



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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ANNE LISTER c. 1830 by JOSHUA HORNER (1811-81)



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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/.

The latest addition to the website is the new MEDIA page, which offers access to the Spotlights, Interviews, Member videos, Concerts, and, for members who are signed in, Webinar replay videos! The page also has images from IAWM events and more!

—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, its website, a free listserv, international competitions for researchers and composers, conferences, 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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Christina Rusnak

Message from IAWM's President

Dear Members,

Thank you all for your membership! Welcome to Winter! With its cantankerous weather, winter provides the perfect excuse to stay inside and listen to new and old music. As the days lengthen and we begin to venture out, an abundance of concerts awaits us. As change occurs all around us, I will remain as IAWM's President for 2024.

Updates & Communication

IAWM was very active in 2023! Please peruse the website: in the **About US** menu, we've listed the eight new Board members and the many committee volunteers who work together to manage IAWM. Also on the site is IAWM's updated 2024-2026 Strategic Plan. The page highlights our goals and strategies, and there is a button at the bottom of the page to access the full plan. We also list IAWM's bylaws in this menu.

To better communicate with you, we launched the **IAWM NEWSLETTER** in late Summer as a bridge connecting the website, social media, and the journal. Please make sure you open the link (and check your junk folder) to receive monthly updates!

We now have pages to submit your work for Spotlights or YouTube. Under **PROGRAMS**, choose SPOTLIGHTS or YOUTUBE. Videos will be uploaded monthly to the IAWM YouTube channel. <https://www.youtube.com/@iawmmmedia>. The latest addition to the website is the new **MEDIA** page, which offers access to the Spotlights, Interviews, Member videos, Concerts, and, for members who are signed in, Webinar replay videos! The page also has images from IAWM events and more!

Music, Events, And Opportunities

2023 closed with more IAWM concerts than ever! Thank you to our partners, Lilith Ensemble, the Royal Conservatoire of Antwerp, LunART, and the Portland Jazz Composers Ensemble. If you would like to partner with us for a concert to give greater visibility to women in music globally, please contact president@iawm.org

In October 2024, the University of Minnesota at Duluth will host the IAWM Annual Concert of Electronic and Electro-Acoustic works. As last year, submissions will include those from *performers* as well as composers. For application details for both the Annual Concert and the Search for New Music, see the call for submissions on the inside front cover (pg. II) of this journal, and click on the links.

Even more reason to get excited! The IAWM is partnering with the College Music Society for the 2025 IAWM Conference. The conference will take place in Bogotá and Medellín, Colombia, in June 2025, and is our first conference in South America, which has a rich musical heritage. I'm looking forward to meeting many new women in music and hearing their music! To ensure everyone can plan appropriately to submit music, research, presentations, and robust panel discussions, we will issue the call for participation this Spring. Look for more information on the Conference page of the website.

Is there a musical organization, event or festival that we should know about? If you would like to partner with us, please contact our Advocacy Chair, Rain Worthington, rainworthington@gmail.com to learn more.

Communicate With Us

Help us increase your visibility! Update your image and website information on the Members page. Log in, and click on the Members page to find Member Profile. Click EDIT PROFILE to add your information.

ENJOY!

Christina Rusnak

CHRISTINA RUSNAK
President, IAWM



Anne Lister c. 1830 by Joshua Horner (1811-81).
Calderdale Borough Council / Bridgeman Images

Music as Persona in the Life of Anne Lister (1791-1840) a.k.a. "Gentleman Jack" ¹

ALISON P. DEADMAN

Recently, nineteenth-century diarist Anne Lister (1791-1840) has become something of a celebrity thanks to the BBC/HBO series *Gentleman Jack*,² which dramatizes key moments in Lister's life largely as recorded in her journals. Lister began her journals in 1806 (at age fifteen) and continued until her death in 1840. They explore her personal and sexual thoughts, feelings, and activities as well as the outward details of her everyday life, with many sections written in code, and they reveal a woman whose identity was starkly at odds with many social expectations of the day. Studies such as Jessica Campbell's "Can we call Anne Lister Lesbian?"³ and Charley Matthews's

"I feel the mind enlarging itself: Anne Lister's Gendered Reading Practices"⁴ discuss the challenges of applying the modern terms "lesbian" and "trans," respectively, to someone living long before these terms were coined. Both authors ultimately advocate using either "lesbian" or "trans" as lenses through which to view Lister, thus reclaiming previously hidden narrative strands. My own purpose is not so much to reclaim a narrative but rather to explore the way that Lister presented herself through her performance of music. For that reason, I find the Jungian term "persona" allows for a more nuanced reading.

In his psychological writings, Carl Jung (1875-1961) adopted the term *persona* from the Latin name for a theatrical mask. As Robert H. Hopcke notes in his study of the persona, the etymological roots of the word are *per sonare*, "to sound through."⁵ Hopcke explains that the theatrical mask contained a system of tubes allowing the actor to project their voice through the mask. Thus, the audience was presented with a combination of a fixed impersonal image (the mask itself) and the idiosyncrasies of the individual (the actor's voice). Jungian psychologist, Eugene Paschal, observes that the persona is "the form of an individual's general character and attitude toward the outer world.... a compromise between what society expects of us and our own personal identity, between individuality and self-image."⁶ Lister developed her persona as she navigated the balance between her social position as part of the Halifax gentry and her aspirations, both educational and personal.

Biographies and commentary on Lister's life are quick to note some of the ways she styled herself as lesbian and/or masculine and/or trans but make nothing of her use of music to express her inner sense of who she was.

In this article, I discuss Lister's musical choices, as recorded in her journals, to show that they enhanced her carefully curated persona.

In Lister's presentation of herself to the world, she not only pushed against the limitations that society placed upon women in such things as business and intellectual pursuits, but she was also attracted romantically to women. As Helena Whitbread observes in *The Secret Diaries of Miss Anne Lister*:

... in education, travel and not least her determination to live her later life openly as a lesbian with a woman of her choice, Anne can be seen as a trail-blazer for the emancipation of women from the mores of her day. She became the first woman elected to the committee of the Halifax branch of the Literary and Philosophical Society because of her academic contributions to that society. She managed her estate, dealt with the business of farming, and developed coal-mines on her land. Much of her life was spent out of doors, supervising workmen, and at times, tackling some of the physical tasks herself.⁷

In other words, Lister was anything but the typical woman of her day.

One way Lister exhibited her persona was in her dress. Anne Choma, writing of Lister's attitudes to her dress in *Gentleman Jack: The Real Anne Lister*, observes: "She refused to be molded into an image of nineteenth-century womanhood that was defined by bonnets, frills and ringlets. Generally, she was critical of the restrictive nature of women's attire referring to it as an *inconvenience* and *incommodious*."⁸ Here Choma suggests Lister's choices were for both practical and aesthetic reasons. By 1817 Lister had made a conscious decision to wear black—a resolution it seems, she rarely broke. According to Choma, Lister "wore a worsted great coat, a plain black pelisse (dress), and a sturdy pair of black-gaiter, leather boots,"⁹ a costume far more reserved in style and color than was normal for women of the day.

1 An earlier version of this article was given as a paper on March 17, 2023, at the American Musicological Society South Central Chapter meeting, University of Georgia, Dahlonega.

2 Created by Sally Wainwright (b. 1963), Season One was released in 2019, and Season Two, delayed by the COVID19 pandemic, was released in 2022.

3 Jessica Campbell, "Can we call Anne Lister Lesbian?" *Journal of Lesbian Studies*, 26 (2022): 354.

4 Charley Matthews, "I feel the mind enlarging itself: Anne Lister's Gendered Reading Practices," *Journal of Lesbian Studies*, 26 (2022): 368-9.

5 Robert H. Hopcke, *Persona: Where Sacred Meets Profane* (Boston & London: Shambala, 1995), 13.

6 Eugene Paschal, *Jung to Live By: A Guide to the Practical Application of Jungian Principles for Everyday Life* (Warner Books: New York, 1992), 47.

7 Anne Lister, *The Secret Diaries of Miss Anne Lister* ed. Helena Whitbread, (London: Virago Press, 2010), xx.

8 Anne Choma, *Gentleman Jack: The Real Anne Lister* (Penguin Books, 2019), 2.

9 Ibid..

In her diaries, Lister records being described as masculine and gentlemanly. In the early nineteenth-century in general and for Lister in particular these terms meant different things. On May 10, 1824, Lister, visiting Mrs. Kelly, reports:

*We were talking of my dress. She said people thought I should look better in a bonnet. She contended I should not & said my whole style of dress suited myself & my manners & was consistent & becoming to me. I walked differently from other people, more upright & better. I was more masculine, she said she meant in understanding. I said I quite understood the thing and took it as she meant it. That I had tried all styles of dress but was left to do as I liked eight years ago. Had then adopted my present mode & meant to keep it.*¹⁰

The comments about Lister's dress and walk are not overtly gendered, although they imply that she was not particularly feminine.¹¹ Her intellect, however, is described as masculine, and Lister seems quite content for that to be. The *Oxford English Dictionary* definition of "masculine" in such contexts (used as early as c.1550) is: "Of a personal attribute, an action, etc.: having a character befitting or regarded as appropriate to the male sex; vigorous, powerful. Of a man: manly, virile."¹² Lister had a sharp mind and (at a time when women were not highly educated) she wanted to educate herself to a state befitting a man, which speaks to the intersectionality of Lister's desires. As Matthews remarks regarding Lister's gendered reading practices, "Lister is mobilizing university-style reading models and textual material as part of their aspiration to develop a 'masculine' intellect. But this is also a specific white, imperial kind of class discourse, which links

British intellectual life to taxonomies of classical pedigree and intellectual aristocracy, and which validates Lister's own sense of exceptionalism."¹³ By educating herself in "masculine" subjects, she was reinforcing her aristocratic social ambitions.

While it was acceptable to Lister that her intellect should be referred to as masculine, when describing her manners, she differentiates between "masculine" and "gentlemanly." The latter term relates to "gentle": "Of a person: well-born, belonging to a family of high social position; having a high social rank; esp. belonging to the class of the gentry."¹⁴ Thus, gentlemanly manners were "noble, courteous, chivalrous, honorable."¹⁵ Lister makes this differentiation in her entry for Wednesday, October 4, 1820, observing that Mrs. Norcliffe thought she was flirting with Eliza Duffin: [*Mrs. Anne Norcliffe*]...thinks me making up to Eli. I am certainly attentive to her but cautiously, without any impropriety that could be laid hold of, yet my manners are certainly peculiar, not all masculine but rather softly gentlemanly. I know how to please girls.¹⁶ While noting her manners were unusual (peculiar), they were in line with her social station (gentlemanly) and only partly masculine.

Lister's engagement with music included activities socially approved for women and not discouraged for men during her era. Elizabeth Appleton's *Private Education; or a Practical Plan for the Study of Young Ladies* of 1816 contains an entire chapter on music, beginning with the admonition: "In its general sense, music implies every thing

Lister had a sharp mind and (at a time when women were not highly educated) she wanted to educate herself to a state befitting a man, which speaks to the intersectionality of Lister's desires.

— ALISON P. DEADMAN

that is subservient to, or susceptible of, the powers of harmony. The word in female studies simply means the theory and performance upon the piano forte, (of late years) upon the pedal harp; and, finally, the culture of melody in the voice."¹⁷ Thus, although music was considered appropriate for women, the types of activities were highly circumscribed: nothing beyond performance as pianist, harpist or singer is acceptable for young ladies.

Lister records in her diaries that in social situations where the company entertain each other, she might accompany other singers on the pianoforte or sing herself. Both musical pursuits were considered suitable for women, but they were not regarded as uniquely feminine. In *The Quarterly Musical Magazine and Review* of 1820, Richard Mackenzie Bacon (1776-1844), adding to an earlier discussion of women's engagement with music, advocated for "Music as a Pursuit for Men." Speaking specifically about the musical amateur, he notes:

*Much of the good I have...attributed to music is common to both sexes, and that it is so, makes in my opinion one of the strongest points in its favor. All the moral excellence that music either inculcates or promotes... is the joint property of males as well as females.*¹⁸

¹⁷ Elizabeth Appleton, *Private Education; or a Practical Plan for the Studies of Young Ladies with an Address to Parents, Private Governesses, and Young Ladies*, 2nd ed. (London: Henry Colburn, 1816), 162.

¹⁸ Richard Mackenzie Bacon, *The Quarterly Musical Magazine and Review*, vol. 2 (1820): 421.

¹⁰ Lister, *Secret Diaries*, 369.

¹¹ In the BBC/HBO series the costume designer Tom Pye made the decision that Lister should wear a top hat, though there is no evidence she ever wore a hat other than a soft velvet cap. See Tom Pye's interview titled "Q&A: Costuming Gentleman Jack," <https://www.willowandthatch.com/costumes-in-gentleman-jack-tom-pye/> accessed 27 December 2023.

¹² *Oxford English Dictionary*, s.v. "masculine (adj.)", sense 11.5.a," accessed December 2023.

¹³ Matthews, "I Feel the Mind Enlarging Itself: Gendered Reading Practices," 376.

¹⁴ *Oxford English Dictionary*, s.v. "gentle (adj.)", sense 1.a," accessed December 2023,

¹⁵ *Oxford English Dictionary*, s.v. "gentlemanly (adj.)", sense 1," accessed September 2023,

¹⁶ Anne Lister, Diary Entry for Oct. 3, 1820; Diary, Volume 4, Nov. 23, 1819 – Feb 10, 1821, p. 173; Anne Lister – Correspondence, Diaries, etc.; Lister – Correspondence, Diaries, etc.; Lister Family of Shibden Hall, Family and Estate Records, Including Records of Anne Lister, Diarist; West Yorkshire Archive Service, Calderdale. Lister used many abbreviations and hardly any punctuation in her diaries. For ease of reading, I have added punctuation and written out in full many of the abbreviated words. My transcription is based on the transcription provided by the West Yorkshire Archive Service, Calderdale, reference SH:7/ML/E/4.

Lister's accounts include both sexes performing music, and although she records far more domestic performances by women, there are occasions when men participate also. For example, on August 8, 1818, at Haugh End (the home of Henry and Mary Priestly) one of the guests was a Dr. Busfield, of whom Lister observed: he "sings and plays on the piano scientifically & accompanied himself in 2 songs, the latter 'Listen, Listen to the Voice of Love', & sang 'Salley [sic] in our alley' without music."¹⁹ In this account, a man entertained mixed company by singing and playing the piano without censure.



Louis Drouet c.1820. Bibliothèque nationale de France

Lister took singing lessons and played the pianoforte, both acceptable pursuits for young ladies, but the diaries also reveal that she played the flute. With her Classical education, Lister would have been aware of the phallic associations of the flute with both the gods Pan and Dionysus. The instrument is first mentioned on February 2, 1807, when Lister reports: "Was at Bradley's for 2 or 3 hours -- paid him for mending a flute and a ring."²⁰ Later entries reveal that she played the instrument regularly. The flute was generally considered unsuitable for women, as made explicit in

19 Lister, *Secret Diaries*, 64.

20 Anne Lister, Diary Entry for Feb. 2, 1807; Loose Diary Pages of Anne Lister 1806-1814. Transcription reference SH:7/ML/E/26/1.

an anonymous 1826 review of N. W. James' treatise *A Word or Two About the Flute*, where the reviewer declares: "...indeed it can hardly be recommended or expected that the professors of fair faces and soft swelling lips should consent to puff out the one and conceal the other by the use of the flute, while such a display of all the charms of grace and beauty wait upon the use of the harp."²¹ Clearly, the reviewer expected the treatise to be purchased by men, who were free of the social expectation to appear attractive while performing on a musical instrument.²²

References to practicing the flute are frequent in Lister's journals, yet there is no indication that she played it in public, whereas she often played the pianoforte and sang in the company of friends. The flute, therefore, tells us about Lister's self-image rather than her public presentation. Annotations about the flute in Lister's diary range from when she practiced and for how long (usually under a half hour), to having the instrument repaired, to borrowing a flute from the butler (Mr. Hill) when visiting friends at Langton Hall, but she rarely mentions what music she plays. One intriguing exception comes from April 22, 1817, when Lister visits the Halifax bookseller Whitley's and purchases "Droüet's 'God Save the King.'"²³ French virtuoso Louis Drouet (1792-1873), whose *Variations on God Save the King* was published c. 1815, had caused a sensation in London the previous year, as illustrated in this review of a concert at Covent Garden, from Friday March 8, 1816:

"... but the performance which excites most astonishment was that of Mous. Drouet, from Paris, upon the flute. He played a concerto, which, as addressed to the ear, may perhaps be considered

21 Anonymous review of "A Word or Two About the Flute; N. W. James," *Quarterly Musical Magazine and Review*, Vol 8 (1826): 54.

22 Interestingly, Lister seems also to have experimented with the clarinet, an equally "unsuitable" instrument. On May 3, 1809, she records: "Mr. Bottomley lent me a clarionet [sic.] and book." (Anne Lister, Diary Entry for May 3, 1809; Loose Diary Pages of Anne Lister, 1806-14. Transcription reference SH:7/ML/E/26/1). Presumably, Lister did not take to the instrument as there is no further mention of it.

23 Lister, *Secret Diaries*, p. 10.

superior to anything ever heard from our own performers, who are more ambitious of reaching the heart. He was rapturously applauded."²⁴

The observation that English flutists were more concerned with the expressive possibilities of the instrument is interesting. At the time, two flute virtuosi competed for the public's attention with contrasting styles of playing (and composing). As flutist Trevor Wye recounts in an article for the British Flute Society, Louis Drouet was known for facile technique including fast octaves and double octaves, while the English Charles Nicholson (1795-1837) was known for great power of tone and expression including the use of glissandi and vibrato.²⁵ A review of Nicholson's playing at the Drury Lane Theater that appeared in the *Public Ledger and Daily Advertiser* on Friday, March 5, 1819, bears out Wye's observations. After reviewing the various vocal numbers performed, the author continues: "We should not omit noting, in terms of distinguished admiration, a concerto performed on the flute by Mr. Nicholson. He elicited sometimes from that delicate instrument the firmest and deepest tones of the organ; and when he chose to ascend to the octave, he modulated the sounds so exquisitely, that they might be deemed aerial."²⁶ Nicholson's playing, it seems, was most notable for its expressive qualities.

That Lister favored Drouet's pyrotechnics over Nicholson's dulcet tones is suggestive. In a discussion of nineteenth-century British piano methods, Laura Vorachek has remarked:

"...these tutorials circumscribed the ability and ambition of the female pianists, cautioning women against technical display or performing challenging pieces in company, thereby reinforcing the stereotype of the graceful, demure woman who played a little."²⁷

24 *Bells Weekly Messenger*, Sunday, March 10, 1816.

25 Trevor Wye, "...so they do say," *Pan: The Journal of the British Flute Society*, 38 (March 2018): 10.

26 *Public Ledger and Daily Advertiser*, Friday, March 5, 1819.

27 Laura Vorachek, "Reading Music: Representing Female Performance in Nineteenth-Century British Piano Method Books and Novels," *Clio (Fort Wayne, Ind.)* 39, no. 3 (2010): 307.

The stereotype of the graceful, demure woman is not something Lister took on; in fact she made considerable effort to go against such stereotypes. When purchasing Drouet's Variations, the bookseller, Whitely, tells Lister that the best local flute player, Sugden, "said it was too difficult for him and that he durst not venture on it."²⁸ Despite this, on the day Lister purchased the music, she remarked: "The flute ½ hour before tea & also ½ hour after, trying Droiiet's variation, which I think I can soon play."²⁹ Hardly the comment of a "demure woman who plays a little," but rather a wonderful example of Lister's unquenchable enthusiasm and confidence.

In sum, the fact that Lister played the flute in private rather than in public implies that her relationship with the instrument reveals how she *viewed* herself, rather than how she *presented* herself. With its classical associations, the instrument itself suggests she saw herself as potent, while the choice of technically challenging repertoire indicates a vibrant, skillful, and perhaps ambitious self-image.

When Lister sang rather than played the flute, she was presenting herself to friends and sometimes potential lovers. She did not generally record the composers, but only the titles of the songs, thus, it is not always clear which setting of a particular text she presented; however, several can be identified, and of those that cannot, the texts themselves are instructive. The songs are from a variety of sources, including contemporary dramatic entertainments and popular literature. In the summer

28 Anne Lister, Diary Entry for Apr. 22, 1817; Diary, Volume 1, Mar. 21, 1817 - Jan. 25, 1818, p. 8. Transcription reference SH:7/ML/E/1. On May 6, 1817, Lister met and heard Sugden play and noted in her diary that he had previously been a fustian cutter but the trade was so poor that he gave it up and made his living from music. (Anne Lister, Diary Entry for May 6, 1817; Diary, Volume 1, Mar. 21, 1817 - Jan. 25, 1818, p. 15.) According to Rachel Cowgill, Dan Holgate Sugden was a flutist, horn player and double-bassist who, having given up his trade as a fustian cutter, later supplemented his income as a victualer at The Shoulder of Mutton and The Talbot Inn. Rachel Cowgill, "The Business of Music in Late Georgian and Victorian Halifax, c.1760-1901," *Transactions of the Halifax Antiquarian Society*, 77 (2002): 78-79.

29 Anne Lister, Diary Entry for Apr. 22, 1817; Diary, Volume 1, Mar. 21, 1817 - Jan. 25, 1818, p. 8. Transcription Reference SH:7/ML/E/1.

of 1818, the diaries record that Lister is conducting a flirtation with Miss Browne, and on June 3, 1818, looking over her music, planning what to sing to her. Lister mentions two pieces: "Said Eve unto Adam" and "The Bay of Biscay."³⁰ Lister had sung the latter to Maria Duffin a year prior (December 14, 1817) when she took tea with the Duffin family in York.³¹ The song is from a one-act operatic sketch by John Davy (1763-1824), titled *Spanish Dollars or The Priest of the Parish*,³² with text by Andrew Cherry (1762-1812). Despite the operatic sketch's name, it is set on the Irish coast and was composed at the request of tenor Charles Incledon (1763-1826) for his benefit concert. In the 1780s, prior to his musical career, Incledon had been in the Navy and had come across the melody of this traditional sea shanty which he later introduced to Davy. Irish sailor and hero of the drama, Joe Mac Mizen (played by Incledon), sings "The Bay of Biscay O!" in scene II:

*Loud roar'd the dreadful thunder!
The rain a deluge show'rs!
The clouds were rent asunder,
By Lightning's vivid pow'rs!
The night both drear and dark,
Our poor devoted bark,
Till next day,
There she lay,
In the Bay of Biscay O!
Now dash'd upon the billow,
Our op'ning timbers creak;
Each fears a wat'ry pillow,
None stop the dreadful leak;
To cling to slipp'ry shrouds,
Each breathless seaman crowds;
As she lay,
Till the day,
In the Bay of Biscay O!*³³

30 Anne Lister, Diary Entry for June 3, 1818; Diary, Volume 2, Jan. 26, 1818 - April 10, 1819, p. 58.

31 Anne Lister, Diary Entry for Dec. 4, 1817; Diary, Volume 1, Mar. 21, 1817 - Jan. 25, 1818, p. 135.

32 First performed at Covent Garden May 1805.

33 Andrew Cherry, *Spanish Dollars! or, The Priest of the parish. An operatic sketch ... The music by J. Davy*, (London: Barker & Son, 1806). The text contains some wonderful lines like this from the beginning of scene II: "Nay, cheerily, cheerily my hearties! -- Never let the main braces of your spirits slacken." Mr. Incledon had been in the Navy. See Baldwin, Olive, and Thelma Wilson. "Incledon, Charles." *Grove Music Online*, accessed March 15, 2023.

Two more stanzas in like vein narrate the crew's rescue. Clearly, by selecting this song, Lister wanted Miss Browne to view her, on some level, as a swash-buckling, adventuring hero.

Most references to songs in Lister's diaries denote works she or others performed, for example, on August 8, 1818, visiting friends at Haugh-End, the evening turned into an impromptu mutual entertainment which included Dr. Busfield's renditions mentioned previously and Lister singing "Pray Goody."³⁴ "Goody" was short for "goodwife" and denoted the female head of household. This song is from the burletta *Midas* (1762) by the Irish poet-musician Kane O'Hara (1711/12-82), who supplied the libretto and arranged the music.³⁵ In this hilarious drama, Apollo is cast to earth by Jupiter's thunder bolts for infractions against the gods. Disguised as a shepherd called Pol, complete with guitar, the erstwhile god is discovered by Silenio, who decides to employ him to help around the farm and to entertain his wife and daughters. Silenio's wife, however, is not convinced this "ragged mummer" can do very much at all. In response, Pol sings:

*Pray, goody, please to moderate
the rancour of your tongue:
Why flash those sparks of fury from
your eyes?
Remember when the judgment's weak
the prejudice is strong:
A stranger why will you despise?
Ply me,
Try me,
Prove, 'ere you deny me:
If you cast me
Off, you blast me
Never more to rise.*

The diaries do not reveal whether Lister was aware of the dramatic context of this song, but even if not, a text addressing hasty judgment and prejudice along with a plea to wait before dismissing someone may have been close to Lister's heart, and she may have reveled in presenting herself as Apollo in disguise.

34 Anne Lister, Diary Entry for Aug. 8, 1818; Diary, Volume 2, Jan. 26, 1818 - Apr. 10, 1819, p. 94.

35 The music consists of popular songs (Italian opera arias and Irish and other traditional songs) and according to Boydel the work is a burlesque of opera seria. Brian Boydell, "O'Hara, Kane," *Grove Music Online*, accessed March 12, 2023.

Not all of Lister's repertoire was from dramatic works. Poet and author Sir Walter Scott (1771-1832) was at the height of his fame in the early nineteenth century: *The Lay of the Minstrel* came out in 1805, *Marmion* in 1808, and *The Lady of the Lake* in 1810. On August 1, 1818, Lister, recording her visit to Mrs. Tom Rawson and guests in Halifax, notes that there was much singing (in which she participated), followed by supper. She continues: "after a couple of glasses of excellent Madeira, sang Scott's 'Hail to the Chief' to everyone's satisfaction."³⁶ Like the "Bay of Biscay O!" this song from Scott's *The Lady of the Lake* is written in a masculine narrative voice and invokes tropes of male camaraderie and derring-do. There were more delicate portions of Scott's tale that had been put to music, for example, the 1812 setting of Ellen's song (canto I, stanza XXXI) "Solider, Rest" by Joseph Kemp (1778-1824), but Lister did not choose to sing those. She preferred songs like "The Last Words of Marmion,"³⁷ which sets the final words of Scott's titular character as he dies at the battle of Culloden, and which Lister attempted to sing while accompanying herself at Haugh End on August 8, 1818.³⁸

An interesting variation on Lister's penchant for songs with a masculine narrative voice can be found in

"Fitz Eustace," a setting of canto II, stanzas X-XI of Scott's *Marmion*.³⁹ Scott's work involves betrayal and intrigue with the titular character, Lord Marmion, aided by his mistress Constance de Beverley (a perjured nun), defaming the fiancé of the wealthy heiress, Clara de Clare, in the hopes that he (Marmion) may marry her. Marmion's schemes are eventually uncovered, but before Clara's fiancé can exact revenge, Marmion is killed at the battle of Culloden. Performed by Lister on the same night as "Hail to the Chief," "Fitz Eustace" occurs at the point in Scott's narrative where Marmion and his entourage, en route to Edinburgh on behalf of Henry VIII of England, stay overnight at Gifford, and Marmion asks his steward, Fitz Eustace, to sing something to while away the evening. The company were used to counting Constance de Beverley among their number, disguised as Marmion's stable boy, but she has since been abandoned by Marmion and condemned to death for breaking her vows. Fitz Eustace chooses to sing Constance's favorite lay which she often sang to them. Lister may have been drawn to this text by the association with the cross-dressing, unconventional nun. The gender of the narrative voice is ambiguous, but its subject matter is the male lover. In two parallel sections, the first invokes the trope of the lover who, separated by fate from his true (maiden) love, only finds peace in death, while the second asks

"Where shall the traitor rest / He the deceiver, / Who could win maiden's breast / Ruin and leave her?" and invokes the masculine trope of honor with the traitor never finding rest: "Shame and dishonor sit / By his grave ever; / Blessings shall hallow it, -- / Never, O never." Even without the association of the nun dressed as a stable-boy, the masculine subject-matter of this song align it with the topics favored by Lister.

The final category of song discussed here defines neither the gender of the narrative voice nor that of the subject addressed. Although, when considering the totality of the songs Lister records singing in her diaries, these songs are in the minority, one of them, "Early Days How Fair and Fleeting," seems to have been a favorite of Lister's. She sang it on multiple occasions, the first when with the Duffins in York, December 14, 1817.⁴⁰ This work is by the Irish composer Sir John Andrew Stevenson (1761-1833).

*Early days how fair and fleeting
Bless'd ere the parting scene.
Now the fates forbid our meeting,
And the deep seas roll between.
Fare thee well; the love I bear thee
Hopeless, yet shall true remain.
Never one I loved before thee.
Ne'er thy like shall see again.
Never one I loved more dearly,
Never one shall see again.*

*Yet with hope should fortune cheer me,
Peace and joy may still be mine;
Were my soul's dear idol near me
I would ne'er at fate repine.
For thy sake alone, believe me
Through the wintry hours I'd toil; -
Trust me, love, I'd ne'er deceive thee
Could I once but gain thy smile.*

The sentiments here could be described as "gentlemanly," (noble, courteous, chivalrous, honorable) and Lister had applied this descriptor to herself. The 1815 publication of the song indicates it was "Sung by Mr. Ashe at the Hanover Square Concerts, London."⁴¹

36 Lister, *Secret Diaries*, p.64. By 1818 there were several settings of this portion of the poem available, some from plays based on the *Lady of the Lake*. Lister mentions no composer, but the most likely is John Clarke-Whitfield's 1811/12 setting as most of the others are for more than one voice.

37 John Clarke-Whitfield (1770-1836) set this text for voice and piano.

38 Anne Lister, Diary Entry for Aug. 8, 1818; Diary, Volume 2, Jan 26, 1818 – April 10, 1819, p.94.

39 There are several musical settings of this portion of Scott's narrative. Lister may have sung John Clarke-Whitfield's 1807 setting, that by Barham Livius from 1810, or that of D.D. Roche (1815). She is less likely to have sung the 1808 setting by Joseph Mazzighi as it was a glee for three voices.

40 Anne Lister, Diary Entry for Dec. 14, 1817; Diary, Volume 1, Mar. 21, 1817 – Jan 25, 1818, p. 135.

41 John Andrew Stephens, "Early Days How Fair and Fleeting" (London: Goulding, Phipps, D'Almaine, c.1815).

In her diaries, Lister made several references to being mistaken for a man, however, rarely did she do more than note the bare facts. This might lead one to assume that Lister took being mistaken for a man in her stride, but this seems not to be the case.

—ALISON P. DEADMAN


Although it does not have a clearly gendered narrative voice, the song may have appealed to Lister partly because it was associated with a male performer singing at one of London's famous concert venues. But there may be another reason: In her diaries, Lister made several references to being mistaken for a man; however, rarely did she do more than note the bare facts. This might lead one to assume that Lister took being mistaken for a man in her stride, but this seems not to be the case. In her diaries, there is a sudden cessation in references to Lister singing, beginning in August 1818.⁴² It is not until April 17, 1819, when visiting Mrs. Henry Priestley, that Lister refers to this hiatus. She writes that two of Mrs. Priestley's guests wished to hear her sing but notes: "I said I had entirely given up singing, for which I gave my reasons, but sang them 'Early Days.'"⁴³ Further explanation arrives seven months later. On November 25, 1819, during a far-ranging conversation with Miss Brown, Lister recounted several unpleasant experiences of being mistaken for a man and then explained: "I had given up singing, my voice having been mistaken at a supper party (at Doctor Belcombe's by Jack Raper) for a man's."⁴⁴ Here at last is the reason: Lister does not want to be mistaken for a man.⁴⁵ Lister's choice to break her silence with "Early Days" on April 14, 1819 may have been because it was one of the few songs in her repertoire where the narrative voice or subject matter are not overtly masculine.

42 The last entry is on August 10, 1818. On this occasion Lister, arriving home, notes "Found my Aunt at the harpsichord. I tweedled and sang nearly an hour." Anne Lister, Diary Aug. 10, 1818; Diary Volume 2, Jan 26, 1818 – Apr 10, 1819, p.96; Anne Lister - Correspondence etc.; Lister – Correspondence etc.; Lister Family Records; WYAS-C. Transcription reference SH:7/ML/E/2.

43 Anne Lister, Diary Entry for April 17, 1819; Diary, Volume 3, Apr. 11, 1819 – Nov. 22, 1819, p. 8. Transcription reference SH:7/ML/E/3.


44 Anne Lister, Diary Entry for Nov. 25, 1819; Diary mVolume 4, Nov. 23, 1819 – Feb 10, 1821, p.9. Transcription reference SH:7/ML/E/4.

45 Lister's reasons may well be complex and not only be about gender and sexuality but also about maintaining her position within the society (gentry). We know that Lister had a low speaking voice and the fact that her singing voice was mistaken for a man's might indicate that she sang these songs in the tenor register.



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In conclusion, I have shown that Lister's musical choices reveal both her inward sense of self and her outward presentation to the world. Her relationship with the flute as an instrument she played in private has shown her self-image to be that of a potent and vibrant person while the bold choices she makes about the songs she sings for friends tell us more about the way she presents herself invoking tropes of adventure, heroism, and honor: a presentation that tends toward both the masculine and gentlemanly, thus

supporting and enhancing the other elements (e.g. dress and behavior) that combine to create Lister's complex and unique persona.

Professor of Music Alison P. Deadman has been teaching at East Tennessee State University since 1998. She earned a PhD from the University of California, Los Angeles with a dissertation centered on George Frideric Handel's woodwind players. Her research interests have since moved into the early nineteenth century and are focused on music in the life of Yorkshire diarist Anne Lister. Deadman is currently collaborating with colleagues on performances of the music Lister references in her diaries and is in the early stages of planning a recording project based on this repertoire.



Kaija Saariaho | Photo Credit: Maarit Kytöharju

Kaija Saariaho (1952–2023)

CHRISTINA L. REITZ, PH.D.

In June of 2023, the family of Kaija Saariaho announced her death. As a Finnish composer adept at working in both acoustic and electronic mediums, she transcended numerous gender boundaries.

Saariaho (born Kaija Laakkonen) was initially exposed to music through violin studies that were later supplemented by the piano, organ, and guitar. Although she began composing at age ten,¹ she felt a compositional career was unattainable for a woman:

*The images I had of a composer made me think that I could not externally or internally correspond to those images. When one, as a child and music student, reads about great composers, it forms one's image [of a composer] [...] composing and music were such great things that I, as the kind of poor girl that I was, could not reach them.*²

1 Pirkko Moisala, "Biography," in *Kaija Saariaho* (Urbana: University of Illinois Press, 2009), 3-25, <https://www.jstor.org/stable/10.5406/j.ctt1xcnsp>.

2 Pirkko Moisala, "Gender Negotiation of the Composer Kaija Saariaho in Finland: The Woman Composer as Nomadic Subject," in *Music and Gender*, eds. Pirkko Moisala and Beverley Diamond (Urbana: University of Illinois Press, 2000), 166-88.

Following her teenage years, she experimented with her self-image, which included smoking cigars à la George Sand. Fortunately, she quickly turned to music: "I understood that the only thing that meant something to me was music, and it felt unbearable to think I could not do that. It was an internal 'must' requiring that I become a composer. Music and I, we had to be together. I do not have any identity without my music."³ Saariaho studied keyboard instruments at the Helsinki Conservatory for four years as well as taking standard academic courses in musicology and theory.⁴ A brief marriage to Markku Saariaho provided her professional surname.⁵

In the mid-1970s, she enrolled in the Sibelius Academy to study composition with Paavo Heininen, and her earliest experiments with tape music began.⁶ In Finland, there were few women composers to serve as role models, the lone exception being Helvi Leiviskä (1902–82), whom Saariaho met only once. Heininen's influence remained prominent professionally and personally, particularly in helping her find self-confidence by requiring her to "look at the mirror twenty times a day and say, 'I can.'"⁷

Saariaho spent the summer of 1980 in prestigious Darmstadt, where she was introduced to Brian Ferneyhough (b. 1943) and Klaus Huber (1924–2017). With them, she continued her studies at the Freiburg Musikhochschule, earning her diploma in 1983.⁸ In Freiburg, a male instructor unnamed by Saariaho outlandishly "used half of his teaching time to explain to me that if a woman composer has children, she can no longer compose anything but lullabies. 'I have seen it happen.'"⁹

3 Ibid.

4 Moisala, "Biography."

5 Ibid.

6 John Roeder, "Kaija Saariaho, 'The claw of the magnolia ...,' *From the Grammar of Dreams* (1988)" in *Analytical Essays on Music by Women Composers: Concert Music, 1960-2000*, eds. Laurel Parsons and Brenda Ravenscroft (New York: Oxford University Press, 2016), 155-175.

7 Moisala, "Gender Negotiation."

8 Moisala, "Biography."

9 Moisala, "Gender Negotiation."

Saariaho finished her studies at Paris's IRCAM, the renowned Institut de Recherche et Coordination Acoustique/Musique, founded by Pierre Boulez, where she was the sole female composer.¹⁰ Paris became her permanent home, and at IRCAM, she met fellow composer Jean-Baptiste Barrière, whom she married in 1984.¹¹

Beginning in the mid-1980s, her works were gradually becoming well-known, and she began composing for such internationally acclaimed musicians as Gidon Kremer (*Graal théâtre*, 1994) and Dawn Upshaw (*Lonh and Château de l'âme*, both 1996).¹² She also started her family beginning with her son, Alexandre (b.1989), followed by her a daughter, Aliisa (b. 1995). Shortly after their births, she returned to composing—but not lullabies, as feared by her Freiburg instructor.¹³

Saariaho never wished to be known as a "female composer," but after she achieved a certain level of recognition, she became more willing to discuss gender discrimination.¹⁴ Her experiences were magnified by her work in the electro-acoustic genre, which has even fewer women than classical music more generally. Because of her limited connection with women composers, her inspiration sprang from writers such as Virginia Woolf and Sylvia Plath,¹⁵ the latter being the source of text for her song cycle, *From the Grammar of Dreams* (1988).

The most famous Finnish composer prior to Saariaho was, of course, Jean Sibelius (1865–1957), who was still alive when she was born. While he is typically viewed through a nationalist lens, similar connections are harder to find in the oeuvre of Saariaho, who spent nearly all of her adult life outside of Finland, albeit with regular visits to her homeland. Her love for Finland's

10 Ibid.

11 Ibid.

12 Kimmo Kohonen and Risto Nieminen, "Saariaho, Kaija," *Grove Music Online*, 2001. Accessed 18 December 2023.

13 Moisala, "Gender Negotiation."

14 Ibid.

15 Moisala, "Gender Negotiation." Saariaho's song cycle *From the Grammar of Dreams* (1988) is based on Plath's text.

unique natural landscape is perhaps the sole trait in her style that might be considered nationalist:

*As a child I enjoyed walking outdoors. I loved the sounds of the forest and the birds in the summer, the lights reflected by the snow, so typical of the Finnish winter, as well as the light after the darkness of polar nights. It is a part of my Finnishness, which I still carry within me.*¹⁶

Early in her career, Saariaho had sworn off writing opera; however, she was greatly inspired by Olivier Messiaen's *St. Francis of Assisi* (1983),¹⁷ and although it came nearly two decades later, her own first opera was greatly anticipated by the press and audiences alike. *L'Amour de loin* (Love from Afar, 2000), tells the story of Jaufré Rudel, the twelfth-century troubadour. The story was chosen by the composer, and the libretto was written by Amin Maalouf,¹⁸ with whom she also collaborated on her second opera, *Adriana Mater*. *L'Amour de loin* received its world premiere at the Salzburg Festival in August 2000, featuring an impressive creative team: soprano Dawn Upshaw, conductor Kent Nagano, and director Peter Sellars. Anthony Tommasini of the *New York Times* wrote glowingly that the score "combines vivid orchestration, the subtle use of electronic instruments, and imaginative, sometimes unearthly writing for chorus," and that Saariaho's "evocations of the troubadour songs, with medieval modal harmony and fragments of elegiac tunes, are marvelous."¹⁹ Although fairly new, the opera was already included in Vincent Giroud's 2010 monograph *French Opera: A Short History*: he concluded that "Saariaho's work shows that it is the musical realization of the emotional power of a text wherein lies the future not just of French opera,

but of opera itself."²⁰ Her powerful writing for the voice was further recognized in February 2024 when her album *Reconnaissance* received the Best Choral Performance GRAMMY Award.

Adriana Mater (2005) was commissioned by the Paris Opera with a plot centered around a woman and her child, a product of wartime sexual assault.²¹ Although fifteen years elapsed between the birth of Saariaho's first child and this opera, the idea of motherhood inspired the work. What struck her as particularly poignant during her pregnancy was hearing a second, distinct heartbeat in her womb, separate from her own. She wanted to create an opera with "something around maternity, because I feel sometimes that this theme is treated rather stupidly."²²

Following Saariaho's death, her husband and children released a public statement detailing the specifics of her final years. She was diagnosed with glioblastoma, a brain cancer, in early 2021. As the illness progressed, physical difficulties led to falls and broken bones that left Saariaho using either a cane or a wheelchair. Although she was a private person, according to the family's statement, she would have wanted her experiences to become known to help others. In their words one can hear the pain and anger of watching an ill loved one try to survive in a selfish world:

*Her case should, however, help raise awareness concerning the nature and detection of brain tumors. It should also highlight the plight of immunocompromised individuals: twice Kaija has contracted Covid in public events where insufficient measures were taken, if at all, to protect the most fragile among us. Her experience as a wheelchair user also made her more aware of the inadequacy of many locations she visited, including cultural venues.*²³

16 Moisala, "Biography."

17 Yayoi Uno Everett, "Kaija Saariaho's *Adriana Mater*: A Narrative of Trauma and Ambivalence," in *Reconfiguring Myth and Narrative in Contemporary Opera: Osvaldo Golijov, Kaija Saariaho, John Adams, and Tan Dun* (Bloomington: Indiana University Press, 2015), 81-123).

18 Vincent Giroud, *French Opera: A Short History* (New Haven: Yale University Press, 2010), 304-05.

19 Anthony Tommasini, "A Prince Idealizes His Love from Afar: Review." *New York Times*, August 17, 2000.

20 Giroud, *French Opera*, 304-5.

21 Joshua Barone, "Review: Revisiting a Kaija Saariaho Opera Days After Her Death." *New York Times*, June 13, 2023.

22 Everett, Yayoi Uno, "Kaija Saariaho's *Adriana Mater*."

23 Jean-Baptiste Barrière, Aleksi Barrière, and Aliisa Neige Barrière, "Statement from Kaija Saariaho's Family," last modified June 2, 2023, click here: Statement.

Women's Credits Improving in the Music Industry

DEBORAH HAYES

(Abstracted from Ben Sisario's reporting in *The New York Times*, 31 January 2024)

The University of Southern California's Annenberg Inclusion Initiative reports that in 2023 women's involvement in the music industry's biggest hits of 2023 was greatly improved from previous years. In some measurements it reached higher proportions than the researchers have found in more than a decade of data. On *Billboard's* year-end Hot 100 singles chart, 35 percent of the credited performing artists were women, and 56 of the singles had at least one female songwriter. The growth in women's songwriting credits was "due almost exclusively" to a rise in the number of songwriters who are women of color: 55 individuals in 2023, compared with 33 the year before, and 14 in 2012. They included SZA, Beyoncé, PinkPantheress, and Ice Spice. In technical positions in the studio, however, women still lag far behind men, even though those numbers have also improved.

Hopefully, people learning of her final months and years will make others kinder towards the immunocompromised and differently abled; however, there is no doubt her ultimate legacy will be in the music she left behind. In particular, female composers of electronic music should exercise caution to avoid cutting themselves on the shards of the glass ceiling Saariaho left in her wake. May eternal light shine on her.

Christina L. Reitz, Ph.D., is Professor of Music at Western Carolina University, where she teaches courses in music history and literature. Her latest publication, on the Grammy-winning Percussion Concerto of Jennifer Higdon, can be found in *Percussive Notes*, the journal of the Percussive Arts Society, December, 2023.



Melanie Safka | Photo Credit: Peter Shekeryk

Melanie Safka (1947–2024)

ELIZABETH L. KEATHLEY

Melanie Safka, professionally known as Melanie, was a singer-songwriter with a distinctive voice, one of only three women to appear at the original Woodstock festival (1969) as a solo act, creator—with her spouse—of her own record company (Neighborhood Records), and probably most famous for her song “Brand New Key” (1972). Melanie was raised in Queens, Long Island, by her father, of Ukrainian heritage, and mother, of Italian heritage, but her songs have a distinctly American flavor. “Brand New Key” was something of an anthem for girls of my generation, and while we were rather titillated by its salacious undertone, what really struck us was the independence and cheekiness of the song’s roller-skating and bicycle-riding protagonist:

I ride my bike, I roller skate, ain't got no car.

I don't go too fast, but I go pretty far.

For someone who don't drive, I've been all around the world.

Some people say I done all right for a girl.

Also well-known are her songs “Look What They’ve Done to My Song, Ma,” and “Lay Down (Candles in the Rain).” Melanie had a total of six top-40 hits in the U.S. and most are available on YouTube. Although she has not been in the public eye for some time, she has a devoted following, as witness the YouTube tributes that sprang up on the news of her death on 23 January 2024, following an illness. Melanie was pre-deceased by her spouse, the Polish-born record producer Peter Shekeryk (1942–2010), and she leaves behind three adult children, Lelilah, Jeordie and Beau Jarred.

Thank you for the songs, Melanie.

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BI was founded in 2018 by organist Joy-Leilani Garbutt and violinist Laura Colgate to promote the music of historical composers of color and composers of marginalized genders.

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The Feminist Theory and Music Conference will be held June 20–22, 2024 at the University of Michigan in Ann Arbor and will provide a venue for explorations of intersections in music scholarship between gender/sexuality and such identity categories as race, ethnicity, socioeconomic class, disability, age/ageism, and others. The study of music from the perspective of feminist theory raises significant questions that transcend the methodologies of any one subdiscipline of music. Feminist Theory and Music (FT&M) has met biennially since 1991 to provide an international, transdisciplinary forum for scholarly thought about music in relation to gender and sexuality, as well as for performances that present such thought in sound and embodied action.

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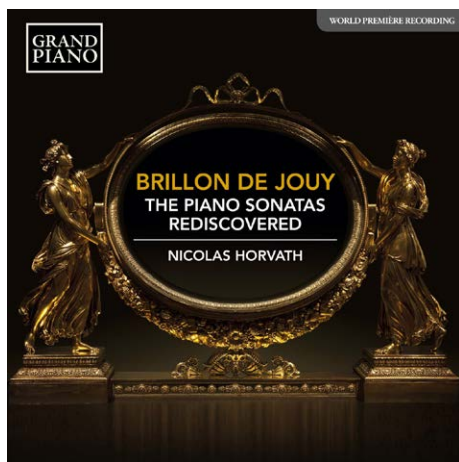
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RECORDING REVIEW



Brillon de Jouy: The Piano Sonatas Rediscovered

Brillon de Jouy: The Piano Sonatas Rediscovered

Nicolas Horvath, piano. Grand Piano, 2021.
Cat. no. GP872-73.

URSULA REMPEL

*Madame de Brillon ... is one of the greatest lady-players ... in Europe. This lady not only plays the most difficult pieces with great precision, taste, and feeling, but is an excellent sight's woman; of which I was convinced by her manner of executing some of my own music ... She likewise composes ... She plays on several instruments ... she likewise draws well and engraves, and is a most accomplished and agreeable woman.*¹

Burney was not alone in his admiration of Madame de Brillon; indeed, her Paris salon attracted such luminaries as Boccherini, Eichner, Schobert, Vigée Le Brun, and her “cher papa,” Benjamin Franklin, whose association with her lasted long after his return to America through the exchange of dozens of letters.

Anne-Louise Brillon de Jouy (1744-1824) was among a growing number of well-educated, upper-class, and wealthy women in late eighteenth-century Europe and America who cultivated

private venues to encourage formal and informal gatherings of intellectuals, artists, literati, philosophers, and musicians. As Rebecca Cypess writes, the salon served as “a testing ground for new musical styles, genres, and aesthetic ideals,” and offered a space between the public and private spheres that allowed women to exercise cultural agency.²

It is for such a milieu Brillon composed almost ninety compositions for solo instruments, small ensembles, and voice. This two-CD set is devoted to thirteen solo sonatas, which Brillon would have written for harpsichord and later pianoforte—probably for her favorite English square piano—in the 1760s and 1770s. Nicolas Horvath performs them from the unpublished manuscripts held at the American Philosophical Society in Philadelphia; only the first manuscript, in A minor, is in Brillon’s hand. The sonatas are dedicated to Brillon’s two daughters, both of whom were frequent participants in the twice-weekly gatherings.

These compositions span a ten-year period (c.1760-c.1770), with nine of the thirteen sonatas in a minor key. With a few exceptions, most are in two-movement binary structures—the Italian form—favored by most mid-eighteenth-century European composers. The harmonic structures comprise basic tonic-dominant, minor to parallel major, and mediant relationships. There are some awkward, jarring harmonic shifts at times, which may be deliberate, or perhaps the result of a composer who knew her work would not be heard beyond her salon and thus, needed no revision. Melodies are scalar and triadic with the ubiquitous Alberti basses and arpeggiations as accompaniment. But Brillon expands these concepts with octave doubling, broken right-hand octaves, double thirds and fanfare effects. Tempi are swift, and it is unlikely that Brillon’s piano with its single

escapement action would match Horvath’s grand. (Because he is also a fortepianist, a few sonatas on that instrument would have provided an interesting contrast.)

Although Brillon’s works were not intended for publication, she follows the late eighteenth-century trend of non-differentiation among instruments: the title page indicates that the sonatas may be played on the harpsichord or pianoforte. While the harpsichord was still popular (Burney writes that “Mademoiselle Diderot is one of the finest harpsichord players in Paris”³), it was in decline, with the fortepiano gradually gaining favor. Brillon had a harpsichord as well as at least two pianos, whose sonorities she preferred: German and English square pianos (which were really rectangular in shape). It is interesting to note that there were few piano makers in France before the Revolution and Erard’s experiments with a double escapement mechanism. French pianos in the mid-eighteenth century lacked the sturdiness and volume of their English and German counterparts.

Of course, music sold more readily if it could be played on a variety of instruments; thus, title pages often read “for harpsichord, pianoforte, organ,” or even “harp”! (Madame de Genlis’ infamous harp method advocated for an impossible five-finger technique which implied that works for piano could be played on the harp.)

Brillon’s sonatas are virtuosic and demonstrate not only her keyboard skills, but also her keen interest in the technological changes to musical instruments in her time. She was an experimenter, and her predilection for exploring sonorities is evident in many of her works. But there is a sameness to these works that suggests that only one would likely have been performed at a time, and it is with this in mind, that we, too, should listen to them.

The accompanying booklet, in both English and French, is generous and impressive with contributions by Deborah Hayes and Nicolas Horvath

¹ Charles Burney, *The Present State of Music in France and Italy*, 2nd. ed. (London: 1773), 42–43, [First ed. 1771].

² Rebecca Cypess, *Women and Musical Salons in the Enlightenment* (Chicago: University of Chicago Press, 2022), 6, 27. Cypess devotes Chapter 3 of this book to Brillon: “Ephemerae and Authorship in the Salon of Madame Brillon,” 103–49.

³ Burney, *The Present State*, 405.



Jean-Honoré Fragonard, *The Study* (1765–1775), portrait of Mme. Brillon. Oil on canvas, 82 x 66 cm, Louvre Museum, Department of Paintings. Photo by: Franck Raux.

(on the music), biographical information by Aliette de Laleu, and historical background by Christine de Pas. There is a glaring error in the biographical information: Benjamin Franklin was a diplomat and a statesman, but he was never an American president! And the French “gendre” means son-in-law, not brother-in-law. Included in the booklet is the charming Fragonard portrait of Madame Brillon.

By far the most useful information is provided in the music section by Hayes and Horvath, in which we are given the history of the manuscripts, acknowledging the work of Bruce Gustafson, who catalogued her work some forty years ago. His detailed discussion of Madame Brillon appears in *Women Composers: Music Through the Ages*.⁴

There follows a detailed discussion of the sonatas, their structures, and the use of dance forms, the exclusion of the sparse violin obbligato parts with a modern grand piano, the quasi-operatic effects in some movements, the slow fantasia-like movements, and Brillon’s melodic and harmonic choices.

⁴ See Bruce Gustafson, “Madame Brillon (1744–1824),” in *Women Composers: Music through the Ages*, vol. 5, *Composers Born 1700 to 1799, Large and Small Instrumental Ensembles*, edited by Sylvia Glickman and Martha Furman Schleifer (New York: G. K. Hall; London: Prentice Hall International, 1998), pp. 31–37.

One could wish that the descriptions of the music were more closely reflected in the performances on this CD set. Horvath’s virtuosity is not in question, but the subtlety suggested in the discussion of the music is often lacking in the performance: there are few discernible dynamic or tempi contrasts or mood/effect shifts. Thus, dynamics tend to be monochromatic and tempi rarely change.

Brillon was a fascinating woman: well-educated, talented, intelligent, a shrewd businesswoman, intellectually enlightened, and politically astute. Over the years, she bought and sold numerous properties, and as the wealthy matriarch of a large, extended family, probably saved several of them from the guillotine!

This recording is the first in a planned series of music by French women of the late-eighteenth century.

Ursula M. Rempel is a retired associate professor at the Desautels Faculty of Music, University of Manitoba, Winnipeg, Canada, where she taught courses in music history and women in music. She has made contributions to *The New Grove Dictionary of Music and Musicians*, *French Women and the Age of Enlightenment* (1984), “Say Can You Deny Me”: *A Guide to Surviving Music by Women from the 16th through the 18th Centuries* (1994), *Women Composers: Music through the Ages*, vol. 3, (1998), *Transforming the Disciplines: A Women’s Studies Primer* (2001), *Lumen*, the *American Harp Journal*, and the *Journal of the IAWM*, as well as to numerous conference presentations on women as ornament of the profession and music in the works of Jane Austen. For many years she was a Board member of the IAWM.

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FILM REVIEWS

Films About Pioneering Women Musicians Screened at Finale of 20th MoMA International Festival of Film Preservation

Antonia: A Portrait of the Woman, 1974. Directed by Judy Collins and Jill Godmilow. Rocky Mountain Productions. Restored 2022.¹ 57 min.

The Only Girl in the Orchestra, 2023. Directed by Molly O'Brien. Produced by Molly O'Brien, Lisa Remington, and Katy Beal. Music by Laura Karpman. 34 min.

TAMARA CASHOUR

On February 3, 2024 New York's renowned Museum of Modern Art brought to the screen two short documentaries devoted to women pioneers in classical music who succeeded in "breaking the glass ceiling" by securing gainful employment in two traditionally male domains: orchestral conducting and orchestral performance. The films depict the professional travails and successes that formed the enduring legacies of conductor Antonia Brico (1902–1989) and double bassist Orin O'Brien (b. 1935), and they are not only works of art, but also historical documents and opportunities for "consciousness raising." Despite my forty-some years as a professional composer and performer, I had heard of neither Brico nor O'Brien. I came away from the screening not only better informed, but also humbled by the indomitable spirits of these women in carving their own paths and smoothing the path for their women successors.

Dr. Antonia Brico, evidently the first woman to conduct a major international orchestra, took the podium of the Berlin Philharmonic in 1930 and conducted until 1977, ending her career at the Brooklyn Philharmonic. In 1966 Orin O'Brien was appointed by Leonard Bernstein to the position of double-bassist of the NY Philharmonic, retiring in 2021 at age 85, and then only because of the Covid pandemic. O'Brien enjoyed a more stable career than Brico: as she was quite satisfied with the collaborative music-making of being a section player, O'Brien received a steady paycheck over her fifty-five years of service to the New York

Philharmonic. Unsurprisingly, although the outlook for both women conductors and women orchestral musicians has certainly improved, disparities remain between male and female musicians and between section players and conductors.

As of this writing, female instrumentalists comprise an average of 50% of the total number of all orchestral musicians worldwide, with the New York Philharmonic slightly exceeding that average, but the Vienna Philharmonic, in contrast, lags far behind with only 15 women of 145 musicians (10%).^{2,3} These statistics represent a distinct improvement for orchestral musicians since the 1960s, but women conductors have fared less well: only 10% of all symphony orchestras in the world have women conductors.⁴ As *Antonia* shows, Brico was able to transcend the antiquated thinking of her time and forge a conducting career, not only by virtue of her superior skills as a conductor-pianist, but also her forceful personality and persistence in creating her own opportunities.

The co-directors of *Antonia* make an interesting team: as a teenager, Judy Collins (b. 1939) had been a piano student of Brico, who regretted Collins's choice to become a folk singer, songwriter, and guitarist. Award-winning independent filmmaker Jill Godmilow (b. 1943) is most famous for her non-fiction films in post-realist styles.

2 Farah Nayeri, "When an Orchestra was No Place for a Woman," *New York Times*, 23 Dec 2019.

3 Javier C. Hernandez, "In a 'Sea Change,' Women of the Philharmonic Now Outnumber Men," *New York Times*, 22 Nov 2022.

4 Vanshika Mittal, "Orchestral Gender," *Serenade Magazine*, Symphony Orchestra of India, 5 March. Online: <https://serenademagazine.com/orchestral-gender/> Accessed 23 February 2024.

1 *Antonia* was nominated for Best Documentary Feature in 1974 by the Academy of Motion Picture Arts and Sciences.



Antonia Brico at Alte Philharmonie (Berlin), February 1930 | Courtesy of the German Federal Archives, Georg Pahl, photographer

Much of this story unfolds in non-linear montage—which resonates with Brico's non-linear career trajectory—punctuated by footage of Brico at work and interviews of her conducted by Judy Collins.

The film opens rather predictably with a black screen and the sound of an orchestra warming up. Suddenly, a young Brico appears, vigorously conducting the immense Berlin Philharmonic in a dramatic symphonic passage, as a montage of faded sepia-toned news articles and reviews flashes by on the screen: they bear headlines about the conductor's daring 1930 Berlin debut and other career highlights. There is a jump cut to 1973 where a much older Brico rehearses a small semi-professional orchestra in the cramped main chamber of the Denver Fire House. She clearly and firmly demonstrates articulations and dynamics precisely as she wants them played. This makes for a striking contrast between the auspicious beginning in Berlin and the less exalted Denver Fire House, where Brico, now a seasoned conductor, is instructing amateurs, but also a continuity as she continues to uphold her high professional standards. Further scenes show Brico at the piano rehearsing two singers in a duet from *Madama Butterfly*, then coaching a young female pianist in Robert Schumann's piano concerto in A minor, op. 54, intercut with her conducting the same young musician in concert. The impression left by these glimpses of Brico at work is that she was a hard-working, superbly skillful, and

quite busy musician, and that she was also a caring and nurturing mentor, particularly of women musicians.

Her interviews touch on both her disappointments and her triumphs, including her break into the Metropolitan Opera Orchestra over the objections of the reigning baritone there and her guest conducting stints at the Los Angeles Philharmonic and San Francisco Symphony. Disappointments included losing out to a male conductor on becoming leader of the Denver Symphony. Though she had guest conducting work aplenty and toured European cities for two years, she was never offered an orchestra of her own, so she created one: she founded the New York Women's Symphony in 1934, and they played New York's Town Hall the following year. But not without controversy: pianist José Iturbi publicly declared the orchestra a failure, disputing that a woman could never play as well as a man. The film satirizes the controversy with a silent cartoon depicting a timpani-playing contest between a man and a woman (the woman wins).

Brico later changed the name of the NYWS to "The Brico Orchestra" and admitted men, stating that she had proved her point: female orchestral musicians are just as capable as male musicians. She added that, "women and men should play together, as in real life." One of the more humorous highlights of the film shows Brico entertaining the film crew on their break with a boisterous rendition of the ragtime song "I Hate to Lose You," singing and accompanying herself on piano.

Brico's frustration at the hostilities and barriers that prevented her from reaching the pinnacle of her profession is palpable in the interviews, as is her determination to mount those hurdles or "die trying." Yet she shows no animus against men as a class, and at one point remarks that women have done more to hold her back than men have (she does not elaborate). In the final scenes of the film, in the nursing home where she finally passed away, Brico talks without malice or



Jill Godmilow and Judy Collins, 20th MoMA International Festival of Film Preservation, February 2024

resentment about the male conductors and pianists she admires, recalling the details of their "great techniques."

It is a good thing that *Antonia: A Portrait of the Woman* was chosen for restoration: it is important for its candid history of an interesting and significant—but under-studied—musical figure told in an artistic and visually engaging way; but it also reveals the operations of sexism, how it limits women, and how it continues to work. It is incumbent on all of us to work toward equity—gender, race, class, and other kinds of "difference"—to make a more just and peaceful world.

The companion film at this screening, *The Only Girl in the Orchestra*, is a new film, rather than a restored one, about the first woman orchestral player with a full-time job at the New York Philharmonic. This rhymes with Brico's status as the first woman to conduct the New York Philharmonic (1938).

The subject of the film is double-bassist Orin O'Brien (b. 1935), and the filmmaker is her niece, Molly O'Brien. Leonard Bernstein hired Orin O'Brien in 1966, by which time there were a number of women in American symphony orchestras, although only a handful who broke instrumental gender stereotypes: trombonist Betty Glover of the Cincinnati Symphony, timpanist Elayne Jones of the American Symphony, who was also African-American, and Orin O'Brien. Indeed, there have been women players in orchestras since there have been orchestras, but they have usually played socially approved instruments, especially violins and harps.

But in 1966, *Time* magazine wrote an extensive article about women in symphony orchestras, under the title "Ladies' Day,"⁵ and it mentions O'Brien and others. Although the article dutifully reported the number of women playing in symphony orchestras and the discriminatory practices and remarks they endured, its own language was quite sexist, calling the women "girls," intimating they should be paid less because they are not the "breadwinners" of their households (how do they know?), and commenting on women's facial and bodily appearances, including that Orin O'Brien was "as curvy as her double bass."

The Only Girl in the Orchestra does not rehearse the sexism O'Brien very likely experienced, but rather paints a portrait of her daily routines as a member of one of the world's most prestigious orchestras, her achievements, and her continued teaching and mentoring after retiring at the age of 85. Her position as the first female full-time instrumentalist on staff at the NY Philharmonic and her longevity in that position are significant achievements in themselves, although her humility constrained her from feeling "special."

5 [uncredited], "Orchestras: Ladies' Day," *Time*, 9 December 1966. Online: <https://content.time.com/time/subscriber/article/0,33009,898497-1,00.html> Accessed 20 February 2024.



Orin O'Brien | Courtesy of *The Only Girl in the Orchestra*



Orin O'Brien and Molly O'Brien, 20th MoMA International Festival of Film Preservation, February 2024

O'Brien chose the double bass because she liked playing with other musicians in a section and being in the background. In a kitchen table conversation with her niece, she articulates the movie's overarching theme: "Everybody can't be a general—somebody has to be a soldier." To Molly as well, who badgered her aunt for ten years before she agreed to make this film, the "background artist" is the more interesting theme. The film stresses the richness of commitment to the quotidian aspects of Art, the grunt-work that is necessary to maintain a career in music for the long haul. There are numerous scenes of O'Brien holding rehearsals in her apartment, and leaving her apartment to lug her double bass to Lincoln Center to coach her students. Like the Brico film, *The Only Girl* has no narrator, but rather is an unscripted unfolding of daily events.

O'Brien was born in Hollywood, and her parents were the actors George O'Brien and Marguerite Churchill. She claims that her parents' constant seeking of the limelight turned her against the idea of becoming a star performer, and this influenced her choice to play the double bass, but she was also more or less assigned to the instrument when she joined the school orchestra at age 13: the professor said "Go pick one of those," pointing to four double basses standing along the wall. "Study for six months and we'll let you into the orchestra." And so, she did. O'Brien has a substantial musical pedigree, including study at the Juilliard School with Frederick Zimmermann, then assistant principal double bassist of the NY Philharmonic,

and she appears to think that playing the double bass is a kind of sacred commitment.

At one lesson O'Brien cautions her student of the role the double bassist plays: "It feels like you are in the belly of the submarine with all the notes falling all around you, and you have to maintain your equilibrium. The double bass is terribly temperamental. It must *vibrate to stay alive*. You must have strength in your fingers and play with your whole body. You must have strength of character to do it. Not everyone can get to that point. Are you meant to be a musician, really?" And elsewhere, "You are the floor under everybody that would collapse if you weren't there." She "loves creating something together, which is better than creating alone." She owns six double basses and remarks, "Double basses are like pets, and my students are like my children." Throughout

the film her unassuming commitment to her craft, her instrument, and her colleagues in her section shine brighter than any accolade for being the first.

The screening event ended with a reception that included filmmakers Collins and Godmilow as well as both Orin and Molly O'Brien. My only complaint about these fascinating films is that neither of them identified the musical selections and their composers in the closing credits. Nonetheless, I would recommend both films as entertaining and informative with some truly moving moments.

Tamara Cashour is an award-winning NYC-based composer of vocal and instrumental chamber music, incidental music, sacred music for organ and chorus, opera, and musical theater. Her compositions have won prizes from ASCAP, the International Alliance for Women in Music, and the Bronx Council of the Arts BRIO Award. Tamara's choral composition *Forbearance*, to the Ralph Waldo Emerson poem, was a 2022 American Prize winner in two categories: Professional Choral Composition and Music, Social Justice-related, and her instrumental chamber suite *Queens Suite* was a finalist that same year.

Women Musicians Win Big at the 66th Grammy Awards

The report of the 2024 Grammy Awards by NPR's arts and culture correspondent Mandalit del Barco opened with the news that Taylor Swift has now made history by being the first artist ever to win Album of the Year four times, surpassing Frank Sinatra, Paul Simon, and Stevie Wonder (5 February 2024). Moreover, of the nine major awards presented during television prime time, women musicians won...well, all of them!

Miley Cyrus walked off with prizes for Record of the Year and Best Pop Solo of the Year, as did Billie Eilish and her brother Finneas O'Connor with Song of the Year for "What Was I Made For?" from the *Barbie* soundtrack. Joni Mitchell took best folk album for Joni Mitchell Live at Newport.

Reggaetón singer Karol G won for Best Urban Pop in Spanish, and SZA and Victoria Monet won prizes in R&B categories. South African singer Tyla won the Grammy for Best African Music Performance, a new category this year.

Women also dominated the performances during the ceremony, particularly moving among them being the Grammy performance debut of 80-year-old Joni Mitchell, who sang "Both Sides Now" from the comfort of her overstuffed wingback arm chair—customary stage equipment since her recovery from an aneurism in 2015—and Tracy Chapman's "Fast Car," for which the singer-songwriter joined Luke Combs in a duet.

In his speech accepting the Dr. Dre Global Impact Award, Jay-Z reminded us that Black artists remain underrepresented among Grammy winners, which is true for the award categories that are not racially marked, including the most prestigious awards. He noted that superstar singer-songwriter Beyoncé (also his spouse) had not been recognized at this year's Grammys.

And, alas, some wonderful women artists were among those honored because they had passed away since the last Grammy awards, including Sinead O'Connor (1966–2023) and the fabulous Tina Turner (1939–2023). See all nominees and winners [here](#).

MEMBERS' NEWS

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. 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. 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. Send Members' News submissions to journal@IAWM.org with Members' News in the subject.



Transcontinental: Music Without Borders

On 18 December 2023, Scottish-American composer **Jennifer Margaret Barker** released a new CD jointly recorded with Israeli-American composer Ofer Ben-Amots. Titled *Transcontinental: Music Without Borders*, the recording won two Silver Medals at the 2023 Global Music Awards prior to its release on the Meyer Media LLC label (<https://meyer-media.com/index.html>). The recording includes two chamber works by each composer, drawing from the Transcontinental ensemble's membership of flute, clarinet, violin, violoncello, piano, and baritone voice. It is available through Spotify, Amazon, Tidal, Apple Music, iTunes, and other online sites.

Composer and concert violinist **Viktoria Elisabeth Kaunzner's** fourth CD, *EurAsian Gold* (Hänssler Classic), was nominated in 2023 for the prestigious Opus Classic Award. The CD contains Sonatas nos. 1 and 2 for violin and piano by Nikolaj Medtner (1880–1951), performed by Kaunzner and pianist Oleg Poliansky, and Kaunzner's piece *Golden Sponge* for violin and traditional Korean instruments, performed by the composer and the Universal Korean Organic Ensemble. In September and October 2022, Kaunzner presented a program of works for violin and orchestra in Berlin, München, Dresden, Hamburg, and Neumarkter Oberpfalz. The orchestra was made up of 30 musicians, ages 18 to 45, from more than ten countries. The program, which she called *EurAsian Flow*, included three of her own pieces: *Seidenstrasse* (Silk Road); *Jasmine Rice*; and *Saiga Antelope*, with a documentary film of the saiga antelope, an endangered animal of the Eurasian Steppe. Also on the program were a violin concerto by Claudia Montero, *Roman Fleuve* by Violeta Dinescu, *Times of Rain & Sun* by Elena Kats-Chernin, and Mozart's Adagio in E Major. Kaunzner presented a video of the performances at the German International School in Sydney, Australia; the German International School in Seoul, South Korea; and the Montessori School in Zurich, Switzerland. A CD of the works is scheduled for release in 2024. https://www.viktoriakaunzner.com/startseite_en.html

In October 2023, **Mary Matthews**, in collaboration with flutist-composer Nicole Chamberlain, published *Into the Beyond, Vol. 2*, the second book in a planned five-volume series for flutists about extended techniques. Their first volume, *Beatboxing and Beyond: An Essential Method for the 21st Century Flutist* (2021), the first flute method book to be authored, composed, and published entirely by women, covers fourteen of the most common extended techniques. Vol. 2, in two parts, covers the alternation between two extended techniques (part one) and two extended techniques at the same time (part two). The authors' goal is to alleviate fear, make extended techniques more accessible, and explain their many benefits to traditional flute playing. Matthews is an Assistant Professor of Flute at Florida State University's College of Music.

Deon Nielsen Price began 2023 by being named the "Tom Brady of Composers" (*New York Times* 12/24/2022). She represents composers who are in the top 1% of the age range for her profession, yet are still professionally active. As Composer-in-Residence for the Interfaith Center at the Presidio (San Francisco), Price presented a concert of her own compositions on March 19. The program included the song cycles *Ludwig's Letter to Eternal Beloved* (Beethoven), performed by Darryl Taylor (countertenor) and Price (piano), and *Gallery* (James Morehead),

performed by Phillip Harris (baritone) and Chesley Mok (piano). She also presented an instrumental duo, *Three Faces of Kim, the Napalm Girl*, performed by Douglas Masek (saxophone) and James Lent (piano). In August, 2023, Navona Records released their second album of Price's music: *HEAVY PEDAL 2*, featuring her Chorales for Organ, performed by Jan Martinek. On June 2, conductor Jared Oaks led Price's oratorio *CHRISTUS* in its premiere at the Salt Lake Tabernacle. *If Life Were to Sing* premiered in New York City with the North/South Chamber Orchestra, led by Max Lifchitz. On June 20, Rik Noyce (flute) and Mary Au (piano) premiered Price's tribute to Ukrainians, *War Ends/Song Endures*, for the Mu Phi Epsilon International Convention, Houston, TX, which was repeated on September 24, for NACUSALA in Santa Monica (CA).



Deon Nielsen Price, shown with conductor Jared Oaks

Christina L. Reitz served as lead author for "Jennifer Higdon's *Percussion Concerto: A Historical and Stylistic Overview*," which was published in the December 2023 issue of the peer-reviewed journal *Percussive Notes*. She also served as musicology consultant for the forthcoming book *Composers Who Changed History*, scheduled for release in February 2024. In addition to consulting, she authored the spreads on Cécile Chaminade, William Grant Still, and Amy Beach for this new book.

Last Fall saw four world premieres of the music of **Faye-Ellen Silverman**. On October 14, 2023, she performed *Embracing the Woman in Red* as part of a Composers Concordance concert titled, "Interpretations of Kostabi Paintings," held at Kostabi World in NYC. On 22 October 2023, *From Adam's Diary*, based on the writings of Mark Twain, was performed by Aram Tchobanian, tenor, and Karl Watson, clarinet, at the National Opera Center in NYC as part of the 2023 Gala of New York Women Composers (NYWC). The work was commissioned by Aram Tchobanian via a silent auction bid raising money for NYWC. On 28 October 2023 "The Excommunication of Spinoza" from *A Free Pen* was performed at The Cell in NYC as part of the Marshall Opera's Oral History Project concert. The performers were Caroline Spaeth, soprano, and Amir Fared, piano. This was the world premiere of the extracted aria. And on 11 November 2023, *Lighting the Night* for string orchestra, written for Kollektive366, received its world premiere by Kollektive366 with Bar Haimov, conductor, at the Good Faith Presbyterian Church in NYC. October 21, 2023 saw the Latin American premiere of *Processional*, for solo guitar, by Sergio Puccini, for whom the piece was written, at the Museo Municipal de Bellas Artes Juan B. Castagnino in Rosario, Argentina. All these works are published by Seesaw Music, a division of Subito Music, and can be purchased from their online store.

Third Stream composer **Amy Stephens** is the newest member of Red Leaf Pianoworks, a collective of thirteen pedagogical piano composers from North America and Ireland. Amy has published six suites for pianists at levels from primer through advanced, combining classical and jazz elements in third stream style. They are: *Scenes of San Francisco*; *Becoming Suite in Seven Movements*; *A Day at the Beach*, and three books in the Childhood Excursions etudes series. Amy is the 2023 1st place winner of the Composers Today composition competition. www.amystephens.com

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