

JOURNAL of the



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC



Tania León  
Pulitzer Prize Winner

In this issue:

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INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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# Message from IAWM's President: Music in the Time of Change

CHRISTINA RUSNAK

Dear IAWM Members,

Around the world, you have demonstrated adaptability, ingenuity, and resilience as Covid-19 continues to challenge our return to experiencing live concerts. Wind guards for flutes; mask slits for woodwinds; bags over brass bells; smaller, adaptable instrumentations of larger works; and limited rehearsal time have enabled us to perform in ways we never imagined two years ago—some for the better.

Zoom conferences and streamed concerts have helped to democratize attendance and participation to swell far beyond preceding geographic and economic boundaries. For example, I watched composer Andrea Clearfield's 35th anniversary celebration of her renowned *Salon* (now *Zalon* – Z for Zoom) from my home, nearly 3,000 miles away!

While some conferences, such as the ISCM (International Society of Contemporary Music), postponed the Fall 2021 conference in Shanghai and Nanning, China to Spring 2022, many European and American music festivals blossomed like hibernating seeds bursting into the air. Savvy organizations blended virtual models with in-person events. Hopefully, by 2022, we will all be fully participating in concerts – live and virtual – across the globe.

## IAWM's 2022 Conference

The conference, titled **Call and (Her) Response: Music in the Time of Change**, will be hosted by Oregon State University on their campus in Corvallis, Oregon, **June 2-4, 2022**, in association with OSU's College of Liberal Arts and the Office of Academic Affairs. The conference will be a hybrid, in-person event with virtual satellite sessions and concerts from various sites across the globe.

## Awareness, Growth, and Change

In 2020, with input from many of you, the IAWM Board re-affirmed our Mission and developed a Vision to become the world's leading organization devoted to the equity, promotion, and advocacy of women in music across time, cultures, and genres. We identified our core values:

- Inclusion and Equity
- Global Advocacy

- Communication
- Courage
- Support

Completed at the end of the year, the Board created a three-year Strategic Plan with specific goals and action steps. IAWM wants to provide our members with connections, opportunities, visibility, and relevance.

As you have read in this column before, "As president, I want to work with the Board and the membership to actively address Equity and Inclusion in all fields of music by seeking out and recognizing the countless women in music who have been historically excluded as well as those who continue to be marginalized across the continents. IAWM's goal is that our membership and Board better reflect women in music worldwide. We created a Global Initiatives Committee to help the organization to develop awareness and focus with the intention of achieving that outcome."

All change is a process. The IAWM is looking at pathways to connect and partner with relevant organizations. We are evaluating new ways to engage with you and advocate for women in all fields of the wide and diverse world of music.

## Journal of the IAWM

Our beloved *Journal of the IAWM* will be published quarterly in 2022! In the member survey of 2020, a number of members wished the information could be received on a timelier basis. Our current publication model is focused on print deadlines. Migrating to a digital format will enable us to publish more about women in music in timely way. In addition, 80% of you expressed that you would like to reduce paper and receive the journal in PDF form. In 2021, the IAWM sent all members PDF copies of the journal, in full color, and in 2022, we will continue to send PDF copies to everyone. Some members, as well as authors, prefer paper copies; therefore, the fall or winter journal will continue to be printed and mailed to those who want a hardcopy version.

We would like to hear from more of you, so don't be shy—send us your reports, reviews, articles, proposals, and news for submissions to the journal.

## Webinar Series

In May 2021, IAWM launched our new Webinar Series, **Beyond the Notes**. Julia Mortyakova presented: **From the Stage and Beyond: Advocating for Women in Music**; Gaby Alvarado gave a workshop on **Navigating Social Media as a Marketing Tool**. Fall webinars included Jane Rigler's session on **Deep Listening**, and Roma Calatayud-Stocks' exploration of **Latin American Music**. In January 2022, we will welcome Elizabeth de Brito, founder of the Daffodil Perspective, an inclusive classical music podcast. She will talk about **Reframing Women Composers, Biased Journalism**. Access to past webinars will be available on our site in early 2022. If you are interested in presenting a webinar, please let us know at: [communications@iawm.org](mailto:communications@iawm.org).

## Annual Concert

The Annual Concert, held at Howard University in Washington, D.C., USA, on Tuesday, November 16th at 7:30 pm, Eastern Time, was recorded for those who chose not to travel to the event. It will be available on our site in January.

## Message from the Editor, Eve R. Meyer

As Christina mentioned in the President's Message, we will be preparing four issues next year. We are looking forward to hearing from more of you. The deadline for the next issue is December 15 for articles and the end of the month for reports, announcements, and members' news. If you would like to submit an article, please send your proposal to me at [evemeyer45@gmail.com](mailto:evemeyer45@gmail.com); detailed information is on page 54 of the Journal and on the website. All proposals are read by members of the Journal Board. We are pleased to welcome two new staff members: Christina Reitz (assistant editor) and Laura Pita (reviews). Contact Laura ([laurapita830@gmail.com](mailto:laurapita830@gmail.com)) if you have a book or CD that is ready to be reviewed or if you would like to be a reviewer. Special thanks to Laura for editing a year's worth of reviews for this issue and to all the contributors and members of the journal staff and Board.

## Future Plans

Be on the lookout for a short IAWM Newsletter coming to you via email bi-monthly. We will have more in store for 2022. We would love to hear your thoughts and ideas.

## Website

Have you visited IAWM's new website ([iawm.org](http://iawm.org))? On October 1, 2021, we unveiled the vibrant new IAWM website. This platform is easier to navigate and locate information than previously, and it expands our capabilities to interact with you in new ways. The site is also much more nimble on mobile devices.

- The Strategic Plan is on the site under the About page.
- An initial list of partners and other organizations in our musical community is on the Partners page. Who else is important in YOUR musical community? Who else should we be partnering with?
- Radio Requests and Broadcasts have a greater prominence on the site.
- A new calendar will list key events, award deadlines, and more.
- Not all of your smiling faces made it to the new site, so please go to your

profile and update your picture, and ensure that all of your profile information is correct and current. If you are a freelancer or independent, you can put that in the institution field.

- The Programs page contains our concert, conference, awards, and webinar information.
- The News & Resources page is evolving. If you want to find out the latest information, beyond the two items on the homepage, visit this page.
- The Journal can be viewed by flipping pages online and via PDF for members. Past Journal issues from 2008 are now available as a PDF.
- The Contact page lists FAQ's so you don't have to wait for a Board member to help you.
- Last, but not least, check out the Support IAWM page. The WAYS to support IAWM has expanded! You can make donations of any amount to support our programs and services from this page. In addition, IAWM can now accept and manage Endowments, including Planned Gifts, and IAWM can work with you for In-Kind support. Contact [president@iawm.org](mailto:president@iawm.org).

- If you are part of an organization or company that would like to sponsor IAWM, either ongoing or for a particular event, please contact us.
- We will be starting an Internship Program in 2022—either a current student or recent graduate. For more information, contact [membership@iawm.org](mailto:membership@iawm.org).
- We want to see images of you in all your music making: rehearsing, recording, performing, writing, composing, conducting, mixing, and more. Send a note to [website@iawm.org](mailto:website@iawm.org) to submit your high-resolution photos.

With *your* input, the site will become more active and engaging over time.

Links:

Twitter: <https://twitter.com/iawmcommunity>

Instagram: <https://www.instagram.com/iawmcommunity/?hl=en>

Facebook: <https://www.facebook.com/IAWMusic>

YouTube: Coming in 2022!

## The IAWM Congratulates Tania León, Pulitzer Prize Winner

SAMANTHA EGE

It can be a rare thing for a composer to receive such high honours and accolades during her lifetime. Varying forms of discrimination can preclude the opportunities for her to witness her own success. And where there are attempts to belatedly acknowledge her impact and power, these restorative acts will often take place posthumously (if at all). For that reason, we are so fortunate to witness the continued celebration of the legendary 78-year-old Tania León (born in Havana, Cuba). León is, in her own words, “a musician that happens to be a composer, conductor, educator, and [advocate] for the arts.” And she is, of course, more than deserving of her flowers.<sup>1</sup> Her career is as breathtakingly magnificent and ground-breaking as the sonic landscapes she paints through her music.

Earlier this year, León became the 2021 Pulitzer Prize Winner in Music with

her composition called *Stride*. Not one to be confined to boxes and labels, the expansive expressivity of León's *Stride* matches that of the composer and her own sense of self-definition. León has always seen herself as a citizen of the world, rather than an individual confined to US-centric definitions of race or limiting constructs of sex and gender. *Stride* exemplifies her broad yet kaleidoscopic world view. It tells the stories of early twentieth-century women and their activism and leaves us with much food for thought in our present age.

*Stride* was born out of an invitation from the New York Philharmonic to mark the centenary of the 19th Amendment, which granted American women (specifically white women) the right to vote. León drew inspiration from the suffragist Susan B. Anthony, explaining, “I imagined her as a person who did not take ‘no’ for an answer. She kept pushing and pushing and moving forward, walking with firm

steps until she got the whole thing done. That is precisely what *Stride* means.”<sup>2</sup> But León's inspiration did not end there. Understanding the systematic exclusion of women of color from the suffragist movement, León interwove the influence of other women, including her mother and grandmother, and nameless African descended women who, too, fought for women's liberation. The presence of this diversity is felt in León's blending of musical cultures, mixing African sound worlds from the continent and diaspora with a European orchestral palette.

That León received a Pulitzer Prize for *Stride*—a composition that epitomizes themes of courage, perseverance, and strength—is more than fitting recognition for a composer whose trajectory embodies those themes and more.

<sup>1</sup> “Tania León on Her Project 19 Commission, ‘*Stride*,’” [https://www.youtube.com/watch?v=Eee05KscL\\_M](https://www.youtube.com/watch?v=Eee05KscL_M) (accessed September 24, 2021).

<sup>2</sup> Tania León quoted in “*Stride*, by Tania León,” *The Pulitzer Prizes*, <https://www.pulitzer.org/winners/tania-leon> (accessed September 24, 2021).

## Meet the Journal's New Assistant Editor, Christina L. Reitz

The *IAWM Journal* is pleased to welcome musicologist Dr. Christina L. Reitz as assistant editor. She was recently elected to the IAWM Board of Directors, and she has been a frequent contributor to the Journal. She earned a bachelor's degree in piano performance from the Dana School of Music, where she was the recipient of the Mary P. Rigo Award for Outstanding Keyboard Major. She earned a master's degree in piano pedagogy and a Ph.D. in historical musicology, with cognates in women's studies and piano performance, at the University of Florida, where she received the John V. D'Albora Scholarship for Excellence in Graduate Research. She is currently a professor at Western

Carolina University, where she teaches music history, upper-level music literature courses, and American music. She has been nominated for the Faculty of the Year Award.

Christina's research centers primarily on women in American music. Her monograph, *Jennifer Higdon: Composing in Color* (2018), received the 2020 IAWM Pauline Alderman Award Book Prize for Outstanding Scholarship in Music. The work was described as "well-conceived and richly executed" with its "stellar precision in music theoretic analysis." Additionally, the book was nominated for the American Musicology Society's Music in American Culture Award and the ASCAP

Foundation's Deems Taylor/Virgil Thomson Award.

Dr. Reitz authored the Caroline Shaw chapter in *Women Making Art: Women in the Visual, Literary, and Performing Arts since 1960* (2nd edition). Articles in peer-reviewed publications include the *North Carolina Literary Review*, *American Music Teacher*, *Journal of Library Administration*, *Grove Dictionary of American Music*, and *Die Musik in Geschichte und Gegenwart*. She has presented her research findings at numerous conferences and music festivals. She also volunteers with the Adult Day Program at the Jackson County Department of Aging and St. Joseph Academy in Maggie Valley, NC.

## 75TH BIRTHDAY CELEBRATIONS: PART 2

*The IAWM is delighted to celebrate the 75th birthdays of four distinguished IAWM members.*

*The spring issue featured Tsippi Fleischer and Anna Rubin, and this issue honors Jane O'Leary and Marilyn Shrude.*

### Looking Back

JANE O'LEARY

As I look back over my lifetime—one immersed in music—I realise that all my endeavours and pursuits have been concerned with linking the three essential components of music-making. First: performance. My musical life began through the piano, and it has been my constant companion for over 70 years. Second: composition. Emerging later, this creative act slowly moved from background to foreground in my life. Third: listening and connecting audiences with performers and composers. I have spent a major part of my life developing opportunities for the public enjoyment of music—curating, organising, promoting, and presenting events.

My earliest musical experience was the piano, my constant connection to music. At the age of four, I demanded piano lessons and am eternally grateful to my first teacher, Mrs. Florence Skiff, who agreed, reluctantly, to take me as a student. She exuded a passion for music and a love of sharing it with others. I left my home in Wethersfield, Connecticut to attend Vassar College in 1964, which I chose because of its wonderful music programme (and possibly the more than 80 Steinways on campus!). I spent most of my time in the practice rooms with Steinway grand

pianos trying to be as good a pianist as I possibly could be. I loved working with instrumentalists as well as playing recitals. My piano teacher, Earl Groves, opened up a new world to me. When I moved to Ireland four years after graduating from Vassar, one of my earliest projects was to motivate the community to purchase a new Steinway grand for the city of Galway; happily, it is still providing pleasure. My own piano is always where I start a new composition—exploring, experimenting, and finding the initial sounds and gestures. After that, my imagination takes over.

It seems obvious that my enjoyment of performance would lead to curiosity about how music is created. It was only in my final years at Vassar that a composition class with Richard Wilson was introduced. I found the act of creating music fascinating, and I still remember vividly the excitement of hearing fellow students performing the little pieces I had written.



Jane O'Leary

The thrill of passing a musical moment from my imagination to listeners through a performer has never weakened!

I continued my studies at Princeton and completed a PhD in composition. While the studies were immersive in 12-tone technique, the individual composition lessons were quite different. I learned to look at my notation with the eyes of a performer (how will this be interpreted?) and to consider the precise sound of each note. I developed an admiration for Webern's miniatures: nothing wasted, everything precise and clear, every note has a purpose. My PhD thesis connected Webern with Beethoven—and these two have remained my most admired and favourite composers over time.

But the most important experience of my four years in Princeton was the regular seminar where young performers from New York workshopped our pieces. We learned how important it is to communicate ideas clearly. Although I was fortunate to have inspiring and extraordinary composition teachers, I always felt that these workshops, with people like Ursula Oppens and Fred Sherry, who were just starting their lifelong engagement with new music, were my most important learning experiences. Perhaps they also resonated strongly with

my feeling that music exists as sound, not only as markings on a page.

In 1972, I left Princeton with my Irish husband, Pat O’Leary, to live in Ireland. I have been in Ireland for almost 50 years, and my musical life has evolved in this country. We live in Galway, on the West coast, directly across the country from the capital city, Dublin. Galway is a university town surrounded by beautiful landscapes; it looks out onto the Atlantic from the “other side.”

## Concorde

It was not only concert pianos that were missing when I arrived in Ireland; the opportunity to hear new music regularly was also absent. In 1976, I set about creating Ireland’s first new music ensemble. We called ourselves Concorde, taking the name of the supersonic plane, which began commercial flights in the same year and was a symbol of modernity. Now, 45 years later, we look back with pride on our achievements and the wonderful experiences we have shared. We have given premieres of over 250 works, and presented more than 350 public concerts in over a dozen countries. In the past few years alone, the group has travelled to Paris, Hong Kong, and Denmark, taken part in a series of events at the annual conference of the International Association of Music Information Centres; presented a concert as part of the celebration of a century of music in Ireland called “Composing the Island”; performed in the New Music Dublin festival; and presented the music of eight women composers in the National Concert Hall Chamber Music Series.<sup>1</sup>

I have learned so much through performance of contemporary music—seeing what works with performers and what works with audiences, being challenged by new techniques and ideas, meeting inspirational performers and composers along the way, and enjoying the response of listeners. As pianist and artistic director of the group, I loved being part of the ensemble, and I also loved creating an enjoyable listening experience for the audience through careful programming and concise spoken introductions. I had the good fortune to write many pieces for the ensemble over the past 45 years.

<sup>1</sup> See a short summary of Concorde’s history and mission, published in 2012 on the occasion of Concorde’s 35th season: [journalofmusic.com/news/we-are-family](http://journalofmusic.com/news/we-are-family).

Ex. 1. Jane O’Leary: excerpt from No. 19

Knowing the musicians I am writing for has been an important stimulus to my creativity—imagining the unique sound of each individual and taking advantage of the opportunity to experiment with them.

Many of my favourite compositions were written for Concorde, either the ensemble or individual musicians in the group.<sup>2</sup> One example is a piece for solo violin that I wrote for Elaine Clark: *No. 19*. In the work, I contrast rhythmically free passages with strictly rhythmic sections, as I normally do in my compositions. Created to refer specifically to the venue where it was premiered—the Contemporary Music Centre (a national resource for Irish composers and their music), the music contrasts strong rhythmic passages (representing the energy of those working in the

building today) and atmospheric dreamy sections (connecting us with ghosts from the past). The building at No. 19 Fishamble Street is in the historic centre of Dublin, where there was once a fishmarket and later a stately home. It was also the site of the first performance of Handel’s *Messiah*. Premiered in 2012, this solo piece has been enjoyed by a wide range of performers since then, both in the original version and in a viola adaptation. (See Example 1.) As in many of my works, I tried to give the performer an element of freedom. It is important to me that musicians who play my music feel they can make it their own. Hopefully, the music is open to a personal response, one that evolves and grows with each performance.

## The Piano

Writing for piano poses particular challenges. Early on, after hearing and playing the music of George Crumb (whom I had met while spending a year teaching part-time at Swarthmore College), I knew that my piano writing would ideally explore the contrasts between sounds produced in the normal way on the keyboard and those produced by the fingers directly on the strings. I premiered one of my earliest piano works, *Reflections (a set of five images for solo piano)*, at the Fourth International Conference on Women in Music in Atlanta, Georgia in 1986. It was a study in contrasting resonances created by fingers on strings and keys. I continued to pursue these techniques in my piano writing, particularly in ensemble pieces where I was the pianist. When asked to write for pianists who did not enjoy extended techniques, I sought other means of exploiting the possibilities of the modern piano, and the *sostenuto* pedal became a defining element of my piano writing. It allows for a carefully chosen layering of sounds.

One of my frequently performed works is *Five Bagatelles*, written for the winner of the Paloma O’Shea Santander

<sup>2</sup> For clarinetist Paul Roe, I wrote two solo pieces: *within/without* for B-flat clarinet, created in response to a sculptural work as part of an exhibition, “Containers,” at Galway Arts Festival in 2000, and *a piacere* for bass clarinet, a collaborative work from 2005 in which I had the freedom to fully explore the instrument together with Paul. He wrote perceptively about my compositional process and our collaboration on these two works ([aicnewmusicjournal.com/articles/portrait-jane](http://aicnewmusicjournal.com/articles/portrait-jane)).

For cellist Martin Johnson, I composed three duos: (1) *Only Gestures Remain* (2009) for cello and piano, another collaborative work, which involved many hours of exploration and discovery together. When it was premiered, I performed the piano part. (2) *...from hand to hand...* (2011) for cello and concert harp (with harpist Andreja Malir from Ireland’s National Symphony Orchestra). (3) *as if one* (2016) for Martin and his wife, Adele, violist, also from the NSO.

For Madeleine Staunton, who has been Concorde’s flutist from the start, together with Elaine Clark, a duo for alto flute and violin: *A Winter Sketchbook* (2015), premiered by Concorde in their series Up Close with Music. Several of these works are featured on the Navona CD *The Passing Sound of Forever / The Chamber Works of Jane O’Leary* ([navonarecords.com/catalog/nv6068/](http://navonarecords.com/catalog/nv6068/)).



International Piano Competition and commissioned for performance in the Music for Galway international concert series in 2013. It consists of five short pieces, with some improvisatory sections and much careful layering of sounds through use of the *sostenuto* pedal. After a sensitive premiere by Korean pianist Ah Ruem Ahn, it was subsequently performed by Irish pianist Finghin Collins and broadcast on BBC Radio 3. As a winner in Kaleidoscope MusArt's 2020 Call for Scores "Bagatelles for Beethoven," it was given a beautiful online performance by Maria Sumareva, and will, I hope, be paired with Beethoven's 6 *Bagatelles*, op. 126, in a now twice-deferred series: *After Beethoven* at Dublin's National Concert Hall with pianist Xenia Pestova Bennett.

New York-based Irish pianist Isabelle O'Connell has long been a champion of my piano works, delving into the strings with great skill. The works she has played range from an early miniature, *Forgotten Worlds* (1987), to a piece she commissioned in 2010, *Breathing Spaces*, which drew on New York's Guggenheim Museum and Frank Lloyd Wright's architectural concepts for inspiration. Dorothy Chan, another pianist whose enthusiasm for contemporary techniques I admire, was a sensitive performer of *Breathing Spaces* in a New York profile concert in 2019, where the music was beautifully enhanced by three dancers from Patmon Dance Project. The third movement, *into the void*, moves from warm, throbbing sounds without rhythmic definition to a sharply accentuated passage where a reminder of the chord, now held with *sostenuto* pedal, echoes in the background. (See Example 2.)

### String Writing

Although I have never played a string instrument, these are the instruments I love most as a composer. Some of my favourite works for strings were written for the violist/composer Garth Knox, and he has undoubtedly influenced my approach to string writing since 2004, when he first performed with Concorde in Dublin. Born in Dublin and living in Paris, Knox has been an inspiration not only to me but to all the musicians in Concorde, having worked with us many times.<sup>3</sup>

When I composed *in a flurry of whispering* (2011), featuring Knox as violist

<sup>3</sup> For more information about Garth Knox, see [garthknox.org](http://garthknox.org).

Ex. 2. Jane O'Leary, excerpt from *Breathing Spaces*

Ex. 3. Jane O'Leary, excerpt from *in a flurry of whispering*

together with a quintet of Concorde musicians, I was exploring the beautiful, fragile world of string sounds he introduced to me. This work has many sections in a free tempo, without exact rhythmic notation, which encourages an improvisatory style of playing. Almost from the beginning, this open type of writing has been characteristic of my music, contrasting with very specific notation requiring precise coordination. I was pleased to see that, although I had written for musicians I knew very well, the work transferred comfortably to those I did not know when it was selected for performance by *Mise-en ensemble* at the IAWM Annual Concert in New York in 2013. The use of *tremolo* (finger, bow, strings, etc.) as well as free harmonic *glissandi* leaves space for individual interpretation while building to a climax, which is interrupted by the piano with a variety of percussive sounds: *gliss*, *muting*, *pizz*. The *sostenuto* pedal retains a chord for continuing resonance as the music progresses. (See Example 3.)

My experience in writing for strings developed rapidly when ConTempo Quartet was appointed Galway's first ensemble in residence. While a community of music-lovers had been created following the establishment of Music for Galway in 1981, and concerts took place on a regular basis, deeper musical connections were made with the arrival, in 2003, of four highly-skilled and energetic musicians, originally from Bucharest. After almost nineteen years, ConTempo Quartet is now fully imbedded in the community here. Through long-term commitments to both Music for Galway and the Galway Music Residency,<sup>4</sup> I have enjoyed developing musical partnerships and programmes. Now, with a wonderful string quartet living and working in my

<sup>4</sup> I was a founding member of Music for Galway and served as Artistic Director until 2013. I was a founding member of the Galway Music Residency, serving on the Board of Directors since 2002. See [musicforgalway.ie](http://musicforgalway.ie) / [galwaymusicresidency.ie](http://galwaymusicresidency.ie).

hometown, I have also been able to share the creativity of string quartet writing with extraordinary performers.

I listened closely to the sounds of the ensemble, and when I introduced my musical ideas to ConTempo, they welcomed them, playing my music with passion and exuberance. I wrote a number of short pieces for ConTempo—fanfares and celebratory works, as well as quintets, but my most significant quartet grew slowly in my mind after listening to repeated performances of Beethoven's Quartet, op. 95, known as *serioso*. The opening notes echoed in my head and evolved into a three-movement work, *the passing sound of forever*. Its title, from Dermot Healy's inspirational poetry collection, *A Fool's Errand*, had also been resonating in my head for a long time.<sup>5</sup> This collection of poetry stems from observations of the migration of barnacle geese annually between Greenland and the West Coast of Ireland. Premiered by ConTempo in January 2016, my quartet has grown and matured both in their hands and in the hands of others. ConTempo's performance of it was released on the Navona label in 2017,<sup>6</sup> and they have performed it more than a dozen times. It was further developed into a contemporary dance work by choreographer Ríonach Ní Néill. It incorporated movement, singing, and speaking from musicians as well as dancers. I am pleased that it still thrills me each time I hear it, and it retains the ability to surprise with each new performance.

Interestingly, I wrote a much earlier work for string quartet (one of my favourites) with no specific performers in mind. On a visit to an artists' residence in County Monaghan, in the centre of Ireland (The Tyrone Guthrie Centre at Annaghmakerrig),<sup>7</sup> I completely abandoned the piece I had gone there to work on. Inspired by the birds' glorious evening chorus in the woods around the "big house," I wrote a one-movement work for quartet, *Mystic Play of Shadows*, which was premiered by the Vanbrugh Quartet at the West Cork Chamber Music Festival in the summer of 1996. The work found many performances by a number of quartets, including ConTempo, in subsequent years. There were also recordings and broadcasts

<sup>5</sup> [gallerypress.com/product/a-fools-errand-dermot-healy/](http://gallerypress.com/product/a-fools-errand-dermot-healy/).

<sup>6</sup> [navonarecords.com/catalog/nv6068/](http://navonarecords.com/catalog/nv6068/).

<sup>7</sup> To learn about the artists' residency programme, see [tyroneguthrie.ie](http://tyroneguthrie.ie).

and a beautifully expressive video response created by Mihai Cucu.<sup>8</sup>

Another work, which was not commissioned but simply insisted to me that it needed to be created, managed to make its debut at the New Music Dublin festival on February 29, 2020, just before the world shut down for the Covid-19 pandemic. Clearly an extension of my fascination with writing for strings, this was a concerto for string quartet and symphony orchestra, *Triptych*. What an exciting challenge—balancing the delicacy of a string quartet with the full force of an orchestral string section, adding in the colours of winds and brass, punctuating with percussion and the strings of the concert harp. This was a palette I loved working with. I searched for ways to offer a free, improvisatory style to the large body of orchestral strings (such as repeated *pizzicato glissandi* by the players in their own time, short bursts of *col legno battuto* repeated freely/not together in the orchestral strings, *ad lib* harmonic tremolos, *ad lib* alternations of stopped notes and harmonics). The result was often a tremulous layer of sound in the string section, providing background to the highly detailed string quartet writing. I was thrilled to work closely with conductor Ryan McAdams and the Ligeti Quartet before joining them with Ireland's National Symphony Orchestra. I often find that my greatest pleasure is in the rehearsal period, as the music begins to come to life, where composer and performer collaborate to make this happen.

### Connecting with the Past

Looking back, I am amazed to realise that such a substantial and varied body of work exists.<sup>9</sup> To my delight, and surprise, the past five to ten years have seen a major shift in the number of performances of my work and the range of performers who have taken it on board. I love seeing pieces evolve with repeated performances and with new musicians. While many pieces were created with and for specific musicians and ensembles, they are now being taken up by a broad range of musicians in the field. I like to think that

<sup>8</sup> The link to this video of *Mystic Play of Shadows* is [janesoleary.com/portfolio/mystic-play-of-shadows/](http://janesoleary.com/portfolio/mystic-play-of-shadows/).

<sup>9</sup> For a full list of my compositions, please visit [janesoleary.com](http://janesoleary.com). I am represented by the Contemporary Music Centre, Ireland's resource centre for composers: [cmc.ie/composers/jane-oleary](http://cmc.ie/composers/jane-oleary).

each composition only begins its life with the first performance; I wish for a long and healthy life for each piece!

In 2018-19, I was privileged to be the featured composer for a season presented by an excellent new music ensemble in Belfast, founded and directed by composer Greg Caffrey in 2013. Six of my earlier works were revived and given new life by Hard Rain Soloist Ensemble.<sup>10</sup> It was especially wonderful to hear a revival of a sextet I wrote (*Sunshowers*) for Seth Boustead's Chicago organisation ACM through a series of internet-connected workshops back in 2007. Exciting as premieres are, the full joy of being a composer comes when works continue to evolve and take on new life in further performances. At the end of that season of retrospective performances, the Belfast ensemble commissioned a new work from me, and I especially enjoyed writing for musicians I had come to know through so many performances. They premiered *beneath the dark blue waves* just before the lockdown of 2020, and the quintet will be released on CD in October 2021. In this work, you can hear the shimmering string sounds (violin and cello) merging with tremulous winds (flute and bass clarinet), and through it all the incisive sparkling interventions of the piano. The premiere in Belfast was accompanied by projected images of Irish artist Gwen O'Dowd's abstract sea paintings, which had been my visual inspiration.

A vision of the sea is often in my mind when writing music—attempting to emulate the fluid surface, the mysterious depths, the ever-changing colours. Nature is perhaps my most important influence—drifting clouds, swarming birds; fragments of poetry similarly relating to nature often provide me with evocative titles. Connections with art and with words, with dance and with film, have always been welcome.

### What's Next?

What's next as we emerge gradually from the quiet days of 2020/2021? Following the release of my orchestral work *from sea-grey shores* on the Navona label early in 2021,<sup>11</sup> I look forward to the release of further recordings in the coming months: my quintet with Hard Rain Soloist Ensemble (Diatribes), *No. 19*

<sup>10</sup> Hard Rain Soloist Ensemble link: [hard-rainensemble.com](http://hard-rainensemble.com)

<sup>11</sup> [navonarecords.com/catalog/nv63](http://navonarecords.com/catalog/nv63).

with violinist Wendy Case (Blue Griffin Records), *Echoing Voices* for solo alto flute with Iwona Glinka (Phasma-Music), and *Silenzio della Terra* with Anna Lisa Pisanu, flute, and Filippo Lattanzi, percussion (DAD Records). My string quartet, *the passing sound of forever*, is scheduled for an Irish tour in November this year with Navarra Quartet.

I look forward to the delayed premieres in 2022 of two works completed during the pandemic. The first: *unfolding soundscapes*, a piano concerto for Finghin Collins and the RTE National Symphony Orchestra, was written to celebrate the

40th anniversary of Music for Galway. Performances will take place in Galway and Dublin. The second work, *as the wind often does...*, a quartet for bass clarinet, violin, cello, and piano, was written to commemorate Beethoven's 250th birthday back in 2020 for performance by Concorde at the National Concert Hall. This work, like my quartet *the passing sound of forever*, finds its inspiration in the music of Beethoven. The opening motif from the Rondo finale of the Piano Sonata, op. 10, no. 3 provides a starting point: questioning, uncertain, rising. It also reflects Beethoven's rondo structure:

alternating rhythmic sections with free, improvisatory material. The title is an excerpt from a letter Beethoven wrote to Count Franz Brunsvik in 1814.

I am grateful to all the musicians, listeners, and fellow composers I have worked with over so many years. It has been a joy to create music and to share it with others. I have never defined myself as performer, composer, teacher, curator....I have always thought of myself as all these things together! They are complementary activities, each of which nourishes the other. I hope I have given as much pleasure to others as I have had myself.

## Marilyn Shrude: *sol sol la sol do ti*

MARY NATVIG

Marilyn Shrude, award-winning composer, performer, educator, and dedicated advocate for new music, has taught at Bowling Green State University in Ohio since 1977. Like many women professionals of the time, she arrived at BGSU as a faculty wife when her husband, John Sampen, was hired in a tenure-track position as the saxophone professor. Marilyn was initially offered and accepted a part-time position teaching aural skills and composition and directing the New Music Ensemble. Eventually, she was hired in a tenure-track position on the composition faculty. In 2001, she was named a BGSU Distinguished Artist Professor. As a long-time colleague and dear friend of Marilyn's, I cannot imagine BGSU or the world of music without her immeasurable contributions to the field, to our college, and to her students.

Although what follows is a musicologist's examination of Marilyn's career on the occasion of her 75th birthday, it also contains personal observations based on our many years of friendship—innnumerable holiday dinners; several years teaching violin to her grade-school, hockey-playing son; and three summers (together with John) teaching BGSU students in Florence, Italy. Most musicologists don't have such a relationship with the composers they write about. It is an honor and a gift to have known Marilyn and her music for almost half of my life.

### Early Years

As a child in the 1950s, Marilyn was more likely to listen to polka music broadcasting from her family's radio than anything resembling her current playlist (among

her favorites, Berio, Lutoslawski, Cage, Debussy, Messiaen, and Bach). The rest of the family, except for her younger sister, had no particular interest in making music.

Marilyn's inclinations, however, began early. In second grade, she registered herself for 50-cent piano lessons at her Catholic grade school. Since there was no instrument at home, the nuns allowed her to practice at school during the lunch hour. Soon after, realizing Marilyn's talent, they urged the family to purchase a piano. "It



(l to r) Mary Natvig and Marilyn Shrude

was a great financial burden for my parents at the time," Marilyn recalled.<sup>1</sup>

At age fifteen, Marilyn decided to become a nun, embarking on a journey that links her to Western art music's earliest known women composers, but very likely unknown at the time. Leaving her closely-knit, first-generation Lebanese (father)/Polish (mother) and extended family, she entered St. Joseph's convent in Milwaukee, ninety miles north of their home in Chicago. She said:

<sup>1</sup> This and other quotes throughout the article are based on personal interviews with Marilyn.

My music training continued. In addition to religious instruction and the regular high school curriculum, I studied three instruments [piano, organ, and cello—which the nuns switched to violin] and sang in the choir, sometimes for hours. I both loved and hated the discipline of religious life, though I sorely needed it. Extended periods of prayer left my knees with painful callouses which often bled. I learned to be alone with my thoughts.

After high school, Marilyn became a postulant and continued her studies at Alverno College (founded by the School Sisters of St. Francis) as a music education major. In 1965, she became a novice and began her cloistered novitiate year. In addition to classes, studying, and prayer, each day consisted of eight hours of work—hard and uncomfortable work—in the laundry, kitchen, etc. "There was little time for anything else," she remembers. As a music major, Marilyn was allotted an hour a day to practice all three of her instruments. When she asked for more time, the novice directress shamed her in front of her classmates, "a common occurrence for all of us. It was meant to teach us humility."

Until that year, Marilyn considered herself a "closeted composer," privately writing short, unshared pieces. Then came her first public composition, a sacred drama called *When Stones Cry Out*, written for her novitiate class. The work portrays the struggles of St. Peter, the patron saint of her class, and an apt topic for the young





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women finishing a difficult year of strict discipleship. Marilyn describes the music as “pretty progressive, with piano, singers, and dance,” and she recalls the dedication and hard work that she and her gifted librettist friend poured into the project. It doesn’t take a musicologist to see this event as a foreshadowing of Marilyn’s true calling.

Indeed, like many members of the clergy and consecrated religious in the 1960s, Marilyn began to question her religious profession. “Things were changing. Vatican II altered the whole orientation toward the religious life and people were leaving in droves.” Three years later, and after her graduation from Alverno College, Marilyn left the order—with no regrets. “The nuns at Alverno were good musicians, I got excellent training and the whole atmosphere was conducive to learning music.”

Knowing Marilyn for many years, I sense a distanced but respectful acknowledgment of these early memories, so unrelated to her current busy life as a composer, performer, professor, wife, mother, and grandmother. Yet for as long as I have known her, I’ve observed Marilyn applying the same sense of purpose and dedication to her music, her students, and family—as one might to the Church. She has a tireless faith in the power and importance of creating, performing, and teaching new music.

Having left the order, and after two years teaching music at an urban Catholic high school, Marilyn entered Northwestern University as a music education major. Thanks to Alan Stout (1932-2018), who let her remain in a composition class—that she was not supposed to be taking—Marilyn immersed herself in writing, finished her MM in Music Education, and later earned a doctorate in composition from Northwestern. Her voice is thoughtful when she remarks, “I still consider Alan Stout to be my greatest composition mentor.” Shortly after his death in 2018, she composed and dedicated her saxophone quintet, *Quietly Revealed*, to him and commented: “his vast knowledge of music served to inspire a generation of composers who worked under his guidance.”<sup>2</sup>

### Music and Family

Even a casual glance at Marilyn’s list of works reveals the importance of her family. Many of her compositions have

<sup>2</sup> Shrude, Marilyn, *Quietly Revealed*, <https://www.marilynshrude.com/works/quietly-revealed/>, September 14, 2021.

been dedicated to her parents, her partner in life and music, saxophonist John Sampen, and their two grown children, not surprisingly, both successful musicians. Their daughter, Maria, is Professor of Violin at the University of Puget Sound in Tacoma, Washington, and their son, David, is a free-lance actor and musician in Los Angeles.

To her father, Marilyn dedicated *A Window Always Open on the Sea*, for cello, percussion, and piano (1990) and to her mother, *A Gift of Memories* (1992) for small orchestra. To both parents, she dedicated *Solidarność...a meditation for solo piano* (1982).<sup>3</sup> Like many of her works, *Solidarność* reflects Marilyn’s concern with human rights, and the piece was particularly personal to Marilyn as her mother and aunts were first-generation Polish Americans. *Solidarność* (literally, solidarity), founded in 1980, was the name of Poland’s first independent free trade union recognized by Poland’s Communist government, and it is credited for having a significant influence on the overthrow of Communist rule in Poland.

*Memorie di luoghi...* [Memories of places] (2001), for violin and piano, is one of several works she dedicated to Maria as a performer.<sup>4</sup> The work recalls Marilyn’s residency in 2000 at the Rockefeller Study and Conference Center in Bellagio, Italy. In three-movements, the piece represents Marilyn’s solitary and contemplative walks to her work cabin, and it is infused with her characteristic asymmetrical and unmeasured passages with a melodic language often consisting of short, palindromic “wedge” motifs (often a whole or half step followed by the same in the opposite direction, at any intervallic distance). Wedge motives are idiomatic to Marilyn’s compositional voice and communicate easily perceived structural markers and varying emotions, sometimes tender, sometimes aggressive, depending on tempo, articulation, range, and, in this work, timbral string techniques such as *sul G*, *sul*

<sup>3</sup> Other works addressing human rights are *la chanson du printemps...* (1999) [Prague Spring], *Récit* (2005) [part of the Daniel Pearl Foundation’s “Harmony for Humanity” radio series], *Trope* (2007) [the Civil Rights Movement], *Memories of a place...version for alto saxophone and string orchestra* (2002) dedicated to New York, 9/11.

<sup>4</sup> For more on *Memorie di luoghi...* see Mary Natvig, “Guggenheim Fellow Marilyn Shrude: Memorials and Memories,” *Journal of the IAWM* 18/2 (2012): 1-5.

*ponticello*, or harmonics. The work is virtuosic, but introspective rather than flashy, and it should be in the standard repertory of all professional violinists.

Another work that she dedicated to Maria is *Notturmo: In Memoriam Toru Takemitsu* (1996), for violin, alto saxophone, and piano; it premiered at the New York Public Library at Lincoln Center. The work has been transcribed for both flute (2007) and clarinet (2011) in place of the violin, something Marilyn does not normally like to do. “I don’t like to think I have pieces that can be easily transcribed for another instrument. If you are focusing on the real timbre of an instrument, you can’t turn a violin into a clarinet.” But as Marilyn notes, *In Memoriam* can be adapted more easily than some of her other works, and both transcriptions were made for BGSU colleagues.

She dedicated *Psalms for David* (1983) to her son; it was commissioned and premiered by the Toledo Symphony Orchestra, and it was the third-place winner of the 1984 Kennedy Center Friedheim Award for orchestral music. *The Washington Post* reviewer, Joseph McLellan, described the work as “a series of subtly colored, exotic-sounding and sometimes ecstatic wordless meditations deeply rooted in the poetry of the Old Testament.”<sup>5</sup> This marked the start of the prestigious awards and honors she would later receive such as the Guggenheim Foundation (2011 Fellow), American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America/ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts.

*Within Silence* (2012), commemorating the 100th birthday of John Cage, was premiered by Maria, Marilyn, and her husband at the World Saxophone Congress XVI in Scotland (2012). Both *Notturmo* and *Within Silence* were recently recorded and are available online.

Marilyn has written for or dedicated many works to John Sampen, and her solo and ensemble pieces are familiar terrain for saxophonists worldwide. One of her very early works, *Music for Soprano Saxophone and Piano* (1974), was premiered by the newly married couple in Bordeaux, France, at the 4th World Saxophone Con-

<sup>5</sup> Marilyn Shrude, *Psalms for David*, <https://www.marilynshrude.com/works/psalms-for-david/>, September 14, 2021.



gress. Several years later, David Maves wrote of the couple's performance at Piccolo Spoleto in Charleston:

She and her incredibly talented husband, John Sampen,...began the concert with an exquisite performance of an avant-garde work for piano and soprano saxophone that had the audience frozen in fascination....And when you can write that kind of uncompromising music and hold most of your audience in a major, though mostly conservative, festival, that is a real compositional accomplishment.<sup>6</sup>

Marilyn's pieces have also been on the works' list for the prestigious International Adolphe Sax Competition. In 2002, her virtuosic work, *Renewing the Myth* (1988), received the ultimate distinction of being chosen as a *compulsory* work for the 150 participants in the competition, where Marilyn also served as a judge.

### Compositional Philosophy, Style, Influences, Stories

Marilyn's compositional philosophy is simple: "Be as creative as you can be." She explains:

I try to push creativity in ways that may not always come naturally. It's important to insert oneself in different circumstances so that you have a different set of influences. Keep your ears and eyes open to the sights and sounds around you... and I think it's important to not be afraid to take risks with one's music. I tell this to my students often: "This is the time to try anything. There's nothing better than being in school where you can make mistakes. Do what your teachers tell you to do, but try some things that take you out of your comfort zone, and try to push that creativity in ways that may be uncomfortable."

Marilyn's description of her creative impetus mirrors my own perception of her music as an invitation to a stimulating,

thought-provoking, and sometimes challenging conversation with performers and audience engaged in a dialogue of discovery—with rhythm, texture, and timbre replacing nouns, verbs, and adjectives. Her works for saxophone and piano, in particular, are like *tête-à-têtes* among intimates, where silence, questioning, and extremes of emotional range are fair game. Marilyn also says she creates meanings for herself as she is writing and embeds these meanings in her compositional conversations. "I want my music to mean something—to be unique."

Like any dialogue, there are always different levels of understanding and occasionally hidden messages, understood only among friends (or those who have read the program notes). The most obvious of these occurs in *Renewing the Myth* (1988), for saxophone and piano, in which Marilyn inserts fragments of Paganini's Caprice No. 24, referencing the infamous composer who supposedly made a pact with the devil in exchange for his virtuosic abilities. The allusion works on various levels of familiarity: some will recognize the tune, a few more will know of the legend/myth about Paganini and connect it to Marilyn's title. And even fewer will realize that the piece was written for and dedicated to the saxophone's own "Paganini," the virtuosic John Sampen—of course, minus the devil pact. His office is next to mine, and his virtuosity is definitely backed up with hours of practice.

Marilyn often describes her musical style as atmospheric. As a young pianist, she was immediately attracted to the impressionists, Debussy and Ravel, and by extension, any music that was descriptive or evocative. Early in her life, Copland's *Appalachian Spring*, which she first heard as the theme music to the television program "CBS Reports," shaped her musical imagination and later "the more edgy works" (as she discovered them) by Messiaen, Lutoslawski, Ligeti, Berio, and Crumb. As a great puzzle fan, Marilyn was inevitably attracted to the early serialists—"the expressive nature of Berg, the cleanliness of Webern, and the formalistic aspect of Schoenberg," in particular.

Many of Marilyn's titles reflect her early ecclesiastical instruction: *Invocation*, *Antiphons*, and *Psalms* (1977), *Chant* (1998), *Lacrimosa* (2006), *Trope* (2007), *Matins* (2007), *Litanies* (2008), *Caritas* (2008), *Libro d'Ore* [Book of Hours] (2014), among others, and many of the

most deeply rooted influences on her compositional vernacular are the foundational principles of Gregorian chant. She says: "The liturgy, the echo-y spaces, the sense of reverberation, incense, and the music's other-worldliness all spoke to me." The informed listener will likely hear how her works are suffused with the principles of pre-Vatican II musical characteristics such as a free and linear melodic style, along with the contrapuntal quirks and intricacies of 13th- and 14th-century motets, albeit with a motivic and atonal twist—characteristic intervals (the second, tritone, seventh) are easily perceived. Saxophonist Andrew Wright has written on Marilyn's use of intervallic melodic cells and her structural use of the tritone and major seventh. The latter, he concludes, often substitutes for the octave in order to avoid a tonal center.<sup>7</sup>

"Early on," Marilyn says, "I was just getting my feet wet in different compositional languages and techniques: 12-tone, extended 12-tone, timbral language, extended techniques, ultra-layering, and micropolyphony, etc.," all of which would eventually find their home in a largely aleatoric, quasi-improvisatory framework. Given the latter aspects of her work, the advent of computer notation was an adjustment for Marilyn, particularly in its infancy when notational programs were far less sophisticated than today. As we talked, I smiled when Marilyn expressed yet another link to her ecclesiastical past, "I love to draw ink scores, on velum, but I couldn't get the same effects on the computer, so I started making my music easy enough for notation programs. I found myself having to make compositional compromises, which I wasn't always happy with." Eventually, she returned to more aleatoric procedures and sent her handwritten scores to an engraver, a practice she continues.

Notational style is often crucial to Marilyn's compositional intention.

My pieces, such as *Lacrimosa* and *Sotto Voce*, are just a bundle of notes in a box; I like gestural writing, but the kind that isn't shrouded in complexity....People spend all of their time counting and lining things up, but

<sup>6</sup> David Maves, Piccolo Spoleto Festival, May 1982, as cited in Shrude, Marilyn, *Music for Soprano Saxophone and Piano*. See: <https://www.marilynshrude.com/works/music-for-soprano-saxophone>, September 14, 2021.

<sup>7</sup> Andrew Wright, *A Survey of Selected, Original Chamber Music for Saxophone with Diverse Instruments by Marilyn Shrude* (DMA dissertation, University of North Texas, 2016): 16-17.

most of the time the composer doesn't even care if it's a little off, because usually we're working with bundles of notes that can shift left and right against each other contrapuntally. Performers should be given the opportunity to express themselves through the music; the composer should not just say: "Here are the notes, practice it, and come back when you're done."

Marilyn recalls the pivotal moment in the evolution of her compositional style that brought her to that conclusion—when she first encountered aleatoric counterpoint in Lutoslawski's ground-breaking work, *Venetian Games*, written for the 1959-60 Venice Biennale. "For me it was like drawing a 'get out of jail free' card. I thought, I can do this and not worry about lining up every crazy rhythm, and I can still get this glorious effect. I bought the score, and I studied and studied it plus his string quartet. His music had a great influence on me." She later met Lutoslawski in person on several occasions.

Marilyn also recalls meeting Messiaen in 1972, when she attended a concert at Lawrence University to hear him play a two-piano concert with his wife. She also went to the National Cathedral to hear the premiere of his organ piece, the ninety-minute *Méditations sur le Mystère de la Sainte Trinité*. She said that was a monumental experience. As we talked, I could see in Marilyn's face the depth and impact of the encounters with both composers. She also met many other influential composers such as John Cage, George Crumb, György Kurtág, Tōru Takemitsu, and Edison Denisov.

## Teaching

Marilyn has been on the College of Musical Arts faculty at BGSU for over 40 years and has taught aural skills, basic musicianship, composition lessons, new music ensemble, graduate seminars, Schenkerian analysis, counterpoint, and more. She and John have also run several programs abroad for BGSU music students (see below). For twelve years (1998-2011), Marilyn served as Chair of the Department (musicology, ethnomusicology, composition, and theory), with significant changes occurring during her tenure and "lots of fires to put out." Always juggling many hats, Marilyn was able to keep up a productive compositional and performance

output during those administrative years. In 2001, she was named Distinguished Artist Professor of Music.

In addition to her BGSU duties, Marilyn served on the faculty of the Interlochen Summer Arts Camp (1990-1997), where she taught music theory and class and private composition lessons and also served as chair for seven years. She has been a visiting professor at Indiana University, Heidelberg College, and Oberlin College. Her guest residencies at institutions throughout the world are too many to list.

When I asked Marilyn if students had changed throughout the years, she responded: "This generation is much more aural... and instantaneously plugged in." When she introduces students to the music of Lutoslawski or Berio, they are often "put off" by the sea of notes they encounter. She says, "I have to teach them the skills of detailed notation. I realize some students are not drawn to these compositional styles, and I have to ask myself, am I a dinosaur? But if you want to learn how to write music, you have to push notes around." She has noticed that some of our students think graphic notation and multimedia are new, and she remarked that back in the 1950s it was the cutting-edge: "I sometimes laugh when I find them 'discovering' that music."

One of Marilyn's own graphic scores, *Drifting Over a Red Place* (for clarinet, dancer, and images [slides]), is included in Theresa Sauer's 2009 impressive homage to John Cage, *Notations 21*, that features the works of 100 composers who have used innovative and distinctive notations.<sup>8</sup> Marilyn's work fits on one page, a square divided into four sections (theme, variation, diversion, development) and includes written instructions for the performer. The meticulous musical notation is in Marilyn's own hand. The original score of the work explains the title as it included red notation reflecting the work's eponymous inspiration, a painting by her friend, the late Dorothy Linden, and the source of the images. This version premiered at the Piccolo Spoleto Festival in Charleston, SC. A later realization, that uses WX7 Wind Controller, was recorded for Capstone Records in 1997 (CPS-8836).

## Italy

Although my office and Marilyn's have been directly across the hall from one another

for many years, the most profound teaching experiences we have had together occurred far from our desks during the three summers when Marilyn and John (with me tagging along as the music history teacher) led a program abroad for BGSU music students in Florence, Italy. Although Marilyn and John had led previous trips abroad for BGSU students, these summers were my first experiences teaching internationally. In Florence, we spent long and productive days with our composition, saxophone, and music history students: composing, practicing, rehearsing, researching, examining manuscripts in the Biblioteca Nazionale Centrale di Firenze, attending concerts, studying music history, taking lessons, and giving concerts. We played music together, took study breaks for gelato, and had collective Sunday suppers, with students and faculty cooking for one another. Early Saturday mornings, we boarded busses and followed our brilliant, eccentric art history teacher up and down the hills and stairways of hot, sunny Tuscany, visiting the area's museums, churches, and palaces. These were exhausting and transformative experiences for students and faculty alike, and it was a special privilege to be part of these cohorts.

During Marilyn's first trip to Europe, in 1971, she was especially fascinated by Michelangelo's ceiling frescos in the Sistine Chapel. Forty years later, when she and I were together in Florence and took art history tours, her attention was always piqued when we viewed and learned about fresco techniques, a curiosity that had been brewing since her trip to Italy. Her work *Within the Wall* (commissioned and premiered by Alia Musica, Pittsburgh, 2019) loosely portrays the steps involved in fresco making—building the scaffold, preparing the wall, sketching the images, applying layers of plaster, constant climbing up and down, painting, chiseling, etc.—several of these steps have their own motives. Marilyn revealed to me that *Within the Wall* was difficult to write, and she still considers it a work in process. She imagines Michelangelo on the scaffold, an aching neck, aging uncomfortably, and with nagging self-doubts. She understands these emotions, and, in a way, the work is autobiographical: a contemplative exploration of both the creative process and artistic psyche. She begins and ends the piece with solo piano, thus she fuses herself into the work, like paint and plaster in a fresco.

<sup>8</sup> Theresa Sauer, *Notations 21* (New York: Mark Batty, 2009).

## Doctoral Program

During her career at BGSU, Marilyn has painted many permanent “frescos” within the walls of the College of Musical Arts and in the field of contemporary music. She founded and was the former director of the MidAmerican Center for Contemporary Music (1987-1999), and for 18 years she ran BGSU’s Annual New Music & Art Festival. At age 75, composing and still teaching a full schedule, it is far from time to assess Marilyn’s ultimate achievement, but it is important to highlight what I believe to be Marilyn’s most significant contribution to the field of contemporary music and the College of Musical Arts at BGSU: her tireless journey resulting in our DMA program in Contemporary Music. In 1999, she and retired professor of musicology Vincent Corrigan began working on a DMA degree proposal. Numerous earlier attempts had been made, but all were unsuccessful. When Ohio legislators encouraged the development of small, targeted doctoral

programs that would: 1) not duplicate others in the state, and 2) included a non-academic component, Marilyn and others spent endless hours and finally developed a DMA degree program in Contemporary Music that was approved in 2005. She chaired the Doctoral Program Implementation Committee and has served as the Doctoral Program Coordinator since its inception. The total cohort is now 16 full-time students, many of them international students, with specializations in composition, conducting, and performance.

All students complete a required internship (the non-academic component) that has offered remarkable opportunities to work with Bang on a Can, ICE, Alarm Will Sound, the Aspen Music Festival, major symphony orchestras, concert venues, etc. Students leave the program with musical and organizational skills necessary in our changing artistic world, and many from outside the U.S. return to their countries with the expertise to create programs of contemporary music and work with

a variety of abilities and resources. The DMA in Contemporary Music has changed the culture of our college in so many exciting and inspiring ways, and although many others have contributed greatly to the program, Marilyn can be credited with the endurance and perseverance in fostering its lengthy inception, incubation, and continued success. When I asked Marilyn what she hoped her legacy would be, she answered, “I hope that whoever carries our profession into the future, they do it with dignity, love, and elegance.” I assured her—they already are.

*Mary Natvig teaches Music History at Bowling Green State University. Her Ph.D. in musicology is from the Eastman School of Music. Natvig’s first area of research was the sacred music of the 15th century, and later she turned to music history pedagogy, a field that she helped to establish with her book, Teaching Music History (Ashgate). She occasionally still performs on modern and Baroque violins and also teaches Suzuki violin. Natvig is currently pursuing a master’s degree in Clinical Mental Health Counseling.*

## MEET TWO NEW IAWM MEMBERS

### Nancy Tucker: Her Passion for Music and Laughter

MARLOW SHAMI

Nancy Tucker is a gifted musician who “inhabits an offbeat alternative universe that inspires music to tumble into riotous abandon,” says the *Los Angeles Times*. She approaches the guitar as if it were a miniature playground, exploring every sound from the strings and the wood to the pegs and the strap. Whether she is playing her heart-felt melodic, finger-style compositions or her inventive percussion-isms, her engaging approach to the acoustic guitar shines with personality. In addition to being a guitarist, she is a composer, lyricist, humorist, and performer. Her music centers around her passion for life and laughter. From rural schools to urban theaters, she captures each audience’s imagination and heart with gentle invitation and contagious effervescence.

I am delighted to have the great pleasure of conducting this interview for the *IAWM Journal*. I am a visual artist, but I used to manage Nancy’s eclectic career. I have known her since her early days and have watched her grow and evolve.

**Marlow Shami: When did you realize that you wanted to be a musician?**

**Nancy Tucker:** My pathway to music was a long and winding road (apologies to the Beatles and their famous song). My interests were many and varied. I was enthralled with wood sculpture, guitar music, veterinary medicine, and insects. In high school, I decided to put my whole heart and soul into art. I went to art school and about half-way through, biology began calling me, and then music. I was able to add biology to my class load, but the music department would not allow me to take classes because I was working entirely by ear. I graduated with a degree in biology and art, and I taught biology and sculpted on the side.

At night, I performed in bars and restaurants. It wasn’t ideal. I played cover tunes to a noisy crowd and occasionally slipped in an original tune. It was just my voice and my guitar for four hours a night, standing in the shadows with waitresses crisscrossing in front of me. I longed to perform my original guitar instrumentals—folk/jazz/classically influenced original songs and humorous patter—for a listening audience, but it was very difficult to get that kind of work. I did not have any connections, and auditions were hard to come by and were very impersonal.

Eventually, one of the patrons at a restaurant took an interest in my original songs he heard me play one night, and he hired me to perform. Some of the people in his audience enjoyed my performance, and they hired me. Gradually, the number of performances increased so that, eventually, I was able to stop performing in the shadows. In those days, I accepted every performance opportunity that came along including corporations, assisted living facilities, girl scout gatherings, elementary schools, colleges, pre-schools, libraries, festivals, summer camps, fairs, museums, and veterans’ homes, to name just a few. I was frantically writing new material for each new audience.

I traveled extensively throughout New England, New York, and Pennsylvania, and occasionally across the country. Needless to say, it was exhausting, especially when I was trying to keep the art and biology work going at the same time. I had to make a choice. I discussed it with a friend, and she said that if I stopped doing art, my skills would simply freeze where I left off. If I stopped teaching biology, I could probably pick that up again in the future. But if I didn’t pursue music, I would likely lose my skills and my

momentum and have to start over again. It seemed that music would be the best choice for a while...and that was decades ago. I never looked back. Music was it. The ever-changing, consistently-challenging nature of music continues to fascinate me and capture my heart to this day.

**MS: Who were your earliest influences?**

**NT:** I had many. There was always music and comedy in my house when I was growing up. My parents and brothers played instruments, and sometimes they performed together. Folk, rock, classical music, show tunes, and comedy records were playing almost constantly throughout my childhood, and many variety shows on TV were customary entertainments. The performers and groups that stood out the most in my early life were Victor Borge, Carol Burnett, Mason Williams (*Classical Gas*), James Taylor, Leroy Anderson, Led Zeppelin, The New Christie Minstrels, Joni Mitchell, The Smothers Brothers, and The Boston Pops.

**MS: Do you think that watching so many variety shows influenced how you approach your career today?**

**NT:** Yes. All of those early influences showed me the vast number of choices that are available. Many of the artists were multi-talented, and their freedom of expression gave me a sense of how to follow my own instincts. I have had a few newspaper reviews that describe my work, and the quotes can probably explain it better than I: "Add the footloose physical high jinks of Carol Burnett to the irreverent verbal wit of Paula Poundstone, the incandescent guitar acumen of Leo Kottke and the mixed media brilliance of Laurie Anderson; shake well, and the astounding sum equals Nancy Tucker." (*The Daily Gazette*, Schenectady, NY, ca. 1999.) "My favorite musical discovery of the festival was Nancy Tucker, an unnervingly talented combination of master guitar instrumentalist, insightful songwriter and standup comic." (Mike Parrish, *Dirty Linen International Music Magazine*, ca. 1995.)

**MS: It sounds as if your work is very playful. Is that right?**

**NT:** Playfulness is at the center of everything I do. And that applies to serious composition as well as comedy. I am curious about everything. I approach every composition and every lyric with a deep desire to uncover all the details—sound effects,

humorous moments, surprises, harmonies, and melodic possibilities. That is the reason it takes me a long time to write a new piece; for example, I recently listened to a work I had started a while ago. I could have left it as is, but instead, I began exploring its potential, breathing life into it, and giving it character and personality. That is how I approach everything. I ask myself, "How far can I take this?"

**MS: I see that you have a shelf full of books in your studio. Are there any that are especially helpful?**

**NT:** There are four books that I cherish and read frequently: *Stoking the Creative Fires* by Phil Cousineau, *Creating an Imaginative Life* by Michael Jones, *Big Magic* by Elizabeth Gilbert, and *The Creative Habit*



Nancy Tucker (photo by Marlow Shami)

by Twyla Tharp. All of these books light a fire under me and keep me going. When you work alone, it is important to find ways to stay focused.

**MS: I have noticed that you have written a lot of music about tiny creatures. Why?**

**NT:** I believe the reason is that when I was a child, I was especially small for my age; I was close to the ground and noticed the tiniest creatures. I spent a lot of time with dragonflies, grasshoppers, katydids, toads, and salamanders. I often went deep into the woods and was sometimes up to my knees in a pond. Many of my guitar compositions and children's songs are about the eight-legged, six-legged, and four-legged beings in the world. I taught biology in a university before becoming a full-time musician; therefore, I am fascinated by the natural world and all of its creatures.

**MS: Which do you love more, composing or performing?**

**NT:** That's a difficult question. The answer depends on when you ask me. My year is broken into two parts. I do most of my performing in the spring and summer. In the

fall and winter, I compose. As I grow older, I lean more toward the composing side. I am an introvert, and I treasure the time that I spend alone. I love to delve deeply into a piece of music and work on it every day. On the other hand, bringing a joyful experience to an audience is incredibly rewarding. I have never been good at composing and performing at the same time. Each of these disciplines requires something the other one does not. Composing is introspective and performing requires an alert connection to a large group of people. I have to split my time seasonally or I would not be effective at either.

**MS: You have had a very eclectic career. Why has it been important to you to do so many different things?**

**NT:** It is important because it is my nature to explore. At the beginning of my career, I was writing and performing exclusively for adults. One day, someone asked me if I did children's shows, and I said "yes," not because it was true, but because I was simultaneously intrigued and terrified by the idea, and I knew I was ready for the challenge. I was hired, and facing a school auditorium filled with 300 youngsters for the first time had me quaking. I prepared for it by remembering everything I loved as a child: all the funny songs, sound effects, facial expressions, physical comedy, word play, and props. Writing a show that incorporated all of those elements opened up a whole new world for me. The show was a success. That led me to family shows and then standup comedy and, eventually, to a one-woman show. All of these different shows drew from the music and variety programs I enjoyed when I was a child.

**MS: You have said that you love to perform for children. What do you perform, and what do you love about doing it?**

When I perform for children, everything I sing is funny and participatory. I perform a very fast-moving show with songs, props, different character voices, and physical comedy. In one cartoon-type comedy that I wrote and performed, I wear a pair of flip-up sunglasses that double as mouse ears, and in another routine, which is about singing in the shower, I wear a shower cap on my head and gargle. The children can participate by singing along, using hand motions, or moving their entire bodies. What I love about performing for children is the spontaneity of it—the way children demand

that you be present every moment. You have to be very grounded and aware, and there is no room for going into “automatic pilot” when you perform for them. They will let you know the moment you begin to veer off course. They also have no qualms about talking to you while you are in the middle of a show, and I like the interaction.

I find the mix of children and adults in a family show to be especially enjoyable. The children appreciate my humor on one level, the adults on another, and often, the mix of ages merge together in laughter.

**MS: What was your most unusual performance?**

**NT:** Several years ago, I wrote and performed a one-woman show called *Everything Reminds Me of My Therapist*. It was the first time I stepped from behind the guitar to perform comedy and theater skits. The ability to use the entire stage was so liberating! It provided an opportunity to explore props, costumes, different voice types, taped interludes, and acting. I have always used humor in my performances, but this went beyond what I had previously done. I am in the process of writing another show entitled *You Can't Be Serious*.

**MS: You mentioned that you are an introvert. How do you cope with the demands of a performing schedule?**

**NT:** When I am on the road, I spend as much time as possible by myself so that I can recharge my batteries. I stay in hotels, bring my own food, and stay out of crowded places. That gives me the energy to devote myself 100% to the audience. When I first started performing, I didn't know I was an introvert. I was exhausted all the time because I was staying in people's houses and visiting family. Socializing without the downtime I needed left me totally depleted. It is hard for people to understand that introversion is not about shyness but about how people unwind. An extrovert gains energy by socializing and experiencing new things. There is an assumption that if you are a performer, you must be an extrovert, and I can understand the reason. I believe the major difference between an extroverted performer and an introverted performer is what happens between shows. An extrovert might want to spend time with people, while an introvert might search for quiet and solitude.

**MS: You have won several awards. Which is the most meaningful to you?**

**NT:** The awards are wonderful and offer recognition that I truly appreciate. My awards include a Gold Parents' Choice Award, a Lifetime Achievement Award from the Connecticut Songwriters Association, First place in the Composers Forum Competition, Grand Prize Winner of the Connecticut Comedy Festival, and Finalist in the Unisong International Songwriting Competition.

There is not one that stands out more than another. What I will say, though, is that the most rewarding moments have had nothing to do with awards. For example, several years ago, I was performing in a guitar competition in New Hampshire. I was up against a large number of very skilled male guitarists. I was hoping to win this competition as the first woman to do so. After my performance, a woman came up to me with tears in her eyes and told me that while I was playing my guitar instrumental, her nine-year-old-special-needs daughter got up and danced for the first time in her life. My performing life is filled with those moments. Such moments are what keep me going, and ultimately make up the fabric of a life well spent.

**MS: As I look around your studio, I see a few index cards with a phrase or two written on them. Can you explain a few of them?**

**NT:** I wrote these in order to outrun my inner critic. They are constant reminders about what is important, and they help me to stay centered. One card says: “Go forth and tangent.” It has two meanings for me. One is that I can start a project and have a plan in mind, but ultimately the work has a life of its own, and I need to honor that life. The piece could take on an entirely different direction than the one I set out to accomplish, and I cannot bend it to my will. That is when the magic happens, and I must stay open to whatever the piece of music is telling me it wants. The second meaning is that my happiest days are the ones when I go from one task to another in a flow that isn't dictated by a schedule. I call them “tangential days,” and they do not occur often enough. I always have much more to do than I can accomplish, and I tend to push myself very hard. I find that to occasionally take a tangential day is very restful.

The next reminder card says: “Keep your eye on the fascination.” This keeps me from creating mundane music. If the piece of music I am writing is no longer fasci-

nating, it is time to step away from it for a while and give it some breathing room. Often, the first thing I ask of myself when I enter the studio in the morning is: “Am I keeping my eye on the fascination?” That way, I am always alert to my own inner compass.

The final card says: “my life is a beautiful work of heart.” This one still brings tears to my eyes. I wrote it when my music took a back seat for four years while I cared for my ailing parents. I was performing minimally, but I couldn't write. It was a very difficult time, but I would do it again in a heartbeat. I had to make peace with the time I lost with my music. The phrase came to me late one night, and it still brings me a great deal of comfort. If I view my life with these words in mind, then everything has meaning.

**MS: Where can people find your music?**

**NT:** The best place right now is YouTube. You can type my name into the search bar and look for any of these songs/compositions: *Everything Reminds me of my Therapist*, *Grasshopper's Holiday*, *The Animal Song*, *Jellyfish*, *Mudpies*, *The Last Eagle*, and *Insects on Parade*. There are many more if you keep scrolling down. You can also find CDs of my music on my website at [nancytucker.info](http://nancytucker.info). Here are links to some examples of music I have written for animations. (<https://www.hammondmuseum.org/june-2021-03>) (<https://www.hammondmuseum.org/dec-2020-29>) (<https://www.hammondmuseum.org/oct-2020-15>)

**MS: What are your plans, hopes, and dreams for the future?**

**NT:** One thing I would like to do, which is probably the dream of anyone who creates for a living, is to finish everything I have started! Besides that, there is work that I am doing now that I would like to expand upon. I have been writing music for short, artistic animations for a couple of years. I say “artistic” animations because when I think of animations, I think of cartoons. But these are like abstract paintings that come to life. I would like to do more of this, plus I would like to write pieces for video and film. I have been working on a new guitar instrumental CD that was halted by the pandemic. I would love to finish that. The one-woman show, *You Can't Be Serious*, is waiting in the wings.

In addition, there is another facet to my career as a composer that reflects the deeper aspects of my inner life and that does not show up in my works for the stage. When I



discovered that I had the ability to write for instruments other than guitar, it opened up a whole new language for me. That language has been wanting to emerge for many years.

I have vague memories of visiting a friend of my parents when I was age six. He had a huge pedal organ in his living room, and he let me sit on the bench with him as he played, flipping levers and creating myriad sounds. I was enthralled. I told my mother I wanted to learn how to play that magical instrument. Her solution was to start piano lessons, with the promise that when I was good enough, I could take organ lessons. I never learned to read music (I played every-

thing by ear), and after four years of struggling with the piano, I stopped.

The guitar was next, and I had no interest in taking lessons. I have spent many years creating my own style and performing onstage with it. My love for the guitar runs very deep. When I discovered an instrument called a keyboard workstation a few years ago, with its hundreds of sounds (from violin to vibraphone to flute to drums—every instrument you could imagine), I finally found my “pedal organ.” Using layers of sound to create classical, whimsical, or acoustic music gives me a voice I didn’t know I had. I would like to be able to have

these works performed onstage, and in order to do that, I need to be able to communicate with other musicians. I am now working with score-writing software and am finally learning how to notate music.

My hopes and dreams are about continuing what I am doing and seeing what the muse might have in store for me. I have no idea where it will lead me, and that is very exciting. I can’t wait to see what’s next!

*Marlow Shami, M.S., is a nature-based teacher, artist, healer, and writer who conducts Nature-based Healing workshops and talks throughout New England. Ms. Shami specializes in the healing connection between humans and the natural world. (www.marlowshami.com)*

## Paving the Way as an Ambassador for the Saxophone

DIANE HUNGER

Becoming a saxophonist had never been a rational decision. Rather, the saxophone found me. I felt that I had to play it, and I wanted to learn more about its history and its workings. I always had an innate desire to create music; even from my earliest childhood, I have been drawn to classical music. No one in my immediate family had been a musician; however, my great-grandmother, whom I was lucky enough to know, had been a classical pianist, and my great-grandfather had been concertmaster with the Dresden Philharmonic. Therefore, my parents were always willing to support my interest in music.

I attended early childhood music education classes and played the recorder before badgering my parents to give me piano lessons. One day, after my school’s big band concert (I was about 14 years old), I had an opportunity to test-play both the clarinet and the saxophone. I chose the saxophone. I am not sure why, but my instinct told me that the saxophone was my instrument, and my intuition has always made the best decisions throughout my life.

At the time, I did not know much about the saxophone, and I was not aware that it was (and still is) a marginalized instrument within the classical music world. Adolphe Sax invented it in the 1840s (with the patent filed in 1846), but his invention arrived too late for it to become a standard orchestral instrument. The instruments in a symphony orchestra had already been well established by the mid-19th century. As with any new invention, it takes time for people to learn about it. And it takes time for performers to inspire composers to write for the in-

strument. While there were some classical musicians who played the saxophone before 1900, as well as composers such as Berlioz who promoted the instrument but wrote very little for it, most serious works for the instrument were not composed until after Sigurd M. Raschèr (1907-2001) and Marcel Mule (1901-2001) decided to make their careers as professional performers.

Due to the efforts of many outstanding saxophonists who are commissioning new works, our repertoire list is now lengthy,



Diane Hunger

and it includes extraordinary compositions by contemporary composers, including many women composers, plus a few earlier composers such as Alexandre Glazunov and Jacques Ibert.<sup>1</sup> Such an impressive list

<sup>1</sup> The list includes Chen Yi, Sofia Gubaidulina, Stacy Garrop, Jennifer Higdon, Libby Larsen, Joan Tower, Lera Auerbach, Judith Shatin, Marilyn Shrude, Karen Tanaka, Iannis Xenakis, Kalevi Aho, Per Nørgård, Giya Kancheli, Tristan Keuris, Philip Glass, Fazil Say, Karl Nilsson, and others.

of composers should propel the saxophone into the classical music spotlight and out of its niche. Yet that is not the case. Why?

### Problems and Possible Solutions

In order to make a living, presenters need to book performers who will attract a large audience; therefore, they usually hire either well-known musicians or program works that will attract an audience. In the classical field, saxophonists are not as famous as pianists or violinists. In addition, saxophonists often play music by contemporary composers who are not well-known by the general public; the saxophone repertoire does not include works by composers such as Beethoven or Brahms. Another reason the saxophone does not have the recognition it deserves might be that classical saxophonists do not have a standard repertoire. There are just a limited number of pieces that every saxophonist must know. The repertoire depends on the particular school the performer attends, the teacher, and the competition listings. Furthermore, what might be considered standard repertoire varies from one country to another. It is difficult for new compositions to become well-known, performed, and taught nationally, let alone globally.

I like to work with composers who create dynamic new compositions for the saxophone, and I enjoy performing a diversity of contemporary styles that will keep our repertoire fresh and growing. Another way to expand the role of the saxophone is by commissioning and performing works for a combination of different instruments or different artists (e.g., saxophone plus

dancers, singers, visual artists, etc.). These combinations give audiences and presenters, who perhaps would not have attended or booked a concert consisting of only saxophonists, a chance to experience the instrument. It gives them the opportunity to understand how beautiful the saxophone can sound, how flexible its voice is, how many colors it possesses, and how expressive it can be in various styles.

I believe, to enlarge and enrich the repertoire, it is also important for saxophone players to be able to write and perform transcriptions of non-saxophone pieces that they enjoy, and it is especially important for students, since it will help them to fully understand classical music. They need this basic foundation to enable them to adequately interpret contemporary music. It is also a means of keeping interesting and well-written older works in the repertoire.

An additional repertoire problem is that many good compositions that are not performed frequently are already out of print because it is not profitable for a publishing company to publish works that will be performed by a comparatively small group of people. The result may be that younger players never have the opportunity to discover those pieces.

I found that trying to book performances with presenters who do not know me is often difficult. It takes a lot of endurance, perseverance, and many phone calls. In addition, they are reluctant to hire a saxophonist or a saxophone quartet. They might say they “presented a saxophone quartet just two years ago,” but the same presenter will book at least four string quartets in a single season. That tells me that my colleagues and I still have a lot of work to do. I intend to keep pushing for the classical saxophone until it is as normal on any concert series as the flute, violin, or trumpet.

### **My Career as a Saxophone Student, Teacher, and Performer**

I am from Germany, but in order to expand my horizons and improve my ability as a performer, I temporarily moved to the US in 2009 and stayed for eleven years before returning to Germany. I enrolled in the doctoral program at the Eastman School of Music, concertized as a soloist as well as a chamber musician, and taught, with a great deal of passion, at several universities including the State University of New York at Fredonia, Cornell University, Eastman School of Music, and Syracuse University. I performed in large venues, such as Carnegie Hall after winning a competition, gave concerts at chamber music series such as the Berkeley [California] Chamber Series, and I had the honor of performing solo concertos with the Hamburger Symphoniker (Germany), Lubbock Symphony (Texas), Kieler Kammerorchester (Germany), and Banatul Philharmonic (Romania). I went on concert tours in a variety of European countries plus Columbia in South America during my years in the US.

At that time, unlike now, I did not have management. I booked all the solo concerts myself, found the funding, and planned the tours, in addition to performing. I joined the MANA Saxophone Quartet, and the situation was similar. We divided the different aspects of booking concerts among the four of us, and we did all the work ourselves. Most concert goers were thrilled after our performances, and we were often rehired for a performance in the next season. Audiences could not believe what they heard. Countless times, people came up to me after the concert and said: “I didn’t know the saxophone could sound so beautiful!”

I will never tire of being an ambassador for the saxophone. I enjoy making an impact on people with my playing, moving

them deeply, and convincing them that the saxophone is a worthy classical instrument due to its expressivity. Audiences are often fearful of new music, but if the performer explains the pieces to the audience beforehand, presents a program with a mixture of styles, and includes some familiar music, most audience members and presenters lose their skepticism very quickly.

My experience as a performer and teacher over the past years has been amazing and a lot of fun, but, like so many women, I have also had some unpleasant experiences in both my concert life and my work as a university teacher such as teaching full time for a part-time salary, being denied promotion because I was a woman, and being subjected to sexual harassment after a concert when a man groped me and said I was sexy. Many women are confronted almost daily with such harassment incidents, and everyone deals with them in a different way. Such incidents are among the many reasons I am actively working for equality of treatment for women in the music world at Detmold Music University, where I teach, and in the town where I live. I am one of the four equal opportunity officers at the university, and I am executive vice-president of Detmold’s equal opportunity advisory council. I am fortunate to have a position teaching the saxophone because opportunities are limited and very few women have risen to the rank of full professor.

I am campaigning for equal opportunity in one’s choice of instrument, since women are often not encouraged to play the saxophone. When I chose the saxophone as a teenager, I did not think about whether it was an instrument for boys or girls. Early in my studies in Germany, two outstanding female saxophonists were my role models: Carina Rascher and Linda Bangs; both were founding members of the Rascher Saxophone Quartet in 1969. I was in luck because female saxophonists were quite rare at the time.

When I was in the US, my colleagues and I founded the Committee on the Status of Women (CSW) within the North American Saxophone Alliance (NASA) to facilitate change. We established a mentoring program for female-identifying saxophonists. The program is designed to support them with job applications, college degree choice, and career start as well as aid against sexism and discrimination. In its first year (2019), the program had 42 applications and

#### **Louise Farrenc (1804-1875)**

“The works of Louise Farrenc, a 19th-century composer, are finding new, appreciative audiences and welcoming orchestras.” This was the heading of a lengthy article about Farrenc by David Allen in the *New York Times* (October 10, 2021). The author remarked that although she was a successful composer, pianist, and teacher, the compliments she received were often backhanded and patronizing: her overture was “orchestrated with a talent rare among women,” and the dominant quality of her music is what “one would least expect to find” in a work by a woman—“more power than delicacy.” She was, however, in the forefront in demanding equal rights. She was the first female professor at the Paris Conservatory, and she insisted that she receive equal pay. Performances of her large-scale orchestral works were also very unusual for a woman in mid-19th-century France.

45 mentors (male and female). It is my hope and aim that this program will encourage female-identifying students to embark upon a career as a classical saxophonist. Additionally, I hope that the situation for female-identifying saxophonists will change over time. By now, several projects of the CSW, such as seminars, lectures, funding for participation at conferences, are complementing the mentoring program to support equal opportunity and diversity.

Our studies have shown that female-identifying saxophonists are not only underrepresented in master's and doctoral degree programs, but also at NASA conferences. NASA has 1,660 members comprised of students, university teachers, and professional saxophonists. Barely 30% identify themselves as "cis" women. (Cisgender describes a person whose gender identity matches their sex assigned at birth.) In the past, far fewer than 30% of

the participants at NASA conferences—master class teachers or concertizing musicians—were female.

My experiences in recent years as a professional saxophonist and a university teacher have provided the incentive for me to advocate for the next generation of saxophonists as well as for all musicians. I would like to pave their way, within the bounds of my possibilities, and I would like to be their role model as other women were mine.

## CHORAL MUSIC

### Being A Female Composer in the Choral World: New Music by Sarah Rimkus

JANE KOZHEVNIKOVA

I was very fortunate to have had the opportunity to study choral composition privately with Sarah Rimkus, with the support of a Michigan Council for Arts and Cultural Affairs professional development grant. Dr. Rimkus is an outstanding teacher as well as an award-winning composer of choral, vocal, and chamber works. Her pieces often focus on "communication, belonging, and relationship to the environment through musical layering and contradiction."<sup>1</sup> Her compositions are performed widely across the globe, especially in the United States and the United Kingdom, and she is the recipient of numerous commissions.<sup>2</sup> In addition to teaching privately, Dr. Rimkus is an instructor at Michigan Technological University in Houghton, and she earned master's and PhD degrees at the University of Aberdeen (Aberdeen, Scotland). I interviewed her online in July 2021.

**Jane Kozhevnikova: When did you start composing?**

**Sarah Rimkus:** I started taking piano lessons when I was about six years old and began composing around high-school age. In my 10th-grade English class, one option for a final project was a creative response to *The Lord of the Flies*. My first composition was a cinematic piano piece inspired by the climactic chapters of the book.

<sup>1</sup> [www.sarahrimkus.com](http://www.sarahrimkus.com)

<sup>2</sup> Her commissioners include The Esoterics, Harmonium Choral Society, the Miami University of Ohio Men's Glee Club, C4 Ensemble, The Gesualdo Six, the Glasgow School of Art Choir, the Cathedral Singers of Christ Church Oxford, and many others. She has been published by GIA Publications, Walton Music, and See-a-dot Publications.

**JK: When did you realize that being a composer/musician was your life path?**

**SR:** When I was about seventeen, I had the realization that I was probably not going to be fully happy if I did not try to pursue music professionally, and I decided to apply for university programs in composition.

**JK: Why did you decide to specialize in choral music?**

**SR:** For my undergraduate studies, I selected the University of Southern California, which has an excellent composition program. One of the requirements for the degree was to participate in a large ensemble for at least six semesters. Since I did not play an orchestral instrument, my only option was joining the choir, which I loved. I took courses in music theory and choral arranging with Morten Lauridsen, and I also worked with him on an individual basis. I received a really excellent foundation in choral writing, as well as writing for solo voice, and at the end of my time at USC, I decided to focus on choral music because I enjoyed it and because it afforded many professional opportunities. I selected the University of Aberdeen in Scotland for my graduate studies so that I could focus on choral music.

**JK: It seems to me that in the majority of composition programs, vocal/choral writing is not taught as frequently as instrumental writing.**

**SR:** I absolutely agree with your statement. With so many choirs in the US, it is a shame that choral writing is left out of many university-level programs. This is certainly an area that needs to change.

**JK: Tell us about your mentors and how (or if) they changed your approach to composing. What are the traits of a good mentor?**

**SR:** At USC, the professor I studied with the most was Stephen Hartke. His work had a tight balance of intellect and instinct. His music inspired me—it felt accessible and yet intellectual, and his style of teaching enabled me to become more confident. My PhD supervisor at Aberdeen was Phillip Cooke, an excellent choral composer who had a profound impact on my work. He gave me the necessary perspective on the balance between artistic and pragmatic professional considerations. It was valuable to study with someone who could offer creative advice but also had one foot in reality; this has been crucial to my work as a professional composer for the past several years, which is how I have made the majority of my income.

I think that a good mentor helps you to find the best in yourself and assists you in developing your strengths and natural tendencies, as opposed to trying to lead you down a particular path. I believe that a good mentor is open to listening to students, hearing what they want out of their work, and then helping them to accomplish their goals.



Sarah Rimkus

**JK: What are the major differences in the choral world between the UK and the US?**

**SR:** There are certainly some technical considerations and priorities that differ in choral ensembles from the UK to the US. For instance, in the UK, singers focus quite a lot on their sight-reading skills, whereas in the US, there is more focus on sound blending. To make a broad generalization, there is a greater sacred choral tradition in the UK than in the US. I wrote much more sacred music in the UK and had it performed, while I am less likely to have sacred music performed in the US.

**JK: As a composer, how was your transition from the United Kingdom to the United States?**

**SR:** In Aberdeen, I could regularly collaborate with a lot of people on new pieces and performances. When I moved back to the US, to a fairly small city in a rural area of Michigan, I had to transition to doing the vast majority of my networking and marketing online.

**JK: How did the pandemic affect you as a composer? Did you change your work routine in any way because of it?**

**SR:** It is impossible not to be profoundly affected by the pandemic as a composer who writes mostly choral music. I did my best to fulfill the pre-pandemic contracts that I had, but most of the pieces are still waiting for their premieres. I was fortunate to have gotten a few more commissions since the pandemic began. I tried to maintain my regular working routine. In addition to choral music, I also wrote a couple of solo string pieces, and I started teaching more students, which is a very positive thing for me.

**JK: How do you get commissions today versus pre-pandemic times?**

**SR:** The process of getting commissions has not changed much, it just happens less often. I think that the pillars of getting a commission are still the same: personal networking, putting your work out there, and making genuine connections with people. That was the case before the pandemic, and that is still the case.

**JK: What are some of your recent commissions?**

**SR:** I am currently working on a commission for the Miami University of Ohio Men's Glee Club. It is the setting of the

poem called *The Dawn's Awake* by Otto Leland Bohanan. I have one more commission, but it has not yet been announced. I have recently completed commissions for the Cathedral Singers of Christ Church, an adult volunteer choir in Oxford; for the Nazareth College Chamber Singers and their conductor, Brian Stevens; and for the Cathedral Singers of St. Machar's Cathedral in Aberdeen, Scotland.

**JK: Was there any particular choral collaboration that strongly affected you?**

**SR:** My collaboration with Eric Banks and The Esoterics<sup>3</sup> was really important for me. I was commissioned by The Esoterics back in 2018 through the competition that they run. The commission was for a secular requiem, and the theme of the concert was consolation but in a secular context. Eric and I went back and forth on selecting what this piece was going to be about. I think it is important to have dialogues at the beginning of the collaboration process because you learn more about what the other person thinks and what you are capable of doing.

**JK: Tell us about the piece for The Esoterics.**

**SR:** The theme that we settled on was the Japanese Internment during World War II, and the work was titled *Uprooted*.<sup>4</sup> I grew up on Bainbridge Island, Washington, which had (and still has) a large Japanese-American community. The Japanese people who lived there at the time were the first to be removed from their homes. They were taken to the Manzanar Relocation Center in the Mojave Desert in California. I was able to locate two of the Japanese women from my hometown; I interviewed them and used some of their words to put together the text for this piece. One woman was Kay Sakai, who was incarcerated when she was twenty years old. She had very strong memories of that experience. I also interviewed Lilly Kodama, who was only seven when her family was forced to leave.

The survivors emphasized the importance of remembering and continuing to talk about the mass incarceration. Kay Sakai said that she was one of the few people left who

could really remember that experience. She and others want to make sure that it never happens again, and that was the consolation theme I focused on in this piece. She also spoke a great deal about the journey to the camp, and that served as the narrative for the piece and the text for the choir.

In addition to the choir, the work featured a soprano soloist who used Kay's words to describe her emotional experience. In writing the text, Eric and I ran into a problem with the English language: the lack of an indefinite third-person pronoun. We could have used "one" ("When one is uprooted, one feels this way"), but we decided to use "you" ("When this happens to you, you feel this way"). That was how I set up the texture of the piece, and I developed it from there.

**JK: Let's turn to another work: *In the Beginning Was the Word*.<sup>5</sup>**

**SR:** *In the Beginning Was the Word* was commissioned by the Harmonium Choral Society and Dr. Anne J. Matlack from Morris County, New Jersey. Dr. Matlack is a great supporter of new music and frequently commissions pieces from various composers. She had previously conducted several of my pieces with her ensemble and was pleased with them. For this commission, she wanted a piece for a Christmas concert that could also be performed at other times of the year. For the text, we decided to use multiple translations of the iconic verse from John 1:1, "In the beginning was the word, and the word was with God, and the word was God." I have always enjoyed working in different languages as it opens up a variety of textural and rhetorical possibilities.

**JK: How can we advocate for programming music by women?**

**SR:** I am not sure that I am the best person to speak about that with authority because I am a composer and not a conductor. I do not program pieces myself. I can recall that around 2017-2018 there were a number of concerts that were focused on music by women, entire concerts of music by female composers. But now, the priority should be presenting concerts with music by women as part of the normal programming process; works by historically underrepresented groups should be on concert programs across the board and not just in special-

<sup>3</sup> The Esoterics is a vocal ensemble based in Seattle, Washington, that performs contemporary a cappella choral settings of poetry, philosophy, and spiritual writings from around the world. It was founded in 1992 by director Eric Banks.

<sup>4</sup> <http://www.sarahrimkus.com/uprooted>

<sup>5</sup> <http://www.sarahrimkus.com/in-the-beginning>



ized programming events. And, certainly, programming music by women is not the whole story. Composers of color have been vastly neglected in Western music education in addition to concert programming.

**JK: Have you ever faced any gender/age/race or other prejudice/discrimination as a composer?**

**SR:** I suppose the short answer to that is always going to be “yes.” I think this is a more complicated question than we often give it credit for. I consider myself very fortunate that I have rarely experienced direct harassment, disrespect, prejudice, or discrimination as a composer. I am a female composer, but I have privileges in my background that others might not have.

Discrimination is not always about direct micro-aggressions. Those are not the only ways in which discrimination exists.

## Exploring the Choral Music of Rebecca Clarke

CLAIRE WATTERS

Rebecca Clarke (1886-1979) is most commonly known as a violist and composer, in particular for her famous Viola Sonata (1919), which has remained one of the most significant in the instrument's repertoire. Her shorter pieces for viola and piano, as well as a number of solo songs, have gained increasing recognition since publication around the turn of the millennium.

Clarke's choral music is less well-known, aside from the *Ave Maria* for three-part upper voices, which has been reprinted, performed, and recorded many times. Clarke was, however, composing choral music from her earliest studies at the Royal College of Music. She was one of Sir Charles Stanford's few female composition students, and she composed choral works right up to the end of her life, when she began revising much of her earlier music. She worked alongside some of the most influential English choral composers of her day, singing in a choir of fellow composers and performers under the direction of Ralph Vaughan Williams, alongside George Butterworth and Gustav Holst. Sir Hubert Parry recognized her talent and sponsored part of her tuition. Her choral music weaves together influences from many of these composers, while maintaining her own characteristic style.

Clarke's early choral works draw influences from old English part-song forms, which were undergoing a revival during the

Human beings have a natural tendency to support other human beings that they have the most in common with. So, if most of the people in positions of power are from the same identity group, then even without acts of direct prejudice or discrimination that cycle is going to self-perpetuate. This is why it is important to be self-aware and to inform those who might have different perspectives from us in terms of their gender, age, race, etc.

**JK: Do you have any suggestions for the future of choral music?**

**SR:** One problematic area is choral notation. How to properly notate choral music is often not taught to students in composition programs. I have been thinking about creating guidelines and online resources on vocal notation for students. Also, it is easy for a composer to get locked into a particu-

lar style, but the composer should be aware of the music performed by choral groups around the world. We need to keep our ears open for new sounds and ideas.

early twentieth century as part of the “British musical renaissance.” Pieces such as *A Lover's Dirge* (1908) and *When Cats Run Home and Light is Come* (1909), which set texts by Shakespeare and Tennyson, are inspired by the old English madrigal form, while *Now Fie on Love* (1906), her earliest work, is described by Christopher Johnson as a “rapid-fire glee.”

Works such as *My Spirit Like a Charmed Bark Doth Float* (1911) and *Music When Soft Voices Die* (1907) show Clarke beginning to develop the more distinctive style that emerges in her later choral music. Both are, in some ways, reminiscent of several of Parry's *Songs of Farewell* in their ebb and flow of expressive textures and dramatic interpretation of the text, but are characterized by Clarke's signature chromaticism and harmonic shifts. *Philomela* (1914) sets another highly expressive text, conveying the narrative of Sir Philip Sidney's poetic interpretation of the Greek myth of Philomela through deft changes in texture and harmony.

*He that Dwelleth in the Secret Place of the Most High* (1920-21) was Clarke's third attempt at setting a sacred text: she had just

started what might have been a magnificent SSAATBB setting of Psalm 93 (“Jehovah reigneth”) when the news arrived about the deadlock at the 1919 Coolidge competition, where her Viola Sonata was tied with Bloch's. She never returned to her setting of Psalm 93 after this, but the following year she completed a startlingly theatrical, dissonant setting of Psalm 63 (“A Psalm of David, When He Was in the Wilderness of Judah”), for voice and piano. Both of the completed works are closely caught up in her admiration of Bloch and her experience of helping him and her friend May Mukle prepare the premiere of his cello-and-piano version of *Schelomo*—in fact, *He That Dwelleth* contains a musical reference to *Schelomo* (“He is my refuge,” mm. 9-12) that served as Clarke's first pass at the famous opening salvo of her Trio. Clarke wrote in her diary how exciting she was finding working on her setting of *He That Dwelleth*, and this is evident in the confidence of expression in the music. Powerful climaxes on passages such as “a thousand shall fall at thy side” convey real drama, giving way to lighter, more peaceful harmonies on “There shall no evil befall thee.”

**JK: Any piece of advice for emerging composers?**

**SR:** Stay curious about the world. Write music about what is important to you. Take the inspiration from the rest of your life. Be honest with yourself about what you genuinely want out of your work, your career, and your life overall.

*Jane K (Evgeniya Kozhevnikova) is a composer, pianist, and educator. She composes in various styles and genres, from classical to jazz and tango, tastefully blending them together. She holds two master's degrees, in Music Composition and in Music Performance, from Western Michigan University and is working on her doctoral degree in Music Composition at the University of Florida.*



Rebecca Clarke



Rubinstein, and Myra Hess, and she had been among the first women to be admitted to Henry Wood's Queen's Hall Orchestra in 1913, a historic moment for women musicians of this time. Several of her works from the 1920s hearken back to the old English forms that had first sparked her interest in choral composing. She arranged a few of her solo vocal works for choir—*Weep you no more, sad fountains* (1926), inspired by Renaissance lutenist and composer John Dowland, and the lilting *Come, oh come, my life's delight* (1926)—as well as writing a new arrangement of the fifteenth-century English carol *There is no rose* (1928).

Clarke's final two choral compositions, *Ave Maria* (1937) and *Chorus from Shelley's 'Hellas'* (1943), are both scored for upper voices. The three-part *Ave Maria* draws heavily on Renaissance music in its use of modal harmony, crystal-clear textures, and steady, stepwise melodic lines. The *Chorus from Shelley's 'Hellas'* was written six

years later, when Clarke was living in the United States towards the end of the war, and it is stylistically very contrasting to the *Ave Maria*. Theatrical and expressive, it sets an extract from Shelley's verse drama, *Hellas*, written in 1821 and based on Aeschylus' play *The Persians*. Clarke's setting for unaccompanied five-part upper voices makes use of the brilliant sonorities of the upper vocal range at climactic moments, drawing the listener into the ebb and flow of the narrative.

The choral works were first published by Oxford University Press in 1998, 1999, and 2003, posthumously. It seems that Clarke never offered these pieces for publication. The *Ave Maria* was the first to be published, and when this proved popular in national reading-sessions and workshops, it was followed by the publication of the *Chorus from Shelley's 'Hellas,'* to meet a demand for more music for women's voices at the time. The rest of the pieces were published as a group—*The Complete Choral*

*Music of Rebecca Clarke*—in 2003, coinciding with the release of the only significant recording of the complete choral works by Geoffrey Webber and the Choir of Gonville and Caius College, Cambridge.

In early 2021, Oxford University Press was pleased to be able to make all twelve choral pieces available on its website, after some of them were previously only available from the archive service at Banks Music. The Press hopes that in doing this, choral musicians will be eager to discover this extraordinary composer and the beautifully expressive choral music she was writing throughout her life.

*To browse the full catalogue of works by Rebecca Clarke available from Oxford University Press (OUP), visit [oxford.ly/rebeccaclarke](https://oxford.ly/rebeccaclarke). The article was originally published on the OUP Blog 25th June 2021 and written by Claire Waters (Marketing Assistant). It was edited for IAWM with the kind help of Christopher Johnson and reprinted with permission.*

## MUSIC AND ART

### *Blue and Green Music: A New String Quartet*

VICTORIA BOND

*Blue and Green Music* was commissioned in 2020 by The Cassatt String Quartet through a grant from Chamber Music America. Because the all-female Quartet is named for painter Mary Cassatt, I thought it appropriate to base my work on another iconic female artist, Georgia O'Keeffe.

#### The Painting

I have admired O'Keeffe since I was a child. I studied her paintings, both reproductions and originals that I had the opportunity to view in the Metropolitan Museum of Art in New York City, the Art Institute in Chicago, and the O'Keeffe Museum in New Mexico. To gain insight into her personal life, I



Victoria Bond

read *"What the World Gives to Me": The Correspondence of Georgia O'Keeffe and Alfred Stieglitz*, and I visited her home in Abiquiú, New Mexico. Her windows looked out onto a magnificent desert landscape, and it was thrilling to recognize the shapes and colors that had inspired her. In reading her correspondence, I discovered a

woman who had overcome her self-doubts to become bold, confident, and comfortable with her success.

At first, I planned to base the four movements of my string quartet on four separate paintings. However, after studying one called *Blue and Green Music*, which hung in the Art Institute of Chicago, I decided to base my composition on this work alone. O'Keeffe had written: "Because I cannot sing, I paint," and I resolved to find the music embedded in her images. I did not plan to make a translation of the visual into sound, as I believe music is its own language, but rather to create a dynamic between two distinct musical motifs as O'Keeffe had created between two colors. Her painting was alive with movement, and although the images were abstract, they implied rather than described shapes in the natural world.

As I sat in front of *Blue and Green Music* at the Art Institute, I tried to capture it in words: billowing and expanding. Is it distended outward by wind or water? Is it undulating, pressing against the solid frame of dark blue and green? Does a body arch out of its confinement? Is it a torso? Is it a tree root? Is it seaweed? Are fingers reaching up, fluttering and weaving around each

other? Are waves bubbling up from the left corner? Are they overlapping the smooth, geometric column that slashes from upper left to lower right? It is strong and powerful, but is it also menacing? Do the filaments of green and white, so rounded and sculpted, sway rhythmically? Is it a hand playing on



Georgia O'Keeffe: *Blue and Green Music* strings? Is it a rush of wind? What sounds does this painting sing? Can I hear them if I listen? Blue and green—are you speaking to me? It teases the imagination.

Ultimately, words did not fully express my impressions and left just unresolved questions. I knew that only in music could I create a parallel universe, where the relationship between notes and rhythms expressed the rich ambiguity of those images.

### The Music

I limited my composition to two motifs, as O’Keeffe had limited her painting to two colors, and I chose the following musical motifs: Example 1 represents blue, and Example 2 represents green. The challenge was to explore the variety and possibilities within this limited palette. The contrast between the two motifs I chose is obvious in the direction of the notes’ lines and their rhythmic profiles. Blue has a descending line, and its rhythm is made up of dotted quarters and eighth notes; green has an ascending line, and its rhythm is rapid thirty-second notes. [Ex. 1 & 2]



Ex. 1. Movement 1. Blue motif



Ex. 2. Green motif

In the first movement, entitled “Blue and Green,” the tempo marking is *Moderato*, and the motifs are introduced separately, then developed, fragmented, and combined. They increase in intensity and complexity, leading to a climax at measure 30, which gradually relaxes and leads to the next section at measure 39, a rhythmic *Presto*. In this section, the blue motif takes on a new character, condensed and compact, with the first violin repeating a short phrase in 5/8, punctuated by sharp accents in the other strings. The musical examples are a piano reduction. (See Example No. 3.)

The green motif does not make its appearance until measure 55, in the cello; its rhythm is transformed from the original into a new pattern of quarter notes and an eighth note. (See Example No. 4.)

The second movement, entitled “Green,” is introduced by the second violin. It is marked *Allegro* and develops the dotted rhythm from the blue motif, but in diminution, and it is applied exclusively to the green motif. The half-step, which is formed from the first two notes of the green motif, is the central feature, and it is the basis of the accompaniment figures. The predominant

direction of the lines is rising, as it was in the original pattern of the green motif. (See Example No 5.)

The third movement, entitled “Blue,” is contrapuntal with an *Andante* tempo marking. A fugue, based on the rising green motif, begins at measure 220, with the subject expressed in varying rhythmic values. (See Example No. 6.)

The fourth and final movement is a rondo entitled “Dancing Colors.” The music is rhythmic and playful and is based on a syncopated, pizzicato figure introduced by the cello (a). The first violin states the theme, which combines both motifs into one figure—first the green motif and then the blue (b). The emphasis is on rhythm, and the harmonies are tonal, contrasting with the chromatic nature of the three preceding movements. (See Example No. 7.)

Each reiteration of the theme is varied and abbreviated into fragments. In the final measures the motives combine to provide a *forte* climax. (See Example 8.)

### Performances

I have known the members of the Cassatt Quartet for many years. The ensemble performed on my new-music series, Cutting Edge Concerts, on several occasions and recorded my first string quartet, *Dreams of Flying*. I



Ex. 3. Blue in diminution



Ex. 4. Green in augmentation



Ex. 5. Movement 2. “Green”



Ex. 6. Movement 3. “Blue”



Ex. 7. Movement 4. “Dancing Colors”



Ex. 8. Conclusion

cherished our working relationship, enjoying the spirit of collaboration so fundamental to chamber music, where the cumulative effort of each player's individual perspective determines the final artistic decisions. The official premiere of *Blue and Green Music* was on May 23, 2021. The work was composed in 2020 during the pandemic lockdown, and because no audience was permitted until May, performances were live-streamed only. The first was on April 18, 2021, at The Soapbox

in Brooklyn, and the second on April 23 at the University of North Carolina. The third performance, on May 23, was a concert that had been video-recorded at the Howland Chamber Music Series in New York, on May 2, before a small, invited audience. The work received its first public performances at The Seal Bay Festival in Maine on August 16, 18, and 19.

To have the luxury of multiple performances of this new work meant that it grew with each and gained a maturity

and depth that only comes with familiarity. The Cassatt's performances were masterful—all that this grateful composer could desire. They had made it their very own.

The Cassatt Quartet will record *Blue and Green Music* with recording producer and engineer Judith Sherman. The upcoming album, on the Albany label, will also feature *Dreams of Flying*. I am grateful to the Quartet and to Chamber Music America for supporting my work.

## IN MEMORIAM

### Lucille Field Goodman

JEANNIE POOL

A musician, activist, teacher, and scholar, Lucille Field Goodman died at age 92 on Sunday, September 5, 2021. Music was her central love and life. She worked tirelessly for lesbian, feminist, and social justice causes and to promote music by women composers, both contemporary and historic.

When she was only twenty, Lucy received her B.A. in Music from Brooklyn College, and she earned an M.S. in Music Education from City University in 1971. Under the name Lucille Field, she performed classical vocal music, with an emphasis on contemporary and historical women composers, throughout North America and Europe, including at Carnegie Recital Hall in 1980. She taught music in elementary schools in Brownsville and Crown Heights (New York) before joining the faculty of Brooklyn College, where she taught music education and vocal performance for almost twenty years. In collaboration with other feminist professors, she established the first Women's Studies Department at the college. Later in her career, she was awarded an honorary doctorate from CUNY and was appointed Professor Emerita after her retirement.

Lucy and I became friends when we co-founded the IAWM. I remember endless meetings at Barnard College in the late 1970s, during which she taught me leadership skills and shared her parliamentary savvy. Many women at that time were afraid to state their opinions so as not to offend anyone, and instead, they claimed not to know or not to have an opinion. She empowered women to state their minds. Her decades of experience in community organizing and involvement with numerous social movements for equity and jus-

tice in New York City gave her experience and gravitas as a leader.

Understanding how women's voices have been repeatedly dismissed or marginalized, Lucy insisted that all voices—strong and weak—were heard at meetings, while at the same time, insisting that progress be made and that efforts for the cause move forward. Although she demonstrated profound patience, she did not tolerate fools or obstructionists, and she taught me to expect opposition to a broad, progressive, outside-the-box vision and to persevere. She helped us understand that leaders were naturally challenged by narrow-minded, limited thinkers who measured others' future potential by their assessment of what they could achieve individually and alone. She never doubted the power and strength of unity, how well thought out strategy and passion could effect change. For decades, I relied on her for advice on how to advance the cause of women in music, and I know that her sage counsel and astute observations will ring in my ears for the rest of my life. It is hard to imagine what my life would be without her advice, support, and commiseration. Many of her family members, friends, and students claim the same.

Lucille Field Goodman lived life intensified. She had all the wonderful qualities

encompassed in the designation of "Diva," including all the glamour and drama. Yet she was always kind, loving, and generous to her family, friends, students, colleagues, and even her adversaries. She taught us all how to live purposefully and passionately.

At every opportunity, she sang works by women composers and taught her students the possible enrichment of doing the same. In 1987, she recorded a compact disc, *Lucille Field Sings Songs by American Women Composers*, with pianist Harriet Wingreen of the New York Philharmonic. This ground-breaking recording included music of Ruth Crawford Seeger, Miriam Gideon, Dorothy Klotzman, Florence Price, Patsy Rogers, and Nancy Van de Vate—proudly, I was the producer. It was released on Cambria Master Recordings and continues to be in demand.

As a vocalist, she was distinguished by her precise intonation and immaculate diction. She understood that the poetry of the lyrics and her narration of the song were her priorities; she put across every word and its meaning with clarity and profound nuance. This made her one of the most accomplished interpreters of art song of her generation. Her understanding of the fundamentals of good vocal technique allowed her to sing beautifully well into her eighties, whereas many singers lose their voices in their fifties.

In her later years, she taught voice on the North Fork of Long Island and published two collections of short stories about the lives of Jewish immigrant families and aging lesbians. If you truly want to understand who Lucy was, read these short stories. They will warm your heart as you weep and laugh simultaneously.



Lucille Field Goodman



Lucy raised funds for women-in-music projects and knew how to call on individuals, organizations, and institutions to support the much-needed advocacy and performances. She also helped to establish the North Fork Women for Women Fund (now North Fork Women). In addition, she sponsored the IAWM Search for New Music Miriam Gideon Prize and co-sponsored and the PatsyLu Prize.

At her death, she was the venerated matriarch of the extended Feldman family in Boston, New Jersey, Toronto, and throughout the world, including her two sisters, Marion Kazdan and Yolette Nussbaum; her daughter, Carol Goodman, her two grandchildren, Mikey and Leo; and her beloved partner of 42 years, Patsy Rogers.

Donations can be made in Lucy's memory to North Fork Women, Planned Parenthood Federation of America, the IAWM, or another organization consistent with Lucy's values.

*Composer, musicologist, and producer Jeannie Gayle Pool was one of the founders of the IAWM. She is a member of the faculty of Chapman University, where she teaches courses on the business of music. Her book Passions of Musical Women: The Story of the International Congress on Women in Music and the accompanying Sourcebook are available on Amazon and through Jaygayle Music Books. Jeannie*

*thanks Lucy's daughter, Carol, and Lucy's partner, Patsy Rogers, for some of the information*

*in this tribute. Our hearts go out to you as you learn to live to without her.*

## Remembering Lucille Field Goodman

DEON NIELSEN PRICE

I met Lucille Field Goodman and Patsy Rogers in 1984, when they arrived at my house in Culver City, California, directly from New York, in order to rehearse the songs we were to perform live the next day on the KPFF Public Radio program "Music of the Americas," hosted by Jeannie G. Pool. The songs were by Josephine Lang, Ruth Crawford Seeger, Nancy Van de Vate, and Patsy Rodgers. Knowing that we would have just one rehearsal, I had prepared my piano accompaniment as thoroughly as possible, including anticipating breaths for the singer and carefully adhering to Patsy's meticulous pedal markings. Being such fine musicians, they were immediately aware of that, and within a few moments, we felt quite comfortable in our collaboration.

In subsequent performances, we included songs by Alma Mahler, Barbara Strozzi, and others, plus my own song cycle, *To All Women Everywhere*, on texts by Carol Lynn Pearson, with Paul Stewart, saxophone (and later, Berkeley Price, clarinet). I always enjoyed bringing music to life with Lucille, and I loved her warm, clear soprano voice. Her vocal skills were impeccable, thus freeing her to become immersed in the character of each song and make it her own heartfelt expression. We performed many recitals of music by women composers in congresses on women in music and in university recitals in Los Angeles, Mexico City, Atlanta, New York City, Paris, and London.

In 2013, Lucille graciously reviewed the premiere of my *Violin Concerto for Oneness*, with Amanda Lo, violin, and Brooklyn Chamber Orchestra, Philip Nuzzo, director, at St. Ann's and The Holy Trinity Church in Brooklyn. I believe this brief excerpt from her writing illustrates Lucille's infectious passion and enthusiasm for music: "From the first notes...I knew I was in for a treat. The energy and power of the opening told the audience that we were at 'one' with the music....When we returned once again to the passion of the opening measures, we were, as one, uplifted and joyful." (*Journal of the IAWM* 19, No. 2, 2013, p. 34.)

## WOMEN IN MUSIC INITIATIVES

### The Daffodil Perspective

ELIZABETH DE BRITO

The Daffodil Perspective is a classical music podcast that creates space for everyone to belong. Founded in London, UK, in November 2018, The Daffodil Perspective is the first gender-balanced, racially equitable, and inclusive classical music podcast in the UK and probably in the world. Its mission is to champion marginalized composers; showcase classical music as a thriving, evolving art form; provide a model for curating equitable programs; and give underrepresented people the opportunity to feel represented.

I grew up in the UK studying classical music and always felt out of place. I was a brown, mixed-race girl surrounded by white, privileged children, learning only about white men. It was not a welcoming environment. I left the classical music world behind at age eighteen for several reasons. I suffered from discrimination, racism, and microaggressions, and the

community where I lived was patriarchal, sexist, racist, elitist, and more.

In 2018, I heard the music of a female composer for the first time and was astounded. I was thirty years old and furious that I had never studied or heard female classical composers before. I immediately began to explore the music of hundreds of female composers, and I realized how few were being programmed and how little the classical music industry had moved on. All the reasons I left classical music behind in my teenage years were still there, only now I was in a position to do something about it. I had a background in radio, so I decided to create a podcast that championed female-identifying composers.

From the very beginning, the show has been gender balanced. In every episode, at least 50% of the composers are female. For the first year-and-a-half, about half of most programs focused on one female compos-

er. I told her story and played several of her pieces along with music by her male contemporaries to provide musical and historical context.

The first year of the podcast featured 339 pieces by women out of a total 584 pieces (58% women). The programs presented 204 female composers out of 409 composers (49.9% women) and 34 hours of music by female composers out of 55.5 hours of music (60% women). Two hundred albums of exclusively female composers, 60 new release albums of exclusively women, 20 hours of music by historical women, and 198 pieces by historical women were played. The podcast featured 26 sonatas by women, 15 concertos, 12 symphonies, and five operas. The first year the podcast presented more music by women than the 15 largest world orchestras combined, and 10 times more female composers than the BBC Proms.

The first year was ground-breaking, but the composers were overwhelmingly white. Works by great Black talents such as Florence Price and William Grant Still were programmed, but women of color comprised only 5% of the women programmed. This was not acceptable. I also discovered that 90% of the albums of music by female composers featured only music by white women.

Starting in June 2020, every episode has been racially equitable, with 25% of the music by female composers of color; this includes at least one Black and one Asian female composer on every episode. The podcast also features 25% male composers of color on every episode, including at least one Black and one Asian male composer.

The second season of the podcast (from November 2019 to October 2020) featured 95 composers of color (55 men and 40 women). People of color made up 35% of the composers, compared to 6% by American orchestras (data by the Institute of Composer Diversity). The third annual season of *The Daffodil Perspective* finished on November 5th and the analysis shows that at least 50% of the composers were of color (half women and half men).

In the 2019-2020 season, *The Daffodil Perspective* programmed 31 times more music by composers of color than the entire BBC Proms 2019, with 56% of the mu-

sic by women, compared to 8% by world-wide orchestras (data from *Donne Women in Music Survey*).

The podcast also programs at least one-third of the music by living composers on every single episode. *The Daffodil Perspective* reacts against the notion of classical music being just dead white men; classical music continues to evolve.

My aim is to keep the show as accessible as possible and avoid the technical aspects of the music. I focus on the emotional content of pieces, details about the composers' lives, and stories behind the pieces and the musicians. I try to build a rich picture of these fascinating people and their music. One listener said that the podcast makes "classical music hip, approachable, and understandable."

*The Daffodil Perspective* is named after the brightest, shiniest spring flower for a reason. Daffodils are the first spring flowers, and they show the way out of winter. *The Daffodil Perspective* is a bright yellow beacon of hope and light to shine the way forward, to be an inspiration for equitable programming, and to serve as a model for diversity in classical music. It is a program that can make you smile, like its namesake flower.

The podcast is a one-woman show—a voluntary operation—and every episode takes around twelve hours to produce, including in-depth research into these mar-

ginalized composers and devising ideas for the various sections within the podcast. In addition to using commercially available recordings, I also contact contemporary composers to champion their work, along with the work of musicians who perform marginalized composers. The podcast therefore includes live recordings, demos, and other rarely heard music. I develop relationships with living artists and have built a reputation based on collaboration with individuals and groups such as *Drama Musica* and *Illuminate Women's Music*. In addition, there is the time spent on the actual recording of the podcast, publishing it online, creating the tracklist, and marketing it on the website as well as social media.

The podcasts cost more than £1,000 per year for music licensing, recordings, theme music by the incredible British composer Ella Jarman-Pinto, etc., and they require more than 1,000 working hours. *The Daffodil Perspective* receives no funding, and it is constantly looking for patrons for this trailblazing initiative.

The podcast show is published on the Mixcloud online platform every two weeks on Friday and is available for free online listening on a computer or on the app. It can also be heard offline with a subscription. The web address is: <https://www.mixcloud.com/TheDaffodilPerspective/>

## Tenth Muse Initiative

Breaking Ground in An Isolated City and Celebrating Pauline Viardot's 200th Anniversary

HANNAH LEE TUNGATE, Founder and Artistic Director

In 2021, it is not surprising that the lack of works by women on orchestral programs is a hot topic. The latest statistics from *Donne UK* have shown how dire the gender balance is in our orchestras throughout the world. It is therefore not unusual that the West Australian Symphony Orchestra has programmed just seven works by women out of 81 works for its 2022 season. This is a slight improvement over the previous year, when just two works by women were programmed. (Only one of those was performed due to the pandemic, and the other has been postponed to 2022.)

Perth, in Western Australia, has been mostly safe from Covid due to our isolated location, our state government's stringent border closures, and snap lockdowns at even a murmur of an outbreak. Thanks

to these factors, concerts have been performed, albeit with local artists. This has meant that many smaller arts organizations, such as Tenth Muse Initiative, have been able to thrive. Started by Saskia Willinge and I in February 2020, Tenth Muse Initiative grew from a passionate research project of mine, which I began in 2016 while I was studying at the University of Western Australia Conservatorium of Music. Dismayed at the lack of gender diversity in the music I was performing and hearing, I began my own projects. I organized multiple "Celebration of Women Composers" concerts, initiated my "WomenComposersProject" Instagram, advocated for performing works outside the "canon," and started the Tenth Muse Initiative immediately after graduation.

The Initiative is a new collective based in Boorloo/Perth. Our mission is to set a new standard for art music events through championing and platforming underrepresented musicians and creators, while providing inclusive spaces where art music is welcoming and accessible. Our city is quite isolated, and while much innovative music is heard here, equitable programming still has a long way to go. We intend to educate the local community through advocacy, programming thoughtfully, and exposing musicians and concertgoers to composers they might not have encountered before. We hope that this can have a quick and significant effect as other groups take note (we hope) of the demand for diversity. Our name was inspired by Sappho, who was widely regarded as one



of the greatest lyric poets of her time; she was often called the “Tenth Muse,” and she was a symbol for feminine creativity. She remains a reminder that women have always pursued the creative arts, even if sometimes history forgets.

Our inaugural concert, held on International Women’s Day 2020, was a sell-out and featured a range of art and contemporary musicians from Barbara Strozzi to an a cappella composition by local Perth composer Julia Nicholls. In partnership with the UWA Conservatorium of Music, we donated all the profits to a local charity that helps women in Perth find financial stability. Unfortunately, IWD 2020 was held just a week before the Covid lockdowns began in WA, so we were unable to meaningfully build much momentum.

We re-emerged in July 2021 with a concert celebrating Pauline Viardot’s 200th Anniversary. Our concert, “Ugly Beauty,” featured works by Viardot, programmed alongside some of her contemporaries: Clara Schumann, Fanny Hensel, Clemence de Grandval, Josephine Lang, and Viardot’s sister, Maria Malibran. We came across the phrase “Ugly Beauty” a few times in different articles about Viardot. When her appearance is mentioned, she’s often described as having an “ugly beauty,” or a captivating presence and not appearance. This struck us as an excellent place to begin a discussion about how, why, and for what women are remembered, especially women in music. Heinrich Heine wrote in an 1844 article on the Parisian musical season: “There is nobody to replace [Pauline Viardot], and nobody can replace her. This is no nightingale, who has only the talent of her species and admirably sobs and trills her regular spring routine; nor is she a rose—she is ugly, yet ugly in a way that is noble—beautiful I might almost say.”<sup>1</sup> Heine describes a talented, popular, arresting musician, whom he admires and is attempting to compliment. While doing this, he dismisses all the women singing professionally at the time, and reduces Viardot to being ugly, but in a “noble” way. Camille Saint-Saëns wrote: “[Viardot’s] voice was enormously powerful, had a prodigious range and was equal to every

technical difficulty but, marvellous as it was, it did not please everybody. It was not a velvet or crystalline voice, but rather rough, compared by someone to the taste of a bitter orange.”<sup>2</sup> So, even in describing her voice, we found these odd, back-handed compliments. To us, this really summed up the contradictory and often problematic ways women in the arts are discussed, remembered, and valued.

The concert featured Australian star soprano Lisa Harper-Brown and West Australian Opera Young Artist Chelsea Kluga, along with emerging singers and instrumentalists. Harper-Brown said: “The significance of this concert in this time of ‘awakening’ cannot be overstated; to awaken our minds to the endeavours of a forgotten few, a previously overlooked minority of inspirational composers who worked in private because they lacked the vital credentials of being male. I am thrilled to be participating in such a worthwhile and ground-breaking initiative.”<sup>3</sup>

The concert also included a song, *My Love He Stands Upon the Quay*, by the little-known composer Charlotte Sainton-Dolby (1821-1885), who shares the 200th birthday celebrations with Viardot. The work was most likely an Australian premiere; in fact, many of the works performed in this concert were probably WA premieres, if not Australian premieres. The concert was very well received and was worth the risk of exposing an audience to an entire program of unfamiliar music by unfamiliar composers.

We have planned a few future concerts, although we are running into problems regarding the availability of scores and musicians. With state borders still closed to much of the world (and much of the rest of Australia), the musicians here are very busy. The beauty of Perth is that it is a place where you can experiment in the arts. We have many small start-up groups and organizations that operate in their own niches, which means that the musicians are stretched across multiple projects.

<sup>2</sup> Camille Saint-Saëns, “Ecole buissonnière, Pierre Lafitte” (1913): 217-223; translated in Roger Nichols, *Camille Saint-Saëns on Music and Musicians* (New York: Oxford University Press, 2008), 167.

<sup>3</sup> Lisa Harper-Brown, Recommendation letter for Bryant Stokes Matilda Award to author, May 31, 2021.

In addition to our concerts, we have started preparing repertoire guides and Spotify playlists, which we hope will influence the UWA conservatorium students and convince them to broaden their repertoire for their recitals. The only way we are going to see real change is to keep having that conversation with new cohorts of students and teachers and eventually try to influence the programmers of the major ensembles. For now, we are doing advocacy on a small scale. When the amazing book *24 Songs and Arias by Women Composers* was published (Hildegard Publishing with A Modern Reveal), we purchased multiple copies and gifted them to voice teachers in Perth. We plan to improve the accessibility of scores in Perth by gaining funding to purchase scores from Europe and the US. It will be a slow process, but we believe it will be worth the effort.

Our plans for the future include commissioning new works, funding a prize for the “Best Performance of a Work by an Underrepresented Composer” to encourage students and teachers to enrich their repertoires, and recordings works by West Australian composers whose works are in special collections gathering dust. To find out more about Tenth Muse Initiative, please visit: [www.tenthmuseinitiative.com.au](http://www.tenthmuseinitiative.com.au)

### Organist Jeanne Demessieux

This year marks the 100th anniversary of the birth of Jeanne Demessieux (1921-1968), one of the finest organists of the 20th century. Her teacher, the well-known organist Marcel Dupré, described her as “the greatest organist of all generations,” and other experts agreed. She was the first female organist to sign a recording contract, and she paved the way for future women organists, although she was often subjected to sexist remarks.

In addition to her liturgical performances, she had a very active teaching career and concert schedule. She toured not only in France but elsewhere in Europe and in the US. She composed a large number of works for the organ, many of which were extremely difficult to perform. One organist described them as “ferociously hard.” She is being remembered this year with performances of her music.

## BOOK AND MUSIC REVIEWS

Wanda Brister and Jay  
Rosenblatt: *Madeleine Dring:  
Lady Composer*

Clemson, SC: Clemson University Press,  
256 pp., appendices, indices, tables, pho-  
tographs, musical examples. ISBN 978-1-  
949-97931-2 (2020)

BONNY H. MILLER

Wanda Brister and Jay Rosenblatt's book, *Madeleine Dring: Lady Composer*, tells the story of the London-born, twentieth-century composer in a detailed but engaging text. The co-authors utilized a wide array of personal papers, diaries, letters, and music manuscripts to chronicle the course of the life and activities of Dring (1923-77).<sup>1</sup> The clearly-written chapters and subsections address specific topics within a generally chronological framework. Dring's words from different decades are liberally quoted to give the reader a sense of her personality. The biography includes fifty pages of notes that incorporate full citations in lieu of a separate bibliography. The omission makes it challenging to confirm the authors' sources; however, this choice enables space for an index of musical works and details of theatrical participation that illuminate Dring's life. Tables 4.2, 5.3, and B.1 tabulate music that was published during her life, music published posthumously by her husband, Roger Lord, and further publications by Brister and others following Lord's death. An additional useful index directs readers to discussions of specific works in the text.

The book's subtitle, "Lady Composer," was the title of a song that Dring wrote ca. 1951. The humorous number mocks Dring herself as well as more senior women composers, such as Elisabeth Luytens, Grace Williams, and Elizabeth Maconchy (all born in 1906/7). Dring's song is archly clever as it relentlessly makes the point that women composers struggled to have their work performed at all, let alone multiple times. "No work is played TWICE," the song laments.

In the book's prologue, Brister and Rosenblatt discuss their decision to use the phrase with the caveat that Dring was second-rate to no man. They would rid the

expression of its misogynistic roots and restore its meaning of "an indication of gender, not an evaluation of ability" (p. 4). This is laudable, but the co-authors belabor their thesis by repeating the phrase in every chapter title ("In Search of the Lady Composer; The Lady Composer Makes Her Entrance; The Lady Composer Takes Her First Steps, etc.). Less would have been more.

Dring attended the Royal College of Music (RCM) from age ten through her early twenties. Along with composition (principally with Herbert Howells), she studied dramatic arts at the RCM and "was more active as an actor than as a musician" during her collegiate years (p. 97). She married fellow musician and oboist Roger Lord and shared the family home, in turn, with her mother and then with her son's family. Dring was adventurous, as the authors reveal, and enjoyed getting involved in any promising project in a new medium; for example, she contributed music to television series and specials as early as 1947. She was a clever and flexible musician and performer.

After a few years of marriage, her husband's income permitted her to select jobs and pursue her particular interests in stage shows and revues.<sup>2</sup> Dring was a gifted lyricist, song composer, and actress, a direction she pursued with good success in London's West End. In Chapters 4 and 5, the biographers delve into Dring's thespian career and thus provide a basis to understand the range of styles in her music.

Dring noted that composition was "a desperately lonely occupation" that was both draining and intoxicating. She craved human interaction and demonstrated a natural inclination for communication with an audience, whether it be theater, television, radio, opera, or film. Her métier on the stage was the revue, a particularly ephemeral genre with musical numbers constantly changing, disappearing, and frequently lost forever.

"With Dring's experience in classical and popular music, it was an easy task for her to write an 'audience friendly' work," the authors state (p. 221). Dring did it well, whether the style was jazzy (*Colour Suite*), neo-Classical (woodwind chamber music written with her husband in mind), or art song (settings of Shakespeare, Betjeman,

<sup>2</sup> The text, tables, and Appendix B detail her participation in the London theater scene during the 1950s and 60s.

Armstrong). The musical descriptions in the biography vary in degrees of technical detail but suggest insights for the listener and succinct structural commentary for the performer. Dring's music seems as natural and effortless as it is polished and meticulous. Brister and Rosenblatt observe that critics in the composer's lifetime found her concert works attractive, well-crafted, and accessible.

Mezzo-soprano Brister has released two CDs of Dring's music and has published nine volumes of songs and material from her stage works, as well as the one-act opera *Cupboard Love*, and a television production, *The Fair Queen of Wu*. Brister and Rosenblatt serve the composer well in this new biography, which, along with recordings and score publications by Brister, Hancock-Child, and others, should lead to more performances and recognition of Dring's music.

*Bonny H. Miller is an independent scholar and pianist who served as head accompanist at the University of Miami Frost School of Music summer study program in Salzburg, Austria, for more than a decade. She has taught piano and music history at universities in Missouri, Georgia, Florida, Louisiana, and Virginia. She received the Janet Levy Award for Independent Scholars in 2008 from the American Musicological Society. Her book, Augusta Browne: Composer and Woman of Letters in Nineteenth-Century America (University of Rochester Press, 2020), is reviewed in this section. (www.bonnymillermusic.com)*

Anja Bunzel: *The Songs of  
Johanna Kinkel: Genesis,  
Reception, and Context*

Woodbridge, UK: Boydell Press, 291 pp.,  
appendix of works, bibliography, index,  
and musical examples, cloth, ebook. ISBN  
978-1-78327-410-9, 978-1-78744-810-0  
(2020)

JENNIFER PIAZZA-PICK

Classical singers and voice educators have historically favored the German Lieder of Romantic Era male composers such as Franz Schubert, Robert Schumann, and Johannes Brahms, while excluding many other composers of the time, especially women. Today, we are seeing an expansion of the canon in this area to include Fanny Mendelssohn-Hensel, Clara Schumann, Alma Mahler, and Josephine Lang, among others. With this new book by Anja Bunzel,

<sup>1</sup> An earlier biography of the composer, self-published by the British pianist Rosemary Hancock-Child, is not widely available (*Madeleine Dring: Her Music, Her Life*, Micropress Music, 2000; 2nd ed., 2009).

we can now add Johanna Kinkel (1810-1858) to our ever-growing list. This book focuses on Kinkel's Lieder output and the socio-political context of her songs.

A composer, poet, educator, pianist, writer, and activist, Kinkel published seventy-eight Lieder in her lifetime. Despite being Catholic, she successfully divorced Johann Paul Matthieux, converted to the Protestant faith, and married poet and political revolutionary Gottfried Kinkel, with whom she had four children. Because Kinkel did not keep a diary, Bunzel's understanding of her life comes from correspondence, socio-cultural attitudes of the time, knowledge of Gottfried Kinkel's activities, and inferences from the type of poetry Kinkel set in her songs.

Kinkel's songs are relatively typical of German Lieder of her time: she often chooses poetry that focuses on nature, eternity, the night, and loneliness. Her poetic sources come not only from the great German poets like Goethe and Heine, but also from her friends, her husband, and herself. One can find strophic songs with simple harmonies as well as complex, through-composed works with more diverse harmonic progressions in her catalog. Bunzel argues that Kinkel's songs not only reflect the typical aesthetics of women composers of her time, but they also transcend them. Throughout the book, Bunzel explains Kinkel's life through her choice of poetry, as well as the way her compositional choices affected her ability to market her works and build her reputation as a composer. Many of Kinkel's Lieder were reviewed in renowned musical journals, such as the *Neue Zeitschrift für Musik*. Her compositions were regularly critiqued in a positive manner by Ludwig Rellstab and many others. Such reviews contributed to her reputation as a composer and allowed her to earn income for her family.

The section on Kinkel's love songs presents them chronologically and relates them to Kinkel's personal love life. This includes the songs when she is processing her first marriage, the years before she married Kinkel, and the years her second husband was part of the political revolution in Germany, including his imprisonment. Bunzel infers much about Kinkel's personal life based on the poetic choices of these songs in particular. In the epilogue, she expands upon why she believes that these songs can be used as autobiographical evidence. Using correspondence between Johanna and

Gottfried Kinkel and between Johanna and her friends, as well as comparisons to the work of Josephine Lang, Bunzel creates a relatively strong case.

References to the Rhineland are particularly prominent in Kinkel's Lieder, as this was her native land. This is not surprising, given the nationalistic feelings in Germany at the time. Many of Kinkel's Lieder have more overt political themes. Because Gottfried Kinkel was actively involved in the nineteenth-century revolutionary movement, it is not surprising that Johanna Kinkel chose to set so many texts that were political in nature. Programming some of these songs in a politically-themed recital would be interesting.

Like many of her contemporaries, Kinkel often uses the piano as a collaborator to paint the picture of the text. This is especially evident in the analysis of the songs in praise of nature. When searching for songs that might pair well with other Lieder composers of the time, a singer would find the epilogue to this section particularly helpful. Bunzel identifies many of the Romantic themes of German poetry of the time and includes titles of Kinkel's songs that fit these themes. Particularly noteworthy is the chapter on compositional aesthetics, where Bunzel discusses Kinkel's compositions in comparison to other composers of the time. If one seeks to compare settings of the same poem, this chapter offers a wealth of information.

With a list of Kinkel's compositions in the appendix, a large bibliography, and excellent poetic translations, Bunzel has provided us with many opportunities to learn more about the Lieder of this woman and gain insight into these lovely songs. It is rewarding to read a book about a woman Lieder composer that is not written through the lens of gender, but rather as a reflection of the composer's life and her place in time. As Bunzel states at the end of the book, "It is up to us...to rectify the image of Johanna Kinkel and her lesser-known contemporaries as significant nineteenth-century cultural protagonists...by way of detailed examinations and performances of their artistic output." This book provides the inspiration to do so.

*Jennifer Piazza-Pick is a soprano, educator, researcher, and advocate for women composers, and she is Lecturer of Voice and Aural Skills at Georgia College and State University. An active soloist, she has performed with the National-theater Mannheim in Germany and at Carnegie Hall and elsewhere in the US. She was the win-*

*ner of Hawaii Public Radio's art song contest and the George Cortes Award for Classical Singing by the Artist Foundation of San Antonio. She is the co-founder of Whistling Hens.*

**Bonny H. Miller: *Augusta Browne: Composer and Woman of Letters in Nineteenth-Century America***

Rochester, NY: University of Rochester Press, 474 pp., appendices, bibliography, index, photographs, musical examples, cloth, ebook. ISBN 978-1-58046-972-2, 978-1-78744-883-4, 978-1-78744-966-4 (2020)

**LAURA PITA**

In the Preface of her book *Augusta Browne: Composer and Woman of Letters*, scholar Bonny H. Miller provides valid reasons as to why it is important to know more about this woman and what her story can reveal about nineteenth-century musical life in the United States. By Miller's admission, Augusta Browne (ca. 1820-82) did not compose "masterworks," nor was she a "feminist" in the modern sense of the word. Instead, her compositions were mainly piano pieces intended for the salon, and her Protestant faith shaped her writings. But, as Miller's meticulous research demonstrates, Browne's multi-faceted career, which included composition, music publishing, teaching, and essays for journals and magazines, was indeed an extraordinary accomplishment, and this study of her achievements and contributions is much more than just a compensatory biography. Moreover, because of the diversity of Brown's activities and connections, Miller can expand out from her focus on Browne to place her within the larger community of music-making during her time. Thus, this work makes a significant contribution not only for its examination of a creative nineteenth-century woman but also for what it tells us about the musical culture of that time in America.

The opening three chapters focus on Browne's family history, childhood, and maturity as a professional composer and teacher. Miller's thorough archival research draws upon census records and family letters to trace the immigration of Browne and her parents from Ireland to Canada, Boston, New York, and Philadelphia. Miller also researched extensively in magazines and newspapers, among other published materials, to describe her father's struggles as a music teacher who strove to

open his music academy. Here Miller provides a detailed discussion of the fiercely competitive music industry in the 1820s and the commitment of Browne's father, David, to the system of piano training developed by Johan Bernhard Logier. From her meticulous work, Miller reveals the world of piano education and music publishing during this time and connects this confluence of demand and competition to Augusta Browne's development as a child prodigy, encouraged by both the wishes and the needs of her father. These chapters do more than provide information about Browne's early life; they uncover much about music-making on the East Coast. The nature of the business, the composers, and the techniques that were in vogue, as well as the struggles and concerns of those working in the industry are all a part of the story of Augusta Browne's youth.

As she moved into adulthood, Browne forged a career, with the support of the family's music academy, as a teacher, composer, and performer. Miller's analysis of Browne's compositions and arrangements for piano, which appeared in both music publications and magazines, illustrates her ability to compose works that met the need for entertaining piano music to be played at home. Miller discusses the positive reception of her compositions and her performances that appeared in the press. She analyzes the influence of popular songs and operatic arias on her music, and she discusses the demands of her audience and the families who brought her music into their homes.

In Chapters 4-6, Miller shows us the multi-dimensional nature of Browne's career as a composer, teacher, and essayist working in New York City. She illustrates the role of music-making in the city's middle- and upper-class families and the styles of piano composition that were marketable at the time. Miller also examines the writings of Browne, providing details that enable the reader to get a real sense of the nature of the musical essays that were published in newspapers and journals of the period. These chapters are valuable as much for what they can inform us about music composition and criticism of the time as they are for what they can tell us about this very prolific and remarkable woman.

Browne's later years, as discussed in Chapters 7-9, were marked by challenges and loss. Her parents, her husband, and

several siblings preceded her in death, and she also endured the Civil War. Miller sympathetically portrays this very human side of Browne, who continued to be active as a composer and essayist while maintaining friendships with influential publishers and clients. As Miller writes, Browne was active until her untimely death in 1882, and her creativity was remarkable in the face of such adversity.

The book's final chapters are valuable for their assessment of Browne's legacies and contributions to music and journalism. Miller sees Browne as a composer with the potential to create orchestral music, but having understood the limitations of gender expectations at that place and time, she devoted herself to piano genres instead. In addition, as Miller writes, Browne's compositions for piano were a part of the competitive business of sheet music as a whole, and their eventual marginalization is not solely attributable to the fact that they had been composed by a woman. Nonetheless, Browne made an unusual place for herself as an essayist on music. In her writings, Browne commented about musical styles, genres, and trends of the time, including comparisons between "educated" and "popular" music, an assessment of the current state of music in America compared to Europe, and her negative views on Black minstrelsy.

The book concludes with very detailed appendixes of the children and descendants of Browne's parents, a chronology of her music and letters, and a list of her musical works. In addition to this book, Miller maintains a blog, "Music, History, Women, and Heritage" (<https://bonnymillermusic.com/>), in which she posts articles and other materials on Browne. This site offers a rich educational resource for those interested in inquiring about feminine experiences and agency in the face of societal constraints in the multidimensional musical culture of nineteenth-century America.

Bonny H. Miller's *Augusta Browne* is a superb piece of musicological scholarship. Every chapter reveals methodological mastery, nuanced analysis, engaging writing, and contagious enthusiasm for restoring a historical figure who has been undeservedly neglected. Through a comprehensive discussion of the musical world in which Browne was raised and made her career, Miller illuminates the challenges that musical women of professional aspirations

met when dealing with the businesses of music education, publishing, and criticism in nineteenth-century America. Against this background, Augusta Browne's story emerges in all its complexity: a child prodigy, a music teacher, a performer, a composer, an essayist, and a woman working in a male-dominated industry, who determined for herself the parameters of her career. Miller's monograph of Browne makes a noteworthy contribution to our present understanding of women's music-making in nineteenth-century America. I anticipate that it will stimulate further research in this fascinating area of study.

*Laura Pita's research has focused on women and music in 19th-century Latin-America, specifically in the area of salon music and piano virtuosity. She is co-editor of the piano and chamber works of the Venezuelan pianist-composer Teresa Carreño (Universidad Central de Venezuela, 2008; Cayambis Music Press, 2017a, 2017b). She has taught at Universidad Central de Venezuela, University of Kentucky, and is presently teaching at the School of Languages, Literatures and Cultures of the University of Missouri-Columbia. She is review editor of the Journal of the IAWM.*

Pauline Viardot-García,  
*Ausgewählte Lieder für  
Singstimme und Klavier*

Volume 1, edited by Miriam-Alexandra Wigbers, Wiesbaden: Breitkopf und Härtel 8887 (2021)

HILARY PORISS AND ADRIANA  
FESTEU

Pauline Viardot (1821-1910), best known as one of the nineteenth-century's most powerful prima donnas, was also a prolific composer who wrote music continuously throughout her adult life. As Patrick Waddington and Nicholas Zekulin have documented in their meticulously assembled chronology of her works, seldom did a year pass without her setting pen to paper.<sup>1</sup> Her first published work, a song for voice and piano titled "L'Enfant et la Montagne," appeared in 1838 when she was nineteen, incorporated within a larger collection assembled by Meyerbeer, Paganini, and Cherubini. Viardot did not allow her music

<sup>1</sup> Patrick Waddington and Nicholas Zekulin, *The Musical Works of Pauline Viardot-García* (1821-1910), University of Calgary's Digital Depository, accessed October 10, 2021, [https://prism.ucalgary.ca/bitstream/handle/1880/49849/Viardot\\_catalogue\\_2013.pdf;sequence=1](https://prism.ucalgary.ca/bitstream/handle/1880/49849/Viardot_catalogue_2013.pdf;sequence=1).

to languish once it was published. Instead, she placed “L’Enfant et la Montagne” on immediate display, using it to feature her own vocal talents in concerts in Leipzig and elsewhere. Her final flurry of compositional activity took place nearly seventy years later and included, among other pieces, two *airs de ballet*, around half a dozen songs, and a mazurka for piano four-hands.

Over the course of seven decades of activity, Viardot produced hundreds of compositions. Among these works are a vast number of songs with texts in French, German, Italian, Russian, and English, as well as several operettas. An accomplished pianist, she composed music for keyboard solo and four hands; for her son, the violinist Paul Viardot, she wrote *Six morceaux pour piano et violon* (1867); and she published pedagogical tomes that remain in use up to the present day: *L’Heure d’étude*, a two-volume work containing hundreds of original exercises for female voice; and *L’Ecole classique du chant*, a collection of Italian, German, and French arias to which she added phrasing and nuance and short prefaces describing her thoughts on correct performance.

Despite the time and energy Viardot devoted to compositional activity and the volume of her output, biographers have traditionally given this aspect of her creative life short shrift. As the story goes, she was not “serious,” writing occasional works for her family, friends, and students. April FitzLyon’s faint praise of Viardot’s music, for example, lands with a thud: “Her compositions were usually sound, competent, and agreeable, although they never achieved any real distinction.”<sup>2</sup> Mary Ann Smart has discussed this attitude in reference to the compositional accomplishments of Viardot’s older sister, Maria Malibran. As Smart suggests, this type of dismissal is highly gendered, reflecting a “deliberate strategy...to deflate the significance of her compositions, to reduce her music to just another form of entertainment or diversion.”<sup>3</sup> The same might be said of Viardot’s reputation as a composer.

<sup>2</sup> April FitzLyon, *The Price of Genius* (New York: Appleton-Century, 1964), 130.

<sup>3</sup> Mary Ann Smart, “Voiceless Song: Maria Malibran as Composer,” in *Autorschaft-Genie-Geschlecht: Musikalische Schaffensprozesse von der Frühen Neuzeit bis zur Gegenwart*, ed. Kordula Knaus and Susanne Kogler (Cologne: Böhlau, 2013), 137–58, at 139.

Fortunately, Viardot’s presence as a musical giant has never entirely faded, and the twentieth century has witnessed efforts by important prima donnas such as Marilyn Horne and Cecilia Bartoli to showcase Viardot’s brilliant career as a composer as well as performer. This continuing interest in Viardot has gained an important contribution: the new critical edition of songs edited by Miriam-Alexandra Wigbers and published by Breitkopf & Härtel.

This beautifully produced volume contains two of Viardot’s song collections, a total of seventeen songs. Twelve are settings on Russian texts by Pushkin, Fet, and Turgenev, and five are settings on Italian texts drawn from Giuseppe Tigri’s *Canti popolari toscani raccolti e annotate*. The volume’s preface, in German with an English translation, provides a brief overview of Viardot’s life and career, situating her compositional activities in the context of her family legacy. Her father, Manuel Garcia (1775–1832), was an international opera star and the first Count Almaviva in Rossini’s *The Barber of Seville*, and her sister, Malibran (1808–1836), was a reigning diva until her life was cut short by a horse-riding accident. Garcia was a gifted composer of opera and song, as well as one of the century’s most important voice teachers. His vocal method formed the basis of *bel canto* style. He passed these talents down to both of his daughters, and to his son, Manuel Garcia, Jr. (1805–1906), whose own pedagogical accomplishments eventually surpassed those of his father.

This background is helpful in understanding Viardot’s compositional output, for not only did she write music to display her own highly developed voice, she also worked closely with her students at various stages of their development, composing music that served the dual purpose of educating and entertaining. Many of the songs in this volume provide a vivid illustration of this pedagogical-performative balance. The vocal line of the first song, “Serenata fiorentina,” the first of the five *Canti popolari toscani*, for example, is set in the middle register, rendering it accessible to sopranos and mezzos alike—some tenors and high baritones might even find it suitable. While most of the five *Canti popolari toscani* are relatively easy vocally, there is one exception. The third in the collection, “Non vi maravigliate,” contains high B-flats and several passages requiring significant agility on the part of the performer. In adding

this slightly more difficult song into the mix, Viardot may have been showcasing her signature sense of humor, intentionally setting the singer on edge, as if to say, “never get too comfortable.”

The connection between Viardot’s students and many of her compositions is also evident in the fascinating publication history of the *Canti popolari toscani*. The first edition was released in St. Petersburg by the publisher A. F. Johannsen in 1878; in this publication, Viardot dedicated the songs to some of her individual students.<sup>4</sup> Perhaps because Viardot’s dedicatees for these songs are so proliferous, the new Breitkopf & Härtel edition does not acknowledge this aspect of their history, neither in the volume’s preface, nor in the headings of the individual numbers. While the exclusion of this information does not preclude enjoyment of the songs, it nevertheless represents a lost opportunity to draw connections between Viardot’s music and the voices she once imagined performing them. A part of their history, in other words, is sadly erased.

There are a few other quibbles one might have with this edition. The preface’s English translation is awkward in places, grammatically incorrect in others, and there are musical differences in the piano accompaniment between this and earlier editions that remain unexplained. Nevertheless, the positive far outweighs the negative, and this edition includes elements that would not have been possible during the nineteenth century. For example, Breitkopf & Härtel has set up an informative website to accompany the edition, which includes a preview of the first pages of the volume, allowing the curious to browse a fair amount of the volume prior to purchase. Moreover, the release of the critical edition was celebrated with a podcast featuring Wigbers

<sup>4</sup> “Non vi maravigliate,” for example, was dedicated to Lydie de Heiroth, a leading singer in Italian and Russian theaters between 1879 and 1882; and the fifth song in the cycle, “L’innamorata,” was for the famed Belgian singer Desirée Artôt. When the songs were released in a second edition, published by Breitkopf & Härtel in 1879, Viardot chose a new group of dedicatees, including Marianne Brandt, Biancha Bianchi, and Artôt’s husband, Marianno Padilla. A third edition, this one published in France by E. Gérard (1881), carries dedications to yet a third set of students and acquaintances: Felix Lévy, Marthe Duvivier, Lidie de Torrigi, Blanche Boidin-Puisais, and, once again, Biancha Bianchi.



and collaborative pianist Eric Schneider in conversation with the brilliant Viardot scholar Beatrix Borchard. Finally, Wigbers and Schneider have recorded a selection of songs from this edition, a link to which is also included on the website. Importantly, moreover, this Viardot project has not yet concluded. This edition is the first of two that Breitkopf & Härtel will publish of her songs. The second edition, which is currently in preparation, will include Viardot's settings of poetry by Ludwig Uhland, Eduard Mörike, Heinrich Heine, Goethe, and a handful of others. All told, these editions represent a remarkable addition to the literature surrounding Pauline Viardot, a musician whose contributions to nineteenth-century musical culture were both substantial and profound.

*Hilary Poriss is Associate Professor of Music in the Department of Music and the College of Arts, Media and Design at Northeastern University. She is the author of Changing the Score: Arias, Prima Donnas, and the Authority of Performance (Oxford, 2010), Gioachino Rossini's Barber of Seville (Oxford, 2021), and co-editor of The Fashions and Legacies of Nineteenth-Century Music (Cambridge, 2011) and The Arts of the Prima Donna in the Long Nineteenth Century (Oxford, 2012). She is currently writing a biography of Pauline Viardot for the University of Chicago Press and is Editor-in-Chief of the Journal of Musicological Research.*

*Adriana Festeu is a mezzo-soprano, voice teacher, and lecturer. She is currently Undergraduate Programme Tutor at the Royal Academy of Music and Senior Lecturer in Classical Voice at Leeds Conservatoire. Her primary research interests are voice classification and the Fach system. An active soloist, she recently performed at the Romanian National Opera in Cluj. She has also sung at the New Palace Opera, the Royal Academy Opera, the Garsington Opera, the European Opera Centre, and the British Youth Opera.*

### Elizabeth Austin: *Windows Panes*

Krakau Radio/TV Orchestra, Szymon Kawall, conductor; Moravian Philharmonic Orchestra, Joel-Eric Suben, conductor; Anthony King, reciter; Amanda Kohl, soprano; Christopher Grundy, baritone; Ulrich Urban, piano; Melinda Liebermann, reciter, piano; Cornelius Witthöft, piano; Elizabeth Austin, piano. Navona, NV6304-2 (2020)

### MONICA BUCKLAND

Elizabeth Austin (b. 1938) describes her compositional technique as “akin to peering out of a window into an appearance

## Recent Publications

### Emma Lou Diemer: *My Life as a Woman Composer*

Ardent Writer Press, 456 pp. Available in hardcover (\$37.95), paper (\$24.95), and Kindle (\$9.99) at Amazon and elsewhere (December 2021)

Emma Lou Diemer's memoir contains more than 90 essays about her life and her music as well as numerous photos. She tells about her family and her studies at Yale, Eastman, and Tanglewood and her career as a composer, performer, and teacher. Diemer has composed a wide variety of music over a period of almost 80 years, and she has received many commissions as well as honors and awards, including an honorary doctorate. She taught composition and theory at the University of Maryland and for 20 years at the University of California, Santa Barbara, where she was instrumental in founding the electronic/computer music program. Diemer has also had an active career as a keyboard performer (piano, organ, harpsichord, and synthesizer), and she has recently given concerts of her own music.

### Eugene Gates and Karla Hartl, eds.: *The Women in Music Anthology*

Toronto: The Kapralova Society, 378 pp. ISBN 978-0-9940425-9-0 (softcover), limited edition. ISBN 978-1-777795-0-4, e-book (2021)

Part I of the publication begins with two major essays on the “Woman Composer Question” and continues with chapters that explore, in some depth, the lives and legacies of eight women musicians who made a major impact in their respective fields and communities: Fanny Mendelssohn Hensel, Clara Schumann, Ethel Smyth, Amy Beach, Agatha Backer Grøndahl, Maude Valérie White, Florence Price, and Vera Lynn. One chapter also focuses on the history of all-female orchestras.

Part II is dedicated to the latest research on Czech composer Vítězslava Kaprálová (1915–1940), with several chapters pertaining to the intriguing task of reconstructing music from sketches and autograph fragments. The book is available in two formats, printed and digital, with the latter available for free download from kapralova.org.

### Rhiannon Mathias, ed.: *The Routledge Handbook of Women's Work in Music*

London: Routledge, 496 pp. ISBN 9780367192099 (2022)

*The Routledge Handbook of Women's Work in Music* presents a unique collection of core research by academics and music practitioners from around the world. The wide range of topics include women's contributions (both historical and present-day) to Western and Eastern art music, popular music, world music, music education, ethnomusicology, music technology, and the music industries.

### Sarah Quartel, ed.: *Breath of Song (score)*

Oxford: Oxford University Press, paper, 96 pp., \$15.50. ISBN: 9780193532021 (2021)

The publication includes ten original works by contemporary women composers for unaccompanied SATB choir with both secular and sacred texts and an eclectic mix of styles and colors. The composers featured in it are Joan Szymko, Becky McGlade, Cecilia McDowall, Reena Esmail, Sarah Dacey, Laura Hawley, Sarah Quartel, Jenny Mahler, Eleanor Daley, and Annabel Rooney.

## REVIEWS: COMPACT DISC AND DIGITAL RECORDINGS

of past musical landscapes,” as she interweaves reminiscences of existing pieces with her own contemporary language (limer notes). And indeed, the album *Window Panes*, a retrospective of six of the composer's works for orchestra, piano, and voice, spanning fifty years, does feature several pieces that integrate quotations from past composers in an intriguing and meaningful way. This is particularly the case in her two Symphonies, “Wilderness” and “The Lighthouse,” which open the album.

Symphony No. 1, “Wilderness,” dating from 1987, is a single-movement set of

character variations based on the poetry of Carl Sandburg, and it explores the connection between wild beasts and humans. In the introductory section, the work's main theme is presented by the solo violin as a “voice crying out in the wilderness,” before male and female voices enter, reciting the verses of the different “animal variations.”<sup>1</sup> There are brief quotations from other music, such as recognizable moments from

<sup>1</sup> Elizabeth R. Austin, “Program Notes: Wilderness Symphony (#1) (1987),” accessed October 10, 2021, <http://www.elizabethaustin-music.com/my-music.html>

Stravinsky's *Petrushka*. Austin, in her notes to *Puzzle Pieces* for piano, also featured on the album, states:

What engages me is to so imbed tonal quotes in a non-tonal or pan-tonal fabric that what has sounded familiar becomes transformed into something regarded as foreign and invasive. It is as though the body allows the cunning invader, wrapped in recognizable guise, to catch it off balance. The musical remembrance exists without expansion, but it is made eccentric through this adjacent pane technique. My aim is for the contemporary sounding fabric to begin to sound "right" to the listener and the tonal quote to sound oddly out of place.<sup>2</sup>

This quote could equally refer to the language of the two symphonies. Listening more closely—with the light on, so to speak—the sonorities begin to make harmonic sense as well, emerging from apparent opacity into a system built on minor sixths and minor thirds, and thus avoiding the octaves and fifths of traditional tonal music. A moving beam of light is the direct inspiration for Symphony No. 2, "Lighthouse" (1993), in three contrasting movements. The inspiration comes from Austin's experience while spending time by the ocean; all the embedded quotes from works by other composers (such as Samuel Barber's *Dover Beach* and Claude Debussy's *La Mer*) have some connection with the sea. In Austin's own words: "I spent many summer hours at the ocean, taking in the Watch Hill lighthouse and listening to the bell buoys at close proximity, I was drawn to the power of that arc of light, that beacon which seemed to illuminate the waves."<sup>3</sup>

The effect of the lighthouse beam can be heard in the music. The falling semitone motive (a to g sharp) is a Doppler effect that mimics the beam of light swinging round, transforming the light into sound as it turns, approaching slowly, then flashing in a moment, before disappearing on another round, with a brief quotation from

Robert Schumann's *Mondnacht*: "Es war, als hätt' der Himmel die Erde still geküsst" (It was as though Heaven had softly kissed the Earth).

The second movement, "Burlesque on a theme by Johann Stamitz," is more than a nod to Mannheim, where Austin spends part of each year. The symphony's concluding movement, "Elegia," returns to the radiance of the lighthouse and "Gute Nacht" from Schubert's *Die Schöne Müllerin*.

The "Gute Nacht" motive also appears in the next piece on the album, *An American Triptych* for solo piano, written at the Rockefeller Foundation's Bellagio retreat in 2001. Here Austin, a student of Nadia Boulanger, reveals herself as a master of counterpoint. Yet the pieces are anything but academic. The first is a rag *quodlibet*—a patchwork, or mash-up, with hints of Joplin, the second—a kind of blues, and the third—an all-American hoedown (but with detectable traces of Prokofiev).

The vocal music on this album does not contain quotes from other composers. As Austin says, "The poem's texts in a song must be front and center!" (liner notes). And indeed, they are in these five *Sonnets From the Portuguese* for soprano and piano (1988), which set poetry by Elizabeth Barrett Browning. The first song, "The Face of All the World," features some spoken text, while the third, "Unlike Are We," opens unaccompanied, and elsewhere, the setting never loses its focus on the words. The songs share recurring thematic material, varying to different degrees throughout the cycle. Soprano Melinda Liebermann rises to the challenges of a vocal line with great leaps and a wide tessitura, and pianist Cornelius Witthöft is consistently sensitive to the discreetly changing colors of the accompaniment. This play of color is another way in which "window panes" describe Elizabeth Austin's music: the third thing glass can do, if the light strikes it just right, is to refract this light, splitting it into many colors. Austin writes for orchestra deftly so that the varying timbres subtly become part of the structure of a piece, and the ear never gets tired, a skill that is also apparent in her handling of the piano as both solo and accompaniment.

*Puzzle Preludes* for piano, composed between 1994 and 2008, are perhaps the epitome of Elizabeth Austin's "window-paning" technique. Each of the seven preludes is explicitly based on a quotation

from a particular composer, and five are given in the album: Brahms, Bach, Chopin, Beethoven, and Mendelssohn.

The album closes with its earliest work, *Drei Rilke Lieder*, which was the work that convinced Boulanger to invite the 19-year-old Austin to study with her at Fontainebleau. The *Lieder* are sung in English on this album by Christopher Grundy and Amanda Kohl, in turn, joining in duet for the third song, "Lovesong," and they are accompanied by the composer herself. Austin's handling of tonality is already apparent in this youthful work. As she puts it: "I use the word nontonal versus tonal because this is, in my music, an agent for contrast. This is the way I approach tonality, to set it against a nontonality. I think we are all looking for this balance, but how do we approach it?"<sup>4</sup>

The pieces in the album were recorded at different times and under very different circumstances. Listening to the whole CD in one sitting emphasizes these contrasts between live and studio recordings, and the different approaches of the engineers (getting very close up to the singers in the *Rilke Lieder*, for example, and allowing a bit more space in the *Sonnets*). But this is not meant as a criticism: the album is a showcase of different works spanning the composer's career and does not attempt to follow the program arc of a live concert. Austin suggests combining her own works with those of the composers she quotes: "A wonderful program would be to take pieces which quote and couple them with the home-piece."<sup>5</sup> And that may be the best way to listen to the CD—one piece at a time, using it as a window pane through which new light is shed on music you already know, enriching both it and the music of Austin.

Monica Buckland is a conductor and educator, currently living in Sydney, Australia, where she is Musical Director of the Balmain Sinfonia. She is an Associate of Newnham College Cambridge, and also lectures at the University of New South Wales; she continues to teach at Durham University in the UK and at the Palucca University of Dance in Dresden, Germany. She is currently a member of the Board of Directors of the IAWM.

<sup>4</sup> E. R. Austin, Quoted in M. K. Slayton, "Elizabeth R. Austin," 40.

<sup>5</sup> "Composer Elizabeth Austin: Conversation with Bruce Duffie," *Bruce Duffie*, accessed October 10, 2021, <http://www.bruceduffie.com/austin.html>

<sup>2</sup> Elizabeth R. Austin, quoted in Michael K. Slayton, "Elizabeth R. Austin (1938–)," in *Women of Influence in Contemporary Music: Nine American Composers*, ed. by M. K. Slayton (Lanham, MD: Scarecrow Press, 2011), 11–52, 23–24.

<sup>3</sup> *Ibid.*, 33.

## Hommage à Dinu Lipatti

Compositions by George Enescu, Dinu Lipatti, and Violeta Dinescu. Marcus Schäfer, tenor; Mihai Ungureanu, piano; Felix Epp, recording mix and mastering. Recorded at Morgenland Festival Osnabrück, Sendesaal, Bremen, Germany, December 5-6, 2020. Dreier Gaido, DGCD21132 (2021)

### NANETTE KAPLAN SOLOMON

Mention the name Dinu Lipatti (1917-1950) to any present-day pianist, and one will inevitably hear almost hyperbolic admiration for an artist whose revelatory interpretations brought clarity, authenticity, and luminosity to the piano literature. What is less commonly known, and what I learned just this past summer during the Bard Music Festival's "Nadia Boulanger and her World," was that Lipatti was also a very skilled composer who had studied with both Boulanger and his fellow Romanian mentor George Enescu (1881-1955).

Lipatti is the centerpiece of this beautifully performed and engineered CD, which features his two song cycles: *Cinq Chansons de Verlaine*, op. 9 and *Quatre Mélodies*. This homage is bookended by glimpses from the past and future, opening with Enescu's *Sept Chansons de Clément Marot*, op. 15 and closing with Violeta Dinescu's song scene *Mein auge ist zu allen sieben Sphären zurückgekehrt*, written in 2017 for Lipatti's 100th birthday.

IAWM member Dinescu, born in 1953 in Bucharest (three years after Lipatti's death) studied composition, piano, and pedagogy at what is now the National Music University Bucharest, and she has lived in Germany since 1982, where she has led a distinguished teaching career, currently on the faculty of the University of Oldenburg. She has established both Eastern European and contemporary music concert series,

### Sofia Gubaidulina

Musicians around the world are celebrating Sofia Gubaidulina's 90th birthday (October 24) this year with many performances of her music. As part of the celebration, Deutsche Grammophon released a recording of *The Light of the End* for orchestra, her Violin Concerto No. 3, and *The Wrath of God* for orchestra, performed by the Gewandhaus Orchestra of Leipzig, Andris Nelsons, directing.

and has written extensively for all genres, with some quite unusual instrumentation.

Her song scene *Mein Auge...* was inspired by Lipatti's piano playing, which, for Dinescu, possessed an unbelievable richness of colors. And indeed, her sixteen-minute dramatic setting utilizes all sorts of soundscapes, resonances, and shimmering overtones. Dinescu sets a section from Dante Alighieri's *Divine Comedy* as her text: verses from canto 22 from "Paradiso," which describes the traveler's eyes returning through all the seven spheres and holding earth's to be the least. Dinescu creates an otherworldly, sculpted effect in the interaction between voice and piano. It opens with powerful registral contrasts in the piano, creating an effect reminiscent of Enescu's night-time bells in his piano piece *Carillon Nocturne* (the last movement of his 1916 Piano Suite no. 3). After the presentation of the first three lines of the verse, the singer elaborates the text in a quasi-improvisatory fashion, repeating separate words and syllables, with a *sprechstimme* quality, and playing with the expressive possibilities of the voice, from speech to exclamation evoking Berio's *Visage*, albeit more melodic. This deconstruction of the text gives an eerie, disembodied effect, evocative of the subject matter. The singer alternates presentations of the remaining text in both German and Italian, while the piano provides an almost symphonic accompaniment, with shimmering tremolos, toccata-like *ostinati*, and widely-spaced serial lines. The dramatic atmosphere evokes that of Schoenberg's *Erwartung*. It was thrilling to hear this imaginative work, and I look forward to getting to know more of Dinescu's oeuvre. The vocal performance by Markus Schäfer is astonishing in its clarity of articulation and expressivity; the piano collaboration of Mihai Ungureanu is stellar as well.

The performers do equal justice to the Enescu and Lipatti works on the disc. Listeners not familiar with these song cycles will be richly rewarded. The Enescu songs (1908) are set to texts by sixteenth-century poet Clément Marot, and in the first of the seven songs, the piano plays chords suggestive of a lute, to evoke the time period. Having known Enescu's compositional style solely from his iconic *Romanian Rhapsody*, I was surprised at the lush, harmonically-rich settings of these miniatures; however, upon learning that Enescu

was a student of Gabriel Fauré, the influence is evident. In Lipatti's *Cinq Chansons de Verlaine* (1941), the composer chose texts that alternate between suffering and hope. The famous poem *Il pleure dans mon coeur* is given an onomatopoeic *ostinato*, and throughout the cycle, the piano is mostly dominant with the voice almost an obbligato. In *Quatre Mélodies* (1945, texts by Rimbaud, Eluard and Valéry), the piano parts are much more subdued and more accompanimental, while the style ranges from impressionistic to quite harmonically adventurous.

Nanette Kaplan Solomon is a pianist and advocate of women composers. She is Professor Emerita from Slippery Rock University of Pennsylvania. She performs frequently as a soloist and chamber musician, and served on the board of the IAWM, College Music Society, and Pennsylvania Music Teachers Association. Her four compact discs: Piano Music of Nikolai Lopatnikoff (*Laurel*), Character Sketches: Solo Piano Works by Seven American Women (*Leonarda*), Sunbursts: Solo Piano Works by Seven American Women (*Leonarda*), and Badinage: Piano Music of Mana-Zucca (*Albany*) have received critical acclaim.

### Lydia Kakabadse: *Ithaka*:

#### *Vocal and Choral Works*

The Choir of Royal Holloway, Rupert Gough, conductor; Cecily Beer, harp; Claire McCaldin, mezzo-soprano; Paul Turner, piano. Divine Art, DDA 25188 (2019)

### TAMARA CASHOUR

We have all heard the phrase: "It's the journey, not the destination, that counts." This is the view of the British composer Lydia Kakabadse (b. 1955), and is the basis for her artistic ethic in her CD *Ithaka*. She maintains that journeys enhance our lives with the "richness of wisdom, experience and knowledge" (liner notes). The CD opens with a seven-part choral suite titled *Odyssey*. Listeners who expect a synoptical quick trip through the 24 books of Homer's tome might be surprised at the suite's format: each movement is based on a historical period of Greek culture and uses a representative text from the era.

Movement 1 (Archaic, approx. 750-480 BC) begins with the opening lines of the *Odyssey*, which give a brief overview of the long narrative that is to come. Paired with this text is the somewhat titillating passage from Book 6 (vv. 110-139), where, thanks to the contrivances of the goddess Athena, Odysseus washes up on the shores of Scheria,

land of the Phaeacians, naked except for a few fig leaves, and frightens some maidens who are playing ball in the sea. An unaccompanied soprano sings “Ah” while a trio of male voices eerily introduce the first few lines of Homer’s text in Greek. To depict ancient times, the vocal part is monophonic, with occasional harp glissandos, which become more active as Odysseus (sung by a tenor) bemoans his fate. The movement reflects the period when the city-states were still in inchoate form and the people were nomadic wandering tribes.

Movement 2 (Classical, 480-323 BC) is choral and presents three texts: 1) Pindar’s ode to the grandeur of the Olympic games, set in the dramatic dithyramb style of the period with a *con fuoco* rhythmic strumming on the harp; 2) Aeschylus’ tale of the hapless Prometheus, who stole fire for the benefit of humanity but was subsequently punished by the gods. A solo tenor sympathetically channels Prometheus, chained to a “crag at the edge of the world,” as the female chorus, representing the daughters of Oceanus, calmly come to his aid; 3) Sophocles’ *Antigone*, lines 44-75, a vibrant dialogue between Antigone and her sister, Ismene, about burying their brother, Polyneices, punishable by death under King Creon’s decree. The harp is featured in this movement, and the text shows three uses of fire: Torch/Triumph, Trial by Fire, and Extinguishment.

Movement 3 (Hellenistic, 323-146 BC) covers the period when the great Greek philosophers emerged; sadly, it was also the last era of independence, sandwiched between the death of Alexander the Great and the sacking of Corinth by Rome. This hilarious, tongue-in-cheek setting of Constantine Cavafy’s Beckettian poem *Waiting for the barbarian* features a happy tune, blissfully supported by the harp. The ironic text relates the anxieties of the Greek people, who get dressed up, readying themselves for the barbarians, who do not arrive. The movement opens with the choristers shouting: “What are we waiting for?” Kakabadse makes effective use of echo techniques and antiphonal passages between the male and female choruses. Terrified, the people sing to calm themselves, and, unfortunately, the destructive Roman barbarians eventually do arrive.

Movement 4 (Roman, 146 BC-331 AD) reflects the period of Roman rule, and the music is an austere setting of the *Kyrie*

*eleison*, featuring a cappella choral chanting and alternating solo and choral sections written in parallel octaves and open fifths.

Movement 5 (Byzantine, 331-1453) presents arrangements of two *kontakion* (thematic hymns) in the homophonic, unaccompanied style of the period. The lovely, richly-harmonized *Hymn to the Defender Mother of God* is an arrangement of the beloved sixth-century hymn. The more musically reserved, suppliant *Kontakion on the Nativity of Christ* was originally penned by a famous Byzantine hymnographer, St. Romanos the Melodist.

Movement 6 (Post-Byzantine, 1453-1821) depicts the poem *Erotocritos* by the seventeenth-century poet Vitzentzos Kornaros. The two lovers, Aretousa and Erotocritos, are represented by solo and ensemble male and female voices. The lovers, separated by economic class, lament their longing in Sections 1 and 2, and The Poet, in Section 3, narrates that they must settle for fulfillment in the ephemeral, rather than in the real world. Kornaros was a leading figure of the Cretan Renaissance, a period where the arts, particularly literature and painting, thrived.

Movement 7 (Modern, 1821-present) opens with the Greek national anthem, *Hymn to Liberty*, sung in Greek and then in English. C. P. Cavafy’s short epic poem *Ithaka* encapsulates a journey and its purpose in a few brief lines that tell us we should not shirk danger (Cyclops, Laistrygonians, Circe) on our journey, but should welcome it as a meaningful experience. Thus does Kakabadse fulfill her musical mission.

The second section of the CD presents nine art songs, sung effectively by mezzo-soprano Clare McCaldin and accompanied gracefully by pianist Paul Turner. The texts reflect nostalgia for hearth and home and domestic dioramas. Themes of poverty, inequity, and spiritual wealth, as well as real and figurative events of traveling and religious devotion, are featured. The musical settings range from darkly austere to sprightly with motifs based on jazz and parlor music.

*Tamara Cashour is a pianist, organist, and composer and is the recipient of numerous awards, including the BCA (Bronx Council on the Arts) 2020 Arts Award for her choral composition Forbearance, which was filmed during Covid times for YouTube release (<https://www.youtube.com/watch?v=jXCAzs46G6I>), ASCAP, the New York City Arts Grant, Bronx BRIO award in musical composition, IAWM 2015 Interna-*

*tional Online Conference featured score, and first place in the feminist “For Women Only” Choral Composers competition. She is organist at Trinity United Methodist Church. [www.tamaracashourcomposer-pianist.com](http://www.tamaracashourcomposer-pianist.com).*

### Amelia Kaplan: *String Music*

Dechopol Kowintaweewat, violin; Suela Lee, violin; Yu-Fang Chen, violin and viola; Mei-Chun Chen, viola; Katrin Meidall, viola; Pablo Muñoz, viola; Kurt Fowler, cello; Zizai Ning, cello; Elizabeth Crawford, clarinet; Paul Reilly, guitar; Ketty Nez, piano; Soojin Jin, piano. Albany Records, TROY1853 (2021)

### KRYSTAL J. FOLKESTAD, NEE GRANT

*String Music*, a collection of compositions by the American composer Amelia Kaplan, contains one solo for guitar, three duos featuring the viola, one piano trio, and one string quartet. Although Kaplan remarks in the liner notes that her piano trio is almost fifteen years older than the other works, its use of instrumental dialogues, composite gestures, motivic restraint, and timbral explorations are present throughout the album. Both the trio and the string quartet are notable for the equality of the instruments. The viola duos, in particular, make impressive use of a variety of bowings, and the guitar solo explores wide-ranging timbral possibilities with novel details, although it is her first composition for the instrument. In each piece, individual instruments use extended techniques while vividly executing Kaplan’s organic, irregular phrasing.

Polyphony and monophony rather than homophony abound throughout *Over the Top* for piano trio, distancing it from its Romantic era antecedents and producing captivating, unexpected sonic landscapes. A highlight of the first movement is a section where the violin and cello stay within an octave of each other for a duet that ascends from the low register of the violin to the high register of the cello. The second movement opens with jagged piano chords and flourishes layered with silky violin and cello lines. The same texture returns in the fourth movement at the piece’s quietest section when the violin and cello play similar material in high harmonics while the piano plays fast, inverted melodic lines in its highest and lowest registers. The third movement of the trio is for piano solo. As this movement approaches its end, a low register chord repeats almost twenty times, sounding like a grandfather clock as sparse notes are played or plucked on the piano’s strings.



A few instances of plucking and glissando inside the piano are sprinkled throughout *Over the Top*, but in the duo *Superviola 3.0*, a prepared piano accompanies the viola. Frequent *col legno*, chopping, and other noisy bowings combine with metallic, wooden, and other enhancements to enrich the piano part as violist Katrin Meidell and pianist Ketty Nez convincingly make their instruments sound more like machines than musical voices. Significantly, in the last quarter of the piece, the violist bounces and rubs the bow on its strings while the pianist scrapes and strikes the piano strings. When melodic material returns to conclude the piece, it remains unorthodox with *sul ponticello* in the viola and high, stopped repeated notes in the piano. The skill of recording engineer Christopher Nils Thompson is also notable in this track: the subtleties of the piano's altered resonance and additional percussiveness are audible on various streaming platforms in addition to the CD.

*Glissandi* and unisons are the primary materials of *(St)Ring Tones* for string quartet. In the opening, disparate pitches sweep through a glissando into a sustained unison, a gesture that becomes mesmerizing as it repeats and returns later as glissandi into octaves, chords, and clusters. After the opening, the unison pitch is developed through rhythmic articulation, pizzicato, and octave displacement until it becomes part of a melodic motive. The violin presents a complete melody unaccompanied, which incorporates a few sets of repeated notes, maintaining the idea of the unison. The melody and its fragments are passed among the other instruments, first surrounded by a throng of brief glissandi then in counterpoint with itself. Throughout this section, the Zorá Quartet plays each part at the same volume, highlighting the contrast from the initial monophonic presentation of the melody. When the melody appears later, the upper strings sustain a quiet, high register chord, while the cello plays the fiery lower melody. Next, the melody becomes composite and combines pizzicato and bowed notes, some sustained and some with *glissandi* between them. The last time the melody returns, it is in the middle register and is accompanied by quieter glissandi than in its original appearance. When the melody stops, these glissandi become wisps that gently end the piece.

In *Double Indemnity* for violin and viola, sisters Yu-Fang and Mei-Chun Chen display expressive agility in bringing out the contours of melodic lines that make use of normal bowing, pizzicato, short *glissandi*, double stops, and *sul ponticello* with extreme crescendo or decrescendo. In a brief comment on the current state of insanity, the matching of articulation between clarinetist Elizabeth Crawford and violist Yu-Fang Chen is superb, and Chen's harmonic sweeps beautifully counter Crawford's high register multiphonics. The work features harsh staccato, snap pizzicato, flutter tonguing with creaky bowing and gruff, rapid, simultaneous trills as well as legato melodies.

The percussive quality of *Meditation on a Guitar* is remarkable. Guitarist Paul Reilly expertly controls how he stops the strings, sometimes imperceptibly, often percussively. In a moment toward the end of the piece, percussive stopping of the strings leads to a phrase that requires striking different surfaces of the instrument with different parts of the hand to create a melody of indefinite pitch. Snap pizzicato and striking rather than plucking or strumming the strings add to the unusual array of sounds. It would be interesting to see his execution of these techniques in a live performance. Besides the extended techniques, however, the piece does have phrases of melody emerging from or within chords and melodies built of unisons as in the string quartet.

Kaplan's development of limited motivic and gestural material is exemplary throughout the album, but her innovative uses of the instruments are arresting. The album's artwork by Claire N. Kaplan, sister of Amelia, consists of brightly colored marker drawings of the neck and bridge of a bowed string instrument, with the strings themselves becoming whorls beyond the frame of the instrument. It is an apt visual representation of the composer's sonic explorations.

Krystal J. Folkestad, nee Grant, is a pianist, composer, and writer. She holds a Ph.D. in composition from Stony Brook University. She has taught composition and music theory in Pennsylvania, New York, and Virginia. From lecture-recitals in elementary schools of her hometown, Birmingham, Alabama, to a musical theater club at a senior center in Brooklyn, New York, she, creates an oasis of inclusivity within classical music. She collaborates with performers and teachers to curate repertoire by underrepresented composers. <https://arsarvrole.com/>

## Carol Barnett: *Shaker Suite: "Canterbury" in Lock & Key: New Chamber Works, Vol II*

Šárka Adamíková, flute; Weronika Flisek, oboe; Jindřich Molinger, french horn; Daniel Svoboda, clarinet; Jan Šmíd, bassoon. Navona, NV6335 (2021)

### DEON NIELSEN PRICE

*Shaker Suite: "Canterbury,"* for woodwind quintet, is a captivating suite of fantasies on four traditional Shaker hymns. The American composer Carol Barnett (b. 1949) has composed a mix of rhythm, textural balance, and color in tonal settings that have the flavor of Shaker modality. Her experience playing flute in a woodwind quintet is readily apparent as she expertly explores a multitude of textures and articulations possible within the particular challenges that woodwind timbres present. Barnett knows and hears the idiosyncrasies in the different registers of each instrument—flute, oboe, horn, clarinet, and bassoon—and is able both to blend their timbres and, conversely, to feature particular instruments. I particularly enjoyed the beautiful melodic passages in the horn. Barnett's compositional style is accessible, yet always modern and fresh.

Barnett's exhilarating work, *The World Beloved: A Bluegrass Mass* (2006) for SATB, S/A/T/ *solí*, mandolin, banjo, guitar, and bass was enthusiastically reviewed in the Journal (Vol. 15, no. 1, 2009), and she continues her affinity with American folk influences in *Shaker Suite: "Canterbury,"* recorded on *Lock & Key, New Chamber Works, Vol. II*. From her resource, *A Collection of Hymns and Anthems Adapted to Public Worship*, compiled by Henry Clay Blinn and originally published by the Shakers of East Canterbury, NH, in 1892, she selected four hymn tunes: "Scenes of Glory," "Purest Blessing," "Ministration," and "The Good Samaritan." As a flutist in the Augsburg College resident woodwind quintet, she writes that she composed the suite with her quintet colleagues in mind. It is one of three works on this CD recorded in the Czech Republic.

In the liner notes, Barnett writes that she chose tunes that are distinctive in tempo and character. "The Good Samaritan" has the added attraction of being the only hymn in the entire collection set in a minor key. Each fantasy is unique and each includes at least one setting of the entire hymn tune. The composer's craft, wit, and



ability to maintain the character of each tune, whether in a broad development or a free fragmentation, is impressive. Her grouping of the settings comprises a larger work that is intriguing and gratifying.

In “Scenes of Glory,” the march-like melody, which begins with a traditional perfect fourth, is stated at the beginning by the clarinet, then by the oboe. The rhythmic marching motif continues almost throughout, and we do not hear the complete melody again, only imitative fragments of the opening melodic motif, the rhythmic motif, and the closing motif. We get the sense that the more distant the key and harmony, the more distant are the marchers.

The long phrases in the lilting melody of “Purest Blessing” are heard first in the horn and then the oboe. Barnett writes that she stretched the 6/8 meter to 9/8 to make the tempo flow more easily. After a short development section in a quicker tempo, exciting scalar lines and a stunning parallel passage are presented, and the original tune reappears in a slightly telescoped form. Both this fantasy and “Scenes of Glory” are in ABA form.

In “Ministration,” the steady, downward, stepwise motion in the clarinet, imitated by the other winds, leads to a rich color in the low register, which provides a fresh contrast with the colors of the first two fantasies. A rhythmic, rising counter-motif enlivens the movement throughout. Emerging from full harmonies and parallel progressions, near the end of “Ministration,” scalar passages ascend, then descend, to introduce the hymn’s entire melody in a four-part hymn texture. At this point, we finally hear that the hymn’s first phrase is built on the downward, stepwise scale and the second phrase, on the ascending rhythmic motif. Lines in contrary motion—the descending steps in the flute, oboe, clarinet, and simultaneous ascending stepwise motion in the bassoon and horn—converge sweetly for the final resolution.

After an eight-bar, march-like introduction, “The Good Samaritan” melody is played by the oboe. It quickly becomes apparent that the hymn is constructed throughout of four-measure phrases. Only later, in the development section, is there flexibility in phrase length. Barnett writes in the liner notes, “As with all these settings, the fun begins when the tune is broken up to be tossed back and forth between the instruments, creating interesting tex-

tures and contrasting moods.” This is aptly said and is one reason “Good Samaritan” provides a joyful listening experience. Barnett writes that she owes the sprightliness of this setting to the influence of Malcolm Arnold’s *Sea Chantey for Wind Quintet*, and that other stylistic influences include Samuel Barber’s *Summer Music* and Irving Fine’s *Partita for Wind Quintet* as well as his lovely choral suite *The Hour Glass*.

The other works on the CD represent a variety of styles and feature mostly wind instruments played by various artists and recorded in four different locations. *Two Nostalgic Melodies for Bb Clarinet and Piano* by Kenneth Kuhn feature beautiful, romantic melodies with variations and graceful pianistic accompaniments. *Iceland Invention*, for woodwind quintet, is a brief work with lively, mostly non-legato themes. Philippe Kocher’s *Projektion II* features eloquent polyphony in a contemporary harmonic idiom, and it includes extended techniques on the instruments. Sarah Wallom-Huff’s *The Oracle*, for violin, cello, flute/piccolo, Bb clarinet and piano, is aleatoric and is constructed from a framework of fifty randomly-drawn tarot cards.

*Deon Nielsen Price, composer, educator, and pianist, is a founding member and former President of IAWM and is Composer-in Residence for the Interfaith Center at the Presidio of San Francisco, where she curates a concert series in the historic Presidio Chapel. Her compositions are published by Culver Crest Publications, Southern Music, and Theodore Front Musical Literature, and archived in Special Collections at Brigham Young University. Her book, Accompanying Skills for Pianists, 2nd Edition (Culver Crest), is used in many piano departments. Her catalog, videos, and audio are available at <http://culvercrest.com>.*

### *The Other Half of Music*

Compositions by Colette Mourey, Teresa Procaccini, Marilena Zlatanau, Laura Pettigrew, Adriana Isabel Mañas Figueroa, Dzintra Kurme-Gedroica, Wen Zhang, Agnes Dzodtsoeva-Bashir, Rae Howell, and Edewede Oriwoh. Ensemble Chaminade. Dynamic, CDS7837 (2019)

CAROL ANN WEAVER

This remarkable CD, recorded in 2018 in Bolzano, Italy, features ten compositions by ten contemporary women composers from ten different countries encompassing Europe, Argentina, China, Canada, Jordan, Australia, and Nigeria. A varied, yet uniquely compatible set of pieces creates

a fascinating array of sounds from these five continents. Each piece is exceptionally well written, effectively scored, and expertly performed by Ensemble Chaminade, specifically formed for this album: Monique Ciola (piano, founder), Elisa Metus (oboe), Roberta Gottardi (clarinet), Alessandro Valoti (horn), and Oscar Locatelli (bassoon).

The album begins with French composer Colette Mourey’s *La Maestria*, a four-movement work that allows clever, unexpected, deft harmonies to reach unexpected, delightful cadences. With largely homophonic textures, a gently sad melodic palette is contrasted with light, diversified voicings, leading to an upbeat, lilting ending. Whether neo-romantic or simply 21st-century consonant, Mourey’s style is convincing and compelling.

In dramatic contrast to the previous works, Italian composer Teresa Procaccini’s three-movement *Quintetto*, op. 130 contains the most abstract sounds on the album. Lucidly angular, restless, pointed, fragmented statements are vaguely reminiscent of Ruth Crawford Seeger or Barbara Pentland. The *Allegro vivo*’s con-rhythmic texture, creating ceaseless motion with all voices moving together, is in contrast to the somber melodies with taut, spare, restless phrases in the *adagio* section. The *Presto*, in 5/4 meter, is playful, featuring solo winds versus orchestral blocks of sound, contrasted with arresting, murmuring textures. The piece ends where it began, asking questions.

Greek-born, Norwegian-based Marilena Zlatanou’s *Five Sketches* is unabashedly beautiful, filled with fascinating textures and rhythmic intrigue. During the second sketch, a sudden swirl of activity sounds like a flock of birds sweeping through. Very effective! The third sketch begins with ambient sounds, which yield to a fast, relentless tempo and a surprise ending. The fourth sketch starts with a captivating groove—one of the loveliest moments on the entire album. And the fifth travels from sad to affirmative in musically credible ways.

Canadian composer Laura Pettigrew’s *Soaring...on Eagles’ Wings*, in a gentle triple meter with Lydian modal touches, resembles a soothing lullaby, but its effortless, seamless polyphony betrays a textural intrigue that lifts the music beyond clichéd simplicities, creating the most successful use of independent voic-

es and multi-linear scoring on the album. Like eagles themselves, this music is inspirational, but not simple.

Argentinian composer Adriana Isabel Figueroa Mañas' *Tangominiatures* is a brief, three-tango set with clearly etched melodies, zesty tango rhythms, and light, tasteful scoring. Each mini-tango, from "Nostalgias" to "Milongueando" to "La noche," invites the listeners to get on their feet, while keeping their ears open for charming musical turns of phrase. The work is endearing from start to finish.

Estonian, Latvian composer Dzinra Kurme-Gedroica's *Valse* is a sheer gem. Sparsely scored, with paired melodic winds and lovely instrumental exchanges throughout, this piece becomes a classic for any quintet of this scoring. Harmonic beauty, excellent orchestration, and effective use of hemiolas only begin to describe the musical landscape of this highly listenable waltz.

Chinese composer Zhang Wen's *ConVerse* creates an intriguing play on the title itself. This three-section work, each labeled with alternate formats of the title (Converse, conVerse, and ConVerse), seems to present different versions of stasis and movement. "Converse" begins with all voices remaining relatively static, moving slowly, then suddenly bursting into a colorful explosion. "conVerse" begins with spurts and then leads to rapid activity in con-rhythmic, homophonic textures. "ConVerse" presents solo instrumental statements, leading to highly varied instrumental textures, finally yielding to a musical whisper. There is both "con" and "verse" herein.

Tbilisi, Georgian-born, Jordanian-based composer Agnes Dzodtsoeva-Bashi's *Ballet Simbad* was the "first complete ballet performed in Iraq" (liner notes). The two parts of the ballet included on the disc are "India," skillfully-scored music inspired by the unusual colors of India, and the fast, march-like "Dance," which features varied instrumental calls and responses.

While all the other pieces on this album are predominantly wind-based, with minimal piano presence, Australian Rae Howell's *Mind You Do* begins with a piano solo, played beautifully by Monique Ciola. This soliloquy, expressive of "inner thoughts...secret running commentary on life" (liner notes), displays both sorrow and hope, which is, indeed, the human experience. The other instruments join in, creating a kind of jazz waltz, which carries

the piece onward. One of the most listenable pieces on the album, *Mind You Do*, is compelling to the very end.

Lastly, Nigerian composer Edewede Oriwoh's *Play* is exactly that. This short, melodic, highly attractive piece takes us to the very heart of Africa, with its throbbing bass pulse, short, attractive melodic fragments, emphasis on the fourth beat of each bar, and manner of letting musical materials speak for themselves, rather than developing them. Oriwoh needs no more than one minute and 49 seconds to convince us that less is, indeed, more. We could hear *Play* repeatedly and still want to hear it again!

What is most remarkable about this collection, besides the excellent choice of pieces and the high caliber of the performances by each member of the Italian Ensemble Chaminade, is that all the composers found idioms that are personal as well as representative of the cultures and musical contexts of their native and/or resident countries. One has the feeling of traveling widely, while always staying among friends, when listening to this admirable collection.

*Carol Ann Weaver's genre-bending music creates new fusions of roots and art music. Her compositions have been heard throughout North America, Europe, Africa, South Korea, and Paraguay, and are available on nine CDs and score publications by Cypress Press. She is Professor Emerita of Conrad Grebel/UWaterloo, Chair of the Association of Canadian Women Composers, and Secretary of Canadian Association of Sonic Ecology. Her Sound in the Land Festival/Conferences at University of Waterloo have brought together international musicians, scholars, and listeners.*

### Catherine Lee: *Remote Together*

Works for oboe, oboe d'amore, and English horn performed by Catherine Lee. Redshift Records, TK489 (2021)

ANNA RUBIN

Catherine Lee's CD *Remote Together* showcases her solo performances for oboe, oboe d'amore, and English horn. It is published by Redshift Records, an award-winning Canadian label specializing in contemporary music. Lee is currently on the faculty at Willamette University and has performed widely in classical, contemporary, interdisciplinary collaborations, and free improvisation settings. She is a founding member of the Hannafin Duo alongside percussionist Matt Hannafin.

The CD features Lee in haunting, elegiac works that highlight her beautiful phras-

ing, ability to project a long melodic line, and considerable skill with microtonal shading and multiphonic production. Throughout, her virtuosity is apparent.

*Alluvium*, for oboe d'amore and fixed media by Taylor Brook, was composed for Lee and truly showcases her skills and artistry. The piece is based around the concept of microtonal drift, which occurs when modulating to different keys in an extended just intonation context. The tonic gradually diverges from equal temperament. The fixed media contains a series of precisely tuned microtonal modulations and seems derived from reed instrumental samples. Lee navigates the work's tremolos, glissandi, timbral trills, and multiphonics with ease. The mood is one of serenity albeit with tension created by the close microtonal intervals. I found this piece to occupy the richest sound palette of the recording with its elegant drift between more and less consonant intervals.

Julain Snow's *Red Eyes, Green Lion's Teeth, Holden Heads*, for oboe d'amore and fixed media, is inspired by backyard flies and dandelions. The fixed media is dominated by whimsical, prepared piano-like sequences and again features multiphonics and microtonal variations in held tones with an occasional florid melodic line and distorted flare up in the accompaniment. After a raw-sounding climax, the work closes delicately, as it began.

Matt Carlson, synthesizer player and composer of *Chaismus* for English horn, writes that he "wanted to see what could be done with two melodic voices...coming one after another without much continuity or development" (liner notes). The oboe is the more active partner with the synth performer often playing one long or repeated tone in a reed timbre per the English horn's melodic group. *Chaismus* is a literary device in which words or concepts are repeated in reverse order. In this work, a series of short duo melodies, bracketed by silence, are presented with variations in reverse chronological order.

*Chanson de Fleurs: Eleanor of Aquitaine and Silks* have specific programmatic intent, but without the program notes, the listener would not know that one is about Eleanor of Aquitaine and the other is about the life cycle of the domestic silk moth. There has been a longstanding tension in the classical tradition between so-called abstract work (traditionally, more highly valued) and programmatic music. With the ad-

dition of “real world” sound, as Catharine Norman labels it, in electronic music, the listener is invited to hear specific associations and narratives. Lee seems to be inhabiting a kind of liminal territory between the abstract and programmatic, where the electronic element provides elusive references. I will be interested to see if her future work with electronics and field recordings move her more in one direction or the other.

*Chanson de Fleurs: Eleanor of Aquitaine* for oboe and soundscape was composed for the performer by Dana Reason and was created through a collaborative process. The oboe is in the foreground against an intermittent soundscape, which includes “manipulated field recordings, vocal samples and bird calls” (liner notes). Romantic piano fragments appear occasionally as do noisy scrapes. About two-thirds into the piece, the noise element becomes more turgid, and a pulsing heartbeat occurs several times. Distorted vocal harmonies also distinguish the climax area, while the oboe floats above, serenely. The program notes indicate that the piece presents an “oscillation of all the elements,” that it “traces the struggle between public and private life,” and that it is “the embodiment of being, sounding, thinking and becoming.”

*Silks*, for oboe and field recordings, was created by Lee in collaboration with Juliana Lanning. The oboe hovers above a noise-based texture in the mid-to-low register. Lee explores various microtonal shadings and multiphonics that suggest percussion. The work begins softly and gradually, the fixed media element becomes louder and then subsides. Suddenly, a loud, slowly-recurring percussive blow is interjected. The oboe then plays a lengthy, delicate multiphonics passage accompanied by a slowly morphing noise that continuously underlays the high oboe tones. This element morphs into a higher, whirring sound. Its wide spectrum contrasts well with the focused high tones of the oboe. The liner notes state that the material is recorded from the bombyx silk moth “through its developmental stages and eventual metamorphosis into an adult silkworm.”

At times, the ambience of the oboe and the electronic sound is sonically very different—the oboe sounds rather dry and the electronic sounds “wet” and highly processed and reverberated. Some degree of reverb, applied to the oboe, might have made the two worlds sound more connected.

*Anna Rubin is a composer of chamber and orchestral pieces and works that integrate acoustic instruments with electronic media. She recently retired from the University of Maryland, Baltimore County. Her works have been performed in Carnegie Hall, Merkin Hall, Roulette, and BargeMusic in New York City, on college campuses, and at electroacoustic festivals and conferences. Recent commissions include those from Piano on the Rocks International Festival (Sedona, AZ).*

### Carol Ann Weaver (music) and Connie T. Braun (poetry): *Poland Parables*

Mary-Catherine Pazzano, vocals; Carol Ann Weaver, piano, hand drums, soundscapes, Polish field recordings; Ben Bolt-Martin, cello; Michael Haas, recording engineer. LORAC Productions, LOR-028; SOCAN, Canadian Music Centre (2020)

STEFANIA DE KENESSEY

Song cycles are typically presented as musical creations, but *Poland Parables* emerges out of an unusually deep and thoughtful collaboration between composer Carol Ann Weaver and poet Connie T. Braun. The piece springs from the Canadian-born artists’ dedication to honoring their shared Mennonite heritage. Named after the 16th-century Dutch priest Menno Simons, the Mennonites were mercilessly persecuted for believing in adult baptism; forced to flee their homes in Germany and Switzerland, some relocated in Russia while others headed to North America, with a large contingent settling in Ontario. Like the Amish, from whom they separated in the late 17th century, the conservative branches of the Mennonite church require women to dress simply and to wear head coverings (making “escape to another culture...tempting,” in Weaver’s commentary). Unlike the Amish, however, Mennonites have not remained completely separatist; now numbering some 2.2 million worldwide, they are dedicated to pacifism and to good works.

In the artists’ own words, *Poland Parables* pays homage to their ancestors, to “Mennonite people and their neighbors through the eyes of children and families before, during and after WWII in Poland and Eastern Europe. In commemoration of the 75th anniversary of the end of WW II in 1945, *Poland Parables* speaks for many others whose stories are, unfortunately, all too similar” (CD booklet). More specifically, the song cycle follows in the footsteps of Weaver, who traveled to Poland with her

daughter to explore family roots and to visit numerous historic sites, including Warsaw’s Polin Museum and the Auschwitz-Birkenau concentration camp. The horrors of persecution, still visible in these locations, fostered a powerful remembrance of her own heritage. While the German Mennonite community in Poland was not interred by the Nazis, Weaver felt an overwhelming urge to serve as witness to universal human tragedy, both past and present: in her own words, “One would only wish that such a piece were not so timely” (CD booklet).

The work arrives simultaneously as a CD, with performances by soprano Mary-Catherine Pazzano, cellist Ben Bolt-Martin, and the composer as pianist and percussionist—together with a 50-page booklet, featuring an initial preface by Braun (“On Creating *Poland Parables*”), a second essay by Weaver (“On Composing *Poland Parables*”), followed by the printed versions of the nine poems that comprise the song cycle; these combine previously published poems with new material written specifically for this project. I should add that the booklet is beautifully produced, punctuated by striking, mostly black-and-white images taken by both Weaver and Braun, who also supplied the color photographs used on the cover.

One surprising—and highly unusual—aspect of *Poland Parables* is that the poems, as printed, do not correspond precisely to the texts, as sung. In her preface, Braun mentions that “some of Carol Ann’s text arrangements contain only fragments of poems,” and the table of contents for “*Poland Parables—the Music*” (p. 22) contains the following warning, presumably from the composer: “Note. While all vocal songs are based on poetry by Braun (as listed), the texts in each song are ‘versed’ and at times slightly rearranged by the composer in order to match the shaping, rhythm, and scope of the music.” This means that trying to read the poems while listening to the music—as one might read the libretto of an opera—will not work, since textual phrases are omitted, repeated, and often substantially rewritten. The exception is song No. 9, “Shadows of the Moon,” which prints Braun’s poem (p. 43) immediately followed by Weaver’s “versed” version of the same poem (p. 44), but even this revised version is not completely accurate, as it is missing the phrase “over the earth,” sung in the third couplet. Although perhaps prohib-

itively expensive, it would be informative to provide the reader with a side-by-side overview of Weaver's renderings of all of Braun's poems.

The structure of *Poland Parables* is idiosyncratic and an artful combination of tradition and innovation. There are nine lyrical songs for voice and piano, but the fourth piece is simply a soundscape of found sounds, recorded and compiled by Weaver. The composer plays hand drums in the third song, overdubbed on her own piano part; a cello appears from the fifth song onwards; the voice doubles itself in several songs, weaving beautiful duets. In short, *Poland Parables* is a studio creation, which is perhaps unsurprising, given the pandemic. One can only hope that additional resources will be made available for live performances in the future.

The musical style of *Poland Parables* is a refreshing mixture of varied sources

and influences. While situated generally in the camp of "art song," it is yet reminiscent of 1960's folk music, tinged with echoes of Joni Mitchell and kindred singer-songwriters. Weaver's melodies are invariably lyrical and grateful for the voice (singers: please take note); her text setting is sensitive both to meaning and to verbal rhythm, evincing an excellent sense of prosody; her harmonies tend to be triadic and clear, sometimes sweetly tart from added sevenths and flattened thirds. More importantly, she manages to capture the heartache and tragedy of her subject matter through music that is nonetheless a pleasure to hear—no small feat, as she acknowledges in her preface: "The task of composing song after song of sadness, loss, and trauma was indeed daunting.... This could not be a piece with false hope, shallow happiness, or facile joy."

A few words about the all-Canadian team behind this impressive CD: Carol

Ann Weaver is an accomplished, versatile composer; a Professor Emerita at the University of Waterloo, she is listed as having taught "composition, piano performance, African music, women's music, jazz and groove music, contemporary music, Mennonite music and arts, music and the environment," a testament to her astonishingly wide array of interests and abilities. Connie T. Braun is a poet, memoirist, speaker, and instructor whose areas of interest and expertise include Mennonite Studies and Creative Writing, focusing on themes of "family history, ethnicity, immigration/emigration, loss, (dis)placement and (dis)location."

While regrettably little information is provided about the wonderful performers, they are equally accomplished. Soprano Mary-Catherine Pazzano sings both art songs and jazz standards, and her performances on this disc are exemplary, with a lovely, clear, bell-like sound. Moreover, her diction could not be more superb: each and every syllable, each and every word is clearly articulated. An impressive achievement. She is sensitively supported by Ben Bolt-Martin, principal cello with the Stratford Shakespearean Festival of Canada, a member of the Festival Quartet of Stratford, and the director of Instrumental Chamber Ensembles at University of Waterloo.

*Poland Parables* is a deeply engaging, emotionally compelling, musically satisfying, beautifully produced work. It is highly recommended.

*Stefania de Kenessey is a composer working in a wide variety of genres and venues. Her radical operatic reimagining of Tom Wolfe's classic novel The Bonfire of the Vanities (www.bonfiretheopera.com) updated the story of greed and corruption to the collapse of the New York Stock Exchange. She is Professor of Music at the New School and has served as the Dean of Eugene Lang College, undergraduate division, and Chair of the MA in Liberal Studies at the graduate level. She is the founding president of the IAWM. www.stefaniadekenessey.com*

**Danaë Xanthe Vlasse:**

*Mythologies*

Seven songs for two soprano soloists and instrumental ensemble. Cezanne (August 2021)

MARY DAWOOD CATLIN

In times of darkness and unrest, people turn to the arts to escape the harshness of reality. It is in these moments that musicians such as Danaë Xanthe Vlasse provide dreams of hope and beauty as in her

## Recent Compact Disc and Digital Recording Releases

### ***Bold Beauty: Songs of Juliana Hall***

Molly Fillmore, soprano, and Elvia Puccinelli, piano. The disc includes *Letters from Edna* (eight songs on letters of Edna St. Vincent Millay), *Syllables of Velvet*, *Sentences of Plush* (seven songs on letters of Emily Dickinson), *Theme in Yellow* (six songs on poems by Amy Lowell, Edna St. Vincent Millay, and Carl Sandburg), and *Cameos* (six songs on poems by Molly Fillmore). Blue Griffin Records, BGR559 (September 2021)

### ***Beneath the Sky***

Zoe Allen, soprano, Christopher Allen, piano, with Levi Hernandez, baritone. The recording offers songs about childhood, motherhood, family, and hope for the future by Juliana Hall, Missy Mazzoli, and Florence Price, as well as Charles Ives, Nico Muhly, Samuel Barber, Steven Lutvak, Maury Yeston, Eric Whitacre, Morten Lauridsen, Aaron Copland, Ricky Ian Gordon, and Georgia Stitt. Shokat Projects, IDBLM344545 (September 2021)

### ***Dúa de Pel: Madéra de pájaro***

The CD *Madéra de pájaro* (Mother of the Bird) features songs arranged, created, and performed by the Madrid-based duo Dúa de Pel: the composer Sonia Megías and the poet Eva Guillamón. The music is inspired by Spanish folklore and incorporates influences from classical, popular, folk, and world music. (<https://duadepel.com/escucha/>) Odradek Records (2021)

### ***Natalia Rojcovscaia-Tumaha: Sympho-Suite "The Master and Margarita"***

The *Sympho-Suite* "Master and Margarita" is a programmatic work for two solo violins, piano, youth choir, orchestra, and actors based on the homonymous novel by Mikhail Bulgakov. Its composer, Natalia Rojcovscaia-Tumaha, finished the manuscript in 2019. Parts I and II of the three movements that comprise the work were recently released on digital format. Part I: [https://soundcloud.com/natalia\\_rojcovscaiatumaha/master-and-margarita-part-1](https://soundcloud.com/natalia_rojcovscaiatumaha/master-and-margarita-part-1). Part II: [https://soundcloud.com/natalia\\_rojcovscaiatumaha/master-and-margarita-part-2](https://soundcloud.com/natalia_rojcovscaiatumaha/master-and-margarita-part-2).

### **Ania Vu**

Two of Vu's works were selected by the Petrichor Records' Call for Recordings for their series titled "New Music by Living Composers" (2021). *Against Time* is featured on the Solo Piano CD, Volume 1, and *Tik-Tak* is on the Chamber Ensemble Works CD, Volume 3. For more information, please visit <https://www.petrichor-records.com/catalogue>.



new album, *Mythologies*, which she wrote and co-produced. The album features an international ensemble of world class musicians and technicians: two sopranos and a chamber ensemble as well as an artist, a graphic designer, engineers, and producers. Inspired by her father's Greek heritage, Vlasse tells a story of ancient kings, heroes, and divinities, and of the destructive nature of seduction and lust as well as the divine power of true love's destiny. She writes that her music presents the "crisis of faith and morality, and the junction of fate and free-will" (liner notes).

*Mythologies* is a powerful work that grabs the listener from the first notes and does not let go. "Sirens," the first track, sets the tone and the haunting mood of the album. The lyrical melodic lines and the conversational counterpoint between the piano and sopranos are playful and evasive, dissonant, and harmonious. The tension, as

it builds towards the musical apotheosis, is reminiscent of the artistry quintessential to Vlasse's unique musical signature. She takes the listener through every emotion and state of being—from the siren's irresistibly seductive song to the stalking and dramatic death of the sailor, and from the contrabass flute's evocative and solemn introspection in "Poseidon & Odysseus" to the effects of the mythological drug of forgetfulness in "Nepenthe," with its deep feelings of loneliness from which emancipation can only be achieved through the magic potion of the gods, which delivers the sweet elation of forgetfulness and true unshackled euphoria.

This album is a journey into magical, mythical, and timeless dreams. It is brought to life by the musical ensemble's profound understanding of the work's artistic integrity and by Vlasse's compositional mastery, creativity, and musical storytelling. It is a sig-

nificant work of great emotional depth and imagination. *Mythologies* attempts to provide an answer to the existential questions of the modern information age; it offers a juxtaposition of an ancient realm brought to life in our hyper-computerized world.

Album credits go to sopranos Hila Plitmann and Sangeeta Kaur; flautist Wouter Kellerman; pianists Danaë Xanthe Vlasse (who also plays the lyra), Brendan White, and Robert Thies; violinist Lili Haydn; violist Virginie d'Avezac de Castéra; cellist Éru Matsumoto; percussionists Nadeem Majdalany and Emilio D. Miler; artist Greg Spalenka for the album's artwork; graphic designer Greg Burne for the booklet; engineers Gerhard Joost, Nick Tipp, and Silas Brown; and producers Emilio D. Miler and Danaë Xanthe Vlasse.

*Mary Dawood Catlin is a pianist, writer, historian and doctoral candidate in Music and Musicology at the Sorbonne (Paris).*

## REPORTS FROM SISTER ORGANIZATIONS

### Celebrating the 40th Anniversary of the Association of Canadian Women Composers/ L'Association Compositrices Canadiennes

*The IAWM congratulates the  
ACWC/ACC on its 40th anniversary!*

PATRICIA MOREHEAD

The Association of Canadian Women Composers is the only professional association of women and women-identified composers and musicians in Canada. It actively supports music written by Canadian women, promotes its members on its website, and publishes a bi-annual Journal highlighting activities and articles of interest. To celebrate this special anniversary, the Association planned a number of events, but many of them had to be held online because of Covid-19. One of the most important facets of the celebration is the monthly playlist, compiled by Amanda Lowry and posted on the website. Each month, a different performing configuration is showcased; for example, in January, music for small ensemble was featured. A few of the special events held this year are discussed below.

### 2021 ACWC/ACC Initiatives Fund

This special 40th Anniversary Initiatives Fund offered a number of opportunities for members such as developing special

anniversary projects, creating documentaries, or writing and recording new compositions. The winners were announced on March 31, 2021: Véronique Girard, Emily Hiemstra, and Thais Montanari.

Véronique Girard is a visual and sound artist, an educator, and a vocalist whose work has been showcased at film festivals and concerts in Quebec and internationally. Her project, "Mentorat – Université de Montréal," is a mentorship project for students from the Université de Montréal; it was initiated by the Cercle de Composition (CeCo) de l'Université de Montréal (UdeM) in partnership with the ACWC/ACC. This project offers a unique chance to men, women, and gender nonconforming students from University to work directly with one of three composer-mentors from the ACWC/ACC: Cecilia Livingston, Lieke van der Voort, and Sophie Dupuis. Participants benefit from the support of their mentor as they initiate and develop a new musical composition or a sound art project.

Emily Hiemstra's "Solo Viola Commissioning Project 2021" involves a call for scores from ACWC/ACC composers for solo viola pieces, which Hiemstra will perform and video record for presentation on the ACWC/ACC website. This project will support the music of the members, and it will also allow for wider ACWC/ACC promotion. Hiemstra is a composer and violist whose music has been performed through-

out the USA and Canada. As violist, she has performed at festivals around the world including the Banff Centre for the Arts and the North American Viola Institute.

Thais Montanari's project, "Moi-Espace Public," consists of a series of videos created by people who identify as women and wish to share their personal experience of how they express themselves and behave in different public spaces, including virtual ones. It brings together collaborative work between the Montreal-based composer Thais Montanari and Brazilian composers Nathália Frago and Sara Lana, whose work as artists has been affected by the pandemic reality and the lack of assistance for the artistic class in Brazil. The videos will have images and sounds inspired by the statements of those composers. The project hopes to capture the vision of women in arts within the pandemic context, encouraging them to express themselves creatively and with courage. Thais Montanari creates interdisciplinary and collaborative projects, often including political and social ideas. Her work mixes instrumental and everyday sounds, as well as music and images.

### Soundscapes and More Panel

The Panel, which was held online on May 15, featured Emily Hiemstra's interviews with three composers in the innovative and ever-changing field of soundscape/electronic music: Hildegard Westerkamp, Tina Pearson, and Carol Ann Weaver. They

discussed their personal stories, what drew them to the field of electronic music, their challenges, their creative process, and how they view the future of electronic music.

Hildegard Westerkamp is well known for her works that bring in the acoustic environment, while Tina Pearson is an innovative composer whose work often focuses on breath, attention states, and altered performance practice. Carol Ann Weaver, who is on the board of the Canadian Association for Sound Ecology, has written numerous works using environmental sounds and field recordings.

### **“Muses Today”: Women in Music Festival, Moscow, Russia**

The “Muses Today” international panel discussion was held on May 22 as part of the Women in Music Festival in Russia. ACWC/ACC members Carol Ann Weaver, Janet Danielson, and Bekah Simms participated along with German, French, and Russian contributors. Weaver reported that the panel focused on women’s work in music, internationally. She spoke about the history and scope of Canadian women’s music and the ACWC/ACC and its anniversary celebrations. Danielson talked about several earlier prominent Canadian women composers: 17th-century Ursuline nuns and 20th-century composers such as Barbara Pentland and Violet Archer. Simms spoke about her compositional work in general as well as about her piece *Skinscape*, for flute and electronics, which was performed at the festival concert. The Canadian ambassador to Russia addressed the panel.

### **August Tunes of Passion**

The August Tunes of Passion concert series participated in the anniversary celebrations by including a performance by the Canadian “on the ‘Hat” ensemble, with performers Marnie Setka-Mooney, soprano; Diane Berry, flute; and Kathryn Le Gros, piano. Their concert, which was streamed on August 28th, featured works by ACWC/ACC members Leila Lustig, Sylvia Rickard, Christie Morrison, and Diane Berry.

### **Fall 2021**

As part of the anniversary celebrations, the ACWC/ACC held an online panel entitled “Indigenous Song – Healing, Reconciliation, Partnership” on November 2, featuring Jean Becker (Inuk), Kelly Laurila (Sámi), Beverley McKiver, (Anishinaabe), and Karen Sunabacka (Métis). They discussed their backgrounds and the impor-

tance of song and music in healing and reconciliation. For more information, visit the anniversary webpage: <https://acwc.ca/2020/06/03/acwc-40th-anniversary/>.

For additional information about the history of the organization, the members, and various events, see the Spring 2021 issue of the *ACWC/ACC Journal*.

## **Report from the ACWC/ACC**

DIANE BERRY

The ACWC/ACC has had a busy year celebrating their 40th anniversary, despite the challenges presented by covid. In the spring, the board approached the Francophone members of the organization, asking them how they felt about the French translation of the name. Many organizations such as ours are looking more closely at the language we use and how we express ourselves. The French name has been L’Association des Femmes Compositeurs Canadiennes, but our Francophone members felt they would prefer L’Association Compositrices Canadiennes. Since then, various members have been working on changing the name on the website, on our forms, on our SoundCloud account, and on our various social media pages. Julia Mermelstein created a beautiful new banner for the website in the process.

The ACWC/ACC board is also undergoing some changes. Janet Danielson stepped down as treasurer and Amanda Lowry was acting treasurer until the August annual meeting, where she was officially voted treasurer. At the same meeting, a new board position was created, that of social media coordinator. The first person to hold that job is Emily Hiemstra, who comes to it with great enthusiasm. In January of 2022, Carol Weaver’s term as chair will be over, and Julia Mermelstein will be stepping into the position. After being elected at the annual meeting, she talked about some of her goals for the future of the ACWC/ACC. Julia would like to bring more voices into the conversation, to connect with other organizations which share our goals and values, and to bring the ACWC/ACC to a larger audience. While the new year brings the end to the celebration of our anniversary year, we are looking forward to an exciting and interesting future.

The anniversary page on our website (<https://acwc.ca/2020/06/03/acwc-40th-anniversary/>) will continue to be available in the first part of 2022, where there

are links to the three panels that were held, some of the streamed concerts, some of the interviews with members, and the monthly playlists. Join us on our very active Facebook page: Association of Canadian Women Composers (ACWC/ACC) or follow us on Twitter @ACWCComposers 2.

## **Report from Japan**

TAEKO NISHIZAKA

The Italian Baroque music ensemble *Discorsi musicali* celebrated the 400th anniversary of the birth of the distinguished composer and nun, Isabella Leonarda (born September 6, 1620). The performance, originally planned as a live concert in 2020, was delayed until April 2021 and was presented online because of Covid-19. The concert began with a talk by the leader of the ensemble, Naomi Sasaki, and the ensemble performed selections from Leonarda’s Sonatas, op. 16, for strings and continuo, and works for voices with accompaniment: *Litanie della B. V. Maria*, two motets, and Magnificat from *Salmi Concertati*. One advantage of an online concert was that instead of only one performance, we were able to enjoy this musical treasure repeatedly for more than a month!

A Pauline Viardot-García 200th birthday anniversary concert was held on July 18, her exact birthdate, at Oji Hall in Tokyo. Several songs and piano pieces, including the song *Sérénade* and its piano arrangement, were superbly performed by



Pauline Viardot-García, self-portrait  
(*Pauline Viardot in Baden-Baden und Karlsruhe*, Nomos Verlagsgesellschaft, 1999)

mezzo-soprano Mutsumi Hatano and pianist Takehiko Yamada. The song *L'enfant et la mère-Dialogue* was especially impressive. The text was reminiscent of Schubert's setting of Goethe's *Erlkönig*, but Viardot's composition was entirely different from Schubert's. Incidentally, to prevent infection, every other seat had a sign on it, which, interestingly, displayed a copy of Viardot's amusing self-portrait. She is wearing a bandage over her nose, which is swollen from an insect bite. The sign reads, "Pauline asks: Please ensure safe distance and do not sit here." The picture was an imaginative and effective idea of the organizers, Midori Kobayashi and the Society for Popularization of Unknown Composers, because the bandage served as a reminder to wear a mask.

Viardot was also the topic of a special online meeting of the Women and Music Study Forum on August 18. Takako Miyazaki, who had presented a concert devoted to this composer in March, talked mainly about her piano pieces and songs from the viewpoint of a pianist, and she included video clips from her concert. Miwa Mizukoshi, a mezzo-soprano and music scholar, discussed Viardot's early career as an opera singer in the context of her musical family, the remarkable Garcías. The meeting concluded with an animated discussion about Viardot's music and the social aspects of her life as well as a paper by Midori Kobayashi, which she had previously sent to members, with information regarding her extensive research on Viardot's music.

*Taeko Nishizaka is a member of the Women and Music Study Forum in Japan.*

## Association of Women in Music, Kragujevac, Serbia

OLIVERA VOJNA NESIC

The main goal of the Association of Women in Music in Kragujevac, Serbia, is to promote music by women composers and all the artists who perform their works. The Association, which was established on June 17, 2003, works closely with the Foundation Adkins Chiti: Donne in Musica in Fiuggi, Italy, with the support of the Culture Unit of UNESCO, Venice office. The Association is a member of the Honorary Committee and a participant in the Foundation's projects such as the Education and Culture Program and Women in Music Uniting Strategies for Talent.

The Association organized the first women in music symposium in the Balkans region: Women in Music International Symposium, 2011, and it was also the first in the region to issue a publication devoted to women's contributions to the history of music in Serbia: *Women and Music in Serbia*, sponsored by the Foundation Atkins Chiti. The principal authors were Jelena Novak, Ivana Neimarevic, Olivera Vojna Nesic, and especially Vojna Olivera Nesic (on the Foundation's staff in Italy).

The Association sponsors international competitions, which are held in various Serbian cities, for performers and composers regardless of gender, nationality, or country of origin. The International Festival of Women in Music—Donne in Musica, within the Youth for Justice and Peace projects, also sponsors concerts of young artists. The competition jury is international; the current members are Violeta Dinescu, Germany; Cruz Lopez de Rego Fernandez, Spain; Alben Petrovic, Luxembourg; Haitham Sukkarieh and Agnes Bashir, Jordan; and Marko Nesic, Serbia. In past competitions, participants were from Europe, USA, Asia, and Australia. For additional information, contact vojna-nesic@gmail.com.

*Olivera Vojna Nesic is an award-winning composer, a full professor at the University of Priština in North Kosovo, and Artistic Director of the Association of Women in Music.*

## New York Women Composers Inaugural Spring/Summer Series of *Tutti* Virtual Meetings

ANN WARREN, VICE PRESIDENT

In early 2021, NYWC members found themselves (like many other artists) lost, upset, and confused as we shared a collective grief due to depressing reports about the pandemic. Needless to say, we longed to get back together. We missed hearing live performances and were saddened as we watch some of our favorite venues disappear forever. Yet, being the creative types that make the music world thrive, we have faced adversity in many ways. So, we came to terms, having spent months and months in various stages of lockdown while doing the best that we could.

As we were starting to see a light that may lead us to experience that first downbeat of live public performances, and until we are able to be together in person,

NYWC created a spring/summer series of *Tutti* virtual meetings, where we could keep our creative juices flowing, connect with our peers, interact, and share the talents and strengths of its members.

In May 2021, Svjetlana Bukvich led *Tutti - Verse 1*, with a focus on composing music for dance. She offered practical advice about creating music in contemporary dance. An exciting discussion followed with composers who are drawn to technologies that hold a promise for the attainment of flow or for an uninterrupted and immersive experience in art.

In June 2021, Leanna Primiani led *Tutti - Verse 2*, emphasizing the use of samples and digital recording/production techniques when composing music for film, especially the use of various DAW programs and equipment. Her discussion about how to transition from composing concert music to composing music for film and TV was especially inspiring.

In July 2021, Juliana Hall led *Tutti - Verse 3*, which highlighted the use of texts in the composition of art songs. Members discussed song-related resources for learning more about song composition: how to choose appropriate texts as well as develop professional connections in the song world.

In August 2021, Whitney George led *Tutti - Verse 4*, the final meeting of the series, which featured composing music for opera and the different sensitivities necessary to have music be both the narrative drive and the scenery in a production. The extensive discussion covered topics from sculpting leitmotifs to creating immersive sound worlds to where to start!

Now, as autumn arrives, we are seeing the performing arts come back to life! NYWC members are looking forward to emerging with an innovative reinvention interacting *Tutti* in person with the hands and strengths of many, making opportunities to get back to work creating and participating in interesting arts.

## Seed Money Grant Program for 2020 and 2021

MARILYN BLISS, PRESIDENT

In 2020, coping with the unprecedented pandemic and the lockdown, which dealt a severe blow to our communities and to concert life, the New York Women Composers had to reformulate procedures for our 2020 Seed Money grant program.

The good news was that we were able

to continue our Seed Money program with funding for seven grants. Since we realized that very few applicants would be able to put together concrete proposals by our original June deadline, when there was such uncertainty as to when venues would reopen, we decided instead to offer the grants in two phases with later application deadlines, to include an option for online/streaming performances, and to extend the project completion date by six months. We also added a one-year extension for those 2019 grant recipients who were affected by the sudden lockdown in early 2020.

With these new guidelines, and in view of the global scope of the pandemic, we decided to offer awards in Phase 1 for international applicants, and Phase 2 for U.S.-based applicants. Phase 1 grants were given to three international applicants: violinist Moonkyung Lee with guitarist Jangheum Bae; cellist Roger Morelló Ros; and harpsichordist Luca Quintavalle.

Phase 2 grants were given to four U.S. based applicants: violinist Audrey Wright; flutist and Artistic Director of the Flauto d'Amore Project Ginevra Petrucci; clarinetist and hichiriki player Thomas Piercy;

and soprano Rose Hegele. We are delighted to say that three of these four grant recipients have already completed their concert projects.

In 2021, we were able to return to our single-phase procedure for both international and U.S.-based applicants. The 2021 grants were awarded to seven applicants: Welsh baritone Jeremy Huw Williams; Quintocracy Wind Quintet; Canta Libre Chamber Ensemble; double bassist Joel Braun; tenor Aram Tchobanian; Hypercube Ensemble; and the Marsyas Trio in the U.K.

## CONFERENCE AND FESTIVAL REPORTS

### Women in Nineteenth-Century Czech Musical Culture

KATHARINA UHDE

Two enriching and important musical events, both titled *Women in Nineteenth-Century Czech Musical Culture*, were hosted by the musicology department of the Institute of Art History, Czech Academy of Sciences, Prague. Part 1 (October 23-24, 2020) featured an international digital workshop, and Part 2 (March 30, 2021) encompassed a celebratory concert and accompanying events. The concert and workshop brought together international speakers, professional musicians, academics, and a large, international audience. They were organized by two members of the Czech Academy of Sciences, Dr. Anja Bunzel and Dr. Markéta Kratochvílová, and the Sophie Drinker Institute (Bremen, Germany). Funding was provided by the Czech Academy of Sciences.

#### Part 1. The Workshop

In five online conference sessions, spread over two days, twelve speakers presented topics that revealed the rich landscape of music making by women in the Czech region during the 19th century. Session I focused on individual figures in the first half of the century, and Session II explored the lives and works of individual figures in the second half of the century.<sup>1</sup>

<sup>1</sup> Session I featured two papers by Dr. Claudia Behn and Dr. Markéta Kabelková (chair: Dr. Milada Jonášová); Session II included papers by Dr. Jana Lengová and Dr. Anja Bunzel (chair: Dr. Václav Kapsa); Session III traced the activity of Czech women and their music abroad, with three papers by Blanka Šnajdrová, Dr. Viktor Velek, and Anastasia Vedyakova (chair: Dr. Anja Bunzel); Session IV featured three papers on specific Czech musical practices in the first half of the 19th century by

It is noteworthy that the twelve speakers—scholars from Czech, German, Slovakian, Russian, Finnish, and Italian backgrounds—offered a valuable international perspective and a bilingual approach (conference languages were English and German). Such dialogical academic events are rare and result in a process of mutual enrichment, which is particularly refreshing given the traditionally not-always-permeable worlds of German and Anglophone musicology. Furthermore, by organizing an event *about* Czech music in two non-Czech academic languages, Dr. Bunzel and Dr. Kratochvílová brought Czech scholarship, and, above all, 19th-century Czech women in music to the attention of a large audience of English- and German-speaking scholars from around the world, thereby contributing to a significant exposure of neglected music and composers.

#### Part 2. The Concert and Accompanying Events

*Women in Nineteenth-Century Czech Musical Culture*, Part 2, included the following:

1) Guest talks by Dr. Tat'ána Petrasová (Institute of Art History, Czech Academy of Sciences) and Prof. Susan Wollenberg (Lady Margaret Hall, Oxford University).

2) A response by Dr. Anja Bunzel.

3) A book launch of *The Songs of Johanna Kinkel: Genesis, Reception, Context* (Boydell & Brewer, 2021) by Anja Bunzel.<sup>2</sup>

4) The concert.

Dr. Henrike Rost, Annkatrin Babbe, and Prof. Freia Hoffmann (chair: Dr. David Vondráček); and Session V was dedicated to the exploration of particular Czech musical practices in the second half of the century, offering talks by Dr. Risto Pekka Pennanen and Paolo Munaò.

<sup>2</sup> The book is reviewed in this issue.

Dr. Tat'ána Petrasová's talk, entitled "What I missed when I first met Johanna Kinkel," drew on her rich knowledge of salon culture in the Czech lands and beyond. She brought together her research interests in art and architecture, including [musical] salons, the Biedermeier culture, and concepts of death in nineteenth-century Czech culture.

Prof. Susan Wollenberg's talk, "Surveying Three Decades of Women Composers," provided a reflection on "recent growth of women's studies in musicology" and the official book launch, concluding with a toast.

In her response to both papers, Dr. Anja Bunzel thanked the speakers and those involved in seeing her book through to publication, and she also introduced the performers and composers of the concert.

In her monograph, Dr. Bunzel discusses the *Lieder* of the thus-far, often-overlooked, nineteenth-century female composer, Johanna Kinkel (1810–1858). She explores Kinkel's output through the lens of her musical activities, output, published discourse, networks, and reception. Kinkel, a pianist, poet, teacher, author, mother, and wife, published close to eighty *Lieder* before 1850 plus treatises on singing and pedagogical and fictional literature.

Although surely all the participants would have enjoyed an in-person event, this book launch, which acknowledged Dr. Bunzel's scholarly achievement, was, nevertheless, a truly festive occasion. It concluded with a discussion and a round of questions, followed by a brief intermission and the concert.

The concert itself was a happy event for those who appreciate miniature works that are seldom (or never) heard. The concert's subtitle, *svadlé listí* (Withered



Leaves), was chosen because these pieces and the leaves on which they were written have “withered” through time, waiting to surface; in addition, “Withered Leaves” is also the title of one songs (by Ema Destinová) on the program.

The program included a variety of miniatures from the early 19th century through the early 1900s with works by the following composers: Elise von Schlik (1792-1855), Gabriella von Deym (dates unknown), Josefina Brdliková (1843-1910), Marie Madierová (dates unknown), and Ema Destinová (1878-1930). Dr. Bunzel commented that her perspective for this concert centered on “intersections between musical composition, literature, and performance; between Czech and international composers from the Czech lands and abroad; and between musico-literary innovation and concepts of musical spaces.”

The opening piece, “Impressions” from the *Musical Autograph Album of Elise von Schlik*, introduced audiences to the highly professional performance level by Vanda Šipová (soprano), Barbora de Nunes-Cambráia (mezzo-soprano), and Jiří Knotte (piano), which characterized their performance during the entire program. The music in Schlik’s album was available as a consequence of a social practice whereby “visitors could leave small compositions and/or types of personal greetings for Schlik in the album.” The concert included a performance of many of the songs; the lyrics were provided in the original language and in translation.

Second on the program was Schlik’s *Drei Lieder*, op. 1 and the first Lied of *Drei Lieder*, op. 6, all sensitively rendered by Nunes-Cambráia and Šipová, respectively. Gabriella von Deym’s duet, *Tvá láska*, was a concert highlight with its uninhibited forward drive alternating with lyrical reflection. Josefina Brdliková’s pieces from *Písně VI* (1896) were next. She is a particularly fascinating figure; her network included “such literary and political figures as Jaroslav Vrchlický, Sofie Podlipská, and František Palacký, in whose salon she also performed piano pieces” (Dr. Bunzel). Marie Madierová’s five songs opened the listener’s ear to the immense richness of Czech 19th-century music with its folk and dance elements and its quick juxtaposition of diverging characters.

The program continued with two piano selections by Brdliková: *Humoreska* and *Dumka*; the latter is a slow Czech folk dance from *Album skladeb klavírních*, part I (1897). Jiří Knotte performed both selec-

tions with intimate feeling. The program concluded with a selection from Ema Destinová’s *12 písní “Zahrada srdce”* (1910). The general impression that the concert left was that of a fresh breeze. New sounds, some possibly never performed in front of an audience, were shared with a group of enthusiasts and friends of Women in Nineteenth-Century Czech Musical Culture.

This reviewer is a particular friend of academic and cultural events that attempt to bridge Eastern and Western European discourses. A conference such as this, which offers a dialogue and an exchange across different cultures, is a treasure in a world threatened by separatism and nationalism.

*Katharina Uhde, DMA, PhD, Associate Professor of Music at Valparaiso University (Indiana), is the author of The Music of Joseph Joachim (Boydell & Brewer, 2018). She has edited two compositions and written chapters, articles, and encyclopedia entries related to Joachim. As a violinist, she has won prizes in competitions, released several CDs, and has recorded virtuoso violin works by Joachim with the Radio Orchestra Warsaw. She has also received several grants.*

## The frauenkomponiert Festival 2021

KARLA HARTL

Preamble: In the spring of 2018, I traveled to Basel, Switzerland, for my first (and the festival’s third) edition of the *frauenkomponiert* (women composers) festival. I still remember the four days filled with organ music and chamber music concerts, some of them most memorable. One event, however, the orchestral concert featuring Agnes Tyrrell’s Overture and Amy Beach’s *Gaelic* Symphony, performed in the company of works by two contemporary composers, Alma Deutscher and Heidi Baader-Nobs, stands out in my memory. Conductor Jessica Horsley and her orchestra, L’anima giusta, both based in Basel, presented a concert that was a true climax of this trailblazer festival, which was, at that time, and still is today, one of the very few festivals in the world to promote both chamber and orchestral music composed by women.

I remember mentioning the Basel concert, the festival, and its appreciative audience in my interview for Czech Radio 3 later that year. We were discussing contemporary festivals and their lack of risk taking and sense of adventure when it comes to the untrodden territory of women’s music. I praised the Basel festival highly for

venturing into this still largely unknown repertoire and for promoting not only contemporary women composers but also the historical ones—all those forgotten women whose art can provide a much needed context for women’s music of today. Indeed, in Basel, the women composers are not only doing well but they thrive.

And how the festival has grown in just six years! From a one-day event in 2015 to a three-day program a few years later to ten additional days in June 2021! Despite the pandemic, this year’s festival was able to present some of its concerts to a live audience as well as to music lovers everywhere for those performances that were streamed live via the festival’s YouTube channel.

The June 6th orchestral concert, entitled “Pioneers of the Century,” featured four innovative women composers of the last century, Polish Grazyna Bacewicz, British Ruth Gipps and Dorothy Howell, and American Florence Price, as well as the contemporary Swiss composer Cécile Marti. Four of the five works featured in the program were Swiss premieres. To the great delight of the performers—conductor Jessica Horsley and the Basel Sinfonietta—the event was attended by a live audience. It was also live streamed to the world via YouTube.

The BBC Concert Orchestra was originally scheduled to play, but owing to the pandemic, it was unable to participate in the festival, so the Basel Sinfonietta stepped in and saved the day admirably. The concert opened fittingly with Grazyna Bacewicz’s energetic *Uwertura* (Overture), composed in 1943. Next came the centerpiece of the evening, Symphony No. 2, op. 30, in one movement, by Ruth Gipps, which was performed to perfection. Interestingly, the symphony has a connection to Basel—not only was the composer’s mother from Basel, but at one point in the symphony, during *Tempo di Marcia*, the audience could also hear, in the piccolos, a musical reference to their town’s annual carnival, Basler Fasnacht.

The symphony was followed by a contemporary composition, *Wave Trip*, from 2011, in which Cécile Marti experimented with the spectrum of sound, bringing the first half of the concert to a close. The second part of the program began with the delightful *Koong Shee Ballet*, from 1921. This work by Dorothy Howell, inspired by an old Chinese tale of forbidden love, was given an imaginative reading by the

orchestra. The enterprising program ended strongly with *Ethiopia's Shadow in America*, a programmatic poem in three parts from 1932 by African American composer Florence Price. Written to commemorate the plight of those who fell victim to the slave trade in America, and their struggle to survive in a foreign land, the work was long considered lost until it resurfaced in 2009. It received its first hearing six years later in the United States; the Basel Sinfonietta's brilliant performance was the Swiss premiere of this moving work. It was not surprising that this outstanding program was received with typical warmth and enthusiasm by the Basel audience.

The June 25 Chamber Music Concert, performed by the members of the L'anima giusta orchestra, presented two twentieth-century composers: Claude Arrieu and Thea Musgrave, and one historical composer—

Louise Dumont Farrenc (1804-1875). The concert opened with Arrieu's five-movement *Wind*, a joyful and playful piece that proved to be an instant audience pleaser. The program continued with a much more demanding work: *Space Play Concerto*, from 1974, for nine instruments, by Scottish composer Thea Musgrave. In this piece, players are to share the function of conductor, as each in turn leads the rest of the group. The piece was originally composed for the London Sinfonietta, so that all of the ensemble's brilliant players could have a chance to freely express their independent musical personalities. L'anima giusta players did not hesitate to follow their example. The program ended with a historical piece—*Nonet*, for string quartet and wind quintet, in E-flat Major, op. 38, by Louise Farrenc. This brilliant nineteenth-century composition, full of instrumental colors, had a per-

sonal significance for the composer, who was the only female professor of the Paris Conservatoire at the time she composed it. As the story goes, after its hugely successful premiere, Farrenc confronted the director of the Conservatoire, Daniel Auber, about how much less she was being paid than her male colleagues. He immediately agreed to raise her salary to parity.

The *frauenkomponiert* Festival, with its unique programming, still occupies a solitary place among the many European festivals. Yet, it has been highly successful, and it continues to be as relevant as it was at the time of its inauguration

Karla Hartl is founder and chair of the Kapralova Society, a Canadian music society based in Toronto, Canada, dedicated to promoting Czech composer Vitezslava Kapralova and other women in music. She is co-editor of the Kapralova Society Journal.

## IAWM NEWS

### Winners of the IAWM 40th Search for New Music Competition

MICHELE CHENG, CHAIR

The IAWM is pleased to announce the winners of its 2021 Search for New Music Competition. The competition recognizes the accomplishments of IAWM member composers and fosters IAWM's goal of increasing awareness of the musical contributions of women. IAWM hopes that performers

around the world will see this as a resource for their own concert programming. This year we received 87 submissions from 19 countries. Special thanks to the adjudicators: Anothai Nitibhon, Annie Hui-Hsin Hsieh, Anthony Branker, Emily Doolittle, inti figgisvizueta, Julie Herndon, Jhoely Garay, Kirsten Volness, and Maja Linderöth, and to the sponsors of the prizes. The winners in the various categories are listed below. For additional information, see the IAWM website.

**Ruth Anderson Commission Prize** (\$1,000), for a new sound installation with electro-acoustic music.

**Winner: Jocelyn Ho for Women's Labor: Embedded Iron.** Participants include Margaret Schedel, Robert Cosgrove, Omkar Bhatt, Matthew Blessing, Niloufar Nourbakhsh, and Chelsea Loew.

*Women's Labor: Embedded Iron* is a feminist-activist project led by Jocelyn Ho. The project repurposes domestic tools to become new musical instruments by using embedded technologies. The colleagues interrogate domestic work—a gender-unequal economy that happens in private—through performance and interaction in public. The instrument, embedded iron, is based on an early-20th-century wooden

ironing board and an antique iron built using ultrasonic, LIDAR, and spectroscopy technologies with machine learning. The public is invited to “iron” fabrics in an interactive installation, including their own pieces of clothing, to make music, re-valuing reproductive labor through sound. Two new compositions have been commissioned in concert performance: *Housework Lock (her) Down* by Jocelyn Ho and Margaret Schedel and *Greyscale* by Niloufar Nourbakhsh and Chelsea Loew. These were premiered in-person at NYC Governor's Island and were presented by Harvestworks in September 2021.

**Honorable Mention: Molly Jones for Security Blanket**

**Christine Clark/Theodore Front Prize** (\$500), sponsored by Christine Clark of Theodore Front Musical Literature, Inc., for a large chamber work (for 9+ instruments) and/or orchestral work; it may include a soloist (vocal or instrumental).

**Winner: Chenyao Li for Peony Pavilion-LI HUN**

*Peony Pavilion-LI HUN*, for ensemble with two vocal parts, is based on the classic Chinese Kunqu Opera, *The Peony Pavilion*. The work attempts to describe dreaming: awakening from a dream and the soul leaving the body. The mezzo-soprano and the bass soloists represent two wandering

#### IAWM Annual Concert

The IAWM Annual Concert took place at Howard University in Washington, D.C., on November 16, 2021, at 7:30 pm. Works by the winners of the Concert Call for Scores competition were performed:

Tatev Amiryan, *Praise the LORD*  
Ashi Day, *For Whom the Dog Tolls*  
Anne Heg, *Vocal Fantasy*  
Gyuli Kambarova, *Sonata Concertante*

Bonnie McLarty, *When the Rain Comes*

Catherine Reid, *I'm Falling*  
Hannah Selin, *Alf's Labyrinth*  
Karen Walwyn, “Mother Emanuel” from *Charleston Suite*

For biographical information about the composers, see the fall 2020 issue of the *IAWM Journal*, pp. 46-47, and the IAWM website.

souls throughout the piece, and their lyrics are limited to only two sentences beginning with “The summer threads that fluttered in the clear sky were blown into the quiet courtyard by the breeze.” Each word in the text is divided and prolonged into small syllables; the intent is to create a mysterious and illusory image.

**Honorable Mention: Caroline Bordignon for *Iridescent Flares I***

**Honorable Mention: Anne Leilehua Lanzilotti for *with eyes the color of time***

**Miriam Gideon Prize** (\$500), sponsored by the late Lucille Field Goodman, to a composer at least 50 years of age for a work for solo voice and 1-5 instruments.

**Winner: Leanna Kirchoff for *Arias from Friday After Friday***

The *Arias from Friday After Friday* are excerpted from an opera-in-development called *Friday After Friday*. In the opera, a series of vignettes illuminate political and personal perspectives of women living at the epicenter of the ongoing Syrian war crisis. The libretto by Rachel J. Peters is inspired by numerous sources including memoirs and articles by Syrian and Western-born journalists and a variety of documented as well as in-person interviews with Syrian citizens. Scored for soprano, flute, violin, and cello, the arias offer poignant stories of how five particular women have coped with violence, poverty, and dislocation that has been created by the war.

**Libby Larsen Prize** (\$300), sponsored by Libby Larsen, to a composer who is currently enrolled in school for a work in any medium.

**Winner: Tao Li for *Wu Ren Kan Ji***

*Wu Ren Kan Ji* is derived from her art song, *Gu Yan Er*, originally for soprano, clarinet, and cello. While she extracted and further developed musical ideas from the original art song, this new piece is another interpretation of the poem. As reflected by the title *Wu Ren Kan Ji* – translated “no one to give to” – this piece emphasizes the isolation and desperation of the poet at the loss of her husband and the realization that she will live the rest of her life in loneliness. The poem she originally set in *Gu Yan Er*, and used in this piece as a driving story, is by Chinese female poet Li Qingzhao (1084-1151). This poem is part of a series of poems written to mourn her husband.

**Honorable Mention: Darcy Copeland for *c a s c a d e s***

**Pauline Oliveros New Genre Prize** (\$300), sponsored by Claire Chase, for a work incorporating an innovative form or style, such as improvisation, multimedia, non-traditional notation, open instrumentation, or new performance practices.

**Winner: Hedra Rowan for *nothing’s wrong, now you’re beside me again***

Rowan said that she “got a new voice” in 2021, and her work, *nothing’s wrong, now you’re beside me again*, is the first full exposition of it. The work encompasses a selection of tracks that catalogue voice training, fine tuning of the instrument, first sentences, and first songs. She used calibration tools from the musical *Evita* and Orlando de Lassus.

**Honorable Mention: Amy Brandon for *Boundary***

**Honorable Mention: Jewel Dirks for *Living With My Donkeys***

**PatsyLu Prize** (\$500), sponsored by Patsy Rogers and the late Lucille Field Goodman, for a new musical work in any form or instrumentation by Black and underrepresented women.

**Winner: Eunseon Yu for *Shimcheong***

*Shimcheong* is a character in a Korean folk tale about a devoted daughter who sacrifices herself for her blind father. *Shimcheong-ga* is based on the tale in the form of Pansori, which is a Korean traditional genre of musical storytelling performed by a singer and a drummer. This composition depicts four scenes from the *Shimcheong-ga*, imitating unique vocal techniques and ornaments used in the performance of Pansori: Scene 1, On her way to the Indangsoo sea; Scene 2, She throws her body into the sea; Scene 3, Missing her father under water; Scene 4, Opening her eyes and reuniting with her father. The performer can also add optional exclamations, called *Chuimsae*, which are made by a drummer and the audience in the traditional Pansori performance to praise the singer.

**Portland Jazz Composers Ensemble Prize** (\$300) for a Jazz composition of any duration for an ensemble ranging from a small group to a big band (4-17 instruments).

**Winner: Yu Nishiyama for *Retrospections***

*Retrospections* is a piece she wrote when she had difficulty finding the meaning of living her own life. She could not find hope. While writing this work, she was thinking about the Sunzu River, symbolic of the river on the way to the afterlife, and parts of her life flashed before her eyes. The

composition was recorded for the Yu Nishiyama Big Band album *A Lotus in the Mud* and is expected to be released in 2021.

**Honorable Mention: Ellen Kirkwood for [A] part 3 - *Greed and Climate Change***

**Alex Shapiro Prize** (\$500 and mentorship/consultation with Alex Shapiro), sponsored by Alex Shapiro, for a work of any duration for large ensemble wind band requiring a conductor, with or without a soloist, acoustic or electroacoustic, published or as yet unpublished.

**Winner: Andrea Reinkemeyer for *Smolder***

*Smolder* for Wind Ensemble (2019) was commissioned by a thirteen-school consortium of conductors and ensembles led by Brant Stai and the Sherwood High School Wind Ensemble. Due to the changing climate, devastating forest fires are increasingly common. Though the surface fire is doused, it can smolder underground for up to a year and, given the right conditions, it can reignite. Climate change is one of the top issues among America’s youth, and there is a growing discontent with inaction on this front. With this in mind, the piece unfolds through a brooding and dynamic arch form. She wrote this piece to honor the young performers who will deal with these complex issues for the rest of their lives.

**Prize of Distinction: Jennifer Bellor for *Bordello Nights***

**Judith Lang Zaimont Prize** (\$400), sponsored by Professor Zaimont, for an extended instrumental composition—large solo or chamber work—by a composer at least 30 years old whose music has not yet been recorded or published.

### IAWM 2021 Education Grant

Congratulations to Aluma Sadick Bashir, who has been awarded the 2021 Education Grant for her project “Music is Female.” This inspiring project will enable her to program masterclasses highlighting the work of female musicians across a range of genres. The three-day program, for students from ages four to eight who live in Nsambya, Uganda, aims to inspire young girls to engage in music making. It will provide an opportunity for students to connect and share their own creativity by performing for each other. *Nicole Murphy, chair, and jury members Kerensa Briggs and Wanda Brister Rachwal*

**Winner: Alissa Duryee for *Night Sketches***

*Night Sketches* is a series of pieces to be experienced in the dark, or with one's eyes closed. When writing this, she was interested in exploring the relationship of visual stimulation to piano performance. If the player is not seen, what can be understood about the space they are in and the sounds they make? Several of the pieces also pay homage to nocturnal situations: the languor of nocturnal marsupials, the busy frenzy of a frog pond on a summer's night, with a wink to the nocturne as a genre. The performer uses erasers, pencils, and paper to evoke the sounds of writer's block, as well as a number of extended techniques throughout the series. The fifth piece, "Pond Jam," may be played by any

number of players, none of whom need to be trained pianists.

**Honorable Mention: Amy Stephens for *Scenes of San Francisco***

**Choral/Vocal Ensemble Prize** (\$300), compositions of any duration for choral or vocal ensemble.

**Winner: Anna-Louise Walton for *the deep glens where they lived***

*the deep glens where they lived*, for six singers and PVC pipes, was written between 2020 and 2021. Like many pieces in these strange times, each singer had to record their part separately. They used only a stopwatch to guide their performance, without hearing the other recorded parts. The result is a piece that ebbs and flows, and allows space for the materials to inter-

act with each other only after-the-fact. Each singer extends their voice with a PVC pipe fashioned into a kind of rustic flute, whose resonating frequency very subtly modulates the pitch that the singers sing into the pipe. At other times, the pipe acts as an amplifier, making more audible the small and delicate sounds of the mouth. Most importantly, the pipes help to modify the human voice, making us question, at times, if it is only human voices that we are hearing. "In the deep glens where they lived all things were older than man and they hummed of mystery" (Cormac McCarthy, *The Road*).

**Honorable Mention: Clara Allison for *Kno***

For additional information, visit the IAWM website.

## Winners Of The 2021 IAWM Programming Award

*Recognizing artists and ensembles that bring the music of women composers to their programs and performances.*

Congratulations to the two first-place winners: a tie based on the contest's criteria.

**Wisconsin Chamber Choir**, "Music She Wrote," featuring music of women composers spanning six centuries.

**Clarinetist, Andrea Cheeseman**

The Programming Award Committee was impressed by the winners' commitment to programming music by diverse women composers over a period of several years and throughout the pandemic. Special thanks to the jury: Monica Buckland, Dana Reason, and Roma Calatayud-Stocks, chair.

The **Wisconsin Chamber Choir** (WCC), with Artistic Director Dr. Robert Gehrenbeck, is a mixed chorus of approximately 50 members from the South-Central

Wisconsin region. Founded in 1998, with then Artistic Director Dr. Gary McKercher, the WCC has established a reputation for excellence in the performance of oratorios, a cappella works from various centuries, and world-premieres. During the pandemic, the WCC started exploring new ways of making and disseminating music. In September 2020, the choir resumed activity in the shape of the Parking Lot Choir, generating local media coverage from WKOW and *Madison Magazine*, whose story was headlined, "Forget tailgates, parking lots are for choir practice."

This first Car Carols concert in December 2020 was widely acclaimed and garnered over 5,000 views on YouTube. This format was continued in another con-

cert, "Music She Wrote," presented on May 15, 2021, from the parking ramp of the American Family Insurance (<https://youtu.be/IazowZhuG18>). In a year when most concerts were canceled, the WCC found creative ways to perform together. In addition to the two Parking Lot Choir concerts, recordings by four small groups, including a women's chorus and several pre-recorded pieces, were released. The May 2021 concert was unique, not just because of the rich repertoire but also for the creative and innovative way that the concert was performed and recorded. ([www.wisconsinchamberchoir.org](http://www.wisconsinchamberchoir.org))

**Andrea Cheeseman** is a clarinetist and teacher from Columbia, SC. Throughout her career, she has been committed to playing outstanding music and collaborating with inspiring composers. Although she regularly performs the traditional repertoire, she is an advocate of new music, and she is a sought-after performer of electroacoustic works for clarinet and bass clarinet. In order to promote electroacoustic music, she has toured extensively, giving recitals and masterclasses throughout the country. Additionally, Andrea has been a featured performer at festivals such as the Third Practice Electroacoustic Music Festival and the Electroacoustic Barn Dance, and she has appeared at EMM and SEAMUS conferences. Her CD *Somewhere* (Ravello) received an enthusiastic review in the *Journal of the IAWM* 26/2 (2020): 37-38. ([cheesemanclarinet.org](http://cheesemanclarinet.org))

### Virginia Center for Creative Arts

The Virginia Center for Creative Arts (VCCA), an artist colony located in Amherst, Virginia, typically hosts nearly 400 artists each year in residencies of two weeks to two months. A residency at Mt. San Angelo includes a private bedroom with private bath, a private individual studio, and three meals a day, as well as access to nature trails and grounds of Sweet Briar College. Composers' studios feature a desk, chairs, and piano. Three baby grand pianos are available: a Yamaha Disklavier, a Kawai, and a Knabe.

Nestled in the foothills of the Blue Ridge Mountains, VCCA is surrounded by natural wonders and many local sites. Additional inspiration can be found in short drives to Lynchburg (20 minutes), Charlottesville (1 hour), Roanoke (1.5 hours), or Richmond (2 hours).

Residencies can be transformative to an artist's process and the effect on an artist's career profound. A residency at VCCA gives artists the time and space to explore and go deeper into their work. Away from the constraints of "the real world" and in an accepting environment of talented peers, one can dream and create with the feeling that anything is possible. The next application deadline is January 15.



## IAWM Advisory Board

We are excited to announce that NEA Jazz Master Award winner and distinguished composer, musician, producer, educator, and GRAMMY award winning jazz artist, Terri Lyne Carrington, is joining our IAWM Advisory Board. In addition, IAWM will also partner with the Jazz and Gender Justice Institute at the Berklee College of Music where Carrington is both the founder of and serves as Artistic Director. The mission of Jazz and Gender Justice Institute is to recruit, teach, mentor, and advocate for young musicians seeking



Terri Lyne Carrington  
(photo credit, Tracy Love)

to study jazz with racial justice and gender justice as guiding principles.

Carrington is the first female artist to ever win the GRAMMY Award for Best Jazz Instrumental Album, which she received for her 2013 work, *Money Jungle: Provocative in Blue*. Over the four-decade-plus span of her career, and 100-plus recordings, she has played with Herbie Hancock, Wayne Shorter, Lester Bowie, Cassandra Wilson, Dianne Reeves, Stan Getz, Al Jarreau, John Scofield, Pharoah Sanders, and Esperanza

Spalding among countless other jazz luminaries.

In 2019, Carrington received the prestigious Doris Duke Artist Award as recognition of her important work in the field. She has curated musical presentations at Harvard University, Schomburg Center for Research in Black Culture, and the John F. Kennedy Center, and has enjoyed multidisciplinary collaborations with esteemed visual artists Mickalene Thomas and Carrie Mae Weems.

Please join us in welcoming this amazing artist, educator, and trailblazer to the IAWM Advisory Board! To learn more about Jazz and Gender Justice Institute: <https://college.berklee.edu/jazz-gender-justice>



**Berklee**  
Institute of Jazz and Gender Justice

## IAWM Conference: Call & (HER) Response: Music in the Time of Change

The IAWM Hybrid: In-Person and Virtual Conference will be held on the beautiful campus of Oregon State University, in Corvallis, Oregon (USA), June 2-4, 2022, with satellite events in Antwerp, Belgium, and virtual platforms. The keynote speaker will be Dr. Nina Sun Eidsheim.

Due to the global pandemic, the IAWM organizing committee and the IAWM Board have arranged to host this conference with options for participation that encourage varying levels of involvement no matter where you are on the globe. Oregon State University has put in place Covid-19 restrictions and vaccination requirements that make it possible to safely gather on the campus. Your safety is top priority. In addition to the in-person sessions, there will be YouTube live concerts, live film scoring sessions, digital poster sessions, and virtual sound galleries, as well as plenty of opportunities to connect and socialize through online gatherings and chat rooms.



**Oregon State University**

Oregon State University Logo

### Participation: Open Call

We are particularly interested in transformative discussions about female and female-identified histories, sounds, practices, research, and music by female and female-identified creatives. We want to hear from and about those taking risks to chart

new ground; uncovering unheard voices; advocating for other sound practitioners and makers; those reimagining equity and inclusion in the world of making music and curation; those whom history has ignored; and those reaching back to advocate for students, friends, colleagues, and the next generation.

We are creating a collective and community-based cultural happening to elevate, celebrate, and situate female and female-identified creatives in music with all kinds of experiences, from all different places and music-making spaces. We welcome independent researchers, performers, graduate students, non-academic practitioners, and academic and industry professionals.

### Submission Topics

Topics may include but are not limited to the following:

- Curating Change: Feminism, Activism, Identity, and Race in Music
- Music Making in the Anthropocene: Sound, Music, Noise, and Nature
- (It might not be) A Walk in the Park: Somatics, Deep Listening, Embodiment, and the Body Politic
- BIPOC Equity, Bias, and Gender Issues in Music
- Reframing: Visual Music, Film, and Video
- Performance, Radio and Sound Art: LG-BTQ+ Voices, Extended Techniques, Histories and Topographies
- Hybridity and Intercultural Practices in Music

- Communities in Practice: Improvisation, Songwriting, and Collective Markers of Making
- Remix: Sonification, Computer Music, NFTs and Music Industry, Data Analysis, and Interactivity
- Sounding the Globe: Music Making from Near and Far
- Unheard: Emergent Scholarship, Domesticity, Motherhood, and Historical Voices in Music

### Categories and Details for Submission

To be considered for the 2022 Hybrid Conference Call & (HER) Response: Music in the Time of Change, please review the submission categories requirements. Submissions are open until December 19, 2021. Participants will be notified of acceptance by Dec. 29th. There is no cost to submit, but selected applicants must be up-to-date members of the IAWM or join.

All applicants must include a 150-word biography and list any technical requirements or requests. Please be aware that this will be a HYBRID conference, and activities will be programmed accordingly to accommodate in-person and remote participation and attendance.

### Categories for Submission: Please Select One of the Following

1) Individual Paper Proposal. Paper presentations will be 15 minutes followed by a 10-minute discussion at the end of each session. The program committee

will compile topically-based three-paper sessions after the initial abstract selection process. Maximum Individual Proposal length: 250 words.

2) Workshop Proposal. (a) Workshops can be a live or pre-recorded video performance or lecture. Please see specifications for videos below. Not to exceed 45 minutes. (b) Maximum workshop proposal length: 250 words. Be sure to include technical details.

3) Poster Sessions (delivered via Digital Platform). (a) Maximum proposal length: 250 words. (b) If you plan to submit a video poster or PDF, please make sure to include a three-to-five-minute audio recording to accompany your poster. We will host the poster sessions online, and authors will be encouraged to comment in the chats to people viewing the works. (c) Due to Covid restrictions, please note that we will have limited numbers of physical posters displayed at the conference. IAWM

Conference attendees will be able to view the posters asynchronously to accommodate time differences.

4) Virtual Listening Room: (a) Submit a link to a URL of a NEW piece or realization of a historical piece of music that is no longer than 15 minutes in length. (b) Please note that pieces may be paired with a visual element for YouTube (Live) at the discretion of the curators. Your selected sounds should be of a high quality (wav or MP4) file. (c) Include a 150 summary about the piece, include title, names of composers/improvisors, performers, and recorded date, and why this work matters, etc. IAWM conference attendees will be able to view asynchronously for time differences.

5) Live Film Scoring: (a) Maximum proposal length: 150 words. (b) If you are interested in performing to pre-selected live silent films (which may be solo or with a small ensemble), please submit a URL link to a short audio/visual example of

your work in this area (one-to-two minutes are fine). We will provide a keyboard/amp, but musicians are encouraged to bring their own instruments. (c) Please list your experience, instrument, and availability. Please note, participation in the ensemble is mostly in-person at OSU but remote options can be explored, too.

Registration opens February 1, 2022. For details about fees and travel, see the IAWM website. For questions, please contact: [iawm2022conference@gmail.com](mailto:iawm2022conference@gmail.com). We look forward to gathering as a community both in person and on-line.

*Dana Reason, Conference Chair, Oregon State University. Program Committee: Maria Gabriela Alvarado, Independent. Eline A. Cote, Royal Conservatory of Music, Antwerp, Belgium. Morgan Davis William and Mary Deborah Nemko, Bridgewater State University. Christina Reitz, Western Carolina University. Jane Rigler, University of Colorado, Colorado Springs. Deborah Saidel, Independent.*

## Awards

Congratulations to the following award winners!

### Gyuli Kambarova

Gyuli Kambarova received the following composition awards in 2021: Best Soundtrack for *You Are Not Alone*, Los Angeles Film Awards (CA, USA). Best Film Score Soundtrack for *You Are Not Alone* by Cult Critic Movie Awards (Kolkata, India). Best Jazz Track for the soundtrack of *Californian Vacation* by the International Music Contest, "Tracks Music Awards" (CA, USA). First Place Laureate in the International Composition Competition named after S. Prokofiev (Chelyabinsk, Russia).

She received the following teaching awards in 2021: "Top-Ranked Teacher" by the European Association of Culture for commendable contributions in 2021 as a music teacher (Russia). Diploma "For Outstanding Work as a Teacher" by the International Composition 2021 Competition named after S. Prokofiev (Chelyabinsk, Russia). Diplomas for the Teacher of the National Winner and National Finalist in the Composition Competition by the Music Teachers National Association (USA).

### Julia Mortyakova

Julia Mortyakova, IAWM Board Member, is the recipient of the 2021 Mississippi Arts Commission (MAC) Performing Arts fellowship for piano.

### Vojna Nesic

Vojna Nesic was one of six women in the Femmes du monde—sur les traces de Stravinsky composer competition whose work was selected to be performed in Brussels on October 23. Her Toccata was performed by pianist Charlotte Otte, and the work was dedicated to Gerthrud Firnkees (1986).

### Leah Reid

In recent months, Leah Reid was awarded the American prize in Composition—Professional Vocal Chamber Music Division for her pieces *Apple* and *Single Fish*; First Prize in the KLANG! 8ème concours international de composition électroacoustique for her piece *Reverie*; Second Prize in the Iannis Xenakis International Electronic Music Competition for her piece *Reverie*; and Second Prize in the Gaetano Amadeo Prize for her work *La Ballata*.

### Ania Vu

In April, Ania Vu was the winner of the 9th Annual Commissioning Competition by the Boston New Music Initiative (BNMI). Her piece *Tik-tak* was selected by an outside panel of industry professionals from an anonymous pool of almost 100 compositions. She will be writing a new work for BNMI to premiere in 2022. For additional information, see <https://www.bostonnewmusic.org/>. She received a composer fellowship to participate in the American Opera Project's "Composers & The Voice" two-year program.

### Rain Worthington

The Global Music Awards 2021 were announced in February. Rain Worthington received the Silver Award for *Within Deep Currents*, for string orchestra. It was recorded on the SPARKS Vol II album, Navona Records. She received the Bronze Global Music Award for *Shadows of the Wind*, for orchestra. It was recorded on the PRISMA Vol 4 album, Navona Records.

## 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](mailto: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 December 30. Please send news about your activities to Members' News Editor Anita Hanawalt at [anita@hanawalthaus.net](mailto:anita@hanawalthaus.net). Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

**Katy Ambrose** joined the faculty at the University of Iowa School of Music as the Visiting Assistant Professor of Horn in August 2021. Ambrose was a founding member of the all-female brass ensemble, Seraph Brass, the all-female horn quartet Izula, and the Lanta Horn Duo. She is dedicated to commissioning and performing works by female composers.

Pianist, composer, and recording artist for Parma recordings/Navona records **Marta Brankovich** recently completed a recording project with American movie director Donna Cameron, featuring Frederick Kaufman's extremely difficult and complex piano piece, *The Whole in Parts*. When Cameron heard Brankovich's performance of the piece, she was inspired to make an experimental/New Age movie centered around the performance. The film premiered on August 25, 2021, and it is already featured in the Museum of Modern Art in New York (see <https://youtu.be/984EgNAIWWA>). The short, twelve-minute film is currently listed to be performed at twenty international festivals, the Cannes short film festival, and the Sundance film festival.

**Jerry Casey** was named a finalist in two categories of The American Prize: Choral Composition (shorter works) for *Yet, I Will Rejoice* and Vocal Chamber Composition for *Bird Raptures* (soprano/solo flute). The Fourth International Music by Women Festival, held at Mississippi University for Women in Columbus, Mississippi, featured three of her works: *O, Death, Rock Me Asleep*, performed on March 6, 2020, by soprano Marika Kyriakos and violinist Guy Harrison; *Bird Raptures*, performed by soprano Cheryl Coker and flutist Tara Schwab; and *Three Moods*, performed by Elle Jenkins (horn) and Ania Sundstrom (piano) on March 7.

The Virtual Conference of Christian Fellowship of Art Music Composers (CFAMC), held October 17, 2020, played recordings of two works, *Life and Love*, performed by Rebecca Keck, soprano, and Eileen Huston, piano; and *Suite for Brass and Percussion*, performed by Amy Baker and Tom McKay, trumpets, Helen Doering and Vivian Baker, horns, and Linda Dauwalder Dachtel, percussion. The October 23, 2021, Virtual Conference of Christian Fellowship of Art Music Composers (CFAMC) played the recording of *What Shall We Bring?* (SSAATTBB a cappella) performed by the Concert Choir of Otterbein University (Westerville, Ohio) under the direction of Gayle Walker.

**Tamara Cashour** recently invigorated her opera company, OperAvant, Inc., with a post-Covid launch presented on Halloween (October 31) at the National Opera Center in New York City. The performance featured highlights from OperAvant's upcoming season, featuring new works as well as deconstructions of repertory operas; Cashour is also trained as a stage director. This performance was made possible by a New York City Arts Grant of \$5,000 for performing and visual artists whose work was negatively impacted by the pandemic. Cashour passed the first round of the Bronx Council on the Arts Project Grants, which totals \$20,000 for new operas produced by Bronx-based companies. Another grant from Bronx Council on the Arts funded *Forbearance* for SATB chorus and bird-callers. The work was launched by Juhl Media as a film project featuring the New York City Choral Collective C4.

Tenor Andrew Fuchs and pianist Laura Ward gave the world premiere performances of **Juliana Hall's** *Piano Lessons* on Oc-

tober 2, 2021, at The Presbyterian Church of Chestnut Hill in Philadelphia, Pennsylvania and on October 3 at the Academy of Vocal Arts, also in Philadelphia. Tenor Daniel Shirley and pianist Eric Stellrecht gave the world premiere performance of *Bredon Hill* October 4 at Eastern Carolina University in Greenville, North Carolina. A *Bold Beauty* CD Launch Concert is scheduled for November 15, 2021, at the University of North Texas in Denton, Texas, including selections from song cycles: *Cameos*, *Theme in Yellow*, *Letters from Edna*, and *Syllables of Velvet*, *Sentences of Plush*, performed by soprano Molly Fillmore and pianist Elvia Puccinelli. Other new recordings include an ARSIS Audio Digital Release, *A*

### Donations

The IAWM thanks all the members who made financial donations to our organization over the past year. Portions of this funding will support IAWM's new BEYOND THE NOTES Webinar Series, an Internship Program, a five-year endowment for the Pauline Alderman Awards, and the *Journal of the IAWM*. We also thank those who generously gave to IAWM in memory of the late Lucille Field Goodman, and we thank the person who contributed an anonymous donation of \$10,000. In addition, we are very appreciative of the countless hours our many volunteers spent to further the work and aims of our organization.

Donations: November 2020 to November 2021

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The IAWM thanks the sponsors who provided funding for the various Search for New Music Awards:

Ruth Anderson  
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*World Turned Upside Down* (seven songs on excerpts from *The Diary of a Young Girl* by Anne Frank), recorded by On Site Opera, New York City; *Beneath the Sky* (songs of 12 American composers) by Shokat Projects; and *Komponistinnen* (songs of 24 women composers) by Solo Musica.

“Sonnet” from *Night Dances* was performed by tenor Thomas Cooley and pianist Donald Sulzer at the Carmel (California) Bach Festival on November 5. “A Poet’s Presence,” a Faculty Concert featuring Guest Composer Juliana Hall, took place on October 24 at the Hartt School of Music in West Hartford, Connecticut. World premieres on the program included: *A Certain Tune*, Janet Arms, flute; *The Ballad of Barnaby*, Rita Porfiris, viola; *Thirteen Ways of Looking at a Blackbird*, Cherie Caluda, soprano, and Carrie Koffman, alto saxophone; and *Upon This Summer’s Day* performed by Cherie Caluda, soprano, with the composer at the piano.

Soprano Franziska Andrea Heinzen and pianist Benjamin Mead performed “Sleep, Mourner, Sleep!” from *Night Dances* at the International Song Festival Zeist (Netherlands) on October 22. Soprano Nadine Benjamin and pianist Nicole Panizza performed *Upon This Summer’s Day* at the Oxford Lieder Festival held October 17 at St Hilda’s College, Oxford University (England). Soprano Victoria Lawal and pia-

nist Mark Robson performed *Night Dances* at an Emerging Artist Recital on October 7 at Boston Court in Pasadena, California. Soprano Zoe Allen and pianist Christopher Allen performed “Silly Sallie” from *Songs of Enchantment* on September 11 at the Ojai Music Festival.

Mark Lawson, President of the ECS Publishing Group, interviewed Juliana Hall and Eric Einhorn on September 9; the interview included *A World Turned Upside Down*, a song cycle on *The Diary of a Young Woman* by Anne Frank. On Site Opera (New York City) performances aboard the tall ship Wavertree at the South Street Seaport Museum, August 28-31, 2021, included *Ahab*, performed by bass-baritone Zachary James and pianist Charity Wicks. The New York Women Composers sponsored “Juliana Hall: Writing Music for Voice” on July 15. Students of the Orvieto (Italy) Musica Festival performed *Music like a Curve of Gold* on July 6.

Pianist Rebeca Píriz gave the world premiere of **María Eugenia León’s** *Astros* as part of the “Hoy, compositoras” concert performed at the Museum of Science and Cosmos in Tenerife, Spain on June 22. Programmed by the composer Marisa Manchado through the Spanish Society of Authors and Publishers (SGAE) organization and performed by pianist Rebeca Píriz, the full program was inspired by science and cos-

mos; constant images and videos of the museum were shown while the performance was transmitted live through YouTube and the Museos de Tenerife website. A video of the performance is available at: <https://youtu.be/sJ9SSxCsmHY?t=2637>.

The Lincoln Land Community College Choir, under the direction of **Laurie Lewis-Fritz**, was invited to perform at the Illinois American Choral Directors Association (ACDA) Fall Conference in Chicago, Illinois in October.

**Janice Macaulay** has had two premieres on the Baltimore Composers Forum virtual concert series. “Why So Pale and Wan, Fond Lover?” from *Love Poems from the English Renaissance* was performed by baritone Jason Buckwalter and pianist Bonghee Lee on the July 17, 2021, Sonitus concert. *Chorale, Fanfare, and Prayer* was performed by the Parkway Brass Quintet on the “Four Colors, Four Elements” concert held September 4, 2021. Both concerts are available on the Baltimore Composers Forum website.

**Sonia Megías**, along with Eva Guillamón, her partner in the vocal duo Dúa de Pel, presented a performance on October 15 at the National Auditorium of Madrid in Spain. The concert featured works for voice and a variety of percussion instruments composed or arranged by Megías. (For ex-

## SPLICE Institute 2022: Interactive Multimedia Practices

### CALL for APPLICATIONS

SPLICE Institute is a week-long, intensive summer program for performers, composers, and composer-performers interested in music that combines live performance and electronics. Apply by January 15, 2022, for SPLICE Institute 2022, which will take place in person June 26-July 2. Guest artists will be composer and multimedia artist João Pedro Oliveira and pianist Vicki Ray.

### SPLICE Institute 2022 Features:

Introductory, intermediate, and advanced workshops on a variety of musical topics and technologies, including Max, Digital Audio Workstations, Aesthetics, SuperCollider, Performing Using Technology, and more.

Workshops focusing on multimedia, including video editing, processing, and live video manipulation.

Performances by Vicki Ray, SPLICE faculty, and performer participants.

Presentations by Institute guests and panels on multimedia and performing with technology.

Participants have the opportunity to collaborate and create a new work to premiere at the Institute.

Community-building and collaboration are at the heart of SPLICE Institute. Attendees become part of a growing community of musicians inspired by technology-mediated composition, and performance. Alongside daily workshops, presentations, and concerts, the Institute features post-concert hangs and other social events.

SPLICE Institute 2022 fee for collaborating composers and performers is \$670, and for participants is \$470. SPLICE Institute offers numerous scholarship opportunities including scholarships specifically for individuals who identify as woman, non-binary, genderqueer, black, person of color, or indigenous to the Americas. Additional scholarship opportunities are available and may be contingent on the recipient assisting with production and/or administrative tasks.

**APPLICATION DEADLINE:** Saturday, January 15, 2022, at 11:59 PM EST

**TO APPLY:** Review SPLICE Institute application information and then apply at [www.splicemusic.org/institute/apply](http://www.splicemusic.org/institute/apply).

Visit [www.splicemusic.org/institute](http://www.splicemusic.org/institute) for more information. Please direct questions to: [institute@splicemusic.org](mailto:institute@splicemusic.org).

cerpts, see: [youtu.be/BsGUL4DYWk](https://youtu.be/BsGUL4DYWk).) Marisa Manchado Torres, one of the leading women composers in Spain, wrote an article about Megías' many accomplishments for the Spanish magazine *Con la A* (September 2021). She described Megías' music as unorthodox, brave, and risky in her search for a balance between "the most primordial oral traditions" and the "boldest contemporary expressions." Torres praised her imaginative creation of special graphic scores and development of extended notation for video, audio, sculpture, etc., as well as her leadership skill in founding the experimental vocal group CoroDelantal and the publishing house EdicionesDelantal.

**Janice Misurell-Mitchell** performed at the Green Mill in Chicago, Illinois in May 2021, presenting her work for solo flute, *una voce perduta*, in memory of those in the Chicago music community lost to Covid-19. She also performed Hugo Ball's *gadji beri bimba*, a poem from the Dada period. In June, she and three colleagues presented "Quarantine Puzzles," a live stream concert through HotHouse, a Chicago presenting institution. The concert featured Misurell-Mitchell's work, *The Art of Noise*, for flute/alto flute/voice and percussion with John Corkill, percussion. On the same concert, she and flutist Suzanne Hannau presented an improvisation for voices and flutes on *gadji beri bimba*. The next evening, the 6Degees Composers presented a video concert for Juneteenth, including Misurell-Mitchell's *Mamiwata* for solo marimba, performed by John Corkill.

She performed her piece, *The Light that Burns: in memoriam Gabriel Mitchell*, for alto flute/voice in a Preview Concert for Chicago's Ear Taxi Festival at the DePaul Art Museum in July (available on YouTube). In August, Misurell-Mitchell performed on flute and voice in the first live concert of "Freedom From and Freedom To #5," improvised music and dance at the Elastic Arts Foundation in Chicago. The Ear Taxi Festival featured numerous concerts over four days in October, including Lisa Goethe's flute recital, where she performed Misurell-Mitchell's *Sometimes the City is Silent*. On October 3, the Festival presented Misurell-Mitchell's newly commissioned work, *Resistant Noise*, for chorus, instrumental ensemble, and electronics at Constellation-Chicago (available on the Ear Taxi YouTube site).

**Deon Nielsen Price** spent several days at St. Ann's Church in historic Brooklyn Heights, New York, rehearsing and, on June 23, 2021, recording three of her works with the Brooklyn Chamber Orchestra, Phil Nuzzo, Artistic Director and Conductor, and Darryl Taylor, countertenor. The release of the audio and video recordings is anticipated in spring 2022 on the Cambria label. The works, composed in 2020, include: 1) *Chamber Symphony: Inspired by the NZAMBI (God) Paintings by Angolan artist Hildebrando de Melo*, in five movements, four of which were recorded; 2) *If Life Were to Sing for String Orchestra*; and 3) *Ludwig's Letter to Eternal Beloved, Song Cycle for Countertenor and Chamber Ensemble*.

**Andrea Reinkemeyer** heard the premiere performance of *Wings to Air* for flute on Meerena Shim's virtual recital, broadcast from the San Francisco Center for New Music during November 2020. *From Cycles of Eternity* for Treble Voices was presented during fall 2020 with the artwork of Rita Robillard as a part of In Mulieribus' virtual season. While on sabbatical, she launched the Lacroute Composer Readings and Chamber Music Masterclass Program at Linfield University, which provides the opportunity for undergraduate composers to work directly with professional musicians to write, revise, and record new pieces for their portfolios.

The world premiere of **Faye-Ellen Silverman's** *The Song of the Trees* (woodwind quintet), in a live performance, took place on November 5, 2021, by the Sylvan Quintet plus dancers, for a Composers Concordance Woodwind Motion concert at the Greenwich House Music School in New York City. *Musicians of the Air* for solo violin, performed by violinist Darragh Morgan, was streamed for Concert no. 4 of the John Donald Robb Composers' Symposium "House Music" on the University of New Mexico Robb Trust's YouTube channel: <https://www.youtube.com/channel/UCu1AERY2Go6kAxGWAcZ6jw> on May 2, 2021. A recording of *Protected Sleep* with David Jolley and Michael Lipsey, used in a film by Luc Gobyn, was shown in the Art Container film festival in Bergamo, Italy from June 23 until June 27.

An audio version of a performance of *Let's Play* (string quartet) given by The Momenta Quartet (Miranda Cuckson, Annaliesa Place, Stephanie Griffin, and Joanne Lin) was offered on the Virginia

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**Deadlines:** December, March, June, and September 30

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Center for the Creative Arts Composer Playlist for the month of August: <https://www.vcca.com/composer-playlist>. Todd Rewoldt, alto saxophone, gave a live performance of *Interval Untamed: Five Miniatures for solo alto saxophone* on October 20 for the Composers Concordance at Kostabi World in New York City. Subito music created an extensive interview with Silverman for their Composer's Corner appearing online <https://www.subitomusic.com/silverman-composers-corner-q-a/> and also linked with the *Subito Newsletter*.

**Elizabeth Start's** new work for the ensemble *Unsupervised, O, Aedificatio for 10 players*, was premiered at New Music Chicago's Ear Taxi Festival held at the Kehrein Center for the Arts in Chicago, on October 4, 2021. *Traces*, commissioned for the 100th Anniversary of the Kalamazoo Symphony (originally scheduled for September 2020), was premiered on October 16. On July 20, Start performed her *Verdi-*

*similitude* and Timothy Dwight Edwards' *Cycles* at an in-person and live-streamed concert presented by New Music Chicago, representing the Chicago Composers' Consortium, at Nevermore Performance Space in Chicago. On July 24, Thomas Mesa performed *Echoes in Life* on the Extensity Concert Series at Uncommonly Studio at the Box Factory in Ridgewood, New York.

The Spektral Quartet will premiere *Conclusions* on March 2, 2022, as part of a Chicago Composers' Consortium concert including ten premieres of works by Bernard Rands and C3 members. This concert was originally scheduled for April 19, 2020, and will be repeated March 7, 2022, in Kalamazoo, Michigan and April 2 in Madison, Wisconsin. Start also has works on two albums soon to be released: Thomas Mesa's album *Division of Memory* includes Start's *Echoes in Life*; in November, PARMA Recording's *Dashing 2* includes Start playing four of her arrangements of seasonal tunes.

On June 29, 2021, three of the five movements of **Evelyn Stroobach's** 20-minute string quartet, *The Negotiations*, were workshopped by the Ligeti Quartet in London, UK. Stroobach is composing a six-movement work for orchestra and SATB chorus, entitled *Holocaust – Remembrance*. With this work, Stroobach wishes to honor and respect those in her family and millions of other families who were murdered during the Shoah, simply because they were Jews, remembering them with respect and dignity. On October 25, Movement VI, "Lament," was workshopped by the Sheffield University Symphony Orchestra in the UK.

Now retired from Union College, **Hilary Tann** has recently had an oboe quartet premiered at the Presteigne Festival in Wales (scheduled to be streamed live in October). Her string orchestra piece, *Water's Edge*, was performed by Orchestra Vitae at St. John's Smith Square in London on October 1. She is currently working on a clarinet and piano (quartet) quintet for the 21st Century Consort, to be performed in Washington in April 2022. Beginning mid-October, she is resident at Virginia Tech with two public lecture-discussions, masterclasses, and two concerts dedicated to her music and including the premiere of a commissioned work for tenor, violin, and cello (for Ensemble Slancio).

**Sabrina Peña Young's** *Libertaria Song Cycle* was released as part of the Cintas

## Music Director Eun Sun Kim

Eun Sun Kim is the first woman and the first Asian to serve as music director of one of America's largest opera companies, San Francisco Opera. She will also lead the Metropolitan Opera Company when she directs a performance of *La Bohème* this season.

Born in South Korea, she began studying piano at an early age but switched to composition in college. She was interested in conducting, but her teacher warned her that she might have difficulty because she was a woman, and she was subjected to sexist remarks early in her career. She studied conducting in Germany and made her professional debut with the Frankfurt Opera. Her US debut was with the Houston Grand Opera, and they were so impressed with her expertise that they named her principal guest conductor in 2018. When she conducted a production of *Fidelio* with San Francisco Opera in October 2021, she received a prolonged ovation.

Foundation's Grammy-nominated *Sonidos Cubanos* anthology series with Neuma Records. *Light* was performed at Cosmos to the Soul: A Celebration of Women's Music by soprano Rose Hegele and pianist Julia Scott Carey.

**Patricia Van Ness's** "So I Pray" from her work, *The Voice of the Tenth Music*, was performed by the famed St. Martin's Voices at St. Martin in the Fields church, London, conducted by Anna Lapwood. Van Ness was interviewed in conjunction with the performance.

*Mythologies*, a new album by **Danaë Xanthe Vlasse**, has been released and is reviewed in this issue. "Poseidon & Odysseus," a live, invitation-only concert, featured music from the *Mythologies* album performed by Sangeeta Kaur and Friends on September 15 at the Los Angeles GRAMMY Museum. A national PBS television broadcast featuring *Penelope* from *Mythologies*, performed by Sangeeta Kaur and Friends, airs on Season 10 of the award-winning series "Front and Center" on September 19, 2021, and it will be available for the next 12 months. Check local listings for broadcast times. The show is also available on the "Front and Center" YouTube page.

## Black Pearl Chamber Orchestra

Jeri Lynne Johnson, Artistic Director of the Black Pearl Chamber Orchestra, founded Black Pearl in Philadelphia, PA in 2008 as a model for the 21st-century American orchestras, combining artistic excellence with cultural diversity and meaningful community engagement. Black Pearl has been recognized nationally and internationally as an award-winning leading innovator in social justice and racial equity. In recognition of its world-class performance quality, Black Pearl has received numerous grants from the National Endowment for the Arts. Maestro Johnson's innovative projects have made Black Pearl the only organization in the country to have been awarded three prestigious Knight Arts Challenge grants from the John S. and James L. Knight Foundation.

In 2005, Johnson made history as the first Black woman to win an international conducting prize when she was awarded the Taki Alsop Conducting Fellowship. She has broken barriers in Europe and the US as the first African-American woman on the podium for many orchestras; she has conducted the Philadelphia Orchestra, Dallas Symphony, the Bournemouth Symphony (UK), the Weimar Staatskapelle (Germany) among others.

## Afghanistan All-Female Orchestra

Most of the members of Afghanistan's all-female Zohra orchestra escaped the country and reassembled in Doha, Qatar, in October 2021. The orchestra was established in 2016 and consisted of 35 young musicians aged 13-20. They feared they would be persecuted because when the Taliban last ruled Afghanistan from 1996 to 2001, and since their return, women's freedoms and education have again been curtailed.

The musicians had to leave their instruments behind but were able to get new instruments and plan to rebuild their orchestra. Qatar is hosting about 100 students and teachers from the Afghanistan National Institute of Music (ANIM), which includes the Zohra orchestra, until they leave for Portugal.

In February, **Ania Vu** performed and recorded a short piano recital of her solo piano works on the Illuminate Women's Music YouTube Channel. Recently, Illuminate Women's Music posted her blog in which she discusses her work. This November,

she will be joined by soprano Paulina Swierczek and percussionist Alyssa Resh when she gives a recital featuring her own music at the Wolf Humanities Center at the University of Pennsylvania.

Andrew White and Nathan Buckner premiered **Beth Wiemann's** *The Chemistry of Common Things* at the University of Nebraska-Kearney for broadcast on Facebook on September 30. *No Matter What* was performed by clarinetist Thiago Ancelmo at the 2021 New Music Gathering festival held in St. Paul, Minnesota. The Byrne:Kozar Duo recorded her settings of Marianne Moore's poem, *It Floats Away from You*, and they will include the work on their next full album. Spring projects Wiemann is completing include a piece for Guerilla Opera to be performed at the Nichols Museum in Boston and a piece for the Sebago-Long Lake Music Festival for its 50th anniversary.

**Betty Wishart's** *Prelude No. 9*, *Prelude No. 10*, and *Vibes* suite were premiered by Jeri-Mae G. Astolfi at the Living Composers Concert at Campbell University in Blues Creek, North Carolina on October 21.

Max Lifchitz conducted the North/South Consonance strings in the North Ameri-

can premiere of **Rain Worthington's** *Within Deep Currents* for the "Season Finale" concert in New York (webcast and limited in-person audience) on June 29, 2021. The Croatian premiere of *In Passages* (violin soloist and string orchestra) was performed by the Zagreb Philharmonic Orchestra, Miran Vapotic, conductor, with soloist Orest Shourgot in an August 26 virtual concert on PARMA Live Stage. On September 17, *Resolves* was performed by cellist Roger Morelló Ros for an in-person audience at Florinskirche (St. Florin's church) in Koblenz, Germany. *Jilted Tango* (double bass and piano) and *Steps in the Night* (double bass) were performed by Joel Braun, double bass (in person audience and live stream), at the Butler School of Music and the University of Texas at Austin on October 25. Kassandra Ormsby, bassoon, performed *BaDaBaDaDa* and *Afternoon Reflections* at the Greensboro Project Space in Greensboro, North Carolina on October 31, 2021. The Composer's Studio Podcast, with hosts Tarik Ghiradella and Anna Linvill, offered "Magical Realism, Reflective, Musical Angels"...A Conversation with Composer Rain Worthington, on May 30.

## NEW IAWM BOARD MEMBERS for 2022-2024

The IAWM membership recently elected the following women to serve on the Board of Directors for a three-year term. All of them have years of experience advocating for women in the various facets and disciplines of music worldwide.

**Teil Buck**, an oboist, is the founder and Executive Director of Phoenix Down RPB woodwind ensemble. A former V.P. for Women in Music, Columbus, she currently works for the Charlotte Symphony Orchestra in North Carolina as Personnel Manager. She is chair of the IAWM Marketing Committee.

**Eline Cote** is a double bass performer and lives in Antwerp, Belgium. She is the founder of the Virago Symphonic Orchestra, an all-women's orchestra. She and her orchestra were featured in the *Journal of the IAWM*, vol. 26, no. 2 (2020). She is in charge of IAWM's development in Europe.

**Morgan Davis** is the Music and Arts Librarian at the College of William and

Mary in Virginia. She leads the college's Library Diversity and Inclusion Recruitment Program (B.L.O.O.M). She is in charge of IAWM's Global Initiatives.

**Sarah Horick**, a composer living in Maryland, has a long history of promoting new music, including serving as concert organizer for WOCO Fest with the Boulanger Initiative in 2019. She is chair of the Search for New Music Committee.

**Migiwa Miyajima** is a New York City-based jazz pianist, composer, and producer. Leader of the Miggy Augmented Orchestra, she is a voting member of the Grammy Awards. She is chair of the IAWM Webinar Committee.

**Elizabeth Blanton Momand** is a vocalist and professor at the University of Arkansas in Ft. Smith, and she also directs the Opera and Musical Theater Workshop. She is chair of the IAWM Membership Committee.

**Sabrina Peña Young** currently works as Creative Director for Bandwidth Media and Film in New York State. With a background

in music technology, she was awarded the Lois Weber Filmmaker Award for Outstanding Women in Film in 2019. She is chair of the IAWM Media Committee.

**Riikka Pietilainen-Caffrey** is a choral conductor and Professor of Music at Bunker Hill Community College in Boston, Massachusetts. Born in Finland, she has toured Europe and South America with the acclaimed Finnish women's choir, Philomela. She is chair of the IAWM Advocacy Committee.

**Leah Reid** teaches composition at the University of Virginia. Co-chair for the 2020 SEAMUS Conference, she won the American Prize for the Vocal Chamber Division in 2021. She is the IAWM Website Content Manager.

**Christina Reitz**, is a musicologist and professor at Western Carolina University in North Carolina. She won the 2020 Pauline Alderman Award for her monograph: *Jennifer Higdon: Composing in Color*. She is assistant editor of the *Journal of the IAWM*.

**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 four times 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](http://iawm.org) or contact the membership chair at [membership@iawm.org](mailto:membership@iawm.org)

#### JOURNAL: BACK ISSUES

For information on purchasing back issues, contact [membership@iawm.org](mailto: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](mailto: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 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](mailto:laurapita830@gmail.com)

#### Members' News

Please send your news items to the Members' News Editor, Anita Hanawalt, at [anita@hanawalthaus.net](mailto: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](mailto: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](mailto:evemeyer45@gmail.com). Announcements of future events and of recently released CDs and publications should also be sent to the editor in chief.

#### Deadlines

Articles: December 15, March 15, June 15, and September 15. Reports, short articles, and advertisements are due the 30th of the above months. Reviews are due the first of the above months.

#### IAWM WEBSITE

Please visit the IAWM Website at [www.iawm.org](http://www.iawm.org).

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