



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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Photo by Tracy Stokes

REBECCA SABINE RAMSEY | Violinist and Composer



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Women Who Innovate Grant

This grant awards a female-identifying artist who is creating new work, seeking collaborative opportunities, taking risks, and pushing the boundaries in their musical realm, while demonstrating a commitment towards advancing equity, diversity, inclusion, and accessibility in their work. Those from historically excluded and marginalized backgrounds are strongly encouraged to apply.

SUBMISSIONS DUE DECEMBER 31, 2022

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IAWM Membership Information

IAWM membership includes a subscription to the *Journal of the IAWM* (issued four times a year) plus access to past issues on the IAWM website. Membership offers opportunities for awards in ten categories of composition, as well as music scholarship and programming, an education grant, opportunities to participate in annual concerts and IAWM conferences, and opportunities to present webinars. Membership offers increased visibility through IAWM's social media platforms, website, and optional IAWM Listserv; eligibility to run for and hold board and officer positions within IAWM; and connections with a vibrant community made up of members from 30 countries on five continents, sharing, celebrating, and supporting women in music globally. For information on joining or renewing your membership, visit the IAWM website: www.iawm.org/contact-us/.

Help other members get to know you. Log in, and click on the Members' Page to Member Profile. Click EDIT PROFILE, and add your image and website information.

—CHRISTINA RUSNAK

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

IAWM is a global network of people 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.

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Your donations enable IAWM to fulfill its mission and vision. Our awards, grants, and advocacy efforts bring greater equity and awareness of the contributions of women in music. Any amount helps to fund our concerts, conferences, the *Journal of the IAWM*, grants, and all of our member services. To donate:

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Christina Rusnak

Message from IAWM's President

Dear IAWM Members,

Musicians and ensembles, large and small, are performing music live once again! It is wonderful to share the experience with fellow musicians and audiences. Thankfully, the continuation of streamed concerts and events enable us to attend and participate far beyond our individual geographic boundaries. Hopefully, you had the opportunity to attend a festival, conference, or residency or participate in a music camp over the last year.

2022 has been a very full year for IAWM and for you. We love reading your posts, sharing your work on the IAWM Facebook page, which has 4,000 followers! Thank you for your input. *The Journal of the IAWM* has re-emerged better than ever with a new, more open layout, and full color pages. Migrating to a digital format has enabled us to publish more about women in music in timely way. In addition to emailing a PDF version to all of you, members can log in, and from the home page, click the Latest Edition to peruse the journal flipping page to page. 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. Ensure that your submission is publication ready. Include images!

Music and Events

Board member Eline Cote, the founder of the Virago Symphonic Orchestra,

is already planning the 2023 IAWM Concert; the call will go out in March 2023. Many of you would like to see more IAWM concerts, so we are looking for opportunities to partner with existing events to increase the visibility of women composers and performers.

Thank you for your participation and feedback about the 2022 conference. Our next conference is proposed for 2025, outside of the United States. Let us know if your institution would like to host.

We are planning our spring webinars for BEYOND the NOTES. What programming do you want to see? Please email webinars@iawm.org with your suggestions. Our fall sessions opened with Alexandra Gardner's *Make Your Website Work for You*; in October and November, composers Christina Butera and Sabrina Peña Young offered the workshop: *Get Started with Audiovisual Production and Post-Production*.

Opportunities

We know that a diversity of ideas, approaches, disciplines, and musical styles are essential to inclusion and equity, and contribute to greater understanding, knowledge, and creativity. IAWM members represent a diverse spectrum of creative specialization across genres within the music field and include composers, orchestrators, sound ecologists, performers, conductors, interdisciplinary artists, recording engineers, producers, musicologists, music librarians, theorists, writers, publishers, historians, and educators.

With this focus, IAWM's Global Initiatives committee launched the **Women Who Innovate** grant in November. The deadline is December 31, 2022. This grant will be awarded to a female-identifying artist who is creating new work, taking risks, and pushing the boundaries in their musical realm. Applicants must demonstrate an active commitment towards advancing equity, diversity, and inclusion in their work. IAWM's goal is that our membership and board better reflect women in music worldwide. (See the inside front cover.)

Contribute to Your IAWM Journal

EVE R. MEYER
evemeyer45@gmail.com

Winter Issue: Articles and other material will be accepted between now and January 10, 2023.

Proposals: To contribute an article to one of the 2023 issues, please send an abstract, the approximate number of words, and a brief biography to me. If approved by the Journal Board, we will provide detailed information.

Reviews: If you wish to have your book or recording reviewed, or if you would like to be placed on the reviewer list, contact Review Editor Laura Pita at laurapita830@gmail.com. Send announcements of newly released recordings and publications to me.

Reports: Send reports to me about conferences, festivals, and women in music initiatives as well as announcements of upcoming events.

Members' News: Send news of your activities to Anita Hanawalt: anita@hanawalthaus.net. Send news of special awards to me.

Help other members get to know you by updating your image and website information on the Members' page. Log in, and click on the Members' page to Member Profile. Click EDIT PROFILE, to add your information.

Thank you for your input and continue to let us know what we're doing well and how we can better serve you. Please contact me at president@iawm.org. Together, we all can advocate for you—together, we can advocate for each other.

Enjoy!

Christina Rusnak

CHRISTINA RUSNAK
President, IAWM



Sammy Davis, Jr.'s autograph signed "to Becky," from the 1970s when she performed with him at Caesar's Palace

A Violinist/Composer's Chronicle: Weaving Together the Sonic Connections

REBECCA SABINE

I come from a long line of seamstresses. As a child, I watched my mom sew. I eyed her threading the needle with a steady hand, surrounded by the starchy scent of fabrics and the murmur of her old Singer sewing machine humming along. Although music was not part of my family background, what I did inherit was artistic creativity. My creations, however, have not been composed of textiles, but of sonic connections. Two main threads have woven together to form the loom of my life as a musician. As I reflect upon my many years in the popular music industry as a professional violinist, concertmaster, and musical contractor, I see that those experiences formed a cord of strength and resilience that has interwoven with the fibers of my creative life as a composer.

Playing in the Las Vegas Showrooms

An important strand in my life's fabric materialized when I was 20 years old. I love to tell the story of the first time I saw glittering Las Vegas, often called the entertainment capital of the world. It was 1974 and every hotel on the strip had a full-time showroom orchestra. I joined the musicians union (I am now a life member!) and was soon offered a chair in the orchestra for the Circus Maximum showroom. Suddenly, I was playing nightly onstage with illustrious superstars such as Frank Sinatra, Sammy Davis Jr., and Tony Bennett.

I remember well my first day in the band. I was much younger than everyone else and was regarded with some suspicion. The older musicians were of a different generation. In the 1970s, women were very much in the minority, if present at all, in the Las Vegas show bands. On top of that, the all-male club of saxophones, trumpets, trombones, and rhythm section looked askance at the string players on the "other side of the band." I remember being told later that "I played like a man" and that was supposed to be a compliment! I was fascinated to be enveloped in that world of sound and grateful to be earning a living as a musician. I eagerly absorbed the music of the Great American Songbook, playing in the string section with a swinging big band night after night for the next 25 years.

Although I was too busy to complete my college education at that time, I was becoming a professional musician by direct experience. I learned the musical style, always striving to shape my sounds to fit perfectly with the well-seasoned expertise of the string players around me. We played Frank Sinatra's music from the original manuscript sheets written by master arrangers Nelson Riddle and Gordon Jenkins. The harmonies and musical gestures that they seamlessly integrated into these charts reflected the mood and the lyrics of the songs. These sonic connections were to influence my own style of writing when I began to compose many years later.

I gradually advanced in the string section, and by the early 90s, I was their first female concertmaster. I will never forget one very memorable show, playing for Frank Sinatra at the Golden Nugget, where he was performing at the time. He was singing "Someone to Watch Over Me" by George Gershwin, featuring a beautiful string arrangement written by Don Costa. At the end, I had a solo, and I really poured my heart into it. After the last note faded away, Sinatra accepted his applause. I looked up and, unexpectedly, saw that from across the stage he was looking right at me, his famous blue eyes deep in concentration. We had made a very tangible sonic connection through the emotive power of music.

In 2000, I was onstage at Caesar's Palace, playing the concertmaster chair with the band when, sadly, the iconic red velvet curtain came down for the last time as we played the closing bows for Steve Lawrence and Eydie Gorme. The next day, a wrecking ball crashed into that historical showroom as construction began on the Coliseum, the theater that was being built for Celine Dion's future new show. That same year had another monumental change in store for me. It was the year that I intuited a sonic connection to nature and heard the calling to compose my own music for the first time.

Inspired by the Art of Nature

I had to drive only a couple of hours to find myself standing amidst the grandeur of the crimson sky-high red cliffs of Zion National Park. At the risk of sounding overly dramatic, the stones sang to me. I felt overcome by the power and beauty of nature in those surroundings. I wanted to somehow transmit that feeling of reverence and awe into music so that other people could feel it, too. In those moments, I envisioned writing and recording a suite for chamber orchestra that I would call *The Stone Sanctuary, Silhouettes of Zion*. It was a big dream, a balance of inspiration and commitment that took me over two years to complete. In addition to

the live performances, the funding for recording my album was very expensive because I had to hire the full complement of musicians to perform the score, find a sound stage with great natural acoustics, and find recording engineers who could understand my artistic vision for the project.

After the recording was completed and the new CDs were designed and manufactured, I began the difficult process of trying to promote it. The music was performed several times in concert by local orchestras, and I received some good reviews, including one by J. Lovins, Hall of Fame reviewer for Amazon who described *The Stone Sanctuary, Silhouette of Zion* as “an album of peaceful awakenings for mankind.” It was also in rotation on KNPR classical radio. However, the CDs did not sell as much as I had hoped, so I put it aside for several years and moved on with my life as a professional violinist. I know now that artistic projects like these, that are so close to one’s soul, cannot be done with financial profit in mind. I did learn, however, that I could trust the voice that spoke to me from within on that day in Zion and much good of it came later on.



Rebecca Sabine

Performing with Pavarotti and Celine

In the meantime, I was going full steam ahead with my concert engagements. For the next few years, I continued to perform as concertmaster for a variety of venues in Las Vegas, including a two-and-a-half year run of the Broadway show *The Lion King*. I had begun doing a lot of music contracting, hiring large orchestras to play in concert with artists when they performed in Las Vegas. I will never forget the experience of hiring the orchestra and playing the concertmaster chair for the maestro, Luciano Pavarotti.

I was back at Caesar’s Palace in the newly opened Coliseum theater for a one night engagement with Pavarotti in 2004, which was to be one of his final performances. The orchestra was seated on stage, warming up before the concert. I, as concertmaster, was told not to enter from stage right, as is customary, but was instructed to go into a small white tent which had been placed onstage toward the back of the orchestra. When I was given the cue, I would walk down the red carpet, give the “A” to the orchestra, and assume my seat.

I entered the tent to an unexpected sight. The celebrated tenor, Pavarotti, was in that tent before the concert was to begin, struggling for every breath. He was on an oxygen tank. I felt great compassion for his suffering, and I did not know how he was going to go on. I was given the okay by his manager to leave the tent, so I walked onto the stage, waited for the orchestra to tune, and took my seat. As his name was announced, I saw the flap of the tent burst open with an incredible energy. Pavarotti triumphantly emerged from the tent and into the spotlight with his signature white handkerchief in his hand, a beaming smile, and his arms outstretched to his thousands of cheering fans. It was like watching the sun come up.

Over the next few years, I went on to perform at the Billboard Awards, American Idol, the Academy of Country Music Awards, and many other network television shows. My career at Caesar’s Palace was not yet over though.



Rebecca Sabine backstage with Celine Dion

In 2011, while I was on a short tour as solo violinist with Van Morrison, a call went out from the musicians union that a new orchestra was being assembled for the production of Celine’s second residence. I auditioned for a chair, won the job, and remained with Celine for the next eight years.

Music and Meditation for Healing

Meanwhile, I had received a call from the founder of the Ovarian Cancer Alliance of Nevada. She asked me if I could volunteer a few hours to play my music from *The Stone Sanctuary* for cancer patients while they were on a special spa day retreat. I accepted and we hung up. A minute or two later, she called back, asking if I knew anyone who might lead a guided meditation. I immediately answered yes! I would guide a meditation and intermittently play my violin along with my own recording. Although music and mindfulness are ubiquitous nowadays, at the time, I had never heard of someone leading a guided meditation along with their own music, but the idea resonated with me. Since that time, I have developed my meditation programs extensively, starting my own company, Violin Sound Sanctuary® LLC. A breast cancer survivor myself, I continue to volunteer musical meditations for patients at the Caring Place, a program providing services to support, educate, and empower those who have or have had cancer as well as their direct caregivers.



Dana Reason and Rebecca Sabine on graduation day at Oregon State University, June 2022

Returning to College

Just before the pandemic hit, Celine decided to end her residency at Caesar's Palace. I thought to myself, it's been over 40 years now, but I will finally have the time to complete my bachelor's degree. I enrolled as an e-campus student at Oregon State University in the Liberal Arts department, designing my own plan of study entitled Music and the Contemplative Arts. Actually, it is a good thing that I waited so long. The freedom to adjust my own schedule as an e-campus student with classes online is a significant change that did not exist decades ago. Not only that, the classes nowadays are so much more socially relevant than they were back in the 70s.

While attending Oregon State University, another meaningful sonic connection wove into my life. I had the good fortune of studying with a wonderful teacher and mentor, my academic advisor, Dr. Dana Reason, Assistant Professor of Contemporary Music at Oregon State University. During my summer internship with her, she introduced me to the deep listening work of electronic music pioneer Pauline Oliveros and the fascinating book *The Great Animal Orchestra* by Bernie Krause. The more I learned about deep listening and sound ecology, the more fascinated I became.

At one point in my summer internship, I felt inspired to create a new kind of sonic connection. I recorded an improvisation of myself playing my violin in response to the soundings of a Fin Whale, a field recording that I had accessed from the Monterey Bay Aquarium Institute. I called this work *Chasmic Surfacing*. It was selected for the Oregon State University CUE (Celebrating Undergraduate Excellence) program, and, consequently, I was named a Liberal Arts Fellow. I am very proud to say that I graduated in 2022 with a BA from OSU, received the Outstanding Senior of 2022 award, and was invited to join the Phi Kappa Phi honor society. (I have proudly framed those diplomas and certificates!)

Studying with a Lakota Medicine Woman

My OSU summer internship also included employment as a meditation teacher at Majestic River Healing Services in Las Vegas and the opportunity to study with the founder, Dr. Ebony Granados. Dr. Ebony is a Lakota traditional healer and social worker, sensitive to the BIPOC (Black, Indigenous, and people of color). Along with Dr. Reason, she believes that women's voices need to be heard.

Working at the healing center, I got to know Dr. Ebony and her family. She showed me videos of her grandmother, the revered Lakota matriarch *Unci* (grandmother) Oyate Win Brushbreaker, who was 101 years old at the time. For my final project, I had obtained Dr. Ebony's permission to use a Mother's Day video recorded by her grandmother, where she speaks of the Lakota sacred traditions and of the spiritual power of women: "the life-givers of the world." Using this video of her message to her family, I composed *Blessings of the Grandmother* as a sort of call and response. It is an intercultural sonic connection that became, for me, a tribute to the dignity of all women. In the recording for the video, I included Indigenous elements such as the melody "Lakota Lullaby" along with vintage photos of Lakota mothers and their babies.

In my studies, I learned that the songs and dances of the Native Americans are the sacred keepers of the traditions and stories of the people. The violin has always been my place of self-expression, so, as I envisioned this intercultural exchange of sounds, I made the intention to be mindful of the tribal mode of creating music with the economy of means and sound palette at hand. Mirroring that approach, I composed all of the music for *Blessings of the Grandmother* to be played on the violin, either as a single voice or as multiple layers done on a looping pedal. My deepest thanks go to my son, Aaron Ramsey, who was the audio and video producer, Dr. Reason, Dr. Ebony, and her family at Majestic River Healing Services for providing me with this once in a lifetime opportunity to have a conversation in music with their precious *Unci*.

With Dr. Reason's support, I have begun to see myself not only as a professional violinist and meditation teacher, but also as a composer. She encouraged me to come out of isolation and connect with other women in music around the world by joining IAWM. I attended the 2022 conference virtually and enjoyed hearing the innovative musical creations by women that I never would have known about otherwise. I was especially honored that I was able to contribute my *Blessings of the Grandmother* video, which was presented virtually at the hybrid convention.

Creating Music with My Son

Although there was no music in my family life as a child, that situation has changed a great deal since I became a mom. My son has a creative musical talent that never ceases to amaze me. During the years that I was performing for Celine, he was attending the Berklee College of Music, both in Boston and for his master's degree in film scoring in Valencia, Spain. Now that he is a young adult, I am proud to say that we have composed and recorded several successful music projects together.

A very important part of my work as a meditation teacher is the music that my son has written for me since he has been back home in Las Vegas. Together, we recorded the album of meditation music *Sea of Light*, which can be heard on Spotify and Pandora, and it is also published on the meditation app Insight Timer with close to 40 thousand listeners to date. He now produces and performs with me on free livestream meditations each month to Insight Timer audiences who tune in from around the world.

During the pandemic lock-down, Aaron was the producer for many YouTube meditation livestreams and videos, which we filmed and recorded outdoors in the desert areas that surround Las Vegas, utilizing a Ford Musician Impact Fund from the League of American Orchestras that I was granted as a member of the Las Vegas Philharmonic. Also, as part of a Las Vegas Philharmonic music community outreach, I have brought our meditation music program to an inner city school, where I play my violin and describe the scenes from nature depicted in the music as the children draw pictures from their imaginations.

Another sonic connection that has woven into the mix is the joy of collaborating with Aaron on music for silent films. The delightful films that we worked on were all directed by women and, as is the case of many women composers both past and present, the creative output of these directors was completely overlooked in the history of filmmaking until now. Under the name Violin/Noir, we wrote and recorded the sound tracks for three short films in the *Cinema's First Nasty Women* collection, a new four DVD set for Kino Lorber released on Sept 27, 2022. We also contributed music for the Kino Lorber DVD collection, *Alice Guy-Blache Vol. 2: The Solax Years*.

While recording the music for *Onésime et la toilette de Mademoiselle Badinois* (Jean Durand, Director [1912]), I imagined that I was a turn-of-the-century violinist playing live while watching the film, improvising, and elaborating

on the melody while we are recording. I took care to express not only the sentimental moods, but also the pratfalls of slapstick with many of the techniques possible on a violin. I used various tonal shadings of bowing as part of the sound palette, from legato to ricochet. As an example, when the main character's hat slowly catches on fire and starts to go up in smoke, I departed from the melody briefly, playing an upward soft, hazy, chromatic glissando tremolo. In another scene in the film, I decided to play a quick harmonic followed by a spiccato passage as the woman runs out of the parlor, imparting a light-hearted mood. This worked especially well within a scene that features a brief "fourth wall" moment when she winks at the viewing audience.

Looking Ahead

I remember how my mother began her many sewing projects with great swathes of cloth surrounding her, a cadence of color and pattern not yet defined. In much the same way, I see how my life in music continues to take shape and evolve. In addition to my BA degree, I now have CMT-P (Certified Mindfulness Teacher Professional) and Reiki Master certificates. It is important to me to back up my life experience with a formal education, enabling me to meet the moment with the proper credentials. I look forward to being available for new ways and opportunities to serve others through live Violin Sound Sanctuary® musical meditations in my neighboring communities and also online to the world at large.

I have been recently hired by an international company as a Violin Sound Healer and will be developing additional meditation class offerings. Although I will be turning 70 soon, I feel that a new phase is just beginning. My passion is to strengthen and share our connection and awareness of the world we live in through sound ecology and mindful listening. It is my hope that in my time upon this beautiful planet, I can help weave together the sonic connections of peace and healing through the power of music. (rebeccasabine.com and violinsoundsanctuary.com)

Advertise in the Journal of the IAWM

As a benefit of membership, you can place an ad at a reduced rate! And if you are a member of any organizations that would benefit from the exposure the Journal can provide, please encourage them to take advantage of our inexpensive rates. Due dates: December 30, March 30, June 30, September 30.

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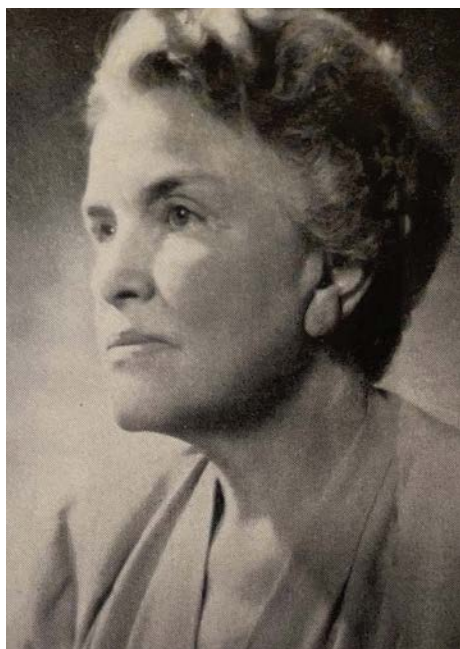
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Mary Howe

Between Us: Collaborative Music Activism and Mary Howe (1882–1964)

LAURA TALBOTT-CLARK

In my current research project, which focuses on the music of the early 20th century, I have sought out unpublished works by women composers of the period that include the violin. I noticed that many composers were involved in some manner with the Federal Music Project (FMP), the first federally funded arts initiative, which was designed in 1935 to create work for struggling musicians.¹ Women benefited from the FMP, finding work as music teachers and performers. Programs such as the Composer's Forum Concerts provided a venue for women composers' music to reach larger audiences.²

It was while examining the lives of women affiliated with these Composer's Forum Concerts that I first learned about Mary Howe (1882–1964).³

1 "Works Progress Administration: Federal Music Project," WNYC, accessed September 12, 2022. <https://www.wnyc.org/series/works-progress-administration/about>.

2 Melissa J. deGraaf, "Never Call us 'Lady Composers': Gendered Reception in the New York Composers' Forum 1935–1940," *American Music* 26, no. 3 (Fall 2008). <https://www.jstor.org/stable/40071709>.

3 Ibid.

She composed more than two hundred works, including more than 20 for orchestra, three string quartets, choral and chamber works, and numerous art songs. During her life, her works were performed frequently by American and international orchestras and performers, and she was actively composing until 1962, two years before her death.

Despite her success as a composer, Howe is probably better known as a music activist. A co-founder of both the Society of Women Composers and the National Symphony Orchestra, Howe helped elevate the Washington D.C. music scene to international renown. Howe's dedication to her community, her passionate support of organizations promoting women composers, and her integration of the professional and personal spheres of life provide a model of collaborative musical activism that deeply influenced my project to record her music and, by extension, her work can inform performers and scholars today.

Life and Activism

Howe was born to an affluent family in Richmond, Virginia, and was educated by private tutors.⁴ She received music instruction from an early age, attending the Peabody Conservatory at age 18. When her father died in 1901, she left Peabody when her mother took her abroad for extensive travels. Upon returning to the United States, she married attorney Walter Bruce Howe, and they welcomed three children in the coming years. However, she never stopped composing and even returned to Peabody to complete her composition degree, finishing in 1922 at the age of 40. An active performer, Howe formed a piano duo and toured extensively for over 15 years, premiering works by many of the composers

4 All biographical material included in this article derives from Dorothy Indenbaum, "Mary Howe: Composer, pianist and music activist," *Proquest Dissertations and Theses Global* (Order Number 9317667), 1993. <http://argo.library.okstate.edu/login?url=https://www.proquest.com/dissertations-theses/Howe-howe-composer-pianist-music-activist/docview/304073289/se-2> (hereafter cited as Indenbaum, "Mary Howe").

affiliated with the Federal Music Project. Later in life, she formed a vocal ensemble with her children, The Four Howes, and toured with the group, singing programs of madrigals and early music. As an educator, Howe was the first woman faculty member to join New York University's Department of Music.

Howe was one of the founding members, along with Amy Beach and Ulric Cole, of the Society of Women Composers in 1925. A few years later, in 1930, she helped to establish the National Symphony Orchestra, as well as the Chamber Music Society of Washington. It is notable that Howe also achieved entry into leadership and board positions usually reserved for men: quite often, she was the only woman in the room. She served as executive director of the National Symphony for almost a decade, and the ensemble played many of her works. Later in her career, Howe served on the board of the National Cultural Center, which eventually became the Kennedy Center for the Performing Arts.

In early twentieth-century America, the world of arts patronage qualified as a socially acceptable activity for white women of a certain socio-economic status.⁵ It allowed women to enter a professional part of society and affect change in a manner that was considered in line with contemporary patriarchal ideals of feminine demeanor. For most patronesses, as they were often labeled, this status provided them a vehicle through which to find meaning and expand their identity, but, unfortunately, did not provide any personal financial benefit. These volunteer organizations allowed women to exert some degree of influence within the social sphere of their communities, often positively affecting the lives of not just their own socio-economic class, but also children and marginalized populations.⁶

5 Ralph P. Locke, "Paradoxes of the Woman Music Patron in America," *The Musical Quarterly* 78, no. 4 (Winter 1994). <https://www.jstor.org/stable/742510>.

6 Ibid.

Even today, many arts organizations survive based on the fundraising efforts of committees that grew out of the early twentieth-century's women's committees.

Howe fluently navigated this system. Her self-claimed identity as a composer informed her use of this position, and she took full advantage of this social access. She fought throughout her life to ensure that she was viewed as a "professional musician"—a composer, first and foremost. Sigma Alpha Iota, both the local and national chapters, encountered a few difficulties around this point when they asked Howe to become an honorary member and "patroness" of the organization. Howe responded: "most of my professional colleagues and friends were on the SAI honorary list, not as patronesses."⁷ Similarly, in correspondences with publishers and organizations such as the National League of American Pen Women, Howe was adamant, insisting they use her professional name—Mary Howe, and not Mrs. Walter Bruce Howe or Mary Carlisle Howe. As she stated, "Yesterday morning I received a postal addressed to Mrs. Walter Bruce Howe asking if Mrs. Mary C. Howe would send in a list of production and sales. Neither one of these is a professional composer."⁸ It was through the lens of her work as a composer that she interacted with the world: "When I began to compose, I felt I had the right to be there doing it, because what I worked on was myself."⁹

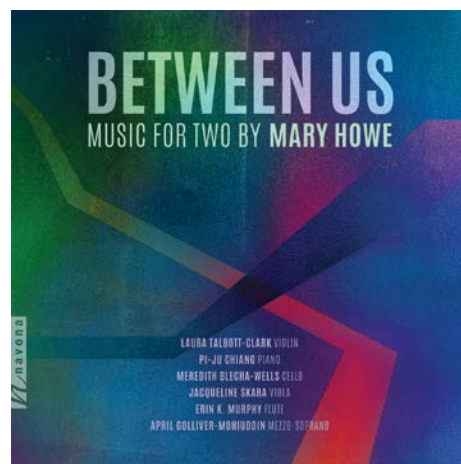
Her frustration at her perceived lack of control to craft her professional identity highlights the dissonance between the social access she was allowed and the devalued professional status of women at that time: even Howe seemed fully aware of the dynamic that while women were allowed their committees and encouraged to raise money, their participation was not considered professional. When addressing the executive committee of the National Symphony Orchestra Association, a board of which she

was a member, Howe stated "I feel the board should have merchants and businessmen, and professional men on it, not musicians necessarily... if the women get out you will have plenty of room, and the whole town will take it more seriously, and the Board will take itself more seriously."¹⁰ Perhaps she felt the women could serve and be effective on a women's committee without the need of the prestige of being board members to motivate them to effectiveness. While practical, her opinion illustrates an awareness of the gendered dynamics activated by a woman entering the professional sphere in the early 20th century. Her primary concern was the survival of the organization—an ensemble that would play her compositions as well as those of other American composers for whom she advocated throughout her life. While she fought for recognition as an "equal" composer, within other spheres, she acquiesced to the sexist dynamic in a manner that showed tacit acceptance of the power structure while keeping long-term aims in mind.

Howe found ways to utilize her membership in a variety of musical organizations to her benefit throughout her career. Groups such as the Friday Morning Music Club, which Howe joined in 1914, helped promote her performance career and compositions during the early years of her marriage. Her children were young at the time, and this forum allowed her to build her skills and connections while still staying close to home. The club played an important role when she was working to raise funds to establish the National Symphony Orchestra, sponsoring fundraising concerts and providing a venue for recruiting potential patrons and audience members for the ensemble. She helped transition the Chamber Music Society into the Friends of Music in the Library of Congress, an organization that worked to build a library of older and contemporary scores, as well as to promote the performance of newer works, including those of Mary Howe.

She was a supporter of the League of Composers and a board member later in life, although being based in Washington D.C. and not New York placed her at a disadvantage in promoting her own music. Her association with the MacDowell Colony, as both a resident composer and a board member, provided her with professional and personal relationships that enriched her life, leading to fruitful collaborations with writers and musicians such as poet Nancy Byrd Turner and pianist-composer Celius Dougherty.

Howe promoted not only her own work, but also supported that of many other contemporary performers, ensembles, and composers, including Amy Beach and other members of the Society of American Women Composers, Carl Engel, William Strickland, Hans Kindler, and the National Symphony. She wrote numerous letters to publishers, musicians, and potential donors to promote her own works and the organizations she supported; she encouraged other colleagues to take up the same efforts to promote up and coming musicians. While her socio-economic status enabled her to do this, the amount of work she put into supporting the musical community of Washington D.C., as well as the promotion of her own music, is frankly astounding. All the while, she continually composed music throughout her life.



Between Us

7 Indenbaum, "Mary Howe," p. 218.

8 Indenbaum, "Mary Howe," p. 217.

9 Ibid.

10 Ibid., 252.

Our Project

Inspired by Howe's dedication to collaboration, I selected works for our recording project featuring a variety of duo combinations. This allowed me to collaborate with fellow Oklahoma State University faculty members Dr. Meredith Blecha-Wells, Prof. Pi-Ju Chiang, Dr. Erin Murphy, Prof. April Golliver-Mohiuddin, and Dr. Jacqueline Skara. Funded by an internal grant from OSU and produced by Cornerstone Recording Company and Navona Records, *Between Us: Music for Two by Mary Howe* features pieces spanning 1922-1942, including Howe's *Sonata for Violin and Piano*, as well as six shorter works for two instruments featuring flute, viola, cello, mezzo-soprano, and piano. Howe's characteristic lyrical style that ventures just to the edges of tonality unites the pieces. She describes her music best: "My back foot is in the garden gate of the Romantics, but I feel no hesitation in thumbing the passing modern idiom for a hitch-hike to where I want to go."¹¹

Beyond thematic cohesion, the selection of these works met an ideological requirement inspired by Howe's dedication to community arts activism. By choosing these pieces, I was able to collaborate with several women colleagues from my institution. While I selected, gathered manuscripts, and edited parts, the labor of learning, performing, and recording the music was shared equally amongst the group, save for our pianist, Pi-Ju Chiang, who played on each track. Dr. Jacqueline Skara arranged two of Howe's scores originally written for cello and piano and created transcriptions for viola and piano. This honored a tradition established by Howe, who crafted multiple versions of many of her works, specifically to create more performing opportunities that supported her career as composer, as well as that of her performer colleagues.

Most of the works on the recording exist only in manuscript form.¹² I obtained PDF copies of the manuscripts and set to reconciling differences between versions, resulting in transcribed editions that will be available soon through Hildegard Publishing. Additionally, *Between Us* stands as the first commercial recording of these shorter works for duos by Howe.¹³

The Music

Sonata for Violin and Piano (1922)

- I. Allegro ma non troppo
- II. Lento recitativo
- III. Allegro non troppo

Laura Talbott-Clark, violin; Pi-Ju Chiang, piano

Howe premiered the *Sonata for Violin and Piano* as part of her graduation recital from Peabody in 1922. The sonata illustrates a breadth of expression and variety of harmonic colors that would characterize her later works.¹⁴ In sonata form, the *Allegro* first movement stops and starts, shifting between lyrical expansiveness and more angular, playful gestures (Ex. 1 and 2). The second movement combines a deeply expressive *Lento*, complete with recitative-like utterances from both piano and violin (Ex. 3), with an embedded scherzo (*Allegro scherzando*). The final movement, *Allegro non troppo*, reminiscent of the high contrast heard in the first movement, moves between an open-hearted lyricism and stormier, rhythmically active themes. The contrast builds to a climax and the movement unwinds into a quiet conclusion. During her life, the sonata was performed throughout the US and in Paris by notable violinists, including Roman Totenberg.

¹² *Sonata for Violin and Piano* is available via Edition Peters. The middle movement of *Interlude Between Two Pieces* and *Ballade Fantasque* are both available via Hildegard Publishing.

¹³ Released in 1998 by CRI: American Masters and curated by Dorothy Indenbaum, *Music of Mary Howe* features remastered archival recordings of works for orchestra, string quartet, piano quintet, string orchestra, as well as a recording of *Interlude Between Two Pieces*. <https://www.newworldrecords.org/products/music-of-Howe-howe>.

¹⁴ Indenbaum, "Mary Howe," p. 127.

Ballade Fantasque (1927)

Meredith Blecha-Wells, cello; Pi-Ju Chiang, piano

Reworked while Howe was in residence at the MacDowell Colony in the summer of 1927, *Ballade Fantasque* features moments of virtuosic lyricism and jazz-influenced syncopations. Performed frequently during Howe's lifetime, *Ballade Fantasque* typifies her harmonic style, veering from traditional tonalities into areas of non-functional harmony.

Three Restaurant Pieces (1927)

- Valse*
- Melody at Dusk*
- Fiddler's Reel*

Laura Talbott-Clark, violin; Pi-Ju Chiang, piano

Howe wrote three separate, short works for violin and piano in 1927. Details shared in a letter to her husband indicate that she worked on at least one of the pieces while at the MacDowell Colony that summer.¹⁵ Howe never discusses why she used the moniker *Restaurant Pieces* for the set of works. Throughout her life, she never discriminated between concert and popular music, and "she played whatever she heard...enjoy[ing] a varied repertoire of popular songs, hymns, classics, accompaniments, ragtime, and spirituals."¹⁶ The first two are character pieces that exude lyrical grace, with *Melody at Dusk* featuring a slightly more complex formal structure with a brief violin cadenza that interrupts the return to the main melody. Filled with rhythmic charm, *Fiddler's Reel* shares melodies with Howe's later composition (1937) of the same name for mixed chorus and orchestra. Howe utilizes the melodies from portions of "Let us Cheer the Weary Traveler," "We Shall Walk through the Valley in Peace," "Oh Mary, Don't You Weep," and "Lay Round and Play Round."

¹⁵ Ibid., 152.

¹⁶ Ibid., 104.

¹¹ Ibid., 130.

***Patria* (1932, arr. by Jacqueline Skara)**

Jacqueline Skara, viola; Pi-Ju Chiang, piano

Like *Fiddler's Reel*, melodic and thematic elements of *Patria* reappear in one of Howe's later works, *Great Land of Mine* (1953). Originally written for cello and piano, *Patria* highlights Howe's fluent lyricism; the viola presents the melody supported by a sonorous and responsive piano part.

***Merles de Coulennes* (1933)**

Erin Murphy, flute; April Golliver-Mohiuddin, mezzo-soprano

Howe found ways to devote uninterrupted time to her composition via regular residencies at the MacDowell Colony, as well as through annual visits to Sarthe, France to visit her friend, Kathrine Dunlap. She would stay with Dunlap at the Château de Coulennes, where the songs of thrushes (*merles*) caught her attention. In her biography of Howe, Indenbaum notes that Howe "wrote down five or six of these distinctive bird calls, using them in about 1936 as the basis for several works for soprano and flute (*Chanson de Coulennes* and *Merles de Coulennes* and a piece for soprano, baritone, and chamber orchestra, *Coulennes*)."¹⁷

Howe provided program notes for *Coulennes* that are applicable to the work featured on *Between Us*: "This piece is built on the calls of the merles in the French countryside; on a little bergerette sung by a small French boy who didn't know where he learnt it; and on an original love song of a pastoral character.... These little themes form the entire minuet, and also the counter themes in the love-song. The countryside and the merles evoke images of the past in the grounds of a sixteenth century chateau, where, despite the insouciance of the shepherdess and the gentle plaint of the love—a moment of parting, or tragedy, comes. The song persists as a memory...the landscape blurs... the song of the merles fades out with a final chirp."¹⁸

Sonata for Violin and Piano

Mary Howe

Ex. 1 Allegro ma non troppo



Ex. 2



Ex. 3 Lento recitativo



Examples 1, 2, 3: Sonata for Violin and Piano

¹⁷ Ibid., 148.

¹⁸ Ibid., 149-150.

Song for Cello (Über allen Gipfeln) (1940, arr. by Jacqueline Skara)

Jacqueline Skara, viola; Pi-Ju Chiang, piano

Although written simultaneously in 1940 for both cello/piano and voice/piano, *Über allen Gipfeln* was not published until 1959 and then only as the voice/piano version. Both works are based on one of Johann Wolfgang von Goethe's most famous poems that he allegedly inscribed onto the wall of a cabin atop Kickelhan Mountain sometime in 1780. Howe expressively matches the poetic content, showcasing her coloristic harmonies and sonorous melodic contours in her interpretation of *Wanderer's Nightsong II*.¹⁹ "Over every mountain-top / Lies peace, / In every tree-top/You scarcely feel/ A breath of wind; / The little birds are hushed in the woods: / Wait, soon you too / Will be at peace."

Interlude Between Two Pieces (1942)

Erin Murphy, flute; Pi-Ju Chiang, piano

One of Howe's two sons, Calderon Howe, was an accomplished musician, although he chose to pursue medicine as his career. He played many instruments, including the recorder. In 1930, he encouraged his mother to write a work for recorder and harpsichord, which provided the impetus for the creation of *Interlude Between Two Pieces*. Calderon premiered the work in 1942 alongside Ralph Kirkpatrick on the harpsichord. Howe notes on the manuscript that the work can be performed on flute or alto recorder, piano or harpsichord. The remastered archival recording released by CRI: American Masters (1998) features Howe's friends and frequent collaborators Emerson Meyers (piano) and

19 Translation by Richard Stokes. "Songs: Wanders Nachtlied II," *Oxford Lieder*, <https://www.oxfordlieder.co.uk/song/713>.

Traits

Ex. 4

Mary Howe

Examples 4. "Traits" from *Interlude Between Two Pieces*

Tactics

Ex. 5

Mary Howe

Examples 5. "Tactics" from *Interlude Between Two Pieces*

Wallace Mann (flute). This same duo performed the work at Howe's surprise 80th birthday party in 1962, prompting Paul Hume of the *Washington Post* to declare it "among the most spirited and original of Howe's chamber works."²⁰

The opening movement, "Traits," has a moto-perpetuo, Alberti-style bassline that moves rapidly through striking dissonances. The flute part

20 Indenbaum, "Mary Howe," p. 216. Howe remarked: "I have realized that the way I like music, the way I work at music and the way I hear music reaches back and reaches forward simultaneously, and the quickest way I can say that is: spanning and bridging" (p. 130).

remains smoothly unflustered despite the activity of the piano, colored at moments by unexpected accidentals and syncopated gestures (Ex. 4). The "Interlude" that occurs between the two outer movements provides a respite from the activity of "Traits." The piano expands on the momentary solo interruptions from "Traits," beginning with an intimate melody that evolves into an improvisatory solo section that forms the bulk of the movement. The flute responds by elaborating on the opening melody and the movement closes quietly.

Howe described her music accurately in declaring that she is constantly "spanning and bridging" between the idioms of different eras, with a notable tendency to veer into more dissonant and rhythmically angular moments to provide sharp contrast to her prevailing natural lyricism.

—LAURA TALBOTT-CLARK

"Tactics" again typifies Howe's compositional style of "spanning and bridging," beginning with what, at first listening, sounds like the opening of a fugue, but Howe's quick shift into more dissonant sonorities reminds us that, despite the imitation that runs through the movement, the work belongs to the 20th century (Ex. 5).

Reflections

The process of transcribing, studying, and performing these works left several impressions with me. First, Howe described her music accurately in declaring that she is constantly "spanning and bridging" between the idioms of different eras, with a notable tendency to veer into more dissonant and rhythmically angular moments to provide sharp contrast to her prevailing natural lyricism. Second, our pianist noted that Howe must have had a sizeable reach on the piano, as many of the chords are voiced in such a way that challenges the performer to sound the notes simultaneously.

Additionally, the scores feature numerous expressive markings, sometimes appearing in nearly every measure and duplicating other similar indications. Her collaborator, pianist Emerson Meyers, noted that "Howe was very particular about molding phrases."²¹ In reconciling multiple manuscript versions of these works, I attempted to capture Howe's attention to detail without visually overwhelming the score. Nonetheless, these details clearly communicate her intention about the precise expressive nature of certain gestures.

Finally, in reviewing the scores of the many arrangements of the pieces that we recorded, I realized that Howe's practicality, illustrated in her approach to music activism, extended to her work as a composer. She wrote pieces for the people in her life, arranging and transcribing as necessary to ensure that her music was heard and to provide opportunities for all involved. Additionally, her practice of reworking an earlier score into a later larger work

21 Ibid., 214.

speaks to an organic and open-ended view of the creative process. For a woman balancing disparate aspects of a professional and family life, the reworking of earlier compositions allowed her to stay productive as a composer, connected to her art, while potentially shortening the amount of time needed to produce material. Howe optimized the creative process for maximum efficiency and productivity while benefiting her colleagues and honoring her own artistic process. Howe's fundamentally relational approach to her career informed every aspect of this recording project, including the title of the recording itself, for it is between us that we find community and strength, creativity and expression, partnership and progress.

Dr. Talbott-Clark is associate professor of violin at Oklahoma State University. Research interests include musician mental health, the application of contemplative practices to DEI issues in tertiary education, and women composers of the Federal Music Project. She has presented at CMS, ASTA, ACMHE, and state MEA conferences, performed as principal violinist with Tulsa Camerata, and can be heard on Navona Records. She is a graduate of Vanderbilt University, University of Michigan, and Boston University.

Germaine Tailleferre: The Parisian *Petit-Maître*

BRITTNEY PATTERSON

Paris of the early 1900s was home to an emerging French artistic sensibility shaped by a generation of artists, poets, and musicians seeking to cast off the cloak of romanticism in favor of a new, avant-garde aesthetic. Few composers encompass such a wide swath of these new styles, reflective of music in the early- and mid-twentieth century, as Germaine Tailleferre (1892-1983). She composed serial music, neoclassical and neobaroque music, music heavily influenced by the Dada aesthetic of the interwar years in France, polytonal works, and myriad other styles that can be attributed to the diversity of her influences. This article will discuss her life and some

of the external and internal forces that detracted from her lasting reputation as a significant composer.

Marcelle Germaine Tailleferre was born in a suburb of Paris and received piano lessons from her mother, Marie-Desirée, an accomplished pianist. Her father, Arthur, a farmer-turned-wine merchant, was not supportive of her interest in music, and when the young Germaine was old enough to begin piano lessons, they were kept secret from him.¹ When she entered the Paris Conservatory in 1904, he likened her studies there to a life of prostitution.²

1 Robert Shapiro, "Germaine Tailleferre," in *Les Six: The French Composers and Their Mentors Jean Cocteau and Erik Satie*, ed. Robert Orledge (London: Peter Owen Publishers, 2011), 244.

2 Ibid.



Germaine Tailleferre



Germaine Tailleferre

Following his death in 1916, the young Tailleferre changed her last name to Tailleferre, thus effectively severing her connection to her father and his cruelty. During her time at school, Tailleferre earned a number of prizes in counterpoint, fugue, and harmony. She met fellow composers Georges Auric, Arthur Honegger, and Darius Milhaud, and when Francis Poulenc and Louis Durey joined the group, they were known as *Les Six*.

In 1917, at a gathering at the house of pianist Marcelle Meyer, Erik Satie heard Tailleferre's *Jeux de Plein Air*, a two-movement work for two pianos imitating the sounds of outdoor games. Upon hearing this music, Satie declared that Tailleferre was his *fille musicale* (musical daughter), a moment that, according to Tailleferre, would solidify her resolve to pursue a career as a composer.³ Previously, she had worked in visual art as well as music, and had taken painting lessons throughout her formative years. She became acquainted with artists associated with the Parisian scene including Amadeo Modigliani, Pablo Picasso, Robert Delaunay, and Marie Laurencin, but after receiving Satie's praise, her career crystallized before her.

In the fall of 1926, Tailleferre was introduced to the illustrator Ralph Barton; his work had appeared in several publications, most notably *The New Yorker*. Barton was recently divorced, and he soon asked for Tailleferre's hand in marriage. The two were wed shortly after, and Tailleferre felt true happiness as a result of their union. They resided in an apartment in Manhattan, where Tailleferre became acquainted with a number of luminaries of New York society including Sinclair Lewis, Tallulah Bankhead, Loretta Young, and Charlie Chaplin. Chaplin was a particularly close friend of Tailleferre's, and the two would often play the piano together reading duets and improvising. He asked if she would compose the score for an upcoming movie, but she declined, and Chaplin wrote the score himself.

One of the factors that prevented Tailleferre from composing the score was the lack of support, and indeed, the discouragement she received from her husband.⁴ He gradually became jealous of her fame as a composer, especially as he was increasingly being referred to as "Mr. Tailleferre."⁵ Her marriage with Barton gradually disintegrated through a series of unhappy events including Barton greeting Tailleferre's news of a pregnancy with his declaration that he would shoot her in the stomach to kill the baby. This terrified Tailleferre, and the trauma resulted in a miscarriage;⁶ Barton later committed suicide in New York, an event that did not surprise Tailleferre or particularly affect her.

Soon after Barton's death, in 1931, Tailleferre met a French lawyer, Jean Lageat, and married him after giving birth to their daughter, Françoise. Lageat was a ferocious alcoholic, prone to violence toward both his wife and Françoise, whom he once threw down a flight of stairs.⁷ He also, much like Barton, discouraged

Tailleferre from her pursuing her career; this along with her desire to raise her daughter, led to a lull in her compositional output.

While living in Switzerland, she met the film composer Maurice Jaubert; he later introduced her to director Maurice Cloche, who enabled her early steps into film scoring, which would lead to one of the defining genres of her career. Tailleferre eventually composed the scores for over thirty films, television programs, and radio projects, although none received lasting acclaim. In 1956, Lageat and Tailleferre divorced and she relocated to St. Tropez. She maintained her friendship with some of her fellow members of *Les Six*, and she and Francis Poulenc remained quite close until his death in 1963.⁸

Gender Bias

Tailleferre's relationships with her male counterparts stand in stark contrast to the relationships that she had with her husbands, yet she was sometimes subjected to gender bias by her colleagues. Poulenc, reminiscing about her during her years at the Conservatoire, remarked: "How lovely she was in 1917, our Germaine, with her satchel full of all her first prizes from the Conservatoire! How sweet and gifted she was! She still is, but I somewhat regret that, through an excess of modesty, she was never able to exploit all the possibilities in herself....[S]he made a most charming and precious contribution to music and one that always delights me."⁹ This quote illustrates the gender politics that she experienced throughout her career. Although Poulenc certainly meant no ill will toward her, his words speak volumes about the cultural norms. In the Poulenc quote, we can see language that was obviously not intended to downplay her achievement as a composer, but it sounds quite patronizing by today's standards.

4 Ibid., 255.

5 Robert Shapiro, *Germaine Tailleferre A Bio-Bibliography* (London: Greenwood Press, 1994), 12.

6 Ibid., 257.

7 Ibid.

8 Robert Shapiro, "Germaine Tailleferre," in *Les Six*, 270.

9 Robert Shapiro, *Germaine Tailleferre A Bio-Bibliography*, 262.

3 Ibid., 247.

Similar language was often used in reviews of Tailleferre's music. French music critic Henri Collet described her contribution to the suite for the piano in the *Album des Six* recording, saying that the music reveals "a feminine nature without coquetry or daintiness. These are the works of a young girl of today, frank and straightforward—wise and aware of all the audacity of her art."¹⁰ Collet's words are indicative of the outstanding reviews she received for the majority of her works. Her music was almost universally lauded, but sometimes coded or explicitly gender-specific language was used. References to femininity, charm, grace, and wit are rife in reviews of her works. One *Boston Globe* reviewer, upon hearing a performance of her work in Boston under the baton of Serge Koussevitzky, commented, "Seldom has a concert audience had a chance to see a pretty girl come forth as composer. Not in the whole history of music can one encounter more than a half-a-dozen women who have written works taken seriously by musicians."¹¹

She was reticent to promote her compositions, due, in large part, to her personal circumstances and her low self-esteem. She commented: "I write music because it amuses me. It's not great music, I know, but it's gay, light-hearted music which is sometimes compared with that of the 'petits maîtres' of the 18th century. And that makes me very proud."¹²

Current Research

Tailleferre's music has, to a great extent, faded from the public eye, although she is included in surveys of music history, and her music appears in anthologies. Her works are not often performed, and few of her pieces are considered part of the standard repertoire of any genre of music. This obscurity is owed, in part, to the near absence of stewardship of her music.

Paul Wehage, working in collaboration with other researchers, has made incredible progress, but there is still much to do in unearthing lost music. Another contributing factor to the situation is the lack of a comprehensive, accurate catalogue of her works. There are several lists of her works, but each one has inconsistencies and omissions;¹³ while some of the lists are more reliable than others, not one is considered to be exhaustive.

In a discussion concerning Tailleferre with *Les Six* scholar Robert Orledge, he emphasized that a number of Tailleferre's works are lost or unknown, and when I questioned him about a film score (*Tante chinoise et les autres*) that I have been researching, he said it was not in the piles of music that he saw in 1991 before everything was dispersed or sold.¹⁴ The image of piles of music awaiting sale or disposal is distressing. Janelle Gelfand discusses one of the problems in her 1999 dissertation on Tailleferre's piano and chamber works. She writes: "Due to the general disarray of the largest collection of manuscripts, which exists in Paris, Tailleferre's works have never been accurately catalogued. Despite Robert Orledge's heroic effort, even his catalogue, which is the most complete available, inevitably has errors, and the locale of the manuscripts is continuously changing." She says that in "June 1996, many manuscripts were held in boxes under lock and key at the Military Conservatory at Versailles. In May 1997 came the news that they had been moved to a bank for security. Until they become more accessible, promoting, performing, and studying Tailleferre's music will continue to be difficult."¹⁵

13 <http://musikfabriknewmusic.blogspot.com/2008/04/germaine-tailleferre-catalog-questions.html>. http://www.oxfordmusiconline.com/subscriber/article_works/grove/music/27390#S27390.1. https://en.wikipedia.org/wiki/List_of_compositions_by_Gemaine_Tailleferre. <http://www.allmusic.com/artist/germaine-tailleferre-mn0001866250/compositions>.

14 Robert Orledge, email to author, September 22, 2017.

15 Janelle Magnuson Gelfand, "Germaine Tailleferre (1892-1883): Piano and Chamber Works" (Ph.D. diss, Cincinnati College-Conservatory of Music, 1999), 98.

According to Wehage's 2008 blog entry from Music Fabrik Publishing, there are five major catalogues of Tailleferre's music: by Robert Orledge, by Gelfand in her dissertation, by Laura Mitgang in an article on Tailleferre from *The Musical Woman* (1986), by Tailleferre biographer Robert Shapiro in his bio-bibliography, and by Georges Hacquard in his monograph on Tailleferre.¹⁶ The catalogues compiled by Orledge and Gelfand are available online and in print.

Tailleferre is a name that may be familiar to most classical musicians, but her works are not as familiar as those of Poulenc or Milhaud. Her role as the only female member of *Les Six* has not afforded her the fame that she deserves, nor has her place as the "musical daughter" of Erik Satie, one of the most prominent composers of the early twentieth century. In spite of these circumstances, her work serves as an outstanding example of the numerous styles of the twentieth century, and now, as more of her music is gaining visibility, performers are giving voice to this truly inspiring woman.

16 <http://musikfabriknewmusic.blogspot.com>.

Dr. Brittney Patterson is Assistant Professor of Music at the University of Montevallo where she teaches Musicology and Flute. She holds degrees from the University of Alabama, the University of Northern Colorado, and the University of Tennessee. Her research interests are flute pedagogy and the music of Germaine Tailleferre. She lives in Montevallo, Alabama with her cat, Sophie, and she enjoys cooking and traveling.

Mississippi University for Women

The 7th annual International Music by Women Festival will be held March 2-4, 2023, at the Mississippi University for Women. To submit a proposal, contact Director Julia Mortyakova at musicbywomen@muw.edu.

10 Robert Shapiro, "Germaine Tailleferre," in *Les Six*, 248.

11 Ibid., 254.

12 Ibid., 261.



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Faye Ellen Silverman

Reflections on the Past Decade

FAYE-ELLEN SILVERMAN

I wrote about important influences on my career more than a decade ago in the article “On Becoming a Composer” for the *Journal of the IAWM*.¹ As I celebrate my 75th birthday, my focus in this article is on more recent works and performances and how these works fit into my lifetime’s compositional preoccupations.

Reflections on a Distant Love

The separations mandated by Covid quarantine rules gave me the final impetus to create my song cycle *Reflections on a Distant Love*, for mezzo soprano, viola, and piano. My initial inspiration occurred a few years ago when a friend sent me his karaoke version of Neil Diamond’s song “Hello Again.” I was struck by the words “I think about you ev’ry night When I’m here alone” and “But I put my heart

above my head.” After listening to the recording several times, I decided to compose my own answer to this song, but I never followed through.

A few months later, when I went to a dress rehearsal of Gounod’s *Faust* at the Metropolitan Opera, it occurred to me that Marguerite’s emotions, like Gretchen’s in Schubert’s *Gretchen am Spinnrade*,² were similar to those in the Neil Diamond song—longing to be with a loved one and following one’s heart even when it was not wise. When Covid struck, to counter my loneliness when I couldn’t see my close friends, I decided to turn these feelings into music.

For my song cycle, I chose poems by female writers to tell this story of physical distance from a loved one, the “distant love.” I created my perspective on this age-old story in four songs. As in Schumann’s *Dichterliebe*, one of my favorite song cycles, the first song is about the beginning of a relationship. The second song reflects on shared sexual joy. The third song mirrors Gretchen/Marguerite’s situation—a lover who will never reappear, no matter how much time has passed. The last song reaches a reconciliation with reality and the rationale for telling this story via song. (See Example 1 for excerpts from the first three songs.)

The individual songs are created from variations on common motivic material. “Because,” the first song (poem by Sara Teasdale), opens with the pitches A E F C, resolving to B. The motive represents the distant love (never named, as in the Neil Diamond song); it recurs in many phrases of the song.

“After Parting” (Sara Teasdale), the second poem, uses only viola accompaniment. It begins with the notes E F B, extracted from the pitches of the first song. As with “Because,” it is set in two halves based on the structure of the poem. The first half uses scattered pizzicatos in the viola while the second half incorporates sixteenth notes to illustrate the words “the shaft of fire.” This “fire” of remembered desire is set with “ooh” and “aah” interjections

to express surprise, delight, and joy. This wordless passage also indirectly references Ravel’s setting of “fire” in *L’enfant et les sortilèges*.

The third song, the multi-verse poem “If You Were Coming in the Fall” (Emily Dickinson), uses a gradual slowing of tempo with each verse, as time drags on and the distant love never returns. The opening material appears several times. The motive of the first song’s half step (E to F) followed by a descending fourth is reflected in this song’s beginning, which opens with the half step (Eb-D-Eb) going down by fourths on every other note (Eb D-Bb A-F E natural). The song ends with a short musical quote from *Gretchen am Spinnrade*, as Gretchen also passed her days waiting for a lover who couldn’t (or, in her case, wouldn’t) come. It is a song of yearning.

The last song, “It Will Not Change” (Sara Teasdale), is a song of acceptance. Set in a single mood of calm, it quotes songs 1, 2, and 3 at the end—a memory of the earlier texts. This song’s vocal line begins with the pitches E F A B C, another variant of the opening of the cycle. The singer accepts that the memory of a close relationship will survive even death and will live on in a musical work. This intervallic connection of material, within a movement and sometimes, as here, across movements, is a unifying technique that is common in many of my works.

Reflections on a Distant Love is a good example of my later style, which has become simpler and more expressive. My pre-college works were tonal and/or modal. I was not exposed to contemporary music until college. But, although I never wrote any twelve-tone works (such systemization didn’t appeal to me), I was subconsciously influenced by the times in which I lived—one that admired avant-garde, technically-difficult music. Some of my works, especially those written during my 20s and 30s, reflect this influence. My return to direct, less complex musical expression can also be heard in the next two works.

1 Faye-Ellen Silverman, “On Becoming a Composer,” *Journal of the IAWM* 17, no. 1 (2011): 17-23.

2 From part one of Goethe’s *Faust*.

Reflections on a Distant Love

(Poem by Sara Teasdale) I. Because Faye-Ellen Silverman

1 ♩ = 80

Viola

Piano

p *mp* *mf*

una corda

II. After Parting

(Poem by Sara Teasdale)

1 ♩ = 100

Viola

mp *mf* *f*

Ex. 1. Excerpts from *Reflections on a Distant Love*

To a Quiet Place

One performing group that began staging live concerts early in the pandemic was Composers Concordance, an organization that has been presenting new works since 1984. During their past few seasons, the group's directors have asked me to write music for specific thematic concerts. *To a Quiet Place* for solo vibraphone was written for two Composers Concordance concerts in March 2021 celebrating the centennial of the invention of the vibraphone. Like many of my works, this piece incorporates elements from my Jewish background—in this case, quotations from “Oyfn Pripetchik” (“On the Hearth”),³ which I had used years earlier in a solo work for marimba.

To a Quiet Place is in two movements: “Journeying Afar” and “In a Quiet Place.” The first movement starts out angrily with loud, dissonant chords. As the movement progresses, quotations from “Oyfn Pripetchik”—some accurate and some distorted by memory—appear. This song was taught to me by my beloved uncle when I was

still a toddler. (He was amused that such a small child could sing such big words.) For this reason, these quotes of “Oyfn Pripetchik” recall a happy, safe, protected time and, thus, help me reach my musical “quiet place”—one freed from the angry sounds that open the work. This inner transformation is the “journey of a great distance,” the journey afar.

The second short movement represents the quiet place. Part of the impetus for this second movement comes from my admiration for Bernstein's show *Candide*, one of many Bernstein works that I have taught over the years, most recently in Juilliard's Extension division. In *Candide*, based on the novel by Voltaire, the main characters have gut-wrenching experiences. Voltaire is criticizing the philosophy of Leibnizian optimism that this is “the best of all possible worlds.” After all the travails of the main characters, Bernstein's *Candide* ends with the duet “Make Our Garden Grow,” a musical elaboration on Voltaire's practical suggestion that we must “cultivate our garden” as a way of understanding life and of working on what we can control and impact. Listening to this stunningly beautiful, simple number by Bernstein has always given me a sense of inner peace.

“To a Quiet Place,” then, expresses in music my feeling that, during a difficult year, the best solution to staying sane may be finding the quiet place within.

The Story of the Trees

The Story of the Trees, for woodwind quintet, also written for a Composers Concordance concert, reflects a newer passion. During the pandemic, I went for many walks in Manhattan and became aware of my surroundings in new ways. I became fascinated by the shape of tree branches, each with a unique pattern even for the same species of trees. I have taken countless photographs of their graceful shapes, especially visible in the winter when the branches are bare. My fascination was reinforced by reading *The Overstory* by Richard Powers, sent to me by a friend. This friend also introduced me to Suzanne Simard's book, *Finding the Mother Tree*, which discusses the idea that forests are social and cooperative entities connected through their underground networks.

My woodwind quintet is in three short movements. In the first movement, “The Majesty of the Branching Trees,” instrumental parts cross and wind around each other, just as tree branches do. The second movement, “Low-lying Limbs,” uses the lower ranges of the five instruments, including the piccolo's unique sound in its low range. The last movement, “Dancing Beneath the Boughs,” is based on some of the outdoor dances performed singly and in groups as people gathered outside to be social yet safe from the pandemic.

A Time to Mourn

The pandemic has accentuated feelings of loss. I have, however, dealt with personal loss over the past decades and expressed my emotions in several compositions. This year I have created a living memorial: *A Time to Mourn* for flugelhorn. I composed it for Susan Slaughter, the former first trumpet player of the St. Louis Symphony whom I have known since she invited me to join the International Women's Brass Conference (IWBC) over 30 years ago.

3 A popular song for children in Yiddish by Mark Warshawsky. When I was young, I attended a Sholem Aleichem folkshul, a school where we were taught Jewish history, the Yiddish language, and traditional songs and dances from the Ashkenazi tradition.

Susan had just lost her companion of many decades, Joan Fann. *Time to Mourn* is a musical elegy for Fann, to whom the work is dedicated. The title comes from the book of Ecclesiastes 3:1-8, which states that “for everything there is a season, and a time for every purpose under heaven.”

The work is built around the opening motive A F A (written pitch)—letters from Joan Fann’s name (JoAn FAnn). The pitch A becomes central to much of the work. The interval Eb to A, used less frequently, represents Susan Slaughter, also taken from letters of her name (SuSAn SLaughter, S=Eb). Near the end of the work the A F A motif is directly followed by Eb A Eb. The work starts mournfully, then becomes more agitated, settling, finally, on acceptance; a quote from “Silent Night” (“Sleep in heavenly peace”) is heard as the work ends. The ending has dual meanings, as Fann was also involved in organizing the IWBC’s Holiday Brass Concerts.

I have learned much by collaborating with musicians. This can be seen in the final version of *A Time to Mourn*, as Slaughter suggested using flugelhorn to accentuate the mournful nature of the material. (I had originally envisaged using the trumpet, which is her instrument.) Amy Gilreath, who premiered the work, suggested tempo adjustments and the contrast of color created by playing into the music stand. Their suggestions have made this a stronger work.

A Free Pen

One of the most meaningful performances of my work over the past several years was of *A Free Pen*. Although I wrote the work in 1990, I hadn’t heard it performed until 2016, when two of my students at Mannes College of Music—Baron Fenwick and Matthew Jaroszewicz—with their friend, Melanie Ashkar, organized a performance on a concert that also included a two-piano version of my piano concerto, *Candlelight*. Their commitment to creating this concert is one of the most touching tributes of my teaching career.

♩ = 76

Piano

8

14

19

22

(attacca)

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Ex. 2. Introduction, *A Free Pen*

MacArthur Foundation “Genius” Fellowship

The MacArthur Foundation announced on October 12 that Martha Gonzalez, musician, scholar, and artist/activist, was the winner of the \$800,000 grant in music for “strengthening cross-border ties and advancing participatory methods of artistic knowledge production in the service of social justice. Gonzalez’s body of work spans musical performance, scholarship, and transnational arts education and organizing. A common thread uniting her many projects is the cultivation of *convivencia* within and across communities. Gonzalez defines *convivencia* as convenings that feature participatory art and music and dialogue around shared social values.”

SCENE I
Faye-Ellen Silverman

(♩ = 76)

Soprano soloist

ff

"Cursed be he by day and cursed be he by night."

ff *mf* *ff*

4 *mf* *(ff)* *f*

Sopr.

Cursed be he in sleep-ing and

mf *ff* *mp*

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Ex. 3. Scene 1, *A Free Pen*

A Free Pen is a musical theatre work about freedom of speech. It was created in honor of the 200th anniversary of the Bill of Rights. I was raised in a socially aware household. My parents participated in many groups supporting peace, including SANE (National Committee for a Sane Nuclear Policy). I continued my political activities in college, working as a member of the campus group ACTION and the student government, writing articles, organizing campus events, and attending the Chicago anti-war demonstration at the 1968 Democratic Convention. Freedom of speech, needed for meaningful political discussions, has always been of great importance to me.

Freedom of speech, needed for meaningful political discussions, has always been of great importance to me.

—FAYE-ELLEN SILVERMAN

A Free Pen, approximately 33 minutes in length, is for narrator (intended to be performed by a non-musical "celebrity"), four solo singers (SATB), eight choral singers functioning as a Greek chorus (SATB, two on each part), and 15 instrumentalists. The libretto, compiled from historical and literary documents, including the writings of Socrates, the text of the excommunication of Spinoza, and the trial of Peter Zenger, deals with the struggles to speak and write honestly without risk of punishment, starting from ancient Greece and China and continuing today in many parts of the world. Texts were chosen to span various cultures, religions, and historic periods to emphasize the universality of the theme.

The work, in six scenes prefaced by an introduction, is performed without a break. (See Example 2.) The first scene deals with the excommunication of Baruch Spinoza, a Dutch philosopher of Portuguese-Sephardic-Jewish origin, whose writings laid the foundations for the Enlightenment and modern

biblical criticism. Spinoza was attacked for his heretical ideas and warned and then excommunicated from the Jewish community. From the moment of his excommunication, he was no longer able to live or run a business in the Jewish community and was temporarily banished from Amsterdam. The vehement text of this excommunication, starting with "Cursed be he," accompanied by violent, dissonant music, is the basis of this scene. (See Example 3.) The scene ends with the chorus quoting Euripides on the need to hear from both sides before passing judgment.

The second scene restates parts of the excommunication of Spinoza, sung again by the soprano soloist, alternating with the narrator, who describes other examples of repressed thoughts and speech through various civilizations and various historical times. Each of these is accompanied by music suggesting its time or cultural period, including the "Battle Hymn of the Republic."

Scene 3 sets the speech of Socrates after he is condemned to death (accompanied by a harp to suggest a Greek lyre), followed by a very upbeat melody as parts of the instrumental ensemble ignore the issue and continue blithely. Scene 4 presents the transcript of the trial of John Peter Zenger (1735), a German-American printer and journalist in New York City who was charged with printing libel.

Scene 5 takes the form of a political rally. While the protestors (the chorus) advocate for free speech, Socrates, John Alexander (the lawyer of the Zenger trial), and the narrator quote the first amendment of the Bill of Rights. Meanwhile, the soprano, joined now by the alto, restates part of the Spinoza excommunication text. The female soloists and the crowd drown out the Bill of Rights. Part of the chorus now shifts sentiments and shouts "ban him" (part of the anti-Spinoza text), and then advocates violence against those demanding "free speech now." This demonstration scene stems from my own participation in political rallies.

The final scene quotes John Stuart Mill's essay "On Liberty." The text, which notes that the mistakes of one generation will be viewed with horror by the next, is one that I find relevant in our current time. Then the chorus and the soloists join to repeat the Euripides quote heard in Scene 1. The work ends with a plea for tolerance in troubled times, sung to consonant music and expressing hope that the imprisonment of those expressing unpopular thought will cease, and that civility will prevail.⁴

Healing Hands

Healing Hands for solo flute is a short work written this past spring for a fundraiser for St. Jude's (a childhood research cancer hospital). It is dedicated to my oncologist, Dr. Ruth Oratz, and the musical ideas came from this dedication. This work is based on the interplay of contrasting flute timbres (as higher and lower ranges have different qualities), a reference to the technique used by Bach in his solo string works and a representation of both patient and doctor. Short phrases of contrasting timbres lead to longer phrases spanning the range of the flute, a musical reference to coming together through mutual understanding. The opening pitches of B-C-B are used in many phrases throughout, and the first phrase is restated later in the work. *Healing Hands* exhibits many of the musical characteristics found in my works: the attention to timbre, the use of unifying intervals, the return to opening material (used in several works), and directness of expression.

Channeling Mark Twain: Advice for Our Time

Not all of my works are serious. One of my favorites is *Manhattan Fixation* for soprano, mezzo soprano, and cello. It uses no texts, although one movement makes fun of solfège syllables. My most recent composition (as of this writing) is *Channeling Mark Twain:*

⁴ For a review of this work, see Alice Shields, "Faye-Ellen Silverman: Orchestral Works of Compassion," *Journal of the IAWM* 22, no. 1 (2016): 34-35. This 2016 performance can be watched on YouTube.

Advice for Our Time, for soprano, tenor, Bb trumpet, and piano. This, too, was written for a Composers Concordance concert. I admire Twain's use of humor to make serious points. And, as I read a book containing sayings of Twain, I realized how relevant his words remain for our current lives. I put together a series of quotes that I thought were by Twain, but further research showed that some of the quotes attributed to Twain weren't really by him. The first movement, "Procrastination," quotes Lao-Tsu's advice: "The journey of a thousand miles begins with a single step." The next two quotes are attributed to Twain; one supports Lao-Tsu's statement, and one suggests how to procrastinate further.

The second movement, "Pudd'n Head Wilson," seems especially relevant to our age of "false truths." It addresses, for example, the difference between truth and a lie. The Coda turns a bit more serious and ends with references to both the first and the second movements. Here, Twain reminds us to live our lives in a way that "when we come to die, even the undertaker will be sorry."

Conclusion

I have always believed that I will stop composing when I no longer have anything more to say. As I start my 75th year, I realize that I haven't yet reached this point in my life. For the 2022-23 season, I am writing two short works for Composers Concordance. I am also working on a composition for string orchestra, and I plan to write additional brass ensemble compositions. I find myself still needing to compose. I once asked Iannis Xenakis why he composed, and he said (possibly tongue in cheek) that doing so made him less unhappy. I have frequently recalled his words, since composing, with all its difficulties and frustrations, remains an important source of my sense of well-being. My passion for music hasn't diminished, and, for this, I remain grateful.

All of Faye Ellen Silverman's compositions are published by Seesaw Music, a division of Subito, and can be purchased by individuals and libraries from the Subito online store and from other music dealers.

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Wishart and Astolfi following an all-Wishart piano recital at Christ & St. Stephen's Episcopal Church, NYC.

Betty Wishart: Award-Winning Composer, Performer, and Educator

JERI-MAE G. ASTOLFI

Betty R. Wishart's multi-faceted career as an award-winning composer, performer, and educator has spanned over six highly-productive and successful decades. Since her music was first published, it has been performed in France, Germany, Greece, Italy, England, Russia, South Korea, and throughout the United States. She has received awards from the American Pen Women, American College of Musicians, Composers Guild, ASCAPPlus, and the Albert Nelson Marquis Lifetime Achievement Award in Music, along with various regional awards and project grants. Critically acclaimed, her music has been lauded as "exceptional," "beguiling,"¹ and "enlightening."²

I first became acquainted with Betty's music in 2002 when her *Toccata II* was among a parcel of pieces sent for my consideration to perform at an upcoming SCI Conference in Memphis, TN. I was immediately drawn to this piece and eagerly began preparing it. Since then, I have had the honor of premiering many of Betty's new piano pieces, performing others in countless venues throughout the United States and in Russia, and collaborating with her on two Ravello Records releases, *Piano Sonorities* and *Moods*.

In honor of this milestone occasion, I met with Betty during the summer of 2022 to reminisce and reflect on her musical life and adventures. What follows is an excerpt from our conversation.

1 "Piano Sonorities," *Classical Nowhere*, August 1, 2016.

2 "Moods," *Take Effect*, December 21, 2020.

Jeri-Mae Astolfi: Your activities as a performer and composer span over six decades, how did it all start?

Betty Wishart: Returning home from school one day, I was surprised to hear piano music. When my father led me into the living room and I saw a man playing a piano, I was ecstatic. I began piano lessons with Evelyn Reynolds the next week. My first recital was quite different from the way most are presented today. The recital was formal (evening dress!) and presented in a large auditorium. That same year was also the first time I accompanied classmates as they sang in Sunday School. The church was a large part of my early music experience. I sang in choirs, and in high school, I was the accompanist when we went on tour and performed on television. Of course, I also participated in Guild and National Federation of Music Clubs auditions. Music was always an integral part of my life.

JA: At what point did you realize that you would pursue music studies in college?

BW: I didn't specify a major on my application to Queens University (Charlotte, NC). Nevertheless, my advisor, chairman of the music department, listed my major as music, although I said I did not want to do that. He assigned me to study piano with Richard Bunger.

JA: What incredibly good fortune! What were lessons with Richard Bunger like?

BW: My life can be divided into two sections: Before Bunger and After Bunger. Before Bunger, I was trained to follow directions, not question, and always obey the teacher. I never studied music written later than Debussy. The first piece Bunger assigned me was Bartok. He questioned me about the music and was exuberant when giving advice. Although yelling was normal for him, it seemed strange to me.

At the end of the spring semester, his challenges began to interest me, and I continued studying with him that summer. When classes began in the fall, I decided to major in piano performance. Bunger allowed, even encouraged, my friend (a vocalist) and me to present a strange, improvisatory performance. It was informal, and I still remember wearing a multi-colored plastic raincoat and carrying a candle in to begin the event! How different from my first recital!

JA: Your first composition, *Illusions*, was written while you were an undergraduate student. Did Bunger encourage composition in his piano lessons, or were you also taking composition lessons at that time?

BW: Bunger was not only a pianist but also a composer, and I enjoyed attending concerts that featured his original music. Queens didn't offer

composition at that time, and although Bunger didn't encourage composition in my lessons, he was the inspiration for my first composition. Toward the end of my junior year, Bunger told me that he was leaving. This was devastating. That night, I woke up, got manuscript paper, sat at my desk and wrote *Illusions* for piano; I don't know where the music came from. The music as well as the titles of each of the six sections expressed my deep, emotional feelings: "Clouded," "Restless Time," "Interplanetary Visit," "Goodbye," "Dawn," "The End." (See Example 1, the opening measures of "Dawn.") There were no erasures. At a lesson the next day, I played the piece for Bunger. When asked where I found it and who the composer was, I admitted that I had written it. Thus, my life as a composer began. The piece was submitted for performance consideration at the Delta Omicron International Conference that summer. They accepted it and invited me to present a mini-recital of my music. Somehow, I managed to write a few more pieces and performed them at the conference.

JA: Were there other musicians who impacted your career as a composer?

BW: Two women have played an important role in my career: Margaret Mills and Jeri-Mae Astolfi. Mills was the first person to perform my Sonata. Prior to this, I was the only one performing my piano music. Over the years, she performed my music in numerous venues. I am also grateful for the commission she gave me to write a piece (*Celebration Prelude*) for her birthday celebration.

Where would I be without your help, Jeri-Mae? Since we first met at the SCI conference in Memphis, you have been a wonderful champion of my music. You understand my music better than anyone. I appreciate the work you did to create the CDs *Piano Sonorities* and *Moods*, and your many performances of my music.

5. Dawn

Ex. 1. Betty Wishart, "Dawn," the fifth movement of *Illusions*

JA: *It has been my pleasure—we pianists are fortunate that you've shared your music with us. As you just mentioned, early on in your career you were the only person performing your piano music. What were some of the most memorable moments from this facet of your career and at what point did you decide to cease performing your own music?*

BW: One concert was both unusual and memorable. When accepting the concert date, I didn't realize that the hall was not a concert hall. When I arrived at the venue, I was taken aback by two things: (1) Even though it was early, people were already there. I would have to play without trying the piano. (2) The performance area was on the same level as the audience. This was daunting, but the show must go on. When I sat down and began to play, I realized that the piano and seat were on rollers. Although that was a bit disconcerting, it was manageable. All went well until the allegro section of my Sonata. While playing the furious passage, I discovered that no one had locked the rollers on the piano! I rolled along with it and after that piece, I somehow found the strength to pull the piano back toward me. That was definitely a memorable concert! The people didn't seem to realize what had happened and were a great audience.

I quit performing my music when conference organizers assumed I would play my pieces. Because I was a pianist/composer, no one would consider having anyone else perform my music. Although it took a few years before organizations accepted my decision, it was the right thing to do.

JA: *One of my favorite memories is of sending you a sample recording of Toccata III for your feedback prior to the recording session, and your first response was, "Oh, that's the version I gave you!" I have come to learn that it is not uncommon for you to create multiple versions of the same piece, and each could stand on its own. Can you expand on your compositional process and how you determine when a piece is finished and which version you disseminate?*

BW: Although I am a composer, my life is centered around the piano. I write at the piano, play the music, write it down, and proceed that way until the piece is finished. Once satisfied with the music, I transcribe it into Finale. There are also times when I play a piece after I have finished it and want to give it a different interpretation. That's when you get to decide which version to use, Jeri-Mae!

STRESS

Betty R. Wishart

♩ = 80

Slap Slap LH Rhythmic slaps

Cello

Random strum pizz *f*

Ex. 2. Betty Wishart, *Stress*

JA: Similarly, there have been instances where titles have gone through several transformations. Some works reflect formal nomenclature, such as *Sonata*, *Toccata*, and *Variations*, others are exceptionally evocative, such as *Phantasmagoria*, *Ebullient* (the archaic definition),³ and *Stress*. What is your perception of the function of a title?

BW: When I write about a specific event (*Experience*, *Memories*, *Requiem*, *Night Visions*), I invite listeners to share my experience. In other works, I don't want the title to limit either the performer or listener's interpretation of the music.

JA: When I've been asked to describe the style of the piano music on our albums *Piano Sonorities and Moods*, it is impossible for me to respond with one particular style or word because of the tremendous stylistic variety in your writing. I find this to be the case among all genres that you write for. Have there been any composers or styles of music that you would credit for influencing on your writing style?

BW: As a classically-trained pianist, I especially enjoy the music of Beethoven and Bach. However, I don't think my music is influenced by them. Since I write at the piano, perhaps their music influenced my technique. Several of my pieces are autobiographical: reactions to, or descriptions of, events. Two works were influenced by particular pieces: when I want to relax after a stressful day, I play the Moszkowski *Études*. They're exhilarating and such fun to play. After analyzing *Toccata III*, I think I was influenced by these pieces. Another favorite piece has always been Brahms' *Variations and Fugue on a Theme by Handel*. This influenced me to write *Variations on a Folk Melody*.

3 In the 16th century, when the word was first used, it meant "boiling" or "bubbling."

As a classically-trained pianist, I especially enjoy the music of Beethoven and Bach. However, I don't think my music is influenced by them.

—BETTY WISHART

JA: Your composition *Requiem for Dreams*, scored for mezzo-soprano and pianist, powerfully promotes awareness of domestic violence. How did this project come about, and are there other works in your catalog that have been written to promote other issues or concerns?

BW: *Requiem for Dreams* came about quite differently; I wrote the ending first. After hearing the premiere of *No More!*, a vocal/piano work, soprano Judith Bruno was intrigued and wanted to know more about it. We talked about how one day I wanted to write the story that preceded it. That conversation prompted her to arrange a commission for *Requiem for Dreams*, which she premiered. Another piece, *Experience*, for string quartet, depicts a traumatic event and the determination to survive. *Memories of Things Unseen and Seen* for flute, clarinet, violin, and cello also speaks about a social issue: when a person asks, "How are you?" do we really want to know, or is it simply a meaningless greeting? The first movement depicts the difficulties a person experiences but keeps hidden. The second movement depicts the external countenance one displays to the public.

JA: In previous interviews, you've expressed your adoration for the sound of the cello, it must have been great fun to create works for it. The program notes for *Stress* (for solo cello) states, "So much to do in very little time creates stress." Indeed, a musical sense of urgency/anxiety is evident throughout this piece, but it is especially evident near the end when the cellist, via vocal effects, expresses what appears to be intense anguish. Was this work prompted by a specific event or written for a particular occasion?

BW: It was an especially stressful time. In addition to regular classes, there were mid-term exams, rehearsals, composition deadlines, and concerts to plan. I needed to release my anxieties.⁴ (See Example 2.)

JA: *Stress* was premiered at one of the Living Composers Concerts that you curate each year at Campbell University (North Carolina). These concerts, known for consistently representing a vast scope of stylistic diversity, are always well- and enthusiastically-attended by students and the community. This is especially noteworthy considering the community comprises a non-student population of approximately 3,000 inhabitants. What prompted this endeavor and to what do you attribute its success?

4 Dr. Earnest Lamb, for whom this work was written, gave an amazing, uninhibited premiere performance.

BW: Prior to the first Living Composers Concert, there were no concerts of contemporary music in the area. I realized that my music appreciation students were not aware that there are living composers writing classical music. Since 2007, students have not only heard new music but have also been able to meet the composers. Some, like Patricia Morehead, have also given workshops and talks about their music. Thanks to the support of Dr. Richard McKee, who oversees the Artist Performance Series, the Living Composers Concert continues to be a popular event. This concert has also allowed me to expand the opportunities for students to hear new music on campus such as Margaret Mills' *A Tune of Her Own* and your "Women in Music" concerts.

JA: *Your career has been celebrated by numerous awards and recognition from organizations such as American College of Musicians, National League*

of American Pen Women, ASCAP, various regional grants, and your music appears on various publishing and recording labels and is frequently performed by musicians throughout the world. As a woman composer, do you recall any instances where you were held back because of your gender?

BW: Recognition from peers is important to every composer, whether female or male. In the "dark ages," being female prevented a composer from being considered seriously. In those days and up until 1981, I never used my full name, only my initials and last name: B. R. Wishart.

JA: *A common thread throughout this visit has been how music is such an intrinsic part of your life.*

BW: Yes, it is completely and subconsciously. One evening I was driving along a remote highway listening to Brahms' Piano Concerto No. 2. At the end of the first movement, I realized that I

was playing in my mind, my foot kept up the tempo on the gas pedal. I immediately slowed down and turned off the radio. After two similar incidents, I learned that I should not ever listen to classical piano music while driving. That is just one of many examples.

JA: *Through and through, Betty Wishart expresses her emotions through music; as aptly noted by Navona Records, "Betty Wishart and music are synonymous."⁵ Congratulations, Betty, and best wishes for an equally illustrious future!*

5 <https://www.navonarecords.com/artists/betty-r-wishart/>

Canadian pianist Jeri-Mae G. Astolfi has been critically lauded for her "brilliant," "persuasive" and "beautiful" performances. Her tireless devotion to new music has led to the commission and premiere of numerous works that have been featured on live radio broadcast and commercial release. Astolfi currently serves as an Artist-in-Residence at Piedmont University in Georgia, USA.



ALLIANCE

Portland Jazz Composers Ensemble plays music by winners of the IAWM/PJCE Jazz Composition prize.



JANUARY 28TH, 2023 | 7:00 PM

**LINCOLN RECITAL HALL
PORTLAND STATE UNIVERSITY
LIVESTREAM AND IN-PERSON TICKETS AT PJCE.ORG**

Music by Migiwa Miyajima, Samantha Spear, Jhoely Garay, Yu Nishiyama and Eliana Fishbeyn for large jazz ensemble.

IN MEMORIAM



Beverly Grigsby

Pioneer Electronic and Computer Music Composer Beverly Grigsby (1928-2022)

JEANNIE GAYLE POOL

We bid a sad farewell to composer, educator, and advocate for women in music, Dr. Beverly Pinsky Grigsby, who died at the age of 93 from the complications of dementia on August 31, 2022. Her friends and colleagues celebrated her 90th birthday in January 2018 with a gala concert at California State University, Northridge (CSUN), where she taught for three decades.

The event was sponsored by the Los Angeles Chapter of the National Association of Composers, U.S.A. and the CSUN Music Department, and it was reported in the *Journal of the IAWM*.

Grigsby developed her gift for composition while still in early childhood. During the 1940s, she studied with composer Ernst Krenek. She earned BA and MA degrees in composition from CSUN and a DMA degree from the University of Southern California. Involved with electronically-produced music since 1959, she undertook further studies in computer music synthesis at Stanford University's Center of Artificial Intelligence (CCIMA) and at M.I.T. in 1975 and 1976.

As a professor at CSUN, she taught theory, composition, and musicology from 1963 until 1993 and served as Director of the Computer Music Studio, which she established in 1976. She was scholar in residence at several universities and conservatories in the U.S., Europe, Mexico, and Brazil. After her retirement, Grigsby continued to research, lecture, travel, and produce her music in Europe and the U.S. In 1999, she chaired the 11th International Congress of the International Alliance for Women in Music, London, England; in 1999 and 2000 she presided as Presidenta of the International Composition Competition for the Associazione Musicale Haydn of Arezzo, Italy, and in 2000 and 2001, she served as Honorary President of the Vivaverdi Festival, Matera, Italy.

In 1984, Grigsby was credited with preparing the first computerized score for an opera, *The Mask of Eleanor*. The opera was premiered that same year at Le Ranelagh Theatre in Paris and was produced, with the assistance of the French Ministry of Culture, as part of the Fourth International Congress on Women in Music. It has been performed in Atlanta (1986); Lexington, Kentucky (1987); Northridge, California (1987); Minneapolis, (1989); Boston (1990); São Paulo and Santos, Brazil (1991); Long Beach, California (1996); and Morro d'Oro and Martinsicuro, Italy (1999); and over public radio in Los Angeles, San Francisco, New York, and Rome.

The music of Grigsby has been heard throughout Europe and the Americas. For her innovative compositions in chamber and vocal music, she received numerous commissions, major awards, and grants including The National Endowment for the Arts, The Arts International (Rockefeller) Grant, CSUN Distinguished Professor Award, the CSU Chancellor's Maxi Grant, the IAWM Outstanding Music Contribution Award, and yearly ASCAP awards. She was also a Carnegie Mellon Fellow in Technology (1987) and Getty Museum Research Scholar (1997-98) with special interests in the Medieval and Renaissance periods. She received honors from several universities including University of Southern California, Arizona State University, the University of Kentucky, University of Mexico, D.F., and the Universidade Federal da Bahia, Brazil.

She is survived by her grandson, Glen Grab, and great granddaughter, Brianna. She had countless friends and colleagues, and many of her former students have distinguished careers in academia, as concert performers, and as composers of music for film and television. For more information on her life and music, visit her website: Beverlygrigsby.org. Her music is published by Jaygayle Music (ASCAP).

Music Conferences

Conference Index: Music Conferences 2022/2023/2024 is an international indexed listing of upcoming meetings, seminars, congresses, workshops, programs, continuing CME courses, trainings, summits, and weekly, annual or monthly symposiums.

For information, see: <https://conferenceindex.org/conferences/music>.

Upcoming conferences include: International Conference on the Philosophy of Music and Art (ICPMA), December 2, 2022, Sydney, Australia. The 76th Midwest Clinic, December 19-22, 2022, McCormick Place West, Chicago, IL. https://www.midwestclinic.org/about_midwest. Chamber Music America, January 5-8, New York City. <https://conference.chambermusicamerica.org>.

IAWM BOARD OF DIRECTORS: NEW MEMBERS IN 2023

Nicole Daley

Trumpet performer, United States Army Bands, Fort Bragg, NC; Sembach, Germany; Fort Meade, MD. During her eight years of service, with one exception, she has been the only woman in the eleven-member trumpet section.

Joanna Hersey

Educator, composer, performer. She is Associate Dean of Student Success, College of Arts and Science, University of North Carolina, Pembroke. She was formerly Principal Tubist with the United States Coast Guard Band.

Jennifer Lamont

Vocalist, researcher, student, Florida State University, Tallahassee. Her thesis topic for her BM degree in voice performance is: "Sapphism in Song: English Art Songs by LGBTQ Women Composers from 1900 to the Present."

Seunghye Lee

Composer, pianist, educator, Ave Maria University, Ave, Maria, Florida. She performs as soloist and accompanist internationally and is an award-winning composer, including an IAWM competition.

Angela Miller-Niles

Pianist, educator, Wayne State College, Wayne, Nebraska. In addition to teaching piano and music technology, she maintains an active performance schedule, and she has won several performance competitions.

Moon-Sook Park

Vocalist, educator, University of Arkansas, Fayetteville. A native of Korea, she has performed avant-garde and traditional music worldwide including many notable premieres at major music festivals.

Jamie Reimer

Vocalist, educator, University of Nebraska, Lincoln. She has performed in operas and oratorios internationally, and her research on contemporary American art songs has been published in the Journal of Singing and Pan Pipes.

Rain Worthington

Composer, advocate, Nassau, New York. Performances of her compositions have spanned the globe, and she served as Artistic Administrator and Composer Advocate for the New York Women Composers (2006-2021).

Alexandra Zacharella

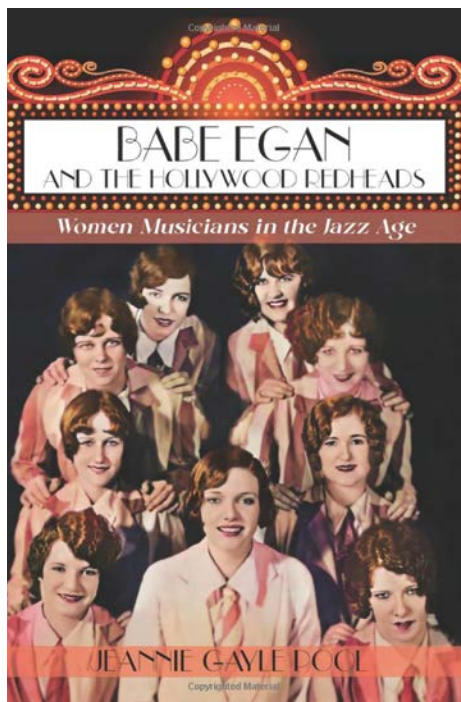
Trombone performer, educator, Director of Bands and Associate professor of Low Brass, University of Arkansas, Ft. Smith. She is active as a performer, wind ensemble clinician, and presenter at festivals and conferences internationally.



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C H E E T A H
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Babe Egan and The Hollywood Redheads

Babe Egan and The Hollywood Redheads

JEANNIE GAYLE POOL

Violinist and bandleader Babe Egan was a vaudeville superstar. In 1929, she was one of the highest paid women in vaudeville, earning \$50,000 that year (equivalent to \$880,000 today). She performed for tens of millions of theatergoers in the US, coast-to-coast, in Canada, and in Europe, and her band was regularly featured on radio. The Hollywood Redheads appeared in the first German talking picture, as well as on its soundtrack. They were booked solid from 1924 until 1933, doing two, three, or four shows a day. Today, Babe is completely unknown and lost to jazz history. How could this be?

The story of Babe Egan's life provides provocative insights into the history of vaudeville, jazz, radio, the recording industry, and film production. It reveals how these branches of the early entertainment industry intertwined and formed the basis of our present-day global mass media. This

book examines the interdependence of the music/theater/film/radio businesses in the 1920s and '30s, integrated as they developed into our present monopolistic marketing machine.

Babe Egan and Her Hollywood Redheads were unmarried women jazz instrumentalists, traveling by train, bus, car, and ship. They blazed a trail for the modern free-spirited American women of the twenty-first century. Born Mary Florence Cecilia Egan (1897–1966), and nicknamed “Babe,” she hailed from a Seattle, WA, family of newspaper reporters and entrepreneurs. The granddaughter of Irish immigrants, she began her career accompanying silent films in movie theaters and on Hollywood studio production sets.

Before she was even 30, she was a virtuoso ragtime violinist, bandleader, and intrepid businesswoman. Babe was the quintessential exponent of female independence at a time when most women were simply expected to keep their homes and raise families. The Roaring Twenties were roaring, America voted dry and drank wet. Flappers, speakeasies, and bathtub gin surged society forward during Prohibition. The Redheads became vaudeville superstars during one of the most dynamic periods of economic, technological, and social change in American history, which ended with The Great Depression.

Photographs of this beautiful, nearly-six-foot redhead—leading her all-girl orchestra while playing her violin—graced newspapers across the United States, as well as in the capitals of Europe, where they entertained royalty and had a frightening dust-up with the Nazis in 1932. The Redheads were consummate professionals, and Babe's leadership was a major contribution to American jazz. Inspired by the extravagant lifestyles of glamorous *femme fatale* Hollywood silent film stars, The Redheads forged their own paths, while fending off unsolicited advances by unscrupulous promoters.

I researched material for a biography of Babe Egan for more than three decades, and the book was published in August 2022. *Babe Egan and The Hollywood Redheads: Women Musicians in the Jazz Age* includes a chronological account of the adventuresome lives of the musicians and the times, culled from personal anecdotes, diaries, interviews, scrapbooks, and extensive press coverage. These stories recount the successes that brought riches and praise to an American pioneer of “*Le Jazz Hot*.” A paperback edition of the book is available on Amazon for those who would like to read more about this remarkable woman.

LaVidaenMúsica (Life in Music)

A fanzine on how to be a woman composer today

SONIA MEGÍAS

This past Summer Solstice, when I turned 40, I began to reevaluate my life, asking myself if my musical activities thus far as a performer and composer were enough. I decided that I wanted to share my experiences and encourage other women to become composers. As a result, in

September, with the help of a technical team and graphic designer Isis Gayo, I initiated a fanzine (not a magazine), an experimental online publication in Spanish (my native language) called *LaVidaenMúsica* (Life in Music). The articles discuss every aspect I believe is necessary to be a composer.

The fanzine is divided into seven sections: No. 1. *Palanca* (Boost) features an interview with someone inspiring who is a leader in her field. No. 2. *ReSonancia* (Resonance) discusses how to approach music in relation to other arts and fields. No. 3. *Entrañas* is the core section in which I analyze my own creative processes and describe how I solve problems based on my own experience.

In the second half, No. 4. *ArteSonías* (about Artesanía, "handcraft") presents my (*Sonías*) arrangements of pre-existing works. This section is especially addressed to directors of vocal or instrumental groups and music teachers. I share music that I like and encourage other creators to make additional arrangements for use with their groups. No. 5. *LaGuitarradeSofía* (Sofia's Guitar) is the fanzine's pedagogical section for those interested in composition, analysis, improvisation, accompaniment, and harmony. No. 6. *AltaVoz* (Loud Speaker) provides a cultural calendar and current events. No. 7. *Cocolí*, a fictional character, offers humor to close each issue.



No. 5. *LaGuitarradeSofía* (Sofia's Guitar) is the fanzine's pedagogical section for those interested in composition, analysis, improvisation, accompaniment, and harmony.

To be part of the www.LaVidaenMusica.es community and receive the monthly fanzine in your e-mail, we offer different subscription plans, depending upon your economic status. You can donate whatever you feel is fair. I hope this project provides Spanish-language readers with a new outlook!



Viktoria Elisabeth Kaunzner

Eurasian Flow

Renowned violin soloist, composer, and artistic director Viktoria Elisabeth Kaunzner, from Berlin, initiated a unique and very successful concert tour entitled Eurasian Flow, which featured concertos and other music for violin and orchestra, with Kaunzner as soloist in every work. The ensemble performed in five German cities (Munich: Herkulesaal; Dresden: Palace of Culture; Berlin: Philharmonic; Hamburg: Laeiszhalle; and Neumarkt: Historic Reitstadel) plus a concert in the city hall in Viechtach (Bavarian forest) for the benefit of the Youth Orchestra of Ukraine in September and October 2022. The concert marathon included six concerts in eight days. Kaunzner dedicated the program to her legendary mentor, Ivry Gitlis (1922-2020), in honor of his 100th birthday, and to composer Claudia Montero (1962-2021), who sadly passed away last year.

The members of the orchestra, UKOREVV – Viktoria & Virtuosi, were 30 outstanding musicians especially selected from 15 nations. It was Kaunzner's intention to found an ensemble of musicians between the ages of 18 and 45, with some at the beginning of their careers and others who were top prize winners or distinguished professors. Step by step, the ensemble was able to develop a homogeneous sound. Kaunzner envisioned that the tour would also serve as an educational experience with the younger musicians learning from older ones and from each other to create an inspirational and congenial atmosphere. Invited guest conductor was Juan Pablo Hellín of the Conservatorio Superior de Musica de Valencia, Spain, who was an excellent interpreter of the music.

The concert program included three works composed and performed by Kaunzner: *Saiga Antelope*, a documentary silent film with music about the endangered Eurasian antelope; and *Seidenstrasse* (Silk Road) and *Jasmine Rice*, both of which include traditional Korean and Arab instruments as well as improvisation. Other works on the program were commissioned world premieres: *Times of Rain & Sun* by Elena Kats-Chernin, an enchanting piece scored for violin solo and orchestra; and *Roman Fleuve* by Violeta Dinescu and dedicated to Kaunzner; it is a violin concerto in which the soloist also sings and acts, and during the performance, a calligraphed music manuscript is projected on the wall. The third premiere was a Violin Concerto by Claudia Montero that featured the passion of the tango. One work from the classical era was on the program: Mozart's Adagio in E major for violin and orchestra.

Kaunzner, for seven years, was the youngest Western professor in South Korea. Upon her return to Germany, she has been trying to develop an innovative, trans-cultural, interdisciplinary yet classical way to integrate European, East-Asian, and Western cultures. The patron of the tour was Archduchess Gabriela von Habsburg, sculptor, professor, and former ambassador from Georgia to Germany. Funding was provided by the German Music Council, the Korean Foundation, the Munich Foundation for Cultural Renewal and the Frankfurt Zoological Society.



Association of Canadian Women Composers/ L'Association Compositrices Canadiennes

DIANE BERRY

The past six months have been busy ones for the ACWC/ACC, with continued growth of the membership and changes in the board. The annual general meeting, held in late August, saw the election of Katherine Bonness as the new secretary. There had been some discussion earlier of how board members were chosen, and there was a feeling that the process should be made more open and transparent. After enquiring as to how other organizations choose their board members, it was decided to develop and work on a new process. To begin, an information session was held, encouraging anyone to attend who might be interested in the position, or in learning more about the board in general. Applications were made available at that time. Once the deadline was reached, the applicant's answers were sent to the sitting board members, with all identifying information removed. Then the board members rated each of the applicant's answers, with reasons given for their ratings. With this process, Bonness was chosen by the board members as the best candidate for the job of secretary. The membership was asked to vote online before the annual general meeting, still being given the option of suggesting someone else as a possible candidate. As it turned out, the vote was unanimous for Bonness. This new method of choosing board members is still a work in progress, with the hopes of continuing to make it more transparent; to help create a more inclusive board; and to increase the awareness among members of the role of board members in the organization.

Over the summer, the ACWC/ACC was hard at work updating the website. For the past few years, the organization has hired a web manager to look after the site, but there was a desire to make it possible and easy for board members to update and post new information. ACWC/ACC chair, Julia Mermelstein, looked into other options, and found that by changing to another platform, and utilizing Google Workspace, the job of managing the web page could be handled by board members, or perhaps the volunteers who are part of the Outreach team. This would free the funds spent on a web manager for more direct concert and initiative funding. During July, all the material was transferred from the old site to the new, with the new site coming online in August. The header was redone, giving the site a new and fresh look. Overall, the ACWC/ACC website is much more user friendly, as well as having separate English and French versions.

Work has also been underway to help connect performers, conductors, music teachers, and others with the members and their music. As a result, there are two catalogues of music and a list of composers based on genres currently in the works. The first is a catalogue of pedagogical pieces, covering a multitude of instrumentations and genres. The music is for elementary to senior level, grouped by instrument

and level. The aim is to make it as easy as possible for music teachers to be able to include music by the members in their teaching repertoire. The second catalogue focuses on pedagogical piano works. There was some discussion at the general meeting in August about the possibility that these two catalogues would overlap, but it was felt that the result would provide added exposure for the composers, which is never a bad thing. Finally, lists are being compiled of members who have music in different genres, such as choral, chamber music, etc. This list wouldn't have information on specific pieces, but on the composers who have works for that specific genre, with links to their page on the website. The idea is that performers, conductors, concert curators, and others would be able to easily find, and connect with, members with music suitable for their needs. During October, members filled out an online form, indicating which categories they would like to be included in, with the lists becoming available on the website towards the end of the year.

Please take a moment and visit the updated ACWC/ACC website, and perhaps listen in to the latest playlist. Join us on our very active Facebook page: Association of Canadian Women Composers (ACWC/ACC) or follow us on Twitter @ACWComposers 2.

Nathalie Stutzmann, Conductor

Nathalie Stutzmann, the new music director of the Atlanta Symphony Orchestra, is the only female currently serving as music director of a major American orchestra. For several decades, Stutzmann was a celebrated contralto who performed on the international operatic stage, but she eventually pursued conducting full time. In her first concert as principal conductor on October 6, she included the world premiere of *Words for Departure*, a 19-minute, three-movement choral symphony by Hilary Purrington. The words are from three short poems by Louise Bogan, who served as the nation's poet laureate in the 1940s, the first woman to hold this honor. Purrington says the text "describes and reflects on the end of a romantic relationship." The piece was commissioned in 2020 by the League of American Orchestras.



Illustration for the *Ruins* project by Ben Jones: (l to r) Grandval, Jaëll, and Holmès

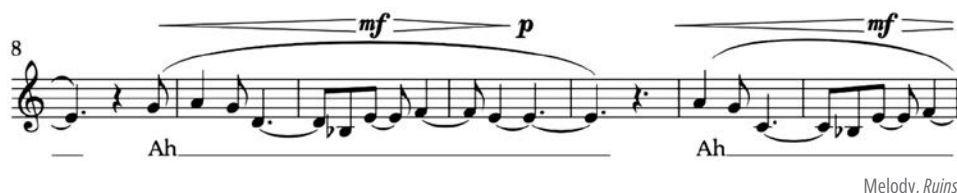
Ruins

CHLOE KNIBBS

In 2019, I received a research grant funded by Jerwood Arts Bursary to develop a project about the creative voice of women. I was concerned about the future of my own music as a composer as well as that of women in the past. Although many of the earlier women composers attained success during their lifetimes, their music was frequently neglected following their deaths. Their compositions were often stored in boxes that were left to gather dust and decay or were even destroyed. When thinking about how much music is now inaccessible, I decided to develop a project that I called *Ruins*.

I received an Arts Council England Developing Your Creative Practice Award to create *Ruins* as an online installation with my collaborator, Denitsa Toneva. We selected representative works by three French 19th-century women composers: Clémence de Grandval (1828-1907) was known for her vocal compositions, so we chose her song *Les Lucioles* (*The Fireflies*). Augusta Holmès (1847-1903) composed orchestral works, and we picked *Irlande* (*Ireland*). Marie Jaëll (1846-1925) wrote a great deal of music for the piano, and we selected *Feuillet d'album* (*Album Leaf*).

To convey the concept of decay, singer Suzie Purkis and I (piano and clarinet) recorded the three works and then subjected them to a series of electronic manipulations that removed their original musical identity. The electronic manipulation took the form of expressive EQ/equalization, splicing, layering, and granular synthesis. I added my own melody that captured my response to the disintegration process as it intensified over the course of the piece.



Melody, *Ruins*

I presented *Ruins* at The Third International Conference on Womens' Work in Music at Bangor University, UK, on September 1, 2021. *Ruins* is now available on my composer's soundcloud page (<https://soundcloud.com/chloek92/ruins>) and as an installation online (ruins.chloeknibbs.com).

British composer and sound artist Chloe Knibbs's work includes operatic, theatrical, vocal, choral, chamber, and electronic music plus installations.

Ensemble for These Times (E4TT)

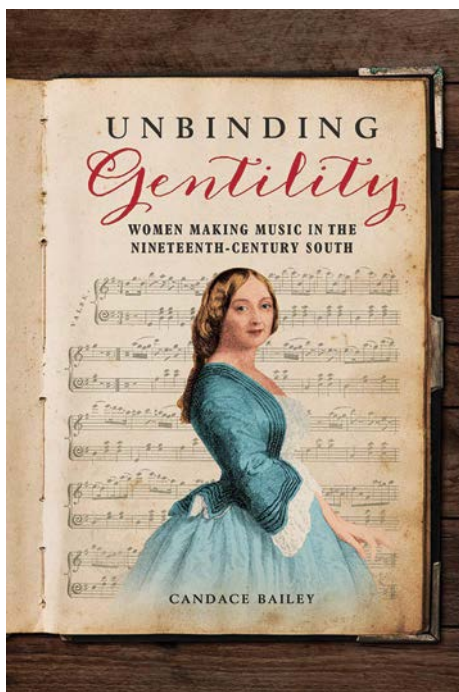
The contemporary chamber group Ensemble for These Times released its fourth CD, *The Guernica Project*, on Centaur in June 2022, and the recording immediately won Gold in the Global Music Awards. The disc features music by four 21st-century Spanish and California composers, including Mercedes Zavala. The disc commemorates the 85th anniversary of the infamous carpet-bombing of the Spanish town by fascist forces in 1937 along with Picasso's iconic masterwork. (For additional information, see: https://E4TT.org/guernicaproject_EPK.html.)

Ensemble for These Times announces its 15th anniversary season. The group will be presenting five hybrid concerts in the San Francisco Bay Area (SF) and beyond. As always, the season features numerous works and commissions by women composers, including (but not only) the ensemble's annual concert of music by women and now also non-binary composers.

1. "CelesTrios," October 21, 2022, 8:00PM, Old First Concerts, SF
2. "Mosaic: Music by Women and Non-binary Composers," January 29, 2023, 4:00PM, Calliope East Bay Music & Arts, Albany, New York
3. "Call for Scores: Solo Piano," February 25, 2023, 7:30PM, Berkeley Piano Club, Berkeley, California
4. "Fractured Light," April 15, 7:30PM, SFCM Osher Salon, SF
5. "Crystal: 15th Anniversary Celebration," June 3, 7:30PM, Noe Valley Ministry, SF

REVIEWS

BOOK REVIEWS



Unbinding Gentility: Women Making Music in the Nineteenth-Century South

Candace Bailey: *Unbinding Gentility: Women Making Music in the Nineteenth-Century South*

Urbana, Chicago, Springfield: University of Illinois Press, 297 pages, illustrations, bibliography, index, cloth, paperback, ebook, ISBN: 9780252043758, 9780252085741, 9780252052651 (2021)

ANJA BUNZEL

Candace Bailey's *Unbinding Gentility* addresses the music and other cultural activities pursued by women in the south-eastern region of the United States during the nineteenth century. Similar research projects, which focus on European culture, have been undertaken for quite some time; therefore, Bailey's geographical focus on the South opens new perspectives, as it considers the complex backgrounds and interrelationships between white women and women of color (both enslaved and free). Analyzing a large variety of private and public sources, Bailey demonstrates that women of all social statuses took an active

part in shaping musical culture in the nineteenth-century South. Genteel women were not supposed to be public figures, especially before the Civil War (p. 103); therefore, their presence is primarily linked to the parlor, although some participated in educational institutions, musical associations, the print media, and the stage. The book sheds light on a number of unknown composers, performers, and businesswomen as well as their networks, family backgrounds, and socio-cultural expectations. In doing so, the book takes the reader on a captivating journey into lesser-known musical practices and various other musical cultures.

The book is divided into five parts:

1. Social Diversity among Amateur Women Musicians;
2. Repertory;
3. Scientific Music and Professional Musicians;
4. The Civil War; and
5. Women Musicians in the Reconstruction Era.

This overview of themes is indicative of the volume's structure, which is geared towards the introduction of different methodological windows rather than an organic development of one primary argument. Indeed, Bailey states in her introduction that "each part or even chapter stands as a distinct study" (p. 14).

Repertoire and Agency

The scope and purpose of this review do not allow for a comprehensive summary of each of these micro-historical studies; instead, the review aims to offer some insights into two overarching concepts covered in the book: repertoire and agency. In no way am I suggesting that the book's value is limited to these few observations; they are merely intended as a means of inspiration and encouragement to engage further with the presented materials.

Bailey links many of her chapters to concrete examples of repertoire performed, composed, taught, or learned by women in the South. Examining selected volumes, she reconstructs

which kind of music was in vogue at any given time and for whom it was intended. Interestingly, no clear relationship between social status and level of technical difficulty can be drawn (p. 83); neither are there significant distinctions between rural and urban areas. According to Bailey, "the primacy of a recognizable melody underpinned almost all of the music heard in southern parlors" (p. 74), otherwise, specific considerations of style and taste played a role. The composers range from international stars to local musicians (p. 58); opera was possibly even more significant than song, although both genres were popular. Bailey considers dance a natural part of the musical oeuvre rather than an isolated activity (pp. 60-61 and 66).

The numerous illustrations (30) that form a crucial part of Bailey's analysis are used not merely for visual purposes but also as a crucial part of Bailey's analysis. For instance, they illuminate aesthetic aspects of particular works found in specific collections (pp. 59, 78, 88), pedagogical approaches (p. 147), or aspects of clothing, gentility, and space, as shown on the title pages of a few printed scores (pp. 36, 42-43, and 192).

Some of the musical examples are hard to read, as they are scanned images of the original prints included in the volumes of music (p. 72) and/or because they are shown as half-page rather than full-page images (p. 76). Perhaps it would have been beneficial to have extracts typeset with modern software, although the originals retain a certain level of authenticity that would otherwise be lost.

Hardly any of these women are known today, but Bailey shows that they all had a significant cultural impact within their own wider circles. Exploring southern women's music and cultural input through the lens of gentility as a "borderless ideal" (p. 219) enables her to overcome – or at least relativize – thinking patterns geared towards such binaries as "white vs. women of color," "upper class vs. lower class," "plantation owners vs. slaves," or

"public vs. private." Despite subtle differences in accessing and participating in musical culture between white women and women of color, Bailey shows intersections, fusions, and encounters between these seemingly contrary poles, and explores women's opportunities in various fields such as performance, teaching, and selling musical instruments, always with one eye to contemporary socio-cultural circumstances.

While aspects of repertoire and agency surface throughout the book, other considerations appear more regionally within the individual chapters, for instance, the often gendered presentation of women's activities in the public print media (p. 103); impressions of European contemporary artists during their visits to the South (p. 46); canon formation (pp. 199ff.); the significance of particular instruments such as the piano, harp, voice, or guitar for individual musicians (pp. 126); sheet music sales and associations with famous singers like Jenny Lind as a business model (p. 192); examples of immigrant teachers (pp. 112ff.); teaching music theory within the context of the educational system as a whole (p. 102); and political as well as musical changes during and after the Civil War (especially in Parts 4 and 5).

I wholeheartedly recommend *Unbinding Gentility* to anyone with an interest in women, music, and culture in the nineteenth-century South and the forgotten repertoire from both the South and Europe. The comprehensive bibliography and index provide valuable information for other researchers.

Dr. Anja Bunzel holds a research position at the Musicology Department, Institute of Art History, Czech Academy of Sciences, Prague. She is co-editor of *Musical Salon Culture in the Long Nineteenth Century* (Boydell, 2019) and author of *The Songs of Johanna Kinkel: Genesis, Reception, Context* (Boydell & Brewer, 2020). She has contributed to *Clara Schumann Studies* (ed. Joe Davies, Cambridge University Press, 2021). She is a member of the editorial boards of *Studia Musicologica* and *Global Nineteenth-Century Studies* and is on the advisory board of *Irish Musical Studies*.

Nancy Bos, Joanne Bozeman, and Cate Frazier-Neely: *Singing Through Change: Women's Voices and Midlife, Menopause, and Beyond*

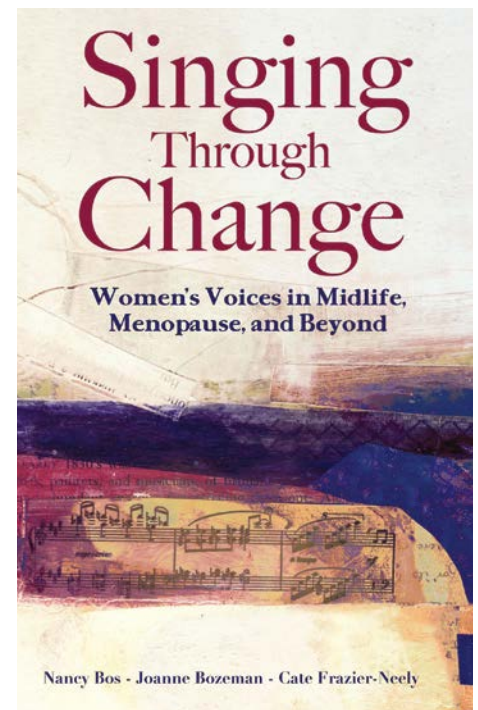
Suquamish, WA: Studiobos Media, 219 pp., appendices, bibliography, paperback, ebook, and audiobook. ISBN: 9798622317644 (2020)

CATHERINE KELLY

Based on the title, one might assume that *Singing Through Change: Women's Voices in Midlife, Menopause, and Beyond*, the first publication from the team of Nancy Bos, Joanne Bozeman, and Cate Frazier-Neely, was intended solely for a specific subset of readers: pre- and post-menopausal women who love to sing, a demographic group that is historically overlooked and is deserving of research. The book, however, is a must-read for singers and teachers of all ages and identities. Although the authors use the term "women" to describe those who go through menopause, they acknowledge early in the book that gender identity may vary from the biological sex assigned at birth. *Singing Through Change* provides insights into how to nurture one's voice through shifts that often come with aging, and it demonstrates how patience can help singers thrive when their voices change. The research is presented in an easily readable and comprehensible way, combining scientific findings with anecdotal evidence from women who share their experiences.

Comparatively few studies have been published on the topic of how menopause and aging affect the singing voice. The lack of available information has often resulted in confusion and feelings of isolation for women with maturing voices. In the publications that do provide information about hormonal vocal changes in women, very few mention the emotional toll that such changes can create. Many women singers experience shame and deep sadness during menopause, blaming technical deficiencies and perceived personal failures that, in actuality, can more than likely be attributed to hormonal shifts.

In the introduction to the book, the authors outline their intentions, discuss their research process, and



Singing Through Change: Women's Voices and Midlife, Menopause, and Beyond

explain why the book is an important addition to the field of voice pedagogy. The authors state that the book is not intended to be an instruction manual, and that it does not presume to tell women exactly what vocal changes they will experience in menopause. They acknowledge that each woman's experience is different and that some women might not notice much change at all.

The ten chapters contain a mixture of scientific-based reports as well as personal stories from 56 singers who have experienced menopause. The interviewees consist of singers from multiple mediums. Professional opera singers, contemporary artists, choristers, and voice teachers, plus passionate, non-professional singers for whom music is an invaluable part of life contribute their experiences. While many women report breathiness of vocal tone, new difficulties in matching pitch, and frequently,

a lowering or partial loss of vocal range, several singers report improvement in their vocal quality post-menopause after studying with a compassionate voice teacher. When offering advice to others experiencing menopause, these women encourage singers to speak openly about their stories and avoid isolation, as these experiences are normal. Some singers mention a newfound appreciation for exercise and the importance of mental health, which has helped them enjoy rejuvenation in all aspects of their lives. The book describes the process of leaning into vocal changes as they occur as learning “to adapt rather than to resist.” All singers are vulnerable to voice changes, they tell us, and there is always joy to be found in singing.

The first three chapters share a message of encouragement and describe common vocal complications that could occur before and during menopause.

The book goes on to illustrate the confusing nature of menopause, due largely to the variable expressions of aging from woman to woman. The following chapters offer suggestions for alternative treatment methods that show signs of success in some singers. The authors also provide helpful tips on the avoidance of vocal injury as women navigate life changes.

The book concludes with a chapter entitled “Where To Go From Here,” which is both practical and encouraging in its nurturing advice. The appendices contain additional information regarding hormone therapy, doctors who specialize in vocal problems, and a report on the vocal injury known as vocal fold paresis. The book offers encouragement to keep singing through all stages of life. Wide-ranging in its scope of useful information, *Singing Through Change* is recommended as a vital companion for singers and teachers.

Catherine Kelly (MM) is a soprano, stage director, and voice teacher from North Carolina. She has appeared in operas in Austria and Germany, and in the US, she has acted in commercials, on stage, and in film, and continued her work as a concert artist and recitalist. She is the founder of Sidewalk Opera, a non-profit organization that offers classical music concerts for surrounding communities.¹ She currently sings as staff vocalist at Duke University Chapel and serves as Instructor of Voice at Gardner-Webb University.

¹ Catherine Kelly, “Sidewalk Opera: Connecting Community and Music,” *Journal of the IAWM* 28, no. 2 (2022): 13-14.

Five Best Symphonies by Women

Interlude, Hong Kong's classical music e-magazine, featured an article in its August 14, 2021 issue by Georg Predota in which he lamented the lack of inclusion of symphonies by women composers in the classical music canon. He recommended his choice of the “five best symphonies by women” that should be part of the standard repertoire.

Louise Farrenc

Symphony No. 3 in G minor, op. 6

Sofia Gubaidulina

“Stimmen...Verstummen,”
Symphony in 12 Movements

Florence Price

Symphony No. 4 in D minor

Johanna Senfter

Symphony No. 4
in B-flat major, op. 50

Judith Lang Zaimont

Symphony No. 4,
“Pure, Cool (Water)”

COMPACT DISC AND DIGITAL REVIEWS



Deon Nielsen Price: *Rendezvous*

Cambria Master Recordings, 1257 (2022)

ANNA RUBIN

Rendezvous is an ambitious recording project including four major works by the well-known composer and award-winning pianist Deon Price, who is also distinguished as a conductor, recording artist, author, church musician, and veteran educator. Price currently serves as Composer-in-Residence at the Interfaith Center at the Presidio of San Francisco. Her large catalog comprises a wide variety of works in all genres. This disc allows the listener to sample both

purely instrumental as well as vocal music, most of which Price composed during the pandemic.

In broad terms, Price's music is marked by constant variation in texture and inventive melodic and harmonic development. She has a sure command of compositional technique and willingness to encompass a wide universe of expression from despair to jubilation to wry comic commentary. Her influences in these pieces range from the Romantics and late Romantics to occasional forays into quartal harmonies, and when demanded by the texts or images, she occasionally exploits atonal expressionism. Her largely tonal language is flexible including the use of modes as well as sophisticated chromaticism.

The very striking piece, *Behind Barbed Wire* (2016), is scored for speaker, alto saxophone, and piano. It was commissioned by Chika Inoue, saxophonist, and Mary Au, pianist, for the 75th anniversary commemoration at Cal State University at Dominguez Hills of the signing of Executive Order 9066 that sent 120,000 Japanese-Americans to incarceration camps from 1942 to 1946. Haiku and Tanka poems (seventeen and thirty-one syllables in length, respectively) describe daily life in the camps and were written by internees. There are twenty-three short poems, which are recited mostly before their musical depictions. Price writes in her liner notes that the work required “a wide diversity of musical styles” in order to depict the many different aspects of daily life in the camps including “arrests by military police,” “work in the fields,” “the complete deprivation of privacy,” and “Friday night swing music dances.” The simple opening motif of C-C# becomes the source of many varied permutations as in a saxophone melody or an ominous bass figure in the piano. One particularly striking section near the beginning features a quasi-pentatonic melody for the saxophone accompanied by light staccato octaves in the piano. This returns later in several variations and helps bind the sectional piece together. Price employs everything from atonal and cluster harmonies to pop music references in a strong evocation of this shameful event in American history. I found the most affecting sections to be those evoking Japanese folk song. This exercise in empathy and truth-telling is beautifully performed by Inoue and Au who take turns intoning the texts.

Holocaust - Remembrance

Evelyn Stroobach has recently completed a work for orchestra and SATB chorus entitled *Holocaust - Remembrance*. The work is dedicated to the six million Jews, including members of her family, who were murdered during the Holocaust, the largest scale genocide the world has ever known. Her decision to compose the work in 60-minutes and six movements is symbolic of the six million Jews killed. Contact Stroobach at stroobach@sympatico.ca to see a copy of the score or if you are interested in performing the work.

Chamber Symphony: Inspired by Hildbrando de Melo's Nzambi (God) Paintings is a powerful, four-movement work performed by the Brooklyn Chamber Orchestra conducted by artistic director Philip Nuzzo. Price saw the work of Angolan artist de Melo at a major exhibition of his work and instantly began hearing “dramatic musical ideas.” Movement I, “Pathos,” is a dramatic and stark tribute to the many people who suffered with and died of COVID. Brass instruments dominate the section and extreme registers intensify a sense of doom. I heard echoes of the *Mars* section of Holst's *The Planets* in the motoric, repetitive texture. This section eventually comes to a quiet end. Movement II, “Compassion,” is a more lyrical and ethereal ode of tenderness. After a mournful opening of solo trumpet against lower brass, the strings dominate. In the first quarter of the piece, high winds are featured, and the movement ends with soft, high strings. Movement III follows immediately with forceful timpani. Titled “Quest,” this strong movement displays Price's mastery of counterpoint in two canonic structures featuring a sinuous linear theme. Several small chamber passages with varying instrumentation are also featured evoking the Funeral March (Movement 3) of Mahler's Symphony No. 1, and the texture is punctuated with staccato eruptions. It ends triumphantly. Movement IV, “Felicity,” begins with parallel fourths and melodic fourth successions. The flowing theme that follows is similar to that of the previous section. Constant variation of the melodic material prevails until the music ends in a resoundingly hopeful mood.

She has a sure command of compositional technique and willingness to encompass a wide universe of expression from despair to jubilation to wry comic commentary.

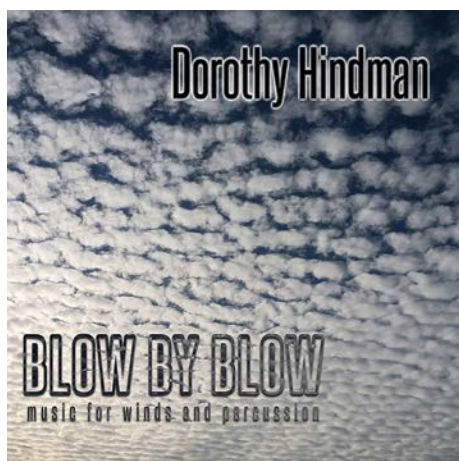
—ANNA RUBIN

Ludwig's Letter to Eternal Beloved, for countertenor Darryl Taylor and chamber orchestra, is based on Beethoven's own words that were “discovered on ten small pieces of paper” (liner notes) dating from 1812. Price was furthered inspired by his *An die Ferne Geliebte* (1816), a song cycle of six poems. The texts are ultra-Romantic and the music follows suit. The mood varies from ecstatic to melancholy to stoically resigned. I find it intriguing that while the composer writes of imitating Beethovenian motives and development, the music still has her own original stamp. Taylor has a striking and unique voice and joins the seemingly ever growing number of countertenors expanding the performance of vocal music beyond the typical countertenor repertoire. His upper range is astounding, and Price gives him ample opportunity to exploit it.

If Life Were to Sing! is a string ensemble piece that features the continual variation of its melodic strands. Price exploits the wide range of colors available to her in a satisfying and lyrical composition. Melodic fourths are a continual thematic element, whether rising or falling, and Price combines quartal and triadic harmonies in the work. She explains that she has used the *concerto grosso* as a model and weaves solo and/or unison passages in contrast with ensemble writing. A pastoral mood prevails.

This CD attests to Price's ability to engage her musical talents in a variety of social justice issues along with her love of our shared musical traditions. It is a testament to her curiosity, creativity, and productivity well into her ninth decade of life!

Anna Rubin is Emerita Associate Professor of Composition, University of Maryland, Baltimore County, and an active composer.



Blow by Blow

Dorothy Hindman: *Blow by Blow: Music for Winds and Percussion*

Frost Flute Ensemble, conductor Andrés Felipe Jaime; Frost Saxophone Ensemble, conductor Jeffrey Summers; Frost Symphonic Winds, conductor F. Mack Wood; Atlas Saxophone Quartet; Splinter Reeds; the [Switch~ Ensemble]; Georgia State University Percussion Ensemble, director and percussion Stuart Gerber; Lori Ardovino, clarinet; Donald Ashworth Jr., flute; Trudy Kane, flute; Scott Deal, marimba; John Elmquist, piano; Lauralie Pow, piano; Frank Capoferri, saxophone; Carey Valente Kisselburg, saxophone. Innova Records, 1010, two CDs (2020).

MONICA BUCKLAND

There is something bright about Dorothy Hindman's music, a kind of energetic freshness that suffuses all the pieces on this thoughtfully assembled and beautifully produced double album, however much the individual works contrast in mood, structure, or underlying idea. The more angular works, with slap sounds and other extended techniques for the wind instruments, and even the darker marimba pieces, with their murkier atmosphere, shimmer in parts with bright colors and accents.

*Excellent performances do justice
to both the rhythmic precision
and the general liveliness of
the music throughout.*

—MONICA BUCKLAND

Mechanisms, which opens the first CD, is a 2012 work for flute choir, demonstrating Hindman's ability to develop tiny rhythmical ideas into a cohesive aesthetic whole. The high registers of the flutes are in contrast to the next work: the short, jazzy *Big Fun* (also 2012), for baritone saxophone and piano, yet the dancing spirit of the two pieces unites them.

Contents under Pressure (2019), for reed quintet, continues to reveal a delightful sense of humor, using foot stomps and percussive key effects to illustrate "things exploding" (Liner notes). The first part is based on July 4th fireworks, and the second on the rhythms and pitches of popcorn being cooked in a microwave. Using an actual microwave to cook popcorn while playing it, as the performers do on this recording, is optional.

Two earlier solo works, *Trembling* (1998), a soundscape for flute, and the dramatic *Soliloquy* (1991, rev. 1993) for clarinet, bracket *Drift* (2002), for saxophone quartet.¹ *Drift* addresses the issue of the listener's wandering attention by using rhythmic gestures and timbral effects to entice the listener. The work ends with an upward-moving dreamy figure that could almost have been designed with the beginning of *Soliloquy* in mind. *Drift*, which is sometimes angular, sometimes introspective, leads to *Lost in Translation* (2005), for soprano saxophone and piano, a work that explores the potential conflicts of attempting to communicate in a foreign language.

The CD closes with *Cascade* (2012), for saxophone ensemble, another piece that pulses with energy. The instruments repeatedly gather on a single note before falling into descending melodic motifs, as if going over a waterfall.

The second CD presents fewer pieces, but they are generally longer, and the sound worlds are more varied, introducing string timbres and the speaking voice. It begins with Hindman's most

recent chamber work, *Untitled I*, for flute, violin, percussion, and piano, a departure from the lively pieces on the first CD in that it is an almost static, atmospheric piece, deriving its structure from timbre rather than rhythmic motifs.

Multiverses (2009), for marimba quartet, was conceived as a work that could be performed telematically, with one or more of the players at a geographical distance (although this recording is of four players in the same space). Accordingly, it develops ideas of echo and latency, weaving them into the structure. The thundering centerpiece, *Tapping the Furnace* (2006), for vocalizing percussionist, is bracketed by *Multiverses* and another marimba piece, *Beyond the Cloud of Unknowing* (1992), which develops contrasting melodic and harmonic fragments in what the composer describes in the liner notes as "a struggle between chaos and order." The CD ends with *Fission* (2013, rev. 2018), for symphonic winds, which again explores timbre as a structural element, using B flat and its overtones as the main idea from which the whole piece develops.

Excellent performances do justice to both the rhythmic precision and the general liveliness of the music throughout, and although the pieces have been recorded at different times and in different acoustics, this does not detract from the overall experience. Spanning her compositional activity over 28 years, and illustrating her eclectic musical background and influences, the two CDs of *Blow by Blow* do much more than just collect together Dorothy Hindman's pieces for winds and percussion: the order of the works is so carefully curated that listening to both recordings (particularly the first CD) gives one the feeling of attending a live concert.

Monica Buckland is a conductor and educator living in Sydney, Australia, where she has worked with the Sydney Symphony Orchestra, and is currently Musical Director of the Balmain Sinfonia. An Associate of Newnham College Cambridge, she also lectures at the University of New South Wales, and the Palucca University of Dance in Dresden, Germany. She is currently a member of the IAWM Board.

¹ *Drift* previously appeared, along with *Tapping the Furnace*, on the eponymous CD in 2013; these two pieces were reviewed in the *Journal of the IAWM* 21, no. 1 (2015): 44.

Filtering

University of Maryland Baltimore County Wind Ensemble. Albany Records TROY1891 (2022)

JOANNA HERSEY

Five new works for wind ensemble are introduced in *Filtering*, a 2022 release from the University of Maryland Baltimore County (UMBC) Wind Ensemble under the direction of Brian Kaufman with violinist Daniel Bernard Roumain, pianist Brad Ellis, and oboist Trevor Mowry. The album includes two works by women, Anna Rubin's *Chiaroscuro* and Janice Macaulay's *Kaleidoscope*, which will be discussed in this review; the scores for both are available through the composers' websites. The disc also includes works by Brad Ellis, Samuel Winnie, and Daniel Bernard Roumain.

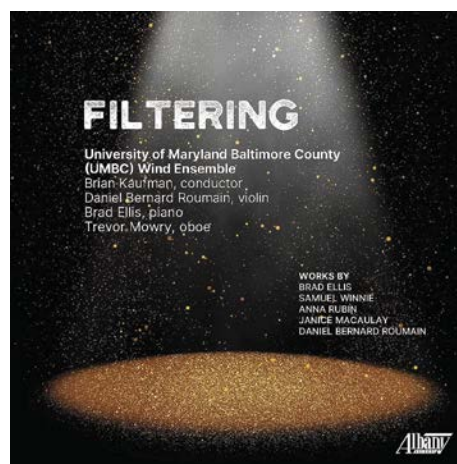
In this album, the Wind Ensemble achieves its aim to inspire the creation of new music by living American composers. Coming as it does after a period of challenge for our collegiate band and wind ensembles during the Covid-19 pandemic, this recording provides an opportunity for students to learn fresh repertoire and for listeners to enjoy the crisp, clear sound of the band and the resonant low instruments. With its exuberant forward motion and spirit, the album becomes a celebration of achievement and inclusion after darker times.

Anna Rubin: *Chiaroscuro*

Anna Rubin recently retired as a faculty member at UMBC, where she began teaching in 2002. She earned an MFA degree from the California Institute of the Arts and completed her doctorate in composition at Princeton University. She has composed many chamber and orchestral pieces as well as works that integrate acoustic instruments with electronic media.

Chiaroscuro (9.5 minutes) was commissioned by the UMBC Wind Ensemble in 2016. Rubin writes in the liner notes: "I drew on my love of brass bands spiked with hints of Stravinsky and Bill Evans. The title, *Chiaroscuro*, refers to the painting method with

stark contrasts of color and tone. So I worked with woodwinds, brass, percussion, and piano to create a constantly shifting pallet of contrasting timbres." The work begins with the percussion; the winds and brass slowly join the group with long-held notes, and they introduce beautiful colors and textures. Next, the brass plays a strong and inspiring chorale, taking center stage with excellent balance and accents. Jazz and circus elements, trombone slides, and all manner of joyful noise ensue. Wonderfully chaotic, the work moves across its themes with brilliant timing. A waltz breaks out, featuring elegant woodwind lines and low brass emphasis. At the conclusion, slow, meditative chords create a feeling of serenity and peace. Balance is expertly achieved in the recording, ensuring that the listener can hear the percussion and piano amongst the buoyant exuberance from the other sections.



Filtering

Janice Macaulay: *Kaleidoscope*

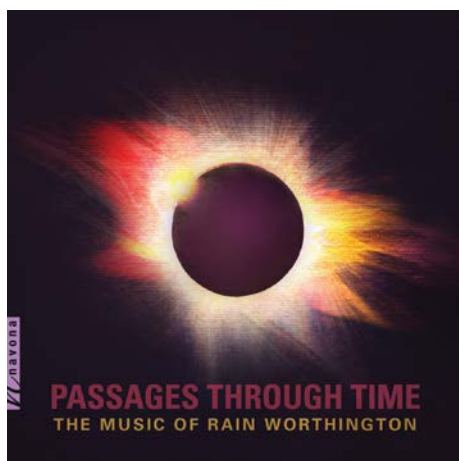
Next on the recording is *Kaleidoscope* by Janice Macaulay, who earned a DMA degree in composition from Cornell University and is currently on the UMBC faculty. Her career represents more than forty years' experience teaching music history, theory, and keyboard performance as well as conducting choral, orchestral, and chamber ensembles.

In the liner notes, Macaulay explains that *Kaleidoscope* "features the idea of small prismatic shapes that combine and recombine in symmetrical patterns, taking advantage of the wonderfully variegated colors of the wind ensemble." The piece was commissioned in memory of Karel Husa by the Cornell University Wind Symphony. Husa was born in Czechoslovakia, and Macaulay quotes the Hussite (a Czech proto-Protestant Christian movement) hymn, "Ye Warriors of God," which Smetana used in *Má vlast* and Husa used in *Music for Prague* (1968). *Kaleidoscope* was winner of the IAWM's Alex Shapiro Prize for new wind ensemble works in 2018.

Just over eight minutes in length, *Kaleidoscope* opens with a briskly-executed rhythmic call and response between the brass and percussion sections while the woodwinds engage in flurried commentary. The collaboration continues as the themes change and broaden, building and relaxing into meditative percussion and solo woodwind melodies that are played expressively. Next, calm, swirling melodic moments pass across the band, followed by all the instruments joining together to play with a steady beat. After building the intensity, Macaulay closes the work with a serene, soft coda, which she says is "a tribute to the sincerity and integrity exhibited by Karel Husa throughout his distinguished career in music."

The UMBC Wind Ensemble should be commended for this beautifully executed recording and for bringing outstanding new music by women composers to life.

Beginning her career as Principal Tubist with the United States Coast Guard Band, Dr. Joanna Hersey has performed for U.S. Presidents, at state functions for dignitaries and royalty, and in uniform on *The Today Show* and *Good Morning America*. She has released two solo albums and five chamber albums, featuring music by diverse female composers. Dr. Hersey serves as Associate Dean of Student Success for the College of Arts and Sciences at the University of North Carolina at Pembroke.



Passages Through Time

Rain Worthington: *Passages Through Time*

Croatian Chamber Orchestra, Miran Vaupotić, conductor; Janáček Philharmonic Orchestra, Stanislav Vavřínek, conductor; Moravian Philharmonic Orchestra, Petr Vronský, conductor; Ivo Fišer, cello; Carmine Miranda, cello; Petr Nouzovský, cello; Yundu Wang, piano; Antonín Hradil, violin; Jakab Látal, violin; Mojca Ramušćak, violin; Audrey Wright, violin. Navona Records, NV6398 (2022)

ERICA LESSIE

In March of 2022, Rain Worthington released an album of her compositions titled *Passages Through Time* on Navona Records. The sixty-six minute CD offers three chamber and five orchestral works, seven of which feature the violin or the cello. While most CDs include either chamber or orchestral music, *Passages Through Time* successfully navigates the inclusion of both, and the transition between pieces is seamless. Also noteworthy are the exquisite performances of the three orchestras and soloists and the stunning quality of the sound engineering.

The album opens with *Full Circle* (2018) featuring cellist Petr Nouzovský and the Moravian Philharmonic Orchestra, under the direction of Petr Vronský. As Worthington notes, “the music is written for a subtle interplay between the soloist and the orchestra, rather than the traditional role of the soloist being in the forefront.”¹ This is evident from the first measure, where

the solo cello, flute, vibraphone, and timpani enter together as equal voices, as though playing chamber music. Throughout, the cello part is written in the mid-range, allowing it to blend with the other instruments.

Night Stream (2011), for two violins, performed by Antonín Hradil and Jakab Látal, contains passages of chromaticism but not to the extent that it makes the work inaccessible. Worthington’s use of double stops increases the density of the texture, and they provide a full sound, particularly in the slower sections. The two violins are well balanced, with neither one dominating the other.

Within Deep Currents (2020), for string orchestra, is performed by the Janáček Philharmonic. Worthington explains that the work “conveys some of the feelings I have had during this epic time of a global pandemic—a sense of immersion within a flow of time and a feeling of being slowly pulled along by underlying currents, as dynamic forces exert their influences through an interplay of diverse energies.” She accomplishes this in different ways; for example, the composer staggers the entrances of the various instruments, thereby disguising the pulse and creating a sense of unease. Then, slow, eerie glissandos, accompanied by pulsing sixteenth notes, are introduced that alternate with rhythmic interjections that build disparate tensions to an ominous emotional effect.

The fifth work on the album, *Shadows of the Wind* (2019), for small orchestra, was performed by the Janáček Philharmonic. The work focuses more on tone clusters than on the melodic line. The piece alternates between masses of sound and intimate passages, in which the cellist takes a solo role. Worthington writes that “the inspiration for this work came to me one night while listening to the sounds of a windstorm; as the wind increased and diminished in cycles, the room was filled with the changing patterns cast by the movement of branches and leaves.”

Resolves (2016), for unaccompanied cello, is performed by Carmine Miranda. Like *Night Stream*, *Resolves* employs frequent double stops, changing meters, fermatas, and on- and off-beat figures plus glissandos and tremolo, which are signature features of the composer’s style.

Dreaming Through Fog (2020), for small orchestra, was recorded by the Janáček Philharmonic. That Worthington is a master orchestrator is evident in all of her large works, but particularly so in this one. Three distinct elements are apparent: a soft, lengthy ostinato emerges; it is followed by pointed rhythms in the strings and timpani; and then intermittent eighth-note passages center around the minor second interval. In this work, Worthington makes use of orchestral colors to explore an array of emotional complexities experienced during the pandemic autumn of 2020—from feelings of stasis, to prolonged uncertainties and tensions, to tragedy and chaos mixed with fleeting glimpses of hopefulness.

In Passages is the perfect work to conclude this CD. Composed for violin and orchestra and recorded by violinist Mojca Ramušćak and the Creation Chamber Orchestra under the direction of Miran Vaupotić, *In Passages* incorporates elements of the previous works. The violin acts as soloist, chamber musician, and section player at various junctures. Worthington’s frequent use of extreme ranges, tremolos, glissandos, pizzicato, washes of sound, and juxtaposing calm and driving rhythms, and passages of tenderness are features of the work.

Worthington is a talented composer and has brought together eight captivating works to produce this fine album. I eagerly await her next release.

Erica Lessie received a B.M. from Indiana University and completed an M.M. and coursework for a D.M.A. at Florida State University. She teaches at DePaul University Community Music Division, ChiArts, and maintains a private studio. Lessie co-founded *Cherchez la Femme Ensemble*, developed *Cellos of Unusual Shape* and free-lances in the Chicago area. In addition, she composes short works and exercises for the cello and writes for *The Cello Museum*.

¹ All the quotes in this review are from Rain Worthington’s website: Rain Worthington, Composer.

Tracy Yang: *The 217 Diaries*

Tracy Yang, piano; Guillaume Muller, guitar; Eunjung Jo, upright bass; Peter Evens, drums. Tracy Yang (independent production), EP, digital audio (2021) <https://tracyyang.bandcamp.com/releases>

MARC RICE

Tracy Yang, a jazz composer and pianist based in New York City, has recently released the EP *The 217 Diaries*. The disc is an excellent example of the New York piano-based, modern jazz style: classic and sleek with strikingly beautiful compositions, provocative solo work, and outstanding group communication. This is a recording to enjoy when searching for a deep listening experience, one that inspires both mind and soul.

Born and raised in Taiwan, Yang has the academic and professional experience of a rising voice in jazz. She holds a Master of Music degree in Jazz Studies from Queens College and a diploma in jazz composition from the Berklee College of Music. She has performed with her quintet in several of New York's top venues, has won several prestigious awards for composition, and has received grants for her work from the Queens Council on the Arts, the Passim Iguana Music Fund, and the Taiwan National Culture and Arts Foundation.

The 217 Diaries consists of four compositions, which together provide a cohesive aesthetic feel: pristine sounds, tight grooves, introspective harmonies, and thoughtful solos. The first piece, *Morning in Manhattan*, begins with a swinging bass introduction, accompanied by finger snaps. A song then emerges, a medium tempo swinging piece in Eb that is an expression of pure joy. With the statement of the melody, done in partnership between piano and guitar, the dynamic interplay between the musicians sets the tone for the rest of the work. As a guitarist myself, I am especially impressed by the gorgeous tone and taste of Guillaume Muller, whose solos are remarkably constructed and whose accompaniments lend a strong groove to the rhythm section. The interplay of the musicians to conclude the piece reveals a tightknit and well-rehearsed unit.

The title work, *The 217 Diaries*, begins with a beautiful solo piano introduction, presenting an introspective mood. The guitar then enters, stating the main melody for the first sixteen bars, accompanied by light brushwork on the drums, establishing a waltz feel. The piano completes the thirty-two bar form with sixteen bars of lush, cascading chords that build to a climax and then settle to prepare for an intimate bass solo. Eunjung Jo's solo begins quietly, but then picks up fire as she connects with the brushwork of drummer Peter Evens. Yang begins the segue from the bass solo with a contemplative single line, but as her solo progresses she continues to add more voices, and the rhythm section follows her to reestablish energy. After a period of improvisation with many fresh and tasteful ideas, the guitar and piano conclude with the main theme.

Following this rich ballad comes a funky, humorous romp, *You Little Monsters*. A very fun work, with the highlight being the drum solo, which turns into a dialogue between Peter Evens and Yang. The pianist maintains the funky humor, and she follows this with her own solo, again working in some grooving dissonance. Guillaume Muller's guitar rounds up the track with an ornamented take on the original melody.

The final piece, *Here's to the Past*, is a slow, romantic ballad that starts with a blissful introduction of Strayhorn-like chords that lead to the guitar taking the melody. Here the exquisiteness of Muller's guitar tone creates the sense of nostalgia implied by the title. Yang's tasteful accompaniment adds harmonic flourish and intimacy to Muller's melody and the following solo. As the guitar solo progresses, light touches from drum brushes and bass notes add to a gentle flowing feeling. Yang solos next with a chorus of full chords that lead us on some stimulating harmonic turns. The conclusion is quite interesting, as Muller gives the listener a paraphrase of the melody before Yang brings the piece to a close with more full and tender chords.



The 217 Diaries

Tracy Yang's EP *The 217 Diaries* harkens to the past in many ways. In her playing and composition, the influences of Ellington, Monk, and Strayhorn are clearly present. This timeless sound is very well done here with fresh voices and new ideas. As with any classic art form, this style of jazz will always be with us, for it warms the heart. Yang's compositions and her performance are first rate. I recommend listening to Yang's EP when the mood is right for fine jazz.

Marc Rice is Professor of Musicology at Truman State University and is the Area Chair of the Perspectives of Music program. He has extensively published on gender and race issues concerning jazz in the Midwest in the journals *American Music*, *Musical Quarterly*, the *Encyclopedia of African American Music*, and the *Grove Encyclopedia of American Music*. He has also conducted fieldwork in Louisiana, tracing the Cajun music revival. He teaches music history and courses on jazz, the music of Louisiana, and music and political protest.

Beyond the Notes

Beyond the Notes is a webinar series that brings you presentations, workshops, seminars, interactive dialogue, and performance. The purpose of the webinars is to provide women in all disciplines in music with information and resources to help develop and further their professional careers. The IAWM is planning the 2023 season, and if you are interested in creating and presenting a webinar please contact webinars@iawm.org.

RECENT RELEASES AND PUBLICATIONS

COMPACT DISCS AND DIGITAL RECORDINGS

Jennifer Bellor: *Oneira*

AEROCAD MUSIC (2022)

The recording includes all of Jennifer Bellor's original percussion music that she composed for Clocks in Motion Percussion during her four-year residency as their first Clock Shop composer. The works were inspired by time and antique clocks, and they have titles such as *Pendulum Surround* and *Quartz Revolution*. *I Care if You Listen* highlights the animated music video of the featured track titled *Oneira* (related to the word "oneiric," which served as inspiration for the recording). Bellor explains that she imagined each of the parts of the clock having its own identity and character, with the mallets symbolizing tools and the keyboard instruments different materials and colors. When they come together, they create an interwoven melodic structure that represents a virtual world. The animation, created by Christine Banna, has already been selected for three festivals: Brooklyn SciFi Film Festival and the SFC Film Festival in Australia, and it is a finalist for best music film at the Munich music video festival. The link to the music video is <https://youtu.be/lpVA2O64VCU>.

Whistling Hens: *Reacting to the Landscape*

STRANGE WOMAN RECORDS (OCTOBER 2022)

Whistling Hens was founded by soprano Jennifer Piazza-Pick and clarinetist Natalie Groom to perform and commission music by women composers and create a financially and artistically equitable future for women in music. Their debut album, *Reacting to the Landscape*, includes nine world premiere recordings of works by seven living American women composers: Victoria Bond, Ashi Day, Melika M. Fitzhugh, Cherise Leiter, Dannielle McBryan, Diana Rosenblum, and Jennifer Stevenson. Showcasing five commissions, Whistling Hens presents a wide variety of styles, sounds, and stories. This album was sponsored by University of Maryland Baltimore County, Georgia College & State University, GCSU Women's Giving Circle, Maryland State Arts Council, and many individual supporters. Learn more at linktr.ee/whistlinghens.

Search Me, O God

DEUS EX MUSICA RECORDS (2022)

The recording features ten works for solo violin inspired by psalms that were written by a diverse group of composers from Jewish, Protestant, Roman Catholic, and Eastern Orthodox backgrounds. One of the works on the disc is *My heart within me is desolate* by Judith Lang Zaimont, performed by violinist Yanoh Zur. Zaimont writes that the composition is a setting of Psalm 143:4 and was composed during the heart of the Covid pandemic; she describes it "an expression of wearied loss, abandonment / isolation, and piercing sorrow....When we experience this bereft emotion it often comes encased in a loop of emotion sometimes difficult to escape. Thus, the music 'obsesses' by continuing to circle back to its first line of melody, though at other pitches, registers. The 'relief valve' of upper-register thirds expresses the need to drift towards escaping the emotional loop, but not quite succeeding." Zaimont says that her "music is often immediate, and intense. Here, though, there is a dwell in one emotional state, very much in sync with how we all dealt with the forced containment required to survive the pandemic."

Urolige Tider (Times of Unrest)

Danacord DACOCD 945 (2022)

The recording features String Quartet No. 1 "Urolige Tider" (Times of Unrest) by Hanne Tofte Jespersen performed by the Nordic String Quartet. The title of the work was almost prophetic since it was completed while the Covid epidemic reached its height during the spring of 2020. The music expresses the current unrest throughout the world as well as hope and a vision of peace. The 24-page booklet (in English) includes an analysis of the work by Danish composer Bo Gunge. Joseph Haydn's String Quartet Op. 76, no. 2 and Benjamin Britten's String Quartet Op. 25 are also on the disc.

The Kapralova Society Journal

The Kapralova Society is a Canadian non-profit publisher and foundation established in 1998 in Toronto. The Society's mission is to promote interest in the noted Czech composer Vítězslava Kaprálová and support other women in music. The Kapralova Society Journal, published twice a year in the summer and winter, is available online free of charge. The 2023 winter issue, volume 21, no. 1, includes the following articles. "Ephemeral Incandescence: the April Preludes of Vítězslava Kaprálová" by Asher Ian Armstrong. "Vítězslava Kaprálová: Thematic Catalogue of the Works. An Introduction" by Karla Hartl. "Women of the 19th-Century Salon: Mlle. N. Philibert" by Tom Moore.

BOOKS

Violeta Dinescu, Michael Heinemann, and Roberto Reale, eds.: *Myriam Marbe*

Carl von Ossietzky Universität, Oldenburg, Germany (2021)

Myriam Marbe (1931-1997) was an award-winning Romanian composer and musicologist. She taught composition at the Bucharest Conservatory (1954-1988), but when she refused to join the Romanian Communist Party, she was denied a promotion. She was also a musicologist and wrote a biography of George Enescu as well as a film director. The recent biography includes information about her life and career, reminiscences from former students, an interview with her, analyses of nine of her compositions, and reprints of several of her own writings, plus a catalogue of her works and a bibliography. (<https://uol.de/bis/forschen-und-publizieren/universitaetsverlag/archiv-fuer-osteuropaeische-musik>)

David Otero: *Aragoneses: Rescate del olvido - Once violinistas y compositoras (1850-1950)* (Rescue from Oblivion - Eleven Violinists and Composers)

ARPEGGIO PUBLISHING (2022)

The book presents a portrait of eleven female composers and violinists from the 19th and 20th centuries who have been undeservedly neglected. The author provides detailed biographies and discussions of the composers' music and its importance for the violin repertoire. He also includes their contributions to the changing role of women in music. The composers are Cécile Chaminade (1857-1944), Dora Pejačević (1885-1923), Marguerite Canal (1890-1978), Germaine Tailleferre (1892-1983), Nadia Boulanger (1887-1979), Lili Boulanger (1893-1918), Prialux Rainier (1903-1986), Elisabeth Maconchy (1907-1994), Grazyna Bacewicz (1909-1969), Elsa Barraine (1910-1999), and Vítězslava Kaprálová (1915-1940).

Composers with the Most Potential for the Future

In November 2022, Classical Digital Radio 100-102FM in London, UK, selected ten composers, primarily British, whom they believe have the greatest potential to shape classical music for the remainder of the 21st century. They examined music for the concert hall, electronics, film and television scores, jazz, religious music, and video game soundtracks. Four of the ten who were selected are women.

Hildur Guðnadóttir, a composer, cellist, and singer, was born in 1982 in Reykjavik, Iceland. She is best known for her award-winning score for the 2019 film *Joker*, starring Joaquin Phoenix and Robert de Niro. The film won the Golden Globe Award and an Oscar plus the Best Original Score and a BAFTA for the Best Original Music. Guðnadóttir was the first woman to win in each of the categories and the first person from Iceland to win an Oscar. Her most recent project was for the film *TAR*, with Cate Blanchett as the tyrannical conductor of a major German orchestra. The film has been nominated for an Academy Award in 2023. Guðnadóttir is also a noted composer of music for television. Her score for the 2019 HBO mini-series *Chernobyl* won a Grammy Award, a Primetime Emmy Award, and a BAFTA.

Yoko Shimomura, born in Japan in 1967, is a composer and pianist who is best known for her expressive music for video games. In 2002, she wrote the music for the *Kingdom Hearts* series, which she says was her "most special" soundtrack. The game was extremely successful and sold more than four million copies worldwide. The following year she founded her own music production company called Midiplex. Her works have gained popularity and have been performed in many video game music concerts. Several of her scores have been published and have been arranged for piano.

Rachel Portman, born in 1960 in Haslemere, UK, became interested in writing film music at Oxford University when she started writing music for student films and theatrical productions. Since that time, she has composed more than 100 soundtracks. Her best known scores are for *Emma*, which won the Academy Award for Best Musical or Comedy Score, *Chocolat*, *The Mona Lisa Smile*, and *The Duchess*. She has also composed music for television and the theatre such as her children's opera, *The Little Prince*, which was adapted for television. She received the great honor in 2010 of being appointed OBE (Officer of the Order of the British Empire).

Alma Deutscher, born in 2005 in Basingstoke, UK, is a 17-year-old composer, pianist, and violinist. She composed her first piano sonata at the age of five and her short opera, *The Sweeper of Dreams*, at age seven. When she was eleven years old, Zubin Mehta sponsored the European premiere of her full-length opera, *Cinderella*. In 2018, she and her family moved to Vienna, and the following year, she made her debut at Carnegie Hall in a concert featuring her own compositions.

IAWM NEWS

AWARDS AND HONORS



Judith Lang Zaimont

Judith Lang Zaimont Day in the City of Maricopa

The City of Maricopa, Arizona, declared that May 18, 2022, was Judith Lang Zaimont Day. The proclamation by Mayor Christian Price reads in part: "The Mayor, City Council and Maricopa Friends of the Arts call upon our community to celebrate Judith's selfless service and leadership regarding arts in Maricopa including her co-founding Maricopa ARTS Council, Cultural Affairs and Arts Committee, and the Maricopa

Music Circle chamber orchestra. The contributions of Judith Lang Zaimont have regaled listeners with the majesty, beauty, joy and reverence of musical performance, and have enriched the lives of the citizens of Maricopa." The celebration was held at the Maricopa Public Library and Cultural Center and Zaimont was presented with a gift of appreciation as well as a video presentation showcasing her compositions.

Zaimont's music is performed around the globe to sustained critical acclaim, including performances by the Philadelphia Orchestra, BBC Symphony, Berlin Radio Orchestra, Baltimore Symphony, and the National Philharmonic. Her compositions have been broadcast over Voice of America and appear regularly on classical radio stations in the United States and Europe. Zaimont's works have won numerous awards in every genre, including both National Endowment awards, the 2015 American Prize in Chamber Music Composition, and the 2003 Aaron Copland Award. Her works continue to be commissioned for international competitions in voice, conducting, chamber music, and piano performance. In addition, she is a distinguished teacher and pianist as well as creator and editor in chief of the critically acclaimed book series *The Musical Woman: An International Perspective*.

Film Awards

Stefania de Kenessey' whimsical short film *Menstrual Rosary*, created by a collaborative group of New School faculty, has attained great success on the 2022 festival circuit. With a score by Stefania de Kenessey, lyrics by Chiara Bottici and Vanessa Place, and directed by Cecilia Rubino, the film has accumulated more than 13 citations and awards worldwide from festivals including the LGBTQ Unbordered Festival; the Hong Kong, London, Paris, Milan, and San Francisco Short Film Festivals; the Rotterdam Independent Film Festival; the Madrid Arthouse Film Festival; and the Dublin World Film Festival.

MEMBERS' NEWS

ANITA HANAWALT

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning appointments, honors, commissions, premieres, performances, and other items.

NB: The column does not include radio broadcasts; see Linda Rimel's weekly "Broadcast Updates."

Awards and recent publications and recordings are listed in separate columns. Send this information to the editor in chief, Eve R. Meyer, at evemeyer45@gmail.com.

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

The deadline for the next issue is January 10. Please send news about your activities to Members' News Editor Anita Hanawalt at anita@hanawalthaus.net. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Submissions are always welcome concerning appointments, honors, commissions, premieres, performances, and other items. The deadline for the next issue is January 10.

—ANITA HANAWALT

Following a two-year delay due to the global pandemic, **Deborah Anderson's** piece for saxophone ensemble was performed on October 23, 2022, at Pacific Lutheran University in Tacoma, Washington. *Playing with Fire* (soprano, alto, tenor, baritone, and bass saxophone) features five short movements related to fire, and is subtitled "Mad, Bad, and Dangerous to Know."

Andrea Clearfield feels fortunate to have had nine premieres in 2022, with three upcoming premieres this fall: *Standing at the Beam* (chorus and string quintet), *Pan with Us* (soloists, chorus and orchestra), *Singing into Presence* (chorus and orchestra), *Transformed by Fire Choral Suite* (soloists, chorus, and piano), *Beyond the Binary* (soloists, chorus, percussion quartet, and digital sound), *Let Us Remember Spring* (soprano and piano), *Where Everything is Music* (treble choir and piano), and *Reflections on the Dranyen* (classical guitar). Conductor/librettist Doreen Rao, master Zen painter, activist, and poet Kazuaki Tanahashi collaborated on *A Brush with Our Time*, commissioned and premiered by Fourth Coast Ensemble.

Three world premieres took place on November 6: *When We Listen*, poetry by Susan Windle, commissioned and performed by Singing City at Old Reformed Church in Philadelphia, Pennsylvania; *Home in Me* (I. "Body," II. "Speech," III. "Heart/Mind") performed by Vox Femina at First Congregational Church of Los Angeles; and *Here I Am: I Am Here*, a 35-minute cantata commissioned by Coro Allegro Chorus for two soloists, two narrators, chorus, string quartet, and piano, based on moving open letters to a transgender child and a survivor of conversion therapy, at Old South Church in Boston. *Three Songs for Violin and Bass* will be performed at the Chamber Music Society of Lincoln Center in New York City on January 26, 2023.

Cynthia Folio retired in June 2022 after 42 years of full-time university teaching (10 years at Texas Christian University and 32 years at Temple University) and is now Emeritus Faculty. In her final year at Temple, she was awarded the Faculty Senate Outstanding Service Award, in part due to her contributions as chair of the Department of Music Studies for four years (including two

years during the global pandemic). As chair, she helped to revise several music programs, helped to initiate a new degree in Music Technology, and secured a grant to help initiate the Young Women's Composer Camp (now called "Wildflower Composers" and led by Erin Busch).

Folio continues to be active as a flutist and composer and was recently inducted as a Voting Member in the Recording Academy. During the last school year, she had two commissions/premieres. The first was an oratorio, *Lydia's Giving*, which was commissioned by the Women's Sacred Music Project and premiered at the Daylesford Abbey in Paoli, Pennsylvania in the fall. The second was a chamber music composition, *Musical Vistas*, commissioned by the Eastman School of Music for their Centennial Celebration and premiered by Bonita Boyd (flute) and Nicholas Goluses (guitar) at Eastman in the spring. She continues to perform as flutist in the Philadelphia area and is a board member for the Relâche Ensemble, a contemporary music group and a long-established non-profit organization since 1979.

Noreen Green, founder, conductor, and artistic director of the Los Angeles Jewish Symphony presented a concert on November 20 featuring the music of Israeli composer Inon Zur. The program included the world premiere of his *Suite from Syberia: The World Before*, performed by Grammy and Emmy Award-winning pianist Emily Bear; *Fallout Medley Suite*; and several other works. Green was recently inducted into the Marquis Who's Who Biographical Registry. Green's life and career was featured in a recent Spotlight Series documentary by the Milken Archive of Jewish Music.

Gyuli Kambarova received a grant from IAWM to work on her quintet *Unchained*. She is currently writing the music for *Between Despair and Hope*, a documentary about a nursing home, and she recently became a member of the Recording Academy.

María Eugenia León wrote the score for the short film *Inés Unfortunately* by director Anna Salinas, which premiered at the New York Latino Film Festival (NYLFF) in September 2022. The music is scored for piano and choir, which León created by layering her own voice. For the end credits, she composed the song "Poquito a poco" (Little by Little) and her voice is accompanied by guitar and shakers. Also in September, her song cycle *Nuestros Pequeños* was performed at the Mendelssohn-Haus and Otto-Braun-Saal in Germany. León arranged her original song cycle for tenor Manuel Gomez Ruiz, mezzo soprano Anna Tonna, and pianist Isabel Dobarro.

Judith Markovich's woodwind quintet, *King for a Day*, was selected to be presented at the International Composers Festival in Sussex, UK, on May 21, 2022. Markovich was honored to be selected as one of 60 out of 860 composers. Cellist and fellow Juilliard alumna,

Diane Chaplin, gave the world premiere of *Voices Long Kept Silent* on July 5, 2022. The world premiere of *A Call from the Woods* for solo viola was given on August 29 by Brazilian violist Amaro Dubois, who commissioned, recorded, and released it as a single that same day. *Three Miniatures* for solo viola was released on international violist Brett Deubner's CD, *HOPE: Music for Solo Viola*, on September 30.

Faye-Ellen Silverman's *Reaching the End of the Dance* for solo cello will receive its world premiere performance by members of the ComCord String Quintet and Erick Hawkins Dance at the Composers Concordance: Radical Other held at St. Mark's Church in New York City on December 11, 2022. *Dialogue for horn and tuba* was performed by Calliope members Erin Paul, horn, and Samantha Lake, tuba, at a Benefit for New York Women Composers held at the National Opera Center in New York City on October 16. The world premiere performance of her arrangement for oboe of *Interval Untamed: Five Miniatures* was performed by William Wielgus during an informal concert by the New York Kammermusiker on October 3 in New York City.

Silverman was featured in the Composer Spotlight section by Caiti Beth McKinney in the September issue of *Horn and More*, the International Horn Society digital newsletter. *Collaborating With the IWBC: a 30 Year Adventure* appeared in the Fall 2022 issue of *Newsworthy*, the Official Newsletter of the International Women's Brass Conference. Composers Now presents *IMPACT: Faye-Ellen Silverman*, a half-hour video of her music. The installment first aired on September 8. Please see: <https://www.youtube.com/watch?v=sn-TjRbQCh4&t=1s>.

Betty Wishart's *Preludes: In Memoriam* for piano was performed by Jeanette Winsor at the Central Library in Virginia Beach, on October 1, 2022. Pianist Scott Marosek premiered Wishart's *Overcoming* and Jeri-Mae Astolfi performed *Sonata II* on the Living Composers Concert at Campbell University in Buies Creek, North Carolina on October 20. Astolfi performed *Phantasmagoria* and *Sonata II* on the Arts NOW concert series at North Carolina State University in Raleigh on October 25. Astolfi also performed *Phantasmagoria* at the Research on Contemporary Composition conference in Dahlonaga, Georgia on October 29. Pianist Jeanette Winsor performed *Sonata II* on the National Association of Composers USA Mid-Atlantic chapter's concert in Virginia Beach, on November 5.

Victoria Bond: *Blue and Green Music*

We are pleased to report that Victoria Bond's article about her string quartet titled *Blue and Green Music* (*Journal of the IAWM* Vol. 27, no 2 [2021]: 20-22) led to the upcoming first performance of the work in Denmark. The chairman of Roskilde Music Society, Kuno Kjærbye, after seeing the high quality of the musical examples in the article, asked the Nightingale String Quartet to include the work on their program for a Society concert on October 11, 2023. This local Danish music society includes music by both women and men in every concert, and for their policy, the Roskilde Music Society was awarded the Danish Composers Society's first "Fair Practice Prize" on September 9, 2022.

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This last year has been one of tremendous joy as live concerts resume, and we perform together once again. You have come through stronger with renewed energy to increase the visibility of women in all facets of musical life.

Your IAWM membership is hard at work expanding our member benefits including a new website, four journals a year, a new webinar series, expansion of award opportunities, renewed global relationships and a new grant!

Your ongoing commitment is enabling us to make these strides. With your support, IAWM is energetically planning the 2023 Concert that will be performed in Europe in the Fall. Check the website and Facebook page (<https://www.facebook.com/IAWMusic>) for more information in March.

So when is IAWM's next conference?? We're planning on 2025 - let us know if your institution would like to host or if you'd like to get involved!

Your support is making a difference for women in music. Please consider donation* to help IAWM expand its offering to you, including new webinars, an engaging newsletter, and new MEDIA page with videos of IAWM members and activities. Every penny will help in achieving our goal of \$10,000.

Thank you as always for your generosity of spirit.

With Best Regards,

Christina Rusnak
President of IAWM

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