my songbook *Tuyulu takwika* (Our Heart Sings). It will contain



150 transcriptions in Nahuat from field recordings, in collaboration with linguists Rubén Alvaguer and Werner Hernández, with design and layout by Carlos Miranda and illustrations by Renato Mira. We are supporting the songbook with YouTube channel “Tuyulu Takwika,” which contains the karaokes for the songs. Some conversations are taking place with Ministries of Culture and Education of El Salvador for a collaboration to print and distribute the songbook free of charge in schools and public centers throughout the country, accompanied by round table discussions, workshops, and concerts.

The Nahuat songbook will only be possible thanks to your support at: <https://vkm.is/nahuat>. We thank all those who have contributed to this project for helping to stop the extinction of an original culture!

Recent Releases and Publications

Endurance

The recording for piano solo features pianist Matthew McCright performing works by Kirsten Broberg, **Kyong Mee Choi**, Christopher Coleman, Sean Friar, **Dorothy Hindman**, Mike McFerron, **Ingrid Stölzel**, and Robert Voisey. McCright premiered the works at the Composer’s Voice concert at Weill Recital Hall, Carnegie Hall in New York in November 2019. Vox Novus

Juliana Hall

New recordings include *Songs Without Words: Pause Animations*, a digital release on October 7, 2020 of a 25-minute animated sound work comprised of piano parts of 23 art songs, including “A cricket sang” from the song cycle *Night Dances*, performed by Bretton Brown, Guildhall School of Music & Drama in London, UK. *Ahab*, a digital release on December 27, 2020 by bass baritone Zachary James and pianist Charity Wicks on a video album released on YouTube and audio albums released on Amazon Music, Apple Music, Deezer, iTunes, KKBox, Pandora, Spotify, and Tidal. *Orpheus Singing*, a digital release on January 29, 2021 with Andrew Harrison, alto saxophone, and Clare Longendyke, piano.

Gyuli Kambarova: Unchained

The album includes 18 chamber works by pianist Gyuli Kambarova for quintet as well as for piano solo, violin and piano,

and saxophone and piano. It is available on Amazon, CDBaby, Spotify, YouTube and iTunes. (2021).

Esther Lamneck: Sky Rings

Esther Lamneck performs six works for clarinet and electronics written for her by composers from different countries, including Danish composer Lars Graugaard’s *Quiet Voice*; Canadian composer Michael Matthews’ *Sky Rings*; Chicago composer **Kyong Mee Choi**’s *Ceaseless Cease*; Northern Ireland composer Paul Wilson’s *Ihtby*; Czech Republic composer Michal Rataj’s *Small Imprints*; and Alabama composer David Durant’s *Faji*. Neuma Records (2021)

Jacqueline LeClair: Music for English Horn Alone

Layered Lament by **Faye-Ellen Silverman** was included in the album. New Focus Recordings (October 2020)

Catherine Lee: Remote Together

The album features Catherine Lee performing music for oboe, oboe d’amore, and English horn with field recordings, manipulated sounds, and electronics by Canadian and American composers residing in the Pacific Northwest. The majority of pieces were composed for Catherine, and every work incorporates varying degrees of improvisation, making each performance unique. She was co-creator, with **Juniana Lanning**, of *Silkys* (2020) for oboe and field recordings, which provides a culmina-

tory exploration of the lifecycle of the bombyx mori (domestic silk moth), showcasing the beauty and power of metamorphosis and offering insight, perspective, and possibility around how our human existence and work have changed during this time of seclusion due to Covid-19. Other composers on the disc are **Dana Reason**, Jordan Nobles, Taylor Brook, Julian Snow, and Matt Carlson. Redshift TK 489 (May 2021)

Julia Mortyakova: Music by Women

Julia Mortyakova and her duo partner, Valentin Bogdan, recently released their two-piano album, *Music by Women*. The album features works by women composers from different musical eras and countries: England, France, Nigeria, Russia, South Africa and the United States. The project represents a blend of contemporary and historical musical works. The women composers include Amy Beach, Cécile Chaminade, Tatiana Chudova, Madeleine Dring, Olga Harris, and Rushaniya Nizamutdivona. The album is available on iTunes, Spotify, Amazon Music, CD Baby, and a variety of other streaming services. (March 2021)

Gráinne Mulvey: Great Women

The album presents a 26-minute work, *Great Women*, for soprano Elizabeth Hilliard and electronics, by composer Gráinne Mulvey. The piece celebrates the unsung historical figures from Ireland’s history who were hugely instrumental in shaping

modern Ireland: Countess Markievicz reshaped the political landscape for all women and was the first woman elected to the House of Commons in 1918, and Rosie Hackett was a fearless Trade Unionist who fought for workers' and women's rights. The album includes extracts from the inaugural speeches of Mary Robinson and Mary McAleese, who served as presidents of Ireland. The work was commissioned by the Great Music in Irish Houses Festival to mark its 50th anniversary in 2020, with support from Arts Council / An Comhairle Ealaíon. The recording will be released in June 2021.

Antonio Oyarzabai: *La Muse Oubliée*

Spanish pianist Antonio Oyarzabai plays 13 pieces by women composers from the 17th to the 20th century: Manuzucca, Amy Beach, Mel Bonis, Elizabeth Jacquet de la Guerre, Ethel Smyth, Clara Schumann, Lili Boulanger, Emiliana de Zubeldia, Germaine Tailleferre, Ruth Crawford Seeger, Lucija Garuta, Viteslava Kapralova, and Fanny Mendelssohn. IBS 52021 (2021)

Relive

The CD entitled *Relive* features the works of three composers inspired by literature, landscape, and seascape. *From Sea-Grey Shores* by **Jane O'Leary** is a musical response to the rugged landscape and shimmering movements of the sea of Western Ireland. Solo strings are given a prominent role, emerging freely from the full string sections with melodic fragments. The work was commissioned by Ireland's National Public Radio Service in 1999 and was performed by the National Symphony Orchestra (conducted by Gavin Maloney) in Ireland and the United States. Anthony Tommasini, in a *New York Times* review (2003), wrote that the work "alternated tension-filled atonal episodes (astringent stacked-up Varèse-like harmonies, shot through with jagged thematic lines) with calming, misty-textured tonal passages...the music was smartly constructed and full of color."

The disc includes Corrina Bonshek's *Dreams of the Earth*, a reworking of a large-scale piece for strings and percussion inspired by the sight of a swirling flock of birds amidst the backdrop of climate change, and Peter Dickson Lopez's *The Ship of Death*, a dramatic work for male voice and chamber orchestra based on the

eponymous poem by D.H. Lawrence. Navona NV6334 (February 2021)

Sparks

Rain Worthington's *Within Deep Currents* for string orchestra is on the CD *Sparks*, Vol II, recorded by the Janáček Philharmonic Orchestra, Stanislav Vavřínek, conductor. She commented that the work conveys some of the feelings she has had "during this epic time of a global pandemic – a sense of immersion within a flow of time and a feeling of being slowly pulled along by underlying currents, as dynamic forces exert their influences through an interplay of diverse energies." Also on the disc are works by Dave Dexter, William C. White, Simon Andrews, Allen Brings, John A. Carollo, John Franek, and Jeff Mangels (multiple performers). Navona Records NV6337 (March 2021)

Publications

Andrea Clearfield

Andrea Clearfield's choral arrangement, *Welcome Home Child* (chorus, piano, percussion) from her cantata *Kabo Omowale* to text by Charlotte Blake Alston, originally commissioned by The Philadelphia Orchestra, will be published in the 2021 *Hal Leonard Choral Catalog*, San Antonio Chamber Choir Choral Series.

Simply Love Them from *Our Better Angels* (on acceptance of LGBTQ youth) will be published in *Modern Music for New Singers: 21st Century American Art Songs*.

Her arrangement of *Tse Go La* (At the Threshold of this Life) as a choral suite for single-line choir was published in 2021 by Seadot Music so that the cantata, sung in the Mustangi dialect of Tibetan, could be accessible to children's choirs.

Juliana Hall

The following were recently published by E. C. Schirmer: *Ahab* (#8996) a monodrama for baritone or bass baritone and piano on a libretto by Caitlin Vincent; *Cameos* (#8993) 6 Songs for Mezzo Soprano and Piano on poems by Molly Fillmore; and *Nocturne of Remembered Spring* (#9120), extended setting for baritone and piano of the poem by Conrad Aiken.

Leta E. Miller and J. Michele Edwards: *Chen Yi*

Chen Yi is the most prominent woman among the renowned group of new wave composers who came to the United States

from mainland China in the early 1980s, and she is known for her creative output and a distinctive merging of Chinese and Western influences. The authors provide an accessible guide to the composer's background and her more than 150 works. Extensive interviews with Chen complement in-depth analyses of selected pieces from Chen's solos for Western or Chinese instruments, chamber works, choral and vocal pieces, and compositions scored for wind ensemble, chamber orchestra, or full orchestra.

The authors highlight Chen's compositional strategies, her artistic elaborations, and the voice that links her earliest and most recent music. A concluding discussion addresses questions related to Chen's music and issues such as gender, ethnicity and nationality, transnationalism, border crossing, diaspora, exoticism, and identity. The biography is part of the "Women Composers" series published by the University of Illinois Press (2020).

Faye-Ellen Silverman

The following works were recently published by Subito, a division of Seesaw Music: *Singing My Song* in Subito Music's anthology *Piano Premieres*, book 1; *Intertwining Clarinets* for two B-flat clarinets; *Singing to My Mother* for French horn solo; *To a Quiet Place* for vibraphone solo.

Lynette Westendorf

Lynette Westendorf has composed and published a complete set of Preludes and Fugues for piano solo. She started the project in 2017 after a solo bicycle pilgrimage through Johann Sebastian Bach's Thüringen region of Germany. The printed score (198 pages) includes an introduction about the project, a brief overview of the rules of counterpoint, along with a Table of Contents that gives details about each movement. A PDF file is available for purchase; contact lynettewestendorf@gmail.com.

The level is moderately difficult, although some movements are suitable for an advanced intermediate level. The goal of the music is to afford the aspiring pianist a study of counterpoint in a modern conventional style. The music is tuneful, rhythmic, pianistic and chromatic while maintaining traditional key centers. Westendorf, a life-long composer and pianist, has recently retired from teaching private piano and is in the process of recording the 48-movement set.

Soundbox 4: A Zoom of One's Own

CATHERINE LEE

Soundbox 4: A Zoom of One's Own, an interdisciplinary music, sound, art, and performance festival, successfully adapted and expanded the meaning of *festival* in the virtual realm that is quarantine. The three-day virtual festival, which ran February 23-25, 2021, focused on our common humanity and challenged technological transformers during the Zoom-economy amidst a year of the global pandemic and tremendous socio-political change through a feminist lens. With over 100 participating creatives, thinkers, sound practitioners, visual artists, engineers, educators, students, and technological transformers, diverse modalities of working came together to share collective approaches and question: What is the role of making in a pandemic?

The programing moved fluidly among Oregon State University (OSU) faculty, students, professional artists, sound makers, teachers, and community members through a creative, innovative, and transformative perspective. For the last three years, Soundbox has been presented on the OSU campus; however, this year it oscillated between two core performance platforms: Zoom and YouTube Live. Additionally, there were three virtual galleries: Faculty, Student, and Community, that were live, self-paced, and open throughout the festival. Each work was presented with a description and a bio of the performer.

This year, Soundbox grew exponentially from 40 participants in 2020 to over 100 in 2021 in a gender-balanced program. The online format allowed for much more diverse performers and artists to be involved, and there were participants from Australia, Canada, and all regions of the United States. Each day included a panel discussion, student presentations, online programming, featured programming in the evening, and a regroup session to close out the day. Additionally, the flexible virtual programming allowed for a variety of audience members, including children of all ages, to participate.

The festival was curated by OSU Professor of Contemporary Music Dana Reason and hosted by Oregon State University in collaboration with Truckenbrod Gallery and The Site of Sound Series. It began with an Opening Welcome from Liberal Arts

Dean Larry Rodgers and Native American flute recording artist Jan Michael Looking Wolf. Dean Rodgers discussed the role of educational institutions in providing rich, expansive programs, like Soundbox, that bridge popular culture with innovative arts research, cutting edge educational practices, experimental performance and industry. Looking Wolf shared insightful words on the importance of connectivity and celebrating diverse voices in the visual and sonic arts, and he premiered his delightful *Walking Beauty*.

Next, Los Angeles-based composer/opera conductor-performer Sean Griffin presented his piece *How To Draw Like Animals* (2020), commissioned by Aiyun Huang and the University of Toronto Percussion Ensemble. In it, Griffin reframed and transformed the Zoom grid—one of theoretical and spatial limits—to a twelve-person aggregate performance through sound and light. The performers were sent a custom LED bulb, which changes in accordance with the composition, and they stationed themselves next to a light switch, creating a complex chessboard of color. Griffin incorporated readymade materials associated with quarantine, such as delivery boxes, as percussive instruments. Cell phones became instruments as well.

Electronic musician Todd Barton presented two refreshingly sensitive sonic improvisations, *Follow the Sound I* and *Follow the Sound II*, on the Buchla synthesizer. In both works, Barton's physical body completed the circuit, becoming one with the sound waves.

Day two opened with Nikki Martin, environmental sound designer and writer, presenting her profound work *Walking Meditation*. The screen goes black: Martin's voice lilts, footsteps arrive and recede, and diverse natural and urban sounds introduce themselves. The world unfolds, breathes, suffers, lives. It washes over us, then ebbs—circular, organic—never redundant. The mind-body is floated—never forced—through space-time on a cloud of layered sound. Martin challenged the ways in which we unconsciously and consciously experience these sounds by questioning “What makes the soul resonate?” and “How does resonating make us relate to the

divine in the universe and to ourselves?” The experience was gripping.

The next performer was Melody Owen, an ecologically-minded conceptual, multi-disciplinary artist and writer currently based in Australia. Owen presented the world premiere of *Pearl Hyacinth Takes a Soundwalk by Standing Still in Six Virtual Worlds* (2021), a twenty-minute, 3D-animated video performance commissioned by The Site of Sound Series for Soundbox 4. Six avatars, one for each world, move between the aesthetically diverse ethereal wonderlands. In each world, the avatar, Pearl, remains still, and utilizes embodied, active listening to experience the soundscapes of time and place. The work is as intimate and stunning as it is universal in the themes it evokes. Owen reminded us of the importance of *listening* and *being* despite the surreal, almost paradoxical, nature of existing in a pandemic. As the audience, we were reminded of the limitations and delicacy of the human form; sound as a metaphor for infinite exploration; and place as something that can be both trans-fixed and disrupted.

The YouTube Live programming included *Distancing* by Juniana Lanning, which featured a beautiful, slow-motion video of the process of hand washing. She created a soundscape from contrasting recordings of a busy summer afternoon at Pioneer Square (Portland, Oregon) with the deserted sounds of Time Square (NYC) during the quarantine. *Graphic Score Experiment: Pain in the Moment and Recollected* by Jana King asked us, “What does

Women's Composer Festival of Hartford

The Virtual Festival was held March 19-20, 2021. Winners of the composition competition were Ariel Friedman, SiHyun Uhm, and Judith Lang Zaimont. IAWM members who were participants included Kathryn Woodard, Andrea Clearfield, Tawnie Olson, Julia Mortyakova, Jessica Rudman and Judith Shatin. The Composer-in-Residence was Melika M. Fitzhugh, and the Ensemble-in-Residence was the Craft Ensemble.

Covid sound like?” and “Where does it live in our bodies?” In her extremely moving piece based on her experience contracting Covid-19, she explained where it resided in her body and where she can still feel the residues.

In the evocative and thoughtful *Mother and Daughter and the Benvenue Letters of 1918* by Dana Reason and Paris Myers, a real-time piano composition by Reason was paired with a live charcoal drawing and multimedia video by Myers. The film included archival photographs and letters from the 1918 pandemic. As a whole, the piece was a timeless exploration of collective memory and the temporality and sensitivity of the now.

Jetlag in Jorgia: Genius Loci East and speed art, a collaboration between Jeanette and Theo Lambert, was raga-infused and reflected on cultural identity, memory, and different types of disorientation. The groove created in *The Splendid Word Incarnadine* by Allison Johnson, which layered the only known recording of Virginia Wolfe speaking with other elements, was enthralling. Andrew Myers’ *Where Wolf OR7: A Remembrance*, a stop-motion animation in which a detailed charcoal drawing of a wolf’s face was manipulated and transformed, was stunning. OSU Robotics Professor and stand-up comedian Naomi Fitter provided a looking glass into a professor’s life in *Welcome to pandemic teaching*, and followed the whimsical life of a robot during the quarantine in her other piece, *Robots during quarantine: A Day in the Life*. The artist group Bitches Set Traps presented their works *Bitchin in the Kitchen*, *No Corona*, and *Covid Conspiracies*, which focused on exploring various aspects of the pandemic through a feminist lens. Sarah Ruth Alexander, Elizabeth McNutt, and Kourtney Newton captured the volatility and sensitivity shared this past year in their evocative performance.

Eugene Hubbs premiered *The Enchanted Valley*, a beautifully-performed original composition for flute. Jay Baker, Shane Scopatz, and Ayelet Nadav, premiered *Towards Down There*, an exquisite original film that featured dance. Mike Gamble and Devin Jane (aka They Gamble) premiered their intrinsically moving intermedia performance of *The Psychoteratic Cycle*. Victor Villegas’ *Ode to Those We Have Lost to COVID-19* moved us through an original and uniquely beautiful

guitar composition. OSU Director of Popular Music, Bob Santelli, and his Songwriters in the Round program premiered original student and community songs with the assistance of Jens Lovetang.

Two notable interactive experiences were presented during the festival. The first was by OSU Biological and Ecological Engineering Professor Chet Udell. Viewers were invited to sound together like a wolf pack. We had to learn how to navigate communicating with each other on Zoom, sometimes avoiding each other’s pitches, and sometimes matching and harmonizing as we liked. The second was *A Displaced Wonderland...a remote directive*, by Bruce Burris, Julianna Southern, and others affiliated with Cornerstone Associate’s Living Studios. In real-time, through a split-screen presentation, we were taken on a walk into the woods, while artists back at Cornerstone Studios painted what they saw or felt. As the person was moving through the woods, the artists could interact, pose questions about the place, and ask to see certain things, such as a close-up of a mossy piece of wood. Afterward, they shared their creations with the audience. This work was a powerful example of the intersectionality between community and artistic practice.

The student presentations were a personal favorite. For many of them, this was the first time they had their work performed in a festival. The students demonstrated how the sciences, engineering, and arts could work together. I especially liked the creations of the OSU sculpture students under the mentorship of OSU art Professor Michael Boonstra, who built sound sensing and/or creating sculptures, as well as the sounds created by Jana King in *The Remix* and the stop-animation videos created by OSU music students in a guest workshop by Jana King in Professor Dana Reason’s composition class.

In addition to the curated program, there were three panel discussions, each with a different perspective on creativity and the arts. On the first day, the OSU faculty took the lead, discussing the research-making process in the context of a pandemic. On day two, OSU graduate students from robotics, engineering, environmental arts, humanities, and interdisciplinary studies discussed creative research practices, and equity and access in education. On day three, Corvallis, Oregon community artists, including Joan Truckenbrod

and Patrick Collier, came together to discuss art as a public health initiative. The panel discussions, which encouraged audience participation, created a vital space for critical thinking and dialogue throughout the festival. Oftentimes, festivals are either performance-heavy or dialogue-heavy, but Soundbox 4 successfully created a fluid, critical dialogue between research and creative practice.

The final day was brought to a close with *Tell Me What You Love, Tell Me What You Miss, Tell Me the Truth* by the group Thick in the Throat Honey featuring Claudia F. Saleeby Savage, poet, and John C. Savage, musician. We were provided with a window into the daily anxiety and unceasing domestic life during the Covid-19 pandemic. The work was revealing, beautiful, and raw as it expressed the sentiments so many of us have felt. A perfect and perfectly real ending.

So, what is the sound of isolation? What is the purpose of making in a pandemic? From the diversity of experiences, sounds, visuals and performances explored in the virtual festival, it is clear that there is not just one answer. Rather, it is an ongoing, nonlinear story told, sounded, and imagined by many artists and the unique personal histories and cultural identities they bring with them. Soundbox 4: A Zoom of One’s Own provided an exquisite looking glass into the rabbit hole that is interdisciplinary being, making, and sounding. My computer screen conducted itself as a portal for various worlds as artists shared their thoughts and processes. My young son and I watched together—sometimes in silence, sometimes questioning, sometimes sharing a laugh or quip.

Illuminate Women’s Music: Shining a Light on the Work of Women Composers and Performers

ANGELA ELIZABETH SLATER, Founder
and Director

The classical music industry is notoriously unbalanced in its representation of women musicians. There are many unfortunate statistics and metrics that highlight the underrepresentation of women composers. This point has been highlighted annually by the BBC Proms Survey undertaken by Women in Music (UK) each year. The 2017 survey showed that the overall programming of

women composers accounted for 7.5% of composers, 22% of living composers, and 30.8% of BBC Proms commissions. These figures have improved over the last few years with the 2019 survey showing that women composers overall accounted for 18% of all works performed, 33% of living composers, and 33% of new BBC Proms commissions. While this direction of travel is encouraging, there is still a long way to go before women truly have the same musical opportunities and prominence in major festivals as their male counterparts.

One of the most concerning trends is how women composers are rarely presented through our educational system. It is still striking that only a few years ago an A-level student, Jessy McCabe, mounted a high-profile media campaign to argue for the inclusion of women composers in the A-level music qualification offered by Edexcel, a leading UK examination board. (A-level exams are taken by students at age 18 in England and Wales.) After some pressure, Edexcel did take some positive steps to include women composers, but it is still worrying that many of the other examination boards contain very few or no women composers at all in their classical music selections. Media representation is also another area of concern, where documentaries continue to perpetuate the “great man” image of a composer; it is rare to see a documentary entirely dedicated to a single female composer.

How are classical musicians and audiences meant to become aware and appreciate the music of women composers if they are never given the opportunity to explore the music in the concert hall, in their education, or through mainstream media? And how do we expect budding women composers to have the confidence to go forward with their music if they are not given any examples or role models in their education? This is a topic that I have discussed in depth in a recent conference paper and subsequent book chapter entitled “Invisible canons: a personal canon of women composers,” which will be published later in 2021 in the *Routledge Handbook on Women’s Work in Music*. I explored the fact that the only women composers with whom

I came into contact during my school and university education were those described specifically as “education composers.” In my younger years, it never occurred to me that I could be a composer of classical music, but it also never occurred to me when I did start composing seriously that I could not be one either! It was only through my own interests in the natural world that I started to discover a huge body of women composers and their repertoire and began to create my own personal canon.

It was with this ethos in mind that I established the Illuminate Women’s Music project in 2017. Illuminate aims to highlight and celebrate the work and music of women composers and performers from the past and present.



Illuminate Digital Concert on December 4, 2020 with double bassist Maggie Cox featuring composers (top, l-r) Ania Vu, Maggie Cox, Sarian Sankoh and (bottom, l-r) Angela Slater, Mason Byne, Sonia Ray.

In 2018, Illuminate’s inaugural year, along with the help of my fellow Illuminate composers in residence, Sarah Westwood and Blair Boyd, we staged ten concerts, supported four performers and seven different living composers, sponsored eleven new commissions, and programmed several works by seven historical composers (Morfydd Owen, Lili Boulanger, Grazyna Bacewicz, Hilda Jerea, Claude Arrieu [Louise Marie Simon], Clara Schumann, and Amy Beach). The living composers we supported were Gemma McGregor, Blair Boyd, Sarah Westwood, Carol J

Jones, and me. These composers were commissioned to write new works to draw on the instrumental forces of performers Késia Decoté (piano), Cassie Matthews (classical guitar), Sabina Virtosu (violin), and Gemma McGregor (shakuhachi and flute). The works were premiered and given repeat performances across the UK. The concert series launched in London at Goldsmiths University on International Women’s Day (March 8, 2018) and continued across 2018, visiting Oxford, Stafford, Birmingham, Cardiff, Brighton, Liverpool, and Nottingham, before returning to London.

In 2019, Illuminate organized twelve concerts spread across two seasons. We supported thirteen performers and ten living composers, commissioned eleven new works, and programmed pieces by eight historical composers (Morfydd Owen, Grazyna Bacewicz, Ruth Crawford Seeger, Lili Boulanger, Ethel Smyth, Barbara Strozzi, Vivian Fine, and Rebecca Clarke) with performances in both the US and UK.

In our first season of 2019, we had two sets of performers in residence: the Boston-based Prism Trio with pianist Anna Arazi, violinist Subaiou Zhang, and cellist Tim Paek; and the UK-based Ethel Smyth Trio with pianist Jelena Makarova, violinist Emma Purslow, and cellist Daryl Giuliano. For our second season, Illuminate formed a new string quartet that performed alongside soprano Patricia Auchterlonie. Across these two seasons in 2019 we supported new commissions from composers Kerensa Briggs, Laura Shipsey, Angela Slater, Sarah Westwood, Blair Boyd, Joanna Ward, Caroline Bordignon, and Yfat Soul Zisso.

Since its foundation four years ago, Illuminate has received prestigious arts funding in the UK, including multiple grants from Arts Council England, Ambache Charitable Foundation, PRS Open Fund, Hinrichsen Foundation, and RVW Trust. Illuminate Women’s Music relies on these grants and support from our audiences to continue our work in commissioning and engaging our performers and composers.

Performances from these seasons were included on BBC Radio 3 International Women's Day programming in 2019, and on the New Music Show in 2020. My own supporting research on the representation of women composers in the ABRSM exams between 1999 and 2020 was picked up by two UK national newspapers, *The Times* and *Telegraph*, and that helped to draw attention to the conversation and debate around our pedagogical canons and their subsequent impacts on the performance canon.

Illuminate has also been invited to curate concerts for Royal College of Music (London) as part of their 2019 and 2020 chamber music festivals. We took this opportunity to program works by Florence Price, Thea Musgrave, Morfydd Owen, Jennifer Higdon, Henriëtte Bosmans, Amy Beach, Elizabeth Maconchy, Caroline Shaw, and Illuminate composers in residence, Angela Slater, Blair Boyd, and Sarah Westwood.

In 2020, Illuminate had plans for another twelve concerts with two sets of performers in residence and twelve newly commissioned works. Although these plans have not been cancelled completely, they have been significantly delayed

due to the ongoing pandemic. We are cautiously optimistic that some of our live concerts may return in some form in autumn 2021. Once these come to fruition, we can look forward to hearing new works by composers Nina Danon, Ray Gibson, Lara Poe, Carmen Ho, Michele Abandonno, Chloe Knibbs, Hayley Jenkins, and the three composers in residence. These works will be performed by the saxophone and piano duo, Naomi Sullivan & Yshani Perinpanayagam, and the cello and piano duo, Ivana Peranic and Rachel Fryer.

In the meantime, we felt it was important to continue our work highlighting the creativity of women as both performers and composers. This resulted in Illuminate launching a monthly digital concert series, which started in September 2020. For this series, we have featured solo instrumentalists and vocalists from across the world, who have put together programs of works by women composers from the past and present. It has been a hugely positive series with further reach to international audiences as well as UK audiences. We intend to retain some of these digital elements post-pandemic.

Our digital concerts so far have included recitals from classical guitarist

Eleanor Kelly; mezzo soprano Patricia Hammond and pianist Andrea Kmecova; double bassist Maggie Cox; violinist Sofia Yatsyuk with pianist Suren Barry; and pianist and composer Ania Vu. If you missed these concerts, they are still available on the Illuminate YouTube channel as a continuing resource and important digital legacy. At the time of writing, our upcoming concerts include a program of solo oboe and oboe d'amore pieces performed by Nicola Hands, and a program of solo soprano works by Boston-based soprano Rose Hegele.

These concerts have also allowed us to support yet more composers through their works being programmed in these international recitals, including composers such as Catharina Josepha Pratten (1824-1895), Teresa de Rogatis (1893-1979), Phyllis Tate (1911-1987), Rebecca Clarke (1886-1979), Ethel Smyth (1858-1944), Amy Beach (1867-1944), Clara Schumann (1819-1896), Ruth Gipps (1921-1999), Claudia Montero (1962-2021), and living composers Nina Danon, Sonia Ray, Ania Vu, Sarian Sankoh, Mason Bynes, Thea Musgrave, Rhian Samuels, and Alyssa Morris.

In addition to Illuminate's concert activities, we also host a series of in-depth blogs exploring the music of these women composers to help shed light on their lives and music. The blogs offer a greater context and depth to these lesser-known figures and their music. Illuminate hopes that programming these women composers, and providing a contextual resource, will allow their fantastic pieces to enter the personal canons of our audience members and, eventually, be considered alongside those canonic works whose place in concert programs seems safe. For this problem to be resolved, however, larger classical music institutions need to start programming and valuing music by women from all eras on an equal basis, along with educating their audiences about this lesser-known repertoire.

There is a wealth of outstanding female composing talent out there just waiting to be heard, so I hope you will attend Illuminate's concerts this year, digital or otherwise, to celebrate the music and work of women composers and performers. To find out more about Illuminate Women's Music please visit: www.illuminatewomensmusic.co.uk.

AGO National Task Force for Gender Equity

In fall of 2020, the American Guild of Organists launched a new initiative: the AGO National Task Force for Gender Equity, to address their declining number of women members. IAWM member Nancy Cooper, the organizer and founding member of the group, was joined by fellow founders Vicki Schaeffer and Eileen Hunt.

Several recent surveys of the national AGO membership unearthed a disturbing trend: while members age 40 and above tended toward an equitable, or near-equitable, distribution of men and women, the membership aged 30 and under was roughly 75% men, 25% women. The Task Force was formed to address this trend—calling for heightened awareness of the problem, heightened marketing toward younger women members, and heightened promotion of both women performers and women composers.

An early project of the Task Force was the presentation of a webinar on marketing strategies for AGO chapters to attract new women members. In addition, 30+ members of the Task Force are working across the United States on a variety of projects: gathering data on gender inequities in various denominational music organizations; creating lists of repertoire for organ by women composers and lists of websites created by women performers and composers; and offering workshops on these topics and more. Exciting plans for the future include efforts to bring [back] into publication organ works by women composers that are currently out of print.

If any of you are AGO members and are interested in participating in any way, or simply want to be kept informed of our activities, please contact Elizabeth George, Director of Membership, Engagement & Chapter Development: elizabeth.george@agohq.org; or Nancy Cooper, Director of the AGO Task Force for Gender Equity: nancy.cooper@umontana.edu

ASMAC Celebrates the 40th Anniversary of the 1981 First International Congress on Women in Music

CHRISTINA RUSNAK

I was privileged to be invited to the American Society of Musicians, Arrangers and Composers (ASMAC) panel discussion airing on March 24th. Opened by President and harpist Gayle Levant, the presentation featured Women in Music trailblazers such as Jeannie Gayle Pool, long-time ASMAC board member, IAWM founder and historian, and Los Angeles-based composer, musicologist, and music producer, currently at Chapman University in Orange, California; pianist Virginia Eskin, who discussed works she had performed by women composers; soprano Janis-Rozena Peri; soprano Lucille Field Goodman, who sponsors the IAWM Search for New Music Miriam Gideon prize for women over 50, and co-sponsors the PatsyLu award for Black and under-represented women; musicologist Beverly Simmons; pianist Nancy Fierro; composer Beth Anderson; composer and former IAWM president Deon Nielsen Price; composer and former IAWM president Anna Rubin; composer Beth Anderson-Harold; music producer Janie Pipik; and myself, along with Jeannie's co-host, Alison Freebairn-Smith, songwriter, vocalist, and author.

The conference began with some known, but also largely forgotten, background information. I would expect that many of IAWM's members may not remember the struggles that led us to our current organization. In the 1970s women musicians globally began to examine why women were not getting hired and/or performed. Musicologists began researching women in music and articles appeared highlighting the situation. The International League of Women Composers was founded by Nancy Van de Vate in 1976 to create and expand opportunities for women composers. Also in 1976, Tommie Carl founded American Women Composers with a focus on promotion, including recording projects, concerts, and a journal, which is the predecessor of the current *IAWM Journal*.

By the late 70s, it began to be clear that only a coalition of composers, per-

formers, producers, musicologists, educators, journalists, and advocates could affect the change women felt was necessary. Jeannie Pool, still in her mid-twenties, had written a book on women in music, and she envisioned a large, encompassing organization where people could come together. She founded the International Congress on Women in Music in 1979. As with any large cultural shift, many people were involved to create wind under Pool's wings: Dr. Merle Montgomery, Ruth Schonthal, Beverly Simmons, Miriam Steward-Green, and many others. Concurrently, the *International Encyclopedia of Women Composers* was published by Aaron I. Cohen, which, to the surprise of the music world, contained the biographies of over 5,000 women composers from 70 countries! Most were entirely unacknowledged in the canon of composers.

The First National Congress on Women in Music was held March 26-29, 1981 in New York City. Over 500 people, professionals, amateurs, young and old attended, and they gathered for concerts, presentations, and panel discussions in multiple locations. The city was abuzz and people just started showing up to see what the fuss was about.

Well publicized, the congress awakened the music world to the contributions of women in music. "Each congress featured a totally integrated experience," Pool stated. "The principal was to present scholarship with the performances, and to provide contemporary music with historic works by women composers." The participants were both women and men, ethnically and racially diverse. Planners partnered with a number of different music organizations that donated their time and obtained grants to help fund the event.

Composer Undine Smith Moore, one of the most prominent Black woman composers at the time, gave the opening Keynote Address. Both world premieres and performances of older works by women, including orchestral works, operas, choral pieces, cantatas, chamber music, and jazz, as well as electronic, computer, and mixed-media works, were performed. People met and established significant professional relationships at this congress. Subsequent congresses were held biannually through the 1980s and into the 1990s in Los Angeles, Mexico City, Par-

is, Atlanta, Bremen, and Heidelberg, and back to New York. Recordings from these early congresses have been archived, and all will be donated to the Lincoln Center Library in NYC in 2021.

In 1995 the International League of Women Composers, American Women Composers and the International Congress on Women in Music merged to form the International Alliance for Women in Music.

As I listened to these pioneers, I heard them express their anguish due to their persistent marginalization because of their gender. As I listened, I was, I AM, inspired by their energy, tenacity, dedication, and strength. From speaker after speaker, I heard the sense that they believed, forty years ago, a shift was occurring; history was being made.

And yet, I was discouraged, because many of their valiant strides have been rendered invisible. When I was in college studying Burkholder's *A History of Western Music*, the inclusion of women composers was virtually no different in the 2000s than in the 1970s. At IAWM, we have a legacy, a history, and therefore an obligation to carry it forward with the opportunity for Women in Music to reach normalization, where anyone in music is not defined by their gender as a qualifier.

As the current president of the IAWM, I presented last. I stated that we are working to carry their vision forward. Our new strategic plan is intended to invigorate and broaden our programs – our advocacy, to not only increase the awareness of women in music but to also communicate that the excellence of women's composition, performance, and all other endeavors in music is equal to that of men.

IAWM's vision is to be the world's leading organization devoted to the equity, promotion, and advocacy of women in music across time, cultures, and genres, and I am very excited to serve as your president at this auspicious time! For more about the history of the Women's Music Congress, see the following: <https://www.jeanniegaylepool.com/product-page/passions-of-musical-women-the-story-of-the-icwm> and <https://www.jeanniegaylepool.com/product-page/source-readings-from-the-international-congress-on-women-in-music>.

Fifth Annual International Music by Women Festival

JULIA MORTYAKOVA, Director

The Fifth Annual International Music by Women Festival took place virtually March 1-31, 2021. Each evening at 7:30 p.m. CST concerts were streamed on the festival website (www.muw.edu/musicby-women) and the Music by Women Festival YouTube Channel. The festival was hosted by the Mississippi University for Women. All events were free and open to the public and remain online.

In order to allow for networking and personal interaction, the festival held several “Festival Conversations” on Zoom each week following the concerts; they were open to all festival participants, and composers and performers spoke about the works they were presenting. Additionally, participants and audience members interacted on YouTube Chat during concert premieres.

During the month of March there were 31 concerts, featuring over 130 performances, with over 200 festival participants. The festival music was diverse and featured music from the Baroque Era to the present day, including works written for performers specifically in a remote, virtual setting and compositions addressing the current world affairs and pandemic. The programs featured everything from solo instruments to chamber groups, various ensemble combinations, and choral works. There was a great diversity in the style of the music. The selections ranged from opera to a work for four clarinets and a rapper, and from pedagogical piano works to electroacoustic music. Some of the works programmed featured instruments never before seen at the festival, such as the organ, harpsichord, and

Korean percussion instruments. The virtual environment allowed for video art to be a part of the performances, and different works presented different aspects of video, pictures, and quotes.

There were over 100 composers programmed at the festival from all around the world. The countries represented included Canada, Israel, Italy, Korea, Nigeria, Russia, Slovenia, South Africa, United Kingdom, and United States. The music celebrated different backgrounds and cultures. For example, there were numerous works for various instruments referencing Korean folk music, there was a solo bassoon recital featuring composers from Africa, and there was a solo piano recital featuring Indigenous composers from Canada.

The festival participants were happy with the new, unique and extended festival format. Jessi Harvey called it an “amazing pivot” into the virtual environment that “allowed us to feature more music, more composers” and showcase the breadth of the work written by women.

Olga Harris enjoyed having a daily scheduled concert to look forward to that one can watch again later at any time. Russian-based composer Rushaniya Nizamutdinova appreciated the opportunity to connect with people from other countries during the Festival Conversations, which she believes was especially important during the present Covid-19 isolating environment. She liked the robust program and the opportunity to listen to the videos at any time, within any time zone, and share them online. Biljana Bojovic liked the length of concerts and the opportunity to talk at the Conversations, to connect to other musicians, which was a particularly important for independent musicians.

REPORTS: WOMEN IN MUSIC ORGANIZATIONS

Association of Canadian Women Composers/ Association des Femmes Compositeurs Canadiennes

DIANE BERRY

The ACWC/AFCC is in the midst of celebrating its 40th anniversary this year. The pandemic certainly set things back, but it has provided opportunities, as well. Luckily, it was decided early on in the planning stages to celebrate with events across the country, happening throughout the year, which saved the anniversary committee

from having to change course when Covid arrived. Much of the membership is located in central Canada, but there are members in all regions of the country, which meant that a challenge for the anniversary committee was to find ways to bring members together. The increase of online events has been a real asset in meeting that challenge. Give creative people a problem and the results can be quite amazing.

On the ACWC/AFCC website, a page dedicated to the anniversary has a list of upcoming events, be they online concerts, panels, or podcasts, and, in the fall, hope-

Dana Kaufman stated that the festival “provided a sense of community within the music world I have missed,” and Tim Bonenfant was happy “we heard some wonderful performances that we would not be able to hear in the previous years.” He appreciated the “ability to converse with people on a longer basis, striking a deeper chord” during the Conversations that one could not do as much in-person when everyone is in a rush to get to the next event. Jonathan Levin said that the virtual realm makes it more interesting to watch the events: “There are 31 concerts, but you can consume them all as they are spaced out.” It is also “a wonderful opportunity for composers to have a recording that is watched by many people.”

Since all the performance submissions required composer permission, this also encouraged composer/performer collaboration, sometimes across different continents, relationships which will continue following the event. The Festival Conversations had such a powerful effect on all participants that it was decided they would continue indefinitely on a monthly basis.

The 2022 festival will be in person March 3-5, 2022 in Columbus at the Mississippi University for Women, but may also include a hybrid format, with some possible distance participation opportunities for participants unable to travel to Columbus. Please visit the festival website, www.muw.edu/musicbywomen, for the participation calls and submission forms. Performers interested in volunteering to play new music submitted by women composers are welcome to submit their availability to musicbywomen@muw.edu.

fully, live events. A new playlist of music by ACWC/AFCC members, or Canadian women composers who have come before them, is posted on the site monthly. The two most current playlists are posted directly on the page, while earlier ones are available on a separate page. It is proving to be very successful, with many members commenting how they look forward to it every month. By the end of the year, a majority of the members will have had at least one entry on the lists.

On the same page, there is a section entitled “ACWC/AFCC Memories” that

features interviews with some of our long-standing members reminiscing about the early days of the organization. Another small section is entitled “Did You Know?” which features a paragraph about an earlier Canadian woman composer whom many would not be aware of. For instance, February featured a short biography of Hetty Rhue Hatchett, a Black woman composer in the early twentieth century. The March edition featured a short description of the Augustinian nuns in Montreal during the 17th century who composed the music for worship and education, and April will feature Elinor Dunsmuir, the daughter of a West Coast coal baron from the early twentieth century.

In February, the first online panel was held. Emily Hiemstra moderated a conversation with Carolyn Lomax, one of the organization’s founding members, Elaine Keillor, one of the first members, and Elma Miller, who served as archivist for a number of years as well as chair. It was a lively discussion about the difficulties women composers faced in the 80s and 90s, the kinds of things that were done to promote women’s music and their own wonderful support for each other. The panel was recorded and is available on the anniversary page.

At the time of this writing, there are plans for another panel featuring our electronic music/soundscape composers, an area that would be of interest to many of our members. The hope is to hold this panel in May or early June.

International Women’s Day saw the first of what we hope will be many regional concerts: a concert of solo piano music by Atlantic women composers, including many current members, was live-streamed from “The Music Room” in Halifax. While there were technical difficulties with the live-streaming, it was recorded and is available on our Facebook page and the website. A positive aspect of the pandemic has been that we all have a chance to see and hear the various concerts, no matter where they happen in the country.

The spring journal of the ACWC/AFCC will come out in late June and will be dedicated to the anniversary, with articles about the organization as well as about earlier Canadian women composers.

Plans are beginning to emerge for regional concerts in the fall in Victoria and Vancouver, British Columbia, and Yellowknife, North-West Territories. As many of

us are vaccinated and Covid begins to recede, we are all looking forward to the time we can gather to hear wonderful music performed live. While this time has given us the skills and ability to widely share performances, and we hope to continue to be able to do that in the future, I think we will all very much appreciate the connection we feel listening to live music together.

Please visit our website: <http://acwc.ca/>, or the very active Facebook page: Association of Canadian Women Composers (ACWC/AFCC), or follow us on Twitter @ACWCComposers 2.

Japan: Celebrating Pauline Viardot-García’s 200th Birthday and Two Amateur Concerts

TAEKO NISHIZAKA

While many musical events had to be cancelled because of Covid-19, some were successfully realized with careful measures taken to avoid infection. On September 13, an amateur orchestra, Ensemble Dimanche, held a concert at Fuchu-no-mori Theater in Tokyo at which Louise Farrenc’s Symphony No. 3 was played splendidly. The ensemble had previously played this work in 2014 at its presumably Japan premiere. Amateur orchestras, in general, seem to be more willing to perform unknown, but excellent, music than professional orchestras.

Another impressive amateur concert was by the Chamber Music Club of Women Composers on November 15 at the Tokyo Concerts Lab. The venue was small and as we had to keep some distance from each other, the audience was only thirty or less. Despite the small size of the audience, the ensemble played chamber music by Hensel, Beach, Le Beau, Farrenc, Clarke, Wieck, and Elfrida Andrée enthusiastically. It was such a fine program that that audience will undoubtedly remember it for a long time.

This year marks the 200th anniversary of Pauline Viardot-García’s birth. Early this year, Miwa Mizukoshi, a singer and music scholar, completed her PhD. dissertation about the operatic career of Viardot and the García family. A fortepiano concert, “Welcome to the salon of Pauline Viardot,” was held by Takako Miyazaki on March 12th at Suntory Hall. She played music by Viardot and her friends such as Chopin and Liszt on an Erard fortepiano built in 1867, and she remarked that all the composers whose works were played that

evening apparently loved the Erard piano. The program also included songs by Viardot performed by soprano Ayaka Oki.

Both Mizukoshi and Miyazaki are members of our Women and Music Study Forum. We are planning to include “Talks on Viardot-García as a versatile musician” by them and musicologist Midori Kobayashi.

Kapralova Society 2020: A Year in Review

KARLA HARTL

The year 2020 was grossly impacted by the worldwide pandemic, which resulted in cancellation of numerous concerts, festivals, and music conferences throughout the year. The activities did not cease entirely, however, as several notable performances did take place during the year and a few moved online. While the concert activities stagnated to a large degree, there were lectures and a recording, and much was happening on the publishing front.

Performances included a Swedish premiere of Kapralova’s *Suita rustica*, op. 19, by the Norrlands Opera Orchestra under the baton of Ruth Reinhardt; a performance of *April Preludes* by Keru Zhang at Juilliard’s Focus 2020 Festival in New York; and two performances of Kapralova’s Piano Concerto in D Minor. The first, by Marek Kozák and the Czech Radio Symphony Orchestra, conducted by Robert Jindra, was presented in Prague’s most revered concert hall: Rudolfinum. The second, by Alice Rajnohová and the State Opera Orchestra, conducted by Karl Heinz Steffens, opened the new program season of the State Opera in Prague.

There were 22 radio broadcasts and several podcasts featuring Kapralová’s music in 2020. Participating broadcasters were from the Czech Republic, France, New Zealand, the Netherlands, the United Kingdom, and the United States and included four national broadcasters. Czech Radio 3 recorded and broadcast Marek Kozák’s live performance of Kapralova’s piano concerto, while RNZ National produced a 50-minute radio documentary on Kapralova’s life and music as part of a series about women composers. The radio series, a brainchild of freelance programmer and musician George Henderson, was presented during Karyn Hay’s late-night show *Lately*. Finally, the Czech Radio

(Decko) featured Kapralova's *Little Song* in a unique version for violin and piano, arranged by violinist Pavel Šporcl.

Czech Radio made available for hire orchestral parts of Kapralová's cantata *Ilena*, op. 15, for soli, mixed choir, reciter, and orchestra, while also publishing its choir part (editor Martin Kostaš). The Kapralova Society printed a reconstructed score of Kapralova's first dance from her piano cycle *Two Dances*, op. 23, in the winter issue of its online journal. Together, they produced an important resource for Kapralova researchers, performers and listeners: the thematic catalogue of the composer's works. Entitled *Vítězslava Kaprálová: Tematický katalog skladeb a korespondence s nakladateli*, the publication also includes the final volume of the composer's collected correspondence (her letters to publishers). While the publication is in Czech, the numerous incipits and scoring use Italian musical terms, thus making it relevant also to non-Czech readers.

In 2020, we published the eighteenth volume of the *Kapralova Society Journal*. The winter issue included Eugene Gates's feature: "Emerging from the Shadows: Maude Valerie White, a Significant Figure in the History of English Song" and Kapralová's score of *Dance for Piano*, from her unfinished cycle *Two Dances for Piano*, op. 23. A foreword to the score was written by Giorgio Koukl, who reconstructed and recorded the work for Naxos in 2017. The summer issue featured Christine Fischer's article "Ending Republican Gender Politics: Vítězslava Kaprálová's Cantata *Ilena*," based on her paper presented at the Musica-

Femina International Symposium in Budapest. The issue also included an article by Tom Moore on pianist/composer Ida Boulée, published as part of our journal series "Women of the 19th Century Salon."

Our women in music internet project continued to attract visitors to the society website also in 2020, with the database of women composers remaining most popular. The number of college libraries that link to our Woman Composer Question bibliography and *Kapralova Society Journal* has also been growing steadily over the years, attesting to the increased relevance of these resources to young musicians and musicologists. The journal now has its own page on Wikipedia, the bibliography is listed among recommended further readings in a major Wikipedia article on women in music, and our society made a Wikipedia list of five pioneer organizations known for their long-term effort to redress gender imbalance in classical music: The International Alliance for Women in Music, Fondazione Adkins Chiti (Italy), Women's Philharmonic Advocacy (USA), Women in Music (UK), and The Kapralova Society (Canada).

Outstanding Women of the MusiCaribe Project International

NATALIA ROJCOVSCAIA-TUMAHA

The MusiCaribe Project International (MCPI) has developed an avant-garde concept of music education and instrumental performance. Based in Boynton Beach, Florida, United States, this organization brings together the experience and knowledge of local and international musicians with the purpose of impacting and transforming the careers of young musicians and/or teachers through significant educational experiences. It organizes joint concerts, master classes, and audio and video recording projects based on intercultural communication and has many high-profile international collaborations with prominent musicians around the world.

The driving force behind this fast-paced and well-established global organization is Daniel Mattos, its founder, director, and pianist who places great emphasis on supporting women's creativity. The remarkable female musicians are the special pride of the MCPI, the most outstanding of whom are introduced below.

Eunice Lebrón is an oboist who serves as business manager of the project and the

organization's chamber orchestra. She holds a master's degree in administration and undergraduate degrees in oboe and communications. As oboist, she has performed with a number of orchestras and ensembles such as the Puerto Rico Symphony Orchestra, the Puerto Rico State Band, the Padre Antonio Soler Chamber Orchestra, the Bayamón Symphony Orchestra and others. Lebrón also has vast experience in arts and education administration. As Dean of the Preparatory School of the Conservatory of Music of Puerto Rico, she helped to create many music courses for the community, and she developed the Preparatory School to such an extent that it is now one of the largest musical arts schools in the Caribbean region and the southern United States. She coordinated and managed projects of the Youth Symphony Orchestras Program of the Corporación de las Artes Musicales that were aimed at the music education of children from communities with limited resources, and she was instrumental in creating the Puerto Rico Youth Symphony Orchestra.

Another outstanding personality is Damaris Morales, pianist, teacher, and musicologist. Born in the Dominican Republic, Morales holds bachelor's and master's degrees in piano performance from the University of Miami, Florida. Through the years, Morales has been invited to participate in numerous master classes, festivals, and competitions, where she has received praise for her artistry and musicianship, and she has received many awards. Her professional experience encompasses teaching and performing as soloist and accompanist. She has performed with the National Symphony Orchestra of Santa Domingo, the Nevada Chamber Symphony, the Florida Chamber Orchestra, and the CSN Studio Orchestra, among others. She has taught a diversity of courses at the Inter American University of Puerto Rico, University of Miami, and the College of Southern Nevada, where she holds the position of Assistant Director for the CSN Piano Concert Competition. Privately, she has a very successful teaching studio in Las Vegas, Nevada, which has produced winners of numerous piano competitions. Currently, she presides over the National Guild of Piano Teachers Audition Center for the Nevada Region.

Ana Živković, from Belgrade, Serbia, holds a doctorate in violin from the Mannheim Music Academy in Germany. As a violinist she has won many awards

Dame Ethel Smyth: 2021 Grammy Winner

The recording of *The Prison* by Ethel Smyth was awarded a Grammy for Best Classical Solo Vocal Album. The soloists are soprano Sarah Brailey and bass-baritone Dashon Burton with the Experimental Chorus and Orchestra, directed by James Blackly. Composed in 1930, it is Smyth's last large-scale work, scored for two soloists (who portray The Prisoner and his Soul), chorus, and orchestra. Smyth spent two months in prison (1912) herself, after being arrested as an active suffragette who broke the windows of the Secretary of State for the Colonies.

such as First Prize in the State Competition of Serbia, Second National Prize of Yugoslavia, Second Place in the Novi Sad National Award, and the International Award in Paris. She was the recipient of the Stresa International Award in Italy twice. Živković has performed with chamber groups including the Double Sense Ensemble, the Neue Philharmonie Westfalen String Quartet, and the String Quartet of the Dusan Skovran Chamber Orchestra in Belgrade, and she served as assistant concertmaster of the Mannheim Chamber Orchestra. She moved to Belo Horizonte, Brazil, where she is regularly invited to give master classes in different Brazilian universities and cities. She is currently a teacher as well as director of the Santa Bárbara Orchestra (State of Minas Gerais, Brazil) and the Vale do Aço Chamber Orchestra, sponsored by the international Usiminas company. She also performs with the Orquestra Filarmônica de Minas Gerais, Brazil, and is Music Director of the Sagarana String Quartet.

Claudia Montero (1962-2021)

Claudia Montero, the award-winning Argentine composer, passed away from cancer in January of this year at the age of 58. She lived and worked in Valencia, Spain for almost two decades. She was composer in residence at the Palau de la Música and served on the faculty of the Conservatori Superior de Música Salvador Seguí de Castelló. She received commissions from soloists, chamber groups, and countless international orchestras around the world including the RTÈ Orchestra, Royal Liverpool Philharmonic Orchestra, München Philharmoniker, Buenos Aires Chamber Orchestra, and the Taipei University Orchestra.

Claudia was a long-time, active member of the IAWM. She was winner of four Latin Grammys and was featured on the cover of the *IAWM Journal*. In 2018, she won the Grammy for the Best Contemporary Classical Composition for *Luces y Sombras: Concerto for guitar and string orchestra*; Best Classical Album that same year for *Mágica y Misteriosa*; Best Contemporary Classical Composition in 2016 for her *Quartet for Buenos Aires*; and Best Contemporary Classical Composition in 2014 for her *Violin Concerto*.

At the time of her death, she was working on two projects. She was preparing the third edition of the “Young

María Luis Harth Bedoya, guitarist, was born in Lima, Peru, and she has performed in numerous guitar recitals around the world: Indonesia, Uruguay, Chile, Panama, Peru, Argentina, and the United States, and she has received very flattering reviews. As soloist, she has appeared with the Lima Symphony Orchestra (Peru), the Mendoza Symphony Orchestra (Argentina), the TCU Symphony Orchestra (Texas), the Orquesta Juvenil de Buenos Aires (Argentina), and the Northlands Chamber Orchestra (Argentina). Bedoya recently returned from a tour of the United States, where she participated in the Latin American and Spanish Music Festival in Kansas City; she also accompanied renowned singers.

The youngest MCPI member is Ana Victoria Mattos, who began her clarinet studies at the age of three at the Puerto Rico Conservatory. She moved to Florida and is currently an undergraduate stu-

IN MEMORIAM

dent at Florida Atlantic University. She has already won a number of awards and auditions including the John Philip Sousa Award, Second Prize in the 35th edition of the Pathfinder High School Scholarship Awards, and the Florida Atlantic University Orchestra Competition.

Composers Program,” organized by the Palau de la Música, which involved working with eight young composers and the Orquesta de València. The second project was her *Ave Fenix Symphony*, a work for mezzo soprano, chorus and orchestra, scheduled to premiere in mid-2021 by the Orquesta de València with the Choral Arts Society of Washington, DC.

The Orquesta de València will dedicate its concert on February 26, 2022 to her. The orchestra will be conducted by Ramón Tebar, with violinist Frank Peter Zimmermann.

Lucy Hale (1994-2021)

We regret to report that the British composer Lucy Hale died in January 2021 at the age of 26. She was a very gifted young musician and as a composer, she served as a role model for those with disabilities. She was a trainee with Drake Music, which sponsored her work with two groups of young neurodivergent musicians to help them to develop their compositional skills. She was admired not only for her musicianship but also for her energy and enthusiasm.

She composed chamber works, music for films, ballet music, and orchestral works such as her dramatic *To Run With The Tigers*. She was an apprentice with the

Royal Philharmonic Association and received a commission in 2020 for a work to be performed in Wigmore Hall, and she was honored by National Composers for All when she was appointed as the organization’s Young Composer-in-Residence. She recently composed *My Root, Our Routes* for the organizations’ orchestra of 100 young musician. The work presents a vivid depiction of human migration and the land and sea along the Silk Road.

Suzanne Summerville (1937-2021)

Suzanne Summerville, a founding member of the IAWM, died on March 17, 2021. She was a mezzo-soprano and sang in many opera houses and concert halls throughout Europe as well as in Canada and the United States. In addition to her career as a performer, she was a composer who enjoyed setting the poetry of Goethe and Lord Byron to music. She earned a PhD degree in musicology at the University of Berlin in Germany and did extensive research on the life and music of Fanny Hensel. She was the owner of ArtsVenture, a music publishing company that specialized in the distribution of music of 19th-century German composers. In recognition of her professional excellence, she was named VIP of the Year and Top Female Executive by Worldwide Branding in 2015.

Suzanne began her teaching career as Professor of Music at the University of Iowa, and in 1977, she was appointed Professor of Music at the University of Alaska, where she taught for more than 20 years. Suzanne was also the founder and director of the Fairbanks Choral Society, which established an annual “Sing It Yourself Messiah” program that continues to the present day. She was the recipient of many grants and awards including the Governor’s Award for the Arts.

Elena Ostleitner (1947-2021)

Elena Ostleitner, distinguished Austrian socio-musicologist, honorary member of IAWM, and pioneer in promoting women in music, passed away on May 8, 2021. She first became interested in learning about women composers in the early

1960s, when she heard a performance of Clara Schumann’s Piano Concerto. Later, as a professor at the Institut für Musiksoziologie, she focused on women in music and the difficulties they faced in gaining recognition. In addition to researching and teaching the topic, she lectured around the world.

In 1993, Elena wrote a biography of Carole Reinhart, a celebrated trumpet soloist and university professor, who attained success despite the prejudice at the time against women brass players. She was especially interested in the life and music of Clara Schumann, and, in 1996, she organized a congress in Vienna on the 100th anniversary of Clara’s death. As a publisher, she initiated a series called *Frauentöne* to present information about women composers and instrumentalists, both past and present, who were not well known. It was

difficult to get financing for the project, and she paid more than half of the printing cost of the volumes herself.

Elena was in the forefront in protesting the hiring practices of the Vienna Philharmonic, which did not employ women except as harpist. In 2005, the president of Austria awarded her the Cross of Honor for Art and Science of the Republic of Austria. In 2010, she retired after 35 years as a university professor. The IAWM honored her with an interview with Renate Brosch (“An Interview with Elena Ostleitner, Austrian Pioneer of Women in Music,” *Journal of the IAWM* 16, no. 2, 2010, pp. 15-17), and a short article by her student, Michaela Krucsay, who wrote that Elena, in each class at the end of the semester, said: “I hope I was able to infect you with the virus ‘Women in Music’” (p. 16).

IAWM NEWS

Winners of the 2020 Pauline Alderman Awards for Outstanding Scholarship on Women in Music

MONICA BUCKLAND, Chair

The Pauline Alderman Awards were founded in 1985 by the International Congress on Women in Music to honor the memory of pioneering musicologist Pauline Alderman, Ph.D. (1893–1983), founder and chair of the Music History Department of the University of Southern California. Past winners include some of the most distinguished scholars writing about women and music.

Authors submitted articles and book-length works published in 2017, 2018, and 2019 for adjudication by respected scholars. The submissions included monographs, edited collections, articles, and book chapters in English, German, Italian, French, Norwegian and Bosnian. The reviewers were very impressed with the overall quality of the submissions, and we regret that we are able to award only two prizes.

Special thanks go to the adjudicators of the 2020 Awards: Chloe Allison, Rachel Becker, Kerensa Briggs, Wanda Brister Rachwal, Katharina Canzler-Bjerke, Samantha Ege, Katja Heldt, Matthew Hoch, Ljubica Ilić, Jonathan Inniger, AJ Layague, Tatjana Marković, Irène Minder, Alberto Napoli, Deb Saidel, and Kathryn Woodward. Warmest congratulations to our winners, and deepest thanks to the publishers, authors, and others who nominated many important new scholarly works on women and music. A call will go out for submis-

sions to the next cycle of the Pauline Alderman Awards in late 2022. Please see the IAWM website for further information.

Book Prize: Christina L. Reitz

Jennifer Higdon: Composing in Color, Jefferson, NC: McFarland, 2018.

This is the first book devoted entirely to the work of Jennifer Higdon, whose music, as Marin Alsop’s Foreword states, is “inclusive, accessible and embracing.” It focuses on Higdon’s orchestral compositions, with a thorough analysis of six major works, as well as biographical and other material from interviews and elsewhere.

While Christina Reitz does not examine some aspects of the composer’s work

and career – precisely because she is still living, and her oeuvre is therefore still incomplete – we felt that it was an original and valuable contribution to scholarship. One adjudicator described the book as “well-conceived and richly executed,” praising its “stellar precision in music theoretic analysis” as well as its clarity, organization, and accessibility.

Christina L. Reitz is a Full Professor of Music at Western Carolina University, where she teaches courses in Music History and American Music. She received a B.M. from the Dana School of Music, an M.M. in piano pedagogy, and a Ph.D. in historical musicology with cognates in women’s studies and piano performance at the University of Florida. Her primary research interests are women in music, with a focus on the works of Jennifer Higdon. In addition to the monograph on Higdon, she has published articles and entries on this composer in the *Journal of the IAWM*, *The North Carolina Literary Review*, *Die Musik in Geschichte und Gegenwart*, *Grove Dictionary of American Music* and the Library of Congress. Her academic conference presentations on Higdon include the Southern Studies Conference, Music by Women Festival, The College Music Society, and the LIVEWIRE Festival.



Christina L. Reitz (Photo courtesy of Western Carolina University)

Article/Book Chapter Prize: **Kendra Preston Leonard**

“Women at the Pedals: Female Cinema Musicians During the Great War.” In: *Over Here, Over There: Transatlantic Conversations on the Music of World War I*, ed. William Brooks, Christina Bashford, and Gayle Magee. University of Illinois Press, 2019.

This book chapter investigates the women composers/improvisors who accompanied silent films during the First



Kendra Preston Leonard

World War while the men were away at war. Their music, publications, and technical inventions (such as patents for piano roll systems) have previously been overlooked. Kendra Leonard’s research sheds a fascinating light on the role that women played in developing film music, demonstrating women’s pioneering, transformative, and subversive efforts.

The work is meticulously researched and wonderfully written. In the words of one adjudicator, “The author makes a very important and strong contribution to the scholarly understanding of women and gender and music. In the process, Leonard recuperates a forgotten history and opens the door for more research to emerge.”

Kendra Preston Leonard is a musicologist and music theorist whose work focuses on women and music in the twentieth and twenty-first centuries, and music and screen history. She is the founder and Executive Director of the Silent Film Sound and Music Archive (www.sfsma.org). Leonard is the author of six scholarly books including *Music for the Kingdom of Shadows: Cinema Accompaniment in the Age of Spiritualism* (Open access; Humanities Commons, 2019), *Music for Silent Film: A Guide to North American Resources* (A-R Editions, 2016), and *Louise Talma: A Life in Composition* (Ashgate, 2014). Her current research projects focus on white supremacy in silent film music and opera in silent film accompaniment.

Although we are able to award only two prizes, we would like to acknowledge two further publications in each category:

Book-length Submissions:

Laurel Parsons and Brenda Ravenscroft *Analytical Essays on Music by Women Composers: Sacred and Secular Music to 1900*. Oxford University Press, 2018.

Laurel Parsons is Professor at the University of Alberta and Brenda Ravenscroft is Professor at McGill University in Montréal. The first published volume in their four-book *Analytical Essays* series, *Concert Music 1960–2000*, won the 2017 IAWM Pauline Alderman Award and the 2017 Society for Music Theory Outstanding Multi-Author Collection Award.

Sacred and Secular Music to 1900 is the second volume in the series to be published. It presents detailed analytical studies of compositions by Hildegard of Bingen (Jennifer Bain), Maddalena Casulana (Peter Schubert), Barbara Strozzi (Richard Kolb and Barbara Swanson), Elisabeth Jacquet de La Guerre (Susan McClary), Marianna Martines (L. Poundie Burstein), Fanny Hensel (Stephen Rodgers), Josephine Lang (Harald Krebs), Clara Schumann (Michael Baker), and Amy Beach (Edward D. Latham). An introductory chapter by Parsons and Ravenscroft reiterates the goals of the series: to celebrate outstanding music composed by women, and “to create a critical mass of scholarship that would stimulate new research into this repertoire.”

Although much has already been written about the composers examined in this volume, the individual works themselves had not yet been subjected to serious analysis in this way. One adjudicator described the “extraordinarily well written” series as “a landmark achievement in scholarship.”

Lana Paćuka: Ženski identiteti u muzičkom životu austrougarskog Sarajeva [Female Identities in the Musical Life of Sarajevo during the Austro-Hungarian rule]. University of Sarajevo, 2020.

Lana Paćuka is a musicologist and music journalist working in Sarajevo. She has launched several projects to revitalize the musical past of Bosnia and Herzegovina by curating and moderating several concerts based on manuscripts by

Bosnian composers. This book is the first and only study of gender and the position of women in the cultural and musical life in Bosnia and Herzegovina – an important center of culture in the Austro-Hungarian empire.

One adjudicator praised the book for the relevance of historical sources that Paćuka has consulted, and the vivid picture she paints of female presence in the private and public spaces of Austro-Hungarian Sarajevo, from homes and salons to public stages and cafes.

Article-length Submissions:

Samuel Dorf: “Performing Sappho’s Fractured Archive, or Listening for the Queer Sounds in the Life and Works of Natalie Clifford Barney.” In: *Performing Antiquity: Ancient Greek Music and Dance from Paris to Delphi, 1890–1930*, by Samuel Dorf. Oxford University Press, 2019.

Musicologist and dance historian Dr. Samuel N. Dorf is Associate Professor of Music at the University of Dayton, Ohio. His monograph, *Performing Antiquity*, examines the performance and reinvention of ancient Greek music and dance in fin-de-siècle Paris. This work is the first to explore Natalie Barney’s work under the scope of queer musicology. In the words of one adjudicator, it “covers a broad range of historical source material, quotes and literature, and finds a clear and well-informed interpretative way through the selected musical examples.”

Ascensión Mazuela-Anguita: “The Contribution of the Requesens Noblewomen to the Soundscape of Sixteenth-Century Barcelona Through the Palau de la Comtessa.” In: *Hearing the City in Early Modern Europe*, ed. Tess Knighton and Ascensión Mazuela-Anguita. Brépols, 2018.

Ascensión Mazuela-Anguita is a Professor at the University of Granada. She has published a number of works on convents, women, music of the Inquisition, music in early modern urban festivities, and traditional Spanish music. This book chapter is a fascinating look at the inner musical workings of an urban soundscape, examining the influence noblewomen had on musicking activities in 16th-century Barcelona. Adjudicators described it as “original, thoroughly researched, and very enjoyable to read.”

Lauren Spavelko's Award-Winning Black Box

Lauren Spavelko was the prize winner of the 2019 Search for New Music Ruth Anderson Commission. She completed her project this year: *Black Box 2.0*, a sound installation that invites curiosity, interactive play, and novelty in an everyday environment. She created the original *Black Box* at the University of Louisville in collaboration with Uadani Buttò. It brought so much delight that she wanted to redo it and make it even better. With the support of the Anderson Prize, she redesigned and improved the *Black Box* so that it could more easily be sent to new locations.



Lauren Spavelko

Black Box 2.0 asks two questions:

- 1) How do people respond to an unusual object in their normal environment?
- 2) How can *Black Box* continue to solicit their attention when the novelty is gone?

IAWM 2020 Educator Grant

The IAWM has initiated an Educator Grant of \$300 to music educators of students ages four to eighteen to help teachers bring a greater focus on women in music to their students through professional development, materials, commissions, guest artists, or other media. The inaugural grant was awarded this year to **Nadia Bonavidez**, music teacher at the Harmony School of Enrichment in Houston, Texas. Her project, *A Song for Representation and Inspiration*, enabled her to commission composer Mason Bynes to write a song for her students in grades three to five to perform and to facilitate a virtual meet-and-greet between the students and the composer. The initial session was held on March 12.

Ms. Bonavidez reported that at the beginning of the meeting, Mason Bynes shared her story with the students and her passion for music. She played one of her choral pieces,

The *Box* is programmed with environmental, animal, human, and musical sounds. Sounds are triggered deliberately, at random, or at scheduled intervals. The *Box* has the appeal of a game or puzzle—many passersby explore the *Box* and experiment to create a desired sound again. When left untouched, the *Box* has an entirely new set of sounds and behaviors designed to entice, manipulate, or annoy passersby. *Black Box's* sounds are endlessly customizable and can be designed for new locations and audiences.

Lauren is a composer, arranger, studio teacher, performer, and visual artist. She composes to inspire deeper connections with one another and ourselves. In her diverse works, listeners find play, healing, magic, joy, catharsis, and more. She has been commissioned by the National Endowment for the Arts, the Johnstone Fund for New Music, the Central Ohio Symphony, and more. Her song cycle *Baby Book* was awarded the Spoleto Festival's 2017 Young Composers Prize (Italy) and was a finalist for the 2019 NATS Art Song Com-

position Award. She has been a finalist for the American Prize for *Baby Book* and her symphonic work *Kéyah*.



Black Box 2.0

Lauren lives in Columbus, Ohio where she operates Musical Life, teaches at Otterbein University, and composes. You can hear her laughing through the city while swing dancing, singing, fiddling, and making a joyful raucous with her circle of friends.

Nebula, while the students drew colorful pictures of what they felt the music represented to them. She plans to use their love of music to personalize the song for the school, and she wanted to give the students an opportunity to share their particular musical interests. Since this was

they would stand up. If they did not agree, they would remain seated.

At the end of the lesson, the students had the opportunity to ask questions such as: "How long does it take you to write a piece of music?" "Have you ever performed with a famous person?" "What's your favorite genre of music?" "What inspired you to become a composer?" "What is your favorite piece of music that you've written?"

Nadia Bonavidez remarked: "I could see on my students' faces the joy it brought them to have Mason with us. She has such a positive and uplifting spirit and is already becoming a role model to my class. We look forward to the next meeting with Mason!"



Students at the Harmony School of Enrichment in a virtual meeting with composer Mason Bynes

a rather large Zoom meeting, the group played a "Stand Up, Sit Down" game. If the students agreed with the statement, for example, "I like music that has lyrics,"

The Educator Grant jury included Nicole Murphy (chair), Carrie Leigh Page, Dana Reason, and Deborah Saidel.

Members' News

ANITA HANAWALT

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning appointments, honors, commissions, premieres, performances, and other items. **NB:** The column does not include radio broadcasts; see Linda Rimel's weekly "Broadcast Updates." Awards and recent publications and recordings are listed in separate columns. Send this information to the editor in chief, Eve R. Meyer, at evemeyer45@gmail.com.

We recommend that you begin with the most significant news first and follow that with an organized presentation of the other information. Due to space limitations, information such as lengthy descriptions, lists of performers, long websites, and reviews may sometimes be edited.

The deadline for the next issue is September 30. Please send news about your activities to Members' News Editor Anita Hanawalt at anita@hanawalthaus.net. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Monica Buckland is currently based in Sydney, Australia, where she teaches at the Uni-

versity of New South Wales. She also conducts the Balmain Sinfonia and continues to program music by women whenever possible. Recent concerts have included pieces by Fanny Hensel-Mendelssohn and Joan Tower. Within the IAWM Board, to which she returned in 2020 after many years, she has taken over responsibility for the Pauline Alderman Awards.

The vocal trio Artemisia (Diana Lawrence, Alexandra Olsavsky, Kaitlin Foley) premiered **Kyong Mee Choi's** *Pale Courage* for three voices at the Artemisia/Chicago Composers' Consortium Virtual Concert on April 30, 2021. *Until Heard* for piano and electronics was presented at the Society for Electro-Acoustic Music in the United States (SEAMUS) 2021 Virtual National Conference on April 23-25, with an additional presentation at the Earth Day Art Model 2021 Virtual Concert on April 22. *rare yet soft* (3-D animation) was presented at the Chicago Electro-Acoustic Music Festival Virtual Concert on April 23. *Breathe Life II* was performed by Eun-Hee Park at the Alabama Piano Gallery Saturdays at a Steinway

Concert held in Birmingham, Alabama on March 27. The piece was also featured by Park at the Piano Literature Recital, Guest Lecture Series, "Korean Piano Music," held at the University of South Dakota, Vermillion, on March 17.

Im Nebel for baritone and large ensemble, performed by the Illinois Modern Ensemble, and *Until Heard* for piano and electronics, performed by Lawrence Axelrod, were presented at the Virtual Faculty Composition Recital on March 22. Choi was a featured composer at the Festival of New Music at Ball State University, where she presented a seminar and master class and had four compositions programmed at the concerts. *Vanished* for harp and electronics was performed by Joanne King on March 19. *Tender Spirit II* for video, *rare yet soft* for video, and *Reflective Layers* for ensemble were presented at each concert of the festival. The video *rare yet soft* was premiered at the 6Degrees Composers Virtual Concert via HotHouse on March 13. The highlight of the concert was *Resilience* for the bass oboe, with each composer writing two minutes of music for the oboist, Alex Klein. *A New*

Awards

Andrea Clearfield

Andrea was one of three recipients of the International Artist Residency by the Pew Center for Arts & Heritage. She was awarded a 2020 Fellowship at the Helene Wurlitzer Foundation of New Mexico and the David Del Tredici Residency at Yaddo for an American composer; plus 2021 residencies at Ragdale (Illinois), Virginia Center for the Creative Arts, and the Banff Centre for the Arts Leighton Studios. Future awards include a 2022 Fellow at Bloedel Reserve, Bainbridge Island, and a 2023 Fellow at Visby Centre for Composers in Sweden.

Roma Calatayud-Stocks

Roma's second historical novel in a trilogy, *A Symphony of Rivals*, won First Place in the category of Best Novel Historical Fiction by the 2019 International Latino Book Awards. It was a finalist for Best Novel Historical Fiction 2019 by the American Fiction Awards, and a finalist for a Drama Series by The Latino Books Into Movies Awards Television Series by The International Latino Book Awards (2021). The book was published in English by Calumet Editions (2018). The third book in the series, *An Ode to Joy*, will be published in late 2021 or early 2022.

The historical novel is set in 1930s in Germany, Austria, Italy, and the United States. The heroine, Alejandra Morrison, pursues her dream of becoming a symphony conductor at an unfortunate time when culture and the arts are falling under the influence of Nazism, but through her devotion to music, she finds a measure of hope and strength.

Gyuli Kamarova

Gyuli was awarded a grant from Fund for the Arts in Louisville, KY to perform her original music at Churchill Downs for the Opening Night of the Kentucky Derby, April 24, 2021. The goal of the event was to entertain patrons with uplifting and interactive performances and to express the color "orange," which symbolizes creativity, enthusiasm and encouragement. The performance included Gyuli's *Fantasia* for violin and piano, *Sonata Concertante* for violin and piano, *Christmas Suite* for saxophone and piano, and *Marine Pictures* for saxophone and piano. Gyuli commented that the color orange can be heard "in every single note."

Tamara Cashour

Forbearance, a choral score for SATB singers, live bird callers and electronics, won the Bronx Council on the Arts 2020 Arts Award. More information on the piece is available on her website: <https://www.tamaracashourcomposer-pianist.com/forbearanceworldpremiere>. The score was made into a film by the NYC award-winning choral ensemble C4 and can be viewed on YouTube: <https://www.youtube.com/watch?v=jXCAzs46G6I&t=12s>. Tamara was interviewed live on Juhl Media with Brian Mountford, Director of C4, who handled the film production. The interview is also available on YouTube: <https://www.youtube.com/watch?v=qll5ZLYkXAU&t=1s>.

Earth for percussion ensemble and electronics was performed and recorded by the William Paterson University Percussion Ensemble in February 2021. This was part of the New Music Series, directed by Peter Jarvis.

Jerry Casey's *O, Death, Rock Me Asleep* (soprano and solo violin), performed by soprano Jessica Kahn and violinist Erica Donahoe, will be part of the May 2021 Dallas Virtual Festival presented by the Texas chapter of NACUSA.

Tamara Cashour reviewed a concert for the Women's Philharmonic Advocacy and wrote prefaces for Musikproduktion Hoflich's Repertoire Explorer series, which specializes in publishing rare or underrepresented scores. Her recent preface to Glazunov's *Introduction and Dance of Salome* was accepted for publication and will appear with the published score later in 2021. (See <https://repertoire-explorer.musikmph.de/>) Additional information on her written work is included on her website: <https://www.tamaracashourcomposer-pianist.com/resume>.

Andrea Clearfield is currently Composer in Residence with National Concerts at Carnegie Hall from 2020-2023, with premieres of a three-part work on "what is home" for a consortium of treble choirs. *Home in Me*, to poetry by Sienna Craig, will be recorded by the professional women's choir *mirabai* under the direction of Sandra Snow.

Clearfield is completing a performative cantata: *A Brush with our Time: Journeys of Transformation* to a libretto by Doreen Rao, adapted from *Painting Peace* by Japanese Zen master Kaz Tanahashi. Commissioned by Fourth Coast Ensemble, the cantata offers wisdom about war and peace from ancient teachings. The work is scored for vocal quartet, shakuhachi, piano and Japanese temple percussion, with "live" painting by Kaz Tanahashi. She is also completing *Standing at the Beam* for chorus and string quintet to poetry by Anthony Silvestri, commissioned by Michigan State University, on moving through imbalance and trauma to healing. Other commissions include a cantata for the University of New Mexico celebrating the end of the pandemic to poetry by Kitty O'Meara; a solo guitar work for William Kanengiser; *Beyond the Binary* (a meditation on humans and machines) for the Mendelssohn Chorus with libretto by Ellen Frankel; and an art song for soprano Laura Strickling's 40@40 project.

Linda Dusman completed a commis-

sion from the Duo des Alpes entitled *Corona Bagatelles*, a cipher for cello and piano based on the 1273 amino acids in the C19 virus spike protein. Her collaborative work with photographer Dan Bailey and audio engineer Alan Wonneberger entitled *Dream Prayer Observatory* premiered in a 24-hour streaming event on September 11, 2020. *Faaz*, a collaborative bioart installation with audio surround based on poetry by the fourteenth-century Persian poet Hafiz, is a work in progress, with an anticipated exhibition during the 2021-22 season. Dusman was awarded the Bearman Chair in Entrepreneurship at the University of Maryland, Baltimore County in 2020 for her work on the Octava project, using the EnCue app for realtime education during classical music concerts.

Juliana Hall served as the sole final-round judge for the 2021 NATS Art Song Composition Award Competition, choosing the First Place winner and two Second Place winners. She also served as one of ten mentor art song composers for ten composer mentees as part of the new NATS Mentoring Program for Composers, 2020-2021. Interviews and classes included: American Vocal Literature Class at the Manhattan School of Music in New York City on November 24, 2020, "Making Anne Sing: How Her Words Became Music I," for the On Site Opera in New York City on January 5 (with Part II delivered on February 16), and "Juliana Hall on Composing Art Songs" for the Georgia College Department of Music in Milledgeville on February 9. Multiple radio and web broadcasts were offered between November 2020 and April 2021 in the United States and the United Kingdom.

Christina's World was performed on a Doctoral Lecture-Recital by soprano Il Hong Shin at the Hartt School of Music, West Hartford, Connecticut, streamed live from South Korea on December 11, 2020. Kitty Whately, mezzo, and Simon Lopper, piano, gave a live performance of *Godiva* at the Royal Welsh College of Music & Drama in Cardiff, Wales on November 20, with an additional performance on December 2 at Wigmore Hall in London, England. Jennifer Piazza-Pick performed *Sentiment* on a Faculty Recital held at Georgia College in Milledgeville on February 22, 2021. Helen Charlston, mezzo, and Christopher Glynn, piano, performed "Dame Emma Kirkby & Friends" and "To Mother" from *Letters from Edna* at the Voces8 Foundation "Live from London" Spring Festival, in the

UK on March 14. *Fables for a Prince* was performed by The Song Company, in New South Wales, Australia on March 10, 16, 19, 20.

Janice Misurell-Mitchell performed her piece, *The Light that Burns: in memoriam Gabriel Mitchell*, for alto flute/voice at the New Music Chicago 15th Anniversary Bash, at Epiphany Center for the Arts on October 10, 2020, and also during the reading of WJT Mitchell's recent book, *Mental Traveler*, at the Seminary Coop Bookstore in Chicago, Illinois on November 18. Bay area flutist Meerenai Shim performed *Dolce, Pureté* for solo flute/alto flute/voice and incidental percussion on November 13 at the Center for New Music in San Francisco, and Misurell-Mitchell performed *border crossings at sunset*, for flute/voice and *Dolce, Pureté* in the online celebration of the 6Degrees Composers 10th Anniversary Concert on November 22.

On March 13, 2021, the 6Degrees Composers presented an online concert in which the composers each wrote a section of a piece for solo bass oboe in the style of "the exquisite corpse" (where each composer added to the piece without having seen the music of the others). The work, entitled *Resilience*, was commissioned by Alex Klein, former principal oboe of the Chicago Symphony Orchestra, who spoke about the work before giving an inspired performance. Misurell-Mitchell also presented her piece for dancer, voice/flute and percussion, *War Chant*, based on the poetry of Illinois Poet Laureate, Angela Jackson, who also read the poem as part of the 6Degrees concert. On April 2, Misurell-Mitchell performed on flute and voice in the online concert of "Freedom From and Freedom To #4," improvised music and dance at the Elastic Arts Foundation in Chicago.

In tribute to Beethoven's 250th birthday in October 2020, **Deon Nielsen Price** composed a song cycle with a text of Beethoven's own words, translated word for word into English by Virginia Beahrs. The six songs of *Ludwig's Letter to Eternal Beloved* are: "Good Morning," "My Angel," "You Suffer," "The Firmament," "Resolved," and "Be Calm." Countertenor Darryl Taylor, with the composer at the piano, videotaped the piece just in time for the December 12 "Beethoven Spectacular," produced on YouTube by the Los Angeles Chapter of NACUSA. She has been commissioned by the Brooklyn Chamber Orchestra to orchestrate it for an upcoming

ing performance and recording in New York City.

Price performed her Suite for Piano from her 2019 chamber opera *The Light of Man*, a story from the Hindu *Upanishads*, at Hollywood Piano in Burbank, California, on January 12, 2020 and again on February 16, 2020, at the historic Presidio Chapel in San Francisco, California. As Composer-in-Residence and Curator of Sunday Concerts for the Interfaith Center at the Presidio (ICP) in San Francisco, she is completing the fourth year of monthly Sunday Concerts, presented as a service to the community. Due to the pandemic, all the concerts after February 2020 have been presented virtually.

She played her *Angelic Piano Pieces* as well as music by Chopin and Debussy live on Zoom on an ICP concert July 19, 2020, and presented the video of her opera *The Light of Man* from the earlier live performance at Presidio Chapel of November 17, 2019. The premier performance of her duo for violas, *The Calm Before the Storm*, was performed live online by the Simpson Sisters Viola Duo on an ICP concert November 15, 2020. The video of her song cycle *Ludwig's Letter to Eternal Beloved* was presented on the ICP series, December 19. Price performed her *Six Variations on Birthday Canon* by Richard Derby and *Angelic Piano Pieces* on the NACUSA-LA Piano Splash IV, July 25, 2020 (YouTube). In December, she played her *Christmas Medley for Piano* on ZOOM for a congregation of the Church of Jesus Christ LDS in San Francisco, and in person at an outdoor service in Arroyo Grande, California.

Concerts in 2021 continue to be virtual, either pre-recorded or live. A pre-recorded lecture-recital for the Mu Phi Epsilon Los Angeles Alumni Chapter held February 6 featured Price's performance of *Angelic Piano Pieces* and "Freeway Fugue" from *Diversions*. The first half of the lecture-recital, including *Angelic Piano Pieces*, was also presented by NACUSA-LA, February 11. On March 21, *Six Variations on Richard Derby's Birthday Canon* and *Angelic Piano Pieces* were performed in the ICP co-sponsored repeat of the NACUSA-LA Piano Splash IV, held in July 2020.

Natalia Rojcovscaia-Tumaha is preparing several projects in parallel, including compositions for chamber music ensembles, a cappella choir and symphony orchestra. The vocal cycle *Hallel* for a cappella choir, based on poems of the children of the victims of the Holocaust (written during their stay in

the ghetto and concentration camps), is being prepared for recording and release by the Choral Chapel "Moldova" of Teleradio-Moldova for the State Fund of the Republic of Moldova. She was interviewed by composer William Neil for the April 16 "Symphony Sunday" radio program on WDRT 91.9 FM in Viroqua, Wisconsin, in which she discussed her life and creative priorities; movements from her Sympho-Suite "Master and Margarita" were played. Her piece *Frühlingsgrüße* ("Spring Greeting") for tenor and piano, on a poem by Nikolaus Lenau was commissioned and recorded especially for the "Arpeggiando" program on Radio Moldova; the work was premiered online on the first day of spring and was published by the Société des Concerts de Fribourg, Switzerland, on their official Facebook page.

Rojcovscaia-Tumaha won a State Scholarship for the doctoral program at the Institute of Cultural Heritage of the Academy of Sciences of Moldova. In March, she signed a contract with the Donemus Foundation, Donemus Records and Donemus Publishing House to promote her compositions, and she is preparing seventeen of her works for publication in the Netherlands. In November 2020, she joined the IAWM Advocacy Committee. In the same month, one of her compositions was presented on the Donna, Women in Music website. *Christmas Lullaby* (dedicated to Mattos and the Lebron family) was performed by the MusiCaribe Chamber Orchestra conducted by Daniel Mattos during the Candlelight service held at the Ascension Lutheran Church, Boynton Beach, Florida on December 24, 2020, sponsored by MusiCaribe Project's "A Recital During Times of Pandemic." It was broadcast online. A String Quartet (dedicated to the memory of her father), performed by the Sagarana String Quartet, opened the concert "Distancia Sonora" at the 1st International Recording Production at Belo Horizonte, Brazil, organized by the MusiCaribe Project International. A digital audio and video recording of this event was made in March 2021.

Performances and recordings of Rojcovscaia-Tumaha's music in Las Vegas (USA), Guatemala, and Scotland are planned for the spring, as well as in Spain in the fall. Among them are world premieres of both chamber ensemble compositions and large-scale symphonic and choral compositions concerning the heritage of world literature and worldwide spiritual culture, inspired by the novel *Master and Margarita* by Mikhail

Bulgakov. The Sympho-Suite "Master and Margarita" for two solo violins, piano, youth choir, orchestra and three actors, will be used as music for a ballet. Its world premiere will take place in early autumn on the stage of the Roman Amphitheatre of ancient Ostia, Italy. This groundbreaking global premiere is organized by the MusiCaribe Project International (USA) and the Samnium University of Music (Italy). It will be broadcast in live streaming all over the world. An audio CD with music by contemporary composers will soon be recorded in Spain, including *From Passion to Compassion* for solo cello. The Spanish *ITAMAR Magazine* (dedicated to art issues) will soon include her article entitled "Great Deeds Await Us."

This past season saw a number of performances of music by **Judith Shatin**. These included the digital premiere of *unter soreles wigele*, a setting inspired by this folksong for mezzo and piano, commissioned by the YIVO Institute for Jewish Research. It was performed by Annie Rosen and Daniel Schlosberg, members of Cantata Profana, on June 30, 2020. *For the Fallen* was presented by flutist Lindsey Goodman on Parma Recordings Live Stage, July 18, while Goodman performed *Penelope's Song* on the "Songs Without Words" program of the Pittsburgh Festival Opera, July 26. *Cinq-chronie* for wind quintet, commissioned by the Bennington Chamber Music Conference, was performed by the Lapland Chamber Orchestra on November 19 in the House of Culture Korundi, in Rovaniemi, Finland. *Storm*, for tenor sax and electronics, was featured on the Turn UP II Festival online, in performance by Drew Whiting on December 29.

Other performances included *For the Fallen*, for trumpet and electronics, performed by Stephen Burns on the Fulcrum Point New Music Project's 22nd Annual Concert for Peace. It, too, had to be broadcast online March 6, as was a recent performance of *Grito del Corazon* by saxophonist Jan Baker and percussionist Stuart Gerber of Bent Frequency coming from the Breman Museum in Atlanta on April 1, 2021. Nathan Carterette's CD "Poets of the Piano: Acts of Faith," including *Chai Variations on Eliahu HaNavi*, was also released during this period. Composition projects included *The Best Angel in Heaven*, for children's chorus or soprano and piano, in memory of beloved teacher Sandra Santos-Vizcaino of Public School 9 in Brooklyn; *La Frontera* (The Border), a choral setting (SATB or SSA or TTBB and piano) of a poem by an unidenti-

fied youth from *Dreaming America: Voices of Undocumented Youth in Maximum Security Detention*; and *Rising on the Wings of Dawn* for solo violin.

Works of **Faye-Ellen Silverman** were performed during four concerts held in live settings between November 2020 and March 2021. On November 16, the world premiere of *Intertwining Clarinets* was given by the Licorice Clarinet Quartet at Clarinet Motion, a concert pairing new clarinet quartet compositions with contemporary choreographies, presented by the Composers Concordance. The event took place at William Paterson University in Wayne, New Jersey. On November 29, Silverman performed her piano work, *The Mysterious Stranger* (from *Fleeting Moments*), at the 11th Annual Comp-Play-Comp Marathon—Words & Music Theme held at Drom in the East Village of New York City. Jesse Gerbasi gave the world premiere of *To a Quiet Place* (solo vibraphone) for Centennial Vibes (Celebrating the Vibraphone, invented in 1921), sponsored by the Composers Concordance at Michiko Studios in New York City on March 20, 2021. Gerbasi also performed the piece on March 22 at William Paterson University in Wayne, New Jersey.

Three streaming performances were offered in September and October of 2020. On October 18, William Wielgus, oboe, performed *Oboe-sthenics*, Avant-garde Yesterday and Today—Ayer Y Hoy. (See www.facebook.com/Wm-Wielgus-oboe-107285871042695.) *A Free Pen* (video of a performance conducted by Matthew Jaroszewicz) was on the Virginia Center for the Creative Arts Composer Playlist for the month of October: www.vcca.com/composer-playlist. On September 29, *To Love?* was performed by Robert Feng, bass, and Elizabeth Rodgers, piano, for Voices Raising Voices, Christman Opera Company. See: <https://www.youtube.com/watch?v=CvTSD-B1E8k>. On October 23, *Layered Lament* for English horn and tape was included on the ASCAP New Music Friday Playlist, from the newly released recording by Jacqueline Leclair: “Music for English Horn Alone,” New Focus Recordings.

A recording of *Protected Sleep* with David Jolley and Michael Lipsey was used in a film by Luc Gobyn. In the past few months, this film has been shown as the Official Selection Kine Muestra International de Cortometrajes, 4th edition, Puebla, Mexico, during August 2020; Kursall Film Festival San Sebastian (KFFSS) during September; MIA

muestra Independiente Audiovisual Xalisco, official selection, Guadalajara, Mexico, October 5, 2020; Biazarrya Short Film Festival, starting October 8, Portugal; 1st Quarentine Short Film Festival Knokke Le Zoute, Belgium, May 20-26. *Speaking Alone* was used in a short film by Geraldine Pontius. Silverman was listed in the Marquis Who’s Who of Top Professionals and was awarded the Albert Nelson Marquis Lifetime Achievement Award, also receiving an ASCAP Plus award. She served as a judge for composition contests by Composers Concordance in New York City (March 2021) and the Lunigiana Music Festival Composition Competition (Summer 2020) held in Lunigiana, Italy. She contributed a short talk on Bernstein’s *West Side Story* for Live Stream from Mexico of Adriana Rozas’ program on Bernstein’s show (acting Lab Mx, Mexico). See: https://youtu.be/7CczAEp_oec.

On November 21, 2020, **Elizabeth Start**’s pre-recorded improvised performance with Beth Bradfish’s sound sculpture, “Light Behind the Light,” presented by the Connecting Chords Music Festival, was streamed on Chicago’s Experimental Sound Studios “The Quarantine Concerts” series. She was commissioned to create a piece for a location-based “Music in Place” project, to be unveiled in May 2021, which will include an interactive map for “audiences” in Kalamazoo, Michigan. Her new work *Uncertain Futures*, settings of poems by Conrad Hilberry, will be premiered by the Artemisia Trio on April 30, 2021, on a streamed Chicago Composers’ Consortium (C3) concert. A June 6 C3 concert will see a performance of her *Gibbons* by Quintet Attacca at Constellation in Chicago.

The Association of Canadian Women Composers (ACWC), of which **Evelyn Stroobach** is a member, is celebrating its 40th anniversary. As of February 2021, three of her compositions have been included on the ACWC’s playlist: *Aurora Borealis* for orchestra, performed by the Ottawa Symphony Orchestra, conducted by David Currie; *Daydream* for carillon, performed by Canada’s former Dominion Carillonneur, Gordon Slater, from a recording made at the Peace Tower Carillon at the Houses of Parliament in Ottawa; and *Dark Blue* for alto saxophone and piano, recorded by Doug Martin (alto saxophone) with the composer at the piano. (Please see: <https://soundcloud.com/acwc-afcc/sets/acwc-40th-anniversary-march>.) Nonet for chamber orchestra was

performed by Newartmusik on a December 27, 2020 television broadcast out of Miami, Florida.

Deanna Wehrspann announces commissions and premieres: *Dixit Maria* for SSA choir, commissioned and premiered by Gehlen Catholic Triple Trio, LeMars, Iowa (2018); *Arise, My Love, My Fair One*, for voice and piano, premiered by Brandon Record, University of Sioux Falls, South Dakota (2019); *Music for Nadia*, incidental music for Ivan Fuller’s play *In Every Note*, premiered at Rider University, Lawrenceville, New Jersey (2019); *Sing a New Song* for SATB choir and cello, commissioned and premiered by the South Dakota ACDA Honor Choir (Sioux Falls) and Two Rivers Chorale (Minneapolis, Minnesota) (2019); *Chickens!* for SATB choir and piano, commissioned by Gehlen Catholic Concert Choir, LeMars, Iowa (2020); *O Gracious Light* for SATB choir and piano, commissioned by Del Hubers, Sioux Falls (2020); *Alleluia, Praise the Lord* for SATB choir and piano, premiered by University of Sioux Falls Collegiate Choir (2020); *Our Hearts are Burning* for SATB choir and piano, commissioned and premiered at South Dakota Evangelical Lutheran Church Day (2020); *Quirk* for flex orchestra, commissioned and premiered by University of South Dakota Symphony Orchestra, Vermillion (2020); and *I Am With You Always* for SATB choir and violin, premiered by University of Sioux Falls Singing Camerata (2021).

On October 30, 2020, pianist Max Lifchitz performed **Rain Worthington**’s solo piano piece, *Always Almost*, as part of his “Women of Note” live-stream virtual concert at the National Opera Center in New York City, funded in part through a New York Women Composers (NYWC) Seed Money Grant. Also on October 30, cellist Roger Morelló Ros presented the world premiere of *Resolves* for solo cello in (Köln) Cologne, Germany. Marvin Rosen performed *Waiting* at a virtual concert featuring piano music of women composers via Westminster Conservatory at Nassau, New Jersey. On May 1, violinist Barbora Kolářová performed *An Evening Indigo* for solo violin (virtual concert) as part of the TURN UP 2021 Festival at the University of Arizona. Violinist Audrey Wright performs *Paper Wings* for solo violin (livestream virtual concert) as part of her May 16 “Homage” concert of works intended as homages to people and places at An Die Musik in Baltimore, Maryland.