



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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—CHRISTINA RUSNAK



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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 joining, for renewing, for attending the conference, and for telling us you want concerts EVERY year, even in years with a conference. Yes, concerts *are* back and YOU are more active than ever! While we're all happy to attend in person once again, I'm also grateful that live-streamed concerts seem to be here to stay. I can see and hear great musicians in Portugal as well as Portland!

Music, Events, and Opportunities

January began a great month for women in music! The co-sponsor of IAWM's SNM Jazz Award, Portland Jazz Composers Ensemble, presented and performed the works of our 2018-2022 jazz composition winners. I am sure I don't have to tell you that performance and visibility of women in classical music is low; in jazz, it is absolutely underground! The concert celebrated the works from the winning composers from the last five years: Jhoely Garay, Migiwa Miyajima, Yu Nishiyama, Sam Spear, and Eliana Fishbeyn. The concert was live-streamed on January 28th and hopefully will be on our YouTube channel by the time you are reading this.

In the fall, the Annual Concert will be in Western Europe, and for the first time, we will be asking for submissions from *performers* who will submit works to be performed, as well as from

composers submitting new pieces. Eline Cote, Concert Chair, is working with Lilith Ensemble, the first contemporary chamber music ensemble in the world that *only* performs pieces written by female composers. The call will go out in early March. Unlike 2021, the concert does not have a theme, but there is so much going on the world today that reverberates through time.

While we are still basking in the glow of the 2022 Conference at Oregon State University, we are already scouting locations and institutions for our 2025 conference outside of the United States. Let us know if you would like to host and/or partner with us for a collaborative event.

Are you ready? The Search for New Music Competition launches about March 1 with several categories for composers including a brand new award!

Communicate with Us

My greatest joy as IAWM President is learning about you. For those who contributed articles, news, and reports to the *Journal of the IAWM* in 2022, THANK YOU. 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. If you have not yet written for the journal, please send us your research and scholarship, your profiles, and your insights. Contact Editor in Chief Eve R. Meyer at evemeyer45@gmail.com. Do you have a short piece of news or information for women in music that just can't wait? Post on IAWM's Facebook page at <https://www.facebook.com/IAWMusic> and reach 4,400 followers.

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.

Help us increase your visibility! Update 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.

Contribute to Your IAWM Journal

EVE R. MEYER
evemeyer45@gmail.com

Issue No. 2: Articles and other material will be accepted between now and April 7, 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.

Please see the board page (<https://iawm.org/about-us/board/>) to learn more about our new and continuing board members and the many committee volunteers who work together to manage IAWM. Please feel free to 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

AWARDS AND HONORS



Susanna and the Elders

Laura Elise Schwendinger: \$50,000 Charles Ives Opera Prize for *Artemisia*

On January 12, 2023, The American Academy of Arts and Letters announced the winner of the 2023 Charles Ives Opera Prize, which was awarded to composer Laura Elise Schwendinger (\$35,000) and librettist Ginger Strand (\$15,000) for *Artemisia*, their opera based on the life of the 17th-century Italian painter, Artemisia Gentileschi. The winner was chosen by a jury comprised of Academy members John Harbison (chair), Anthony Davis, Tania León, Tobias Picker, and Shulamit Ran. The awards, which will be given at the annual ceremony in May, “reflect the essential mission of the Academy to recognize, identify, and reward works of highest aspiration and superior craft by contemporary artists in our culture.” The \$10,000 Marc Blitzstein Memorial Award was awarded to composer Missy Mazzoli and librettist Royce Vavrek to encourage the creation of works of merit for musical theater and opera.

Artemisia

Laura Schwendinger, in her article, “*Artemisia, an Opera Shaped Through the Painter’s Eye*,”¹ writes that when she first saw Artemisia’s painting of *Susanna and the Elders* (1610), she “instantly felt a deep connection to her work.” She commented that the painting “was so vibrant, so dramatic, that it drew you into the thoughts, fears, and extreme human emotions evoked in the faces of those portrayed.” The painting reflects the dramatic events of Artemisia’s life when she was raped by her art tutor and then testified at his trial. She was tortured, and her fingers were broken in order to verify her testimony. The opera presents a series of four *tableaux vivants* of her most famous paintings in which the middle-age Artemisia tells the story of her life.

The first painting/tableau is *Susanna and the Elders*, an Old Testament story about a woman falsely accused of adultery after two men conspire to blackmail her for sex. The second painting is *Judith Slaying Holofernes* (1620), in which Judith seeks revenge for the killing of her father, and she and her servant cut off Holofernes’ head. In the third painting, *Self Portrait as the Allegory of Painting* (1638-39), she reminisces about her life and her friendship with Galileo Galilei. The final painting is the 1649 version of *Susanna and the Elders*.

Artemisia was premiered by the Left Coast Chamber Ensemble in 2019 and received an OPERA America Discovery Grant. A review of the opera in the *San Francisco Classical Voice* titled “Left Coast Chamber Ensemble Proves That Great Opera Needn’t Be Grand” states: “*Artemisia* is sumptuous on every level.” Colin Clarke, in his review of the CD in *Fanfare*, writes that “the sheer intensity of the music is spellbinding...the passion of the composer shines through like a light.”

Laura Schwendinger is Professor of Composition at University of Wisconsin–Madison and is the first composer to win the American Academy in Berlin Prize. Her numerous honors include those from the Guggenheim, Koussevitzky, and Fromm Foundations; the Copland House, MacDowell, Yaddo, Bogliasco, and Bellagio fellowships; Harvard Musical Association, Chamber Music America, Radcliffe Institute, ALEA III, and two previous awards from the American Academy of Arts and Letters.

Her music has been described as revealing “an acute sonic imagination and sure command of craft” (*Chicago Tribune*) and “darkly attractive, artful and moving” (*The New York Times*). Her compositions have been performed by world-class ensembles and artists including Dawn Upshaw, the Arditti and JACK Quartets, Jennifer Koh, Janine Jansen, Matt Haimovitz, Ariana Kim, the Lincoln Trio, International Contemporary Ensemble, Eighth Blackbird, the New Juilliard Ensemble, Boston Musica Viva, Collage New Music, Musiq, Left Coast Chamber Ensemble, Aspen New Music Ensemble, Indiana University New Music Ensemble, the American Composers Orchestra, and the Franz Liszt Chamber Orchestra, among many others.

Stefania de Kenessey’s *Menstrual Rosary*: Winner of 15 Film Awards

Menstrual Rosary recently received two awards from international film festivals: semi-finalist in Sydney, Australia for best LGBTQ film and winner in Tokyo, Japan for best women’s empowerment film. This brings the film’s total number of awards from different competitions worldwide to 15. The film’s music is by de Kenessey, and the text is co-authored by feminist philosopher Chiara Bottici and poet provocateur Vanessa Place. The work was commissioned for the launch of the Gender and Sexuality Studies Institute (GSSI) at The New School in New York City, and it received its video premiere on April 29, 2021 on a panel entitled “The Art of Feminism.” The filmed version (duration 14:07), featuring Jasmine Holland and Aiyana Greene, was directed by Cecilia Rubino; the video was created and edited by Anomie Williams, with additional images courtesy of Christen Clifford.

¹ *Journal of the IAWM* 26, no. 1 (2020): 21-24.

Marta Ptaszynska: Honored in Poland

On March 17, 2022, the world famous, Polish-born composer, percussionist, and teacher, Marta Ptaszynska, was awarded the Commander Cross of Merit of the Republic of Poland for her outstanding achievement in music composition. This is one of the highest and most prestigious awards in the country. The ceremony was held at the Polish Consulate in Chicago together with a concert devoted entirely to the music of Ptaszynska and performed by the Zafa Collective, a Chicago-based ensemble specializing in contemporary music. The group played six of her chamber works, including a world premiere and an American premiere.

The program opened with *Red Rays* for flute and piano, which she wrote for the centennial celebration of Marie Curie's 1911 Nobel Prize. The work makes use of cascading passages for flute and colorful chord clusters. Since Ptaszynska is a percussionist, she tends to incorporate percussive elements in her music, as in *White Shadows* for violin and piano, which includes extended techniques and unusual articulations. Two of Ptaszynska's well-known compositions, *Graffito* for solo marimba and *Gates of Light* for cello and piano, were inspired by paintings. Ptaszynska wrote *Lullaby for Benjamin* for alto flute and marimba in honor of the birth of percussionist Joshua Graham's infant son. Based on a children's song, it presents a lyrical melody over an arpeggiated accompaniment. The concert concluded with *Sappho Songs*, a five-movement piece for flute and string trio, which makes use of extended techniques, tapping on the instruments, and spoken words. It was followed by the audience's enthusiastic applause.

The Orchestra of Polish Radio, under the direction of Michal Klaus, also honored Ptaszynska in 2022 by making several recordings of her works, including *The Sonnets to Orpheus* for mezzo-soprano (Agata Schmidt) and orchestra and *Accordion Concerto* with Claudius Baran. The score was published by Chopin University Press in Warsaw.



Marta Ptaszynska | Photo Credit: Andrzej Jaworski

The Warsaw National Philharmonic will celebrate Ptaszynska's 80th birthday on March 24–25. The concert will include the world premiere of *Imaginary Landscapes*, a five-part work for large orchestra inspired by paintings by Leonardo da Vinci, Giorgio de Chirico, Caspar David Friedrich, René Magritte, and David Hockney, as well as a performance of her concerto for percussion and orchestra, *Drum of Orfeo*, with soloist Evelyn Glennie.

Ptaszynska has been honored with many prizes and awards from prestigious foundations and institutions such as the American Academy of Arts and Letters, the Fromm Music Foundation, and the John Simon Guggenheim Foundation. She received the Alfred Jurzykowski Foundation Award in New York, the International Rostrum of Composers Award at UNESCO in Paris, and awards from the Percussive Arts Society, ASCAP, and the Union of Polish Composers. In 1995 she

received an "Officer Cross of Merit" of the Republic of Poland. In 2002, Polish Music Publications in Cracow, Poland, released a book about her music entitled *Music—The Most Perfect Language, Conversations with Marta Ptaszynska*. Her music is published by PWM (Polish Music Publications) in Poland and by Theodore Presser in the U.S.

In addition to her career as an award-winning composer and virtuoso percussionist, Ptaszynska has had a distinguished career as a composition teacher, including professorships at Bennington College in Vermont, the University of California in Berkeley and in Santa Barbara, the Cincinnati College-Conservatory of Music, Indiana University in Bloomington, and Northwestern University in Evanston. In 1998, she was appointed Professor of Composition at the University of Chicago, and in 2005, she was named the Helen B. & Frank L. Sulzberger Professor of Music and the Humanities.

Elmar Oliveira International Violin Competition

Violinist Hina Khuong-Huu, 18, of France, Japan, and the United States, was named the First Prize Winner in the 2023 Elmar Oliveira International Violin Competition on January 15 at Lynn University Conservatory of Music in Boca Raton, Florida. She performed the Sibelius Violin Concerto. In addition to the cash award of \$30,000 and a new violin and bow, she will be guaranteed more than 40 national and international engagements with orchestras, music festivals, and concert series over the next three years, plus three years of artist management. Hina studies at the Juilliard School with Li Lin and Itzhak Perlman, and she has performed as a soloist around the world including Carnegie Hall and Buckingham Palace.

The New York Times Honors Deon Nielsen Price

On December 24, 2022, *The New York Times* published an article featuring several people they selected to interview who are doing outstanding work in their fields despite their ages. They include an artist at age 95, a biologist at age 72, a dancer at age 76, and a composer at age 88: Deon Nielsen Price. Price is an award-winning composer, pianist, conductor, author, recording artist, church musician, and educator. Her large catalog, which continues to grow, consists of a wide variety of compositions in all genres, and her new album, *Rendezvous*, with four major works, was recently released on the Cambria label. She is now in her sixth year as curator of the monthly concert series sponsored by the Interfaith Center at the Presidio of San Francisco.

Career Highlights

BY DEON NIELSEN PRICE

IAWM Journal Editor in Chief, Eve Meyer, asked me to share a few highlights from my musical career. First, I want to say that I feel both honored and humbled to be asked to represent my active, elderly composer colleagues, both male and female, in this delightful and inspiring *New York Times* article.

I began my career as a solo pianist and was awarded the first ever San Francisco Bay Area Bank of America Achievement Award in Fine Arts when graduating from high school. I received the Gold Medal as most outstanding pianist upon graduating from Brigham Young University and studied and concertized for two years under the auspices of Academia Pro Arte in Heidelberg, Germany. I also composed, and at request of the faculty, I played my four-movement *Diversions* on my master's degree recital at University of Michigan, a program that was frequently rebroadcast on radio. When applying to the doctoral program the University of Southern California, I first took my scores to the chair of composition. He studied them for about 20 minutes, then looked up and dismissed me, saying, "Well, you don't need a doctorate to compose."

I was accepted, but I was undecided whether to specialize in solo piano versus collaborative piano. I had to make a decision when I competed in the concerto competition and quickly said collaborative. That decision started me on a wonderful, challenging, and fulfilling career path. Even today, 45 years after I received a Doctor of Musical Arts

Degree with Honors in Collaborative Piano, I continue to perform with first-rate artist singers and instrumentalists, many of whom commission me to compose for them.

Over the years, my works have won composition competitions of the Music Teachers' Association of California and Mu Phi Epsilon International Fraternity. I have received grants from those organizations, from various state arts councils, and from the U. S. Information Agency Artists Abroad (discontinued in 2004) to perform my compositions in Seoul, Hong Kong, Paris, Heidelberg, Vienna, London, Panama City, Mexico City, Washington D.C., Atlanta, Los Angeles, Seattle, New York City, San Francisco, and other U.S. cities.

In the early 1980's, the Echosphere Duo, Paul Stewart, saxophonist, and I began my thirty-plus years of national and international concert tours. As other touring artists can attest, one never knows what the surprises and challenges one may encounter with the venue, the piano, and the local producers and audiences!

Panama

My memories date back to my being a teenager living in the Panama Canal Zone where I attended piano recitals by Arthur Rubinstein, Gyorgy Sandor, and José Iturbi at the Panama National Theater in Panama City. Their performances spurred my ambition to become a concert pianist. A personal career highlight came full circle when I returned to Panama City in 2005 to perform a Price Duo recital at the Panama National Theater with my clarinetist son, Berkeley. The concert was produced



Figure 1. Price Duo (Berkeley and Deon) on the stage of the Panama National Theater, June 9, 2005

by the Panama National Institute of Culture, the United States Embassy, and the Musica Viva Association.

I was very surprised to find that the stage floor was raked at such a steep angle that a metal dolly was used to bring the right side of the keyboard to a horizontal level (visible in the photo). Unfortunately, the piano bench had no such leveler! It took me a couple of hours in rehearsal to adjust to sitting at such a strange angle to the keyboard! I was thrilled to play works by master composers as well as my own compositions in the renovated theater, now restored to its original rococo opera-house elegance with boxes up to the ceiling. (Figure 1)

Beethoven

The most recent highlight was the performance on May 21, 2022 of my song cycle, *Ludwig's Letter to Eternal Beloved*, by countertenor Darryl Taylor and the Brooklyn Chamber Orchestra conducted by artistic director Philip Nuzzo, for an enthusiastic, sold-out audience of young adults. The concert was held in the grand, historical St. Ann's and the Holy Trinity Church in Brooklyn Heights, New York. It had been a thrilling experience for me to set Beethoven's own words in a literal English translation by Virginia Beahrs. (Figure 2)



Figure 2. Darryl Taylor performing *Ludwig's Letter to Eternal Beloved* with the Brooklyn Chamber Orchestra, May 21, 2022

Social Issues

I believe my most frequently performed works to date are those concerned with social issues. Most were the result of commissions based on historical events that I was pleased to write about because I remember them well. The works released on Cambria albums include 1) *Behind Barbed Wire* (saxophone/piano or saxophone/orchestra) about life in the camps where 120,000 Japanese-Americans were incarcerated during World War II. It features poetry by the internees in the camps and an optional documentary video. 2) *Watts 1965: A Remembrance—Barricades, Curfew, Aftermath* (saxophone and piano). I was living at that time inside the riot zone in Inglewood, California. 3) *Three Faces of Kim, the Napalm Girl—Soulful, Playful, Fearful* (versions for violin/ piano; clarinet/piano; saxophone/piano) is a paean to the Pulitzer Prize photo from the Vietnam era. 4) *To the Children of War*, a song cycle for high voice and piano with poetry by Maya Angelou, premiered in New York City by the Metro Chamber Orchestra, Victoria Rodriguez, mezzo-soprano. 5) *To All Women Everywhere*, based on poetry by Carol Lynn Pearson, relays a message to the heads of state to put the tanks and guns back in the toolbox and remember that their mothers told them: "We do not hurt one another!" It is scored for soprano, flute, and piano. (Figure 3)

China

At the IAWM Congress on Women in Music in London, England, in 1999, I turned over the responsibility of being President of IAWM to Sally Reid, and

I met Li Yiding, the highest ranking composer for China Central Television. Yiding spoke no English, and I spoke no Chinese, yet we seemed to understand each other perfectly. She invited the Price Duo (Deon and Berkeley) to China and produced a concert tour in 2001. We played at the Shanghai Conservatory, and I was startled while playing Debussy's *Clair de lune* when I looked up from the keyboard directly into the lens of a large TV camera! We then learned that all of our performances would be live on CCTV.

We performed at several universities in Beijing, where performance traditions were new to us. We were surprised at one university when, during our break, we could hear piano music onstage! We learned that student entertainment had been provided for the audience during the intermission. At another university we were taken aback when a troupe of accordion players arrived backstage and said they were there to play "Flight of the Bumblebee" with us for the finale. We, as usual, were scheduled to play the work as our Price Duo Finale. Although complicated by the language barrier, Berkeley handled the situation with diplomacy when he invited the band to play it first, and then said we would come onstage and play it as a duo to finish the program.

The culmination of the 2001 tour was a concert at the highly esteemed Beijing Concert Hall, China's equivalent of Carnegie Hall, where we were told they had never before booked a clarinet/piano duo. We thoroughly appreciated this professional venue and theater staff; for this performance, I requested no TV cameras on the stage! At the end, there was a formal ceremony of appreciation from twenty-some government and ministry of culture officials who joined us onstage. The 2008 Beijing IAWM Congress on Women in Music grew out of that earlier collaboration. The final concert of the IAWM Congress was held in the concert hall of the recently completed China National Center for the Performing Arts. That program, performed by the China National Symphony, concluded with my humorous *Yellow Jade Banquet* for clarinet and orchestra played by soloist Berkeley Price; its ten short sections were titled for the ten-courses on the banquet menu. (Figure 4)



Figure 4. Li Yiding and Deon Price, Beijing Concert Hall, Spring 2001



Figure 3. Chika Inoue, saxophonist performing *Behind Barbed Wire* with the Brooklyn Chamber Orchestra and the documentary video, Brooklyn Academy of Music, May 2019

Ukraine

Late in 2007, Berkeley recorded *Yellow Jade Banquet* with the National Symphony Orchestra of Ukraine during our week of recording sessions in Kyiv for a Cambria album of my orchestral works titled *Dancing on the Brink of the World*. Memories from recording with the NSOU include: 1) the extremely large number of string players; 2) the orchestra being very comfortable with my irregular Bartokian meters, such as seven beats per measure; 3) having to demonstrate special effects for the percussionists because they could not read my instructions on their parts, which were written in English; 4) watching the recording engineer use the Sequoia editing program, with which he had the capability to correct a wrong note or poor intonation and to line up the attacks and releases so the orchestral sound was precise.

One of my works, *America Themes*, is a quasi-Romantic potpourri of nine traditional, well-known American tunes, such as "Taps," "When Johnny Comes Marching Home," "Amazing Grace," "Star-Spangled Banner," "God Bless America," etc. The orchestra played the work so beautifully under Berkeley's guest conducting that my husband and I, as well as others listening, were brought to tears. Later, I was surprised to be told that no one in the orchestra had ever heard any of those tunes before! I do hope that the plain cement building with its wonderful natural acoustics, a former Soviet radio station, remains standing and strong throughout the current war in Ukraine. As I am writing this, I am also completing a commission for a flute and piano duo about Ukraine. (Figure 5)

Spain

My concert tours across Spain with the Echosphere Quartet in the early 1990s received glowing reviews in Spanish periodicals for our "highest musical artistry." Violinist Ayke Agus, tenor Darryl Taylor, saxophonist Douglas Masek, and I as pianist and composer kept each other in top form, even when some performances began

at 10:00 or 10:30 in the evening with intermissions at midnight! Perhaps the Quartet's most prestigious performance was in the 12th-century Royal Monastery Concert Hall at the Santes Creus International Festival in Catalunya. (Figure 6)

Concluding Remarks

Collaborating with instrumentalists and vocalists on repertoire of other composers has informed my own composing in such ways as understanding each instrument's idiomatic possibilities, using piano or orchestra to support the soloist, balancing the musical texture, bringing the movement to a satisfying conclusion, and developing the craft of collaboration

generally. Along with major works for piano, clarinet, violin, cello, soprano, mezzo, tenor and baritone vocalists, I have also written extensively for saxophone, viola, and countertenor.

The greatest joy in my career has been the opportunity to perform with artists whom I hold in high esteem and to share our music making with engaged audiences, both live and on recordings. At the present time, five recording projects are in progress in various stages. My "bucket list" includes composition projects, completing my book of musical memoirs, registering all the works in my catalog at culvercrest.com with the Library of Congress, and a full-scale performance and recording of my oratorio, *CHRISTUS*.



Figure 5. Recording session with the National Symphony Orchestra of Ukraine, in Kyiv, 2007



Figure 6. Saintes Creus International Music Festival, July 1991, L-R: Deon Price, Darryl Taylor, producer M. Nuria Corts, Douglas Masek, Ayke Agus

IN MEMORIAM



Jane Bowers in the 1990's

Pioneering Feminist Musicologist Jane M. Bowers (1936–2022)

ELIZABETH L. KEATHLEY

Most famous for editing, with Judith Tick, the pathbreaking anthology of authoritative essays on historical women musicians, *Women Making Music: The Western Art Tradition 1150–1950* (1986), Jane M. Bowers was more than a pioneer in the history of women in music: her work appeared at the crest of a wave that transformed traditional musicology and empowered her successors to compose a new, more inclusive narrative about music history. Inspired by second-wave feminism and her early mentor, the venerated feminist historian Gerda Lerner (1920–2013), Bowers was a perspicacious researcher, a “stalwart” collaborator,¹ an LGBTQ advocate, and a kind and generous educator and colleague whose impact was profound and wide-ranging.

A long-time member of the IAWM, Bowers was a founding editor of IAWM’s scholarly journal *Women and Music: A Journal of Gender and Culture*, and she was present at the origins of other stations in the music/women/gender/sexuality studies network that many readers of this journal helped to develop, including the first Feminist Theory and Music conference in Minneapolis in 1991, and the go-to, multi-volume edition of woman-authored musical “monuments,” *Women Composers: Music Through the Ages*, edited by Sylvia Glickman and Martha Furman Schleifer. Bowers served on IAWM committees, such as the Pauline Alderman Awards Committee for Outstanding Research on Women in Music, and she published articles in the *Journal of the IAWM*.

Her co-editorship of *Women Making Music* was her proudest accomplishment: the book has been used in Women in Music courses, as a foundation for further research, and as a measuring stick for similar books. I personally cannot count the number of times I have assigned, referred to, or cited “Bowers and Tick” in my university courses and my own research, and if editing that book had been Bowers’s only achievement, it would be enough to solidify her place in the historiography of women and music. But she did much more.

Born and raised in Minneapolis, Bowers and her sister Janet gave their first piano recitals at the ages of five and six, respectively. Their piano teacher said they “ate” the music, suggesting their facility and deep musicality.² Bowers earned her bachelor’s degree in music at Wellesley (1958) and her MA (1962) and PhD (1971) at the University of California, Berkeley. At Berkeley, she was trained in the traditional arts of historical musicology: going to European archives and locating, reading, interpreting, and sometimes translating or editing primary sources. A flutist and early music enthusiast, Bowers served the Oakland Symphony as Assistant Principal Flutist

(1962–65), and traveled to Europe on an Alfred Hertz memorial travel scholarship (1965–66) to research her PhD dissertation, “The French Flute School from 1700 to 1760.”³

Musicologist and flutist Kailan Rubinoff notes that Bowers’s influence on the flute world was profound because of her “absolutely pioneering research on the flute, its repertoire, and performance practices in the late seventeenth and eighteenth centuries (especially in France).” Her translation of François Devienne’s flute treatise made it widely known and “documented the influence of his method throughout Europe.”⁴ Among other publications, Bowers compiled “A Catalogue of French Works for the Transverse Flute, 1692–1761,” which appeared in the journal *Recherches sur la musique française classique* 18 (1978). She wrote twelve different articles for *Grove Music Online* about flutists, composers, and instrument makers in France, the Netherlands, and Belgium, and edited scores for publication. She was not only one of the first flutists to play both modern and baroque flute, but also one of the earliest American students to study in Den Haag (1965–66) with the early flute and recorder player Frans Brüggen (1934–2014). She worked as a free-lance baroque flutist in New York (1975–77), where she also studied with Gerda Lerner. She was a founding board member, with director Thallis Hoyt Drake, of Early Music Now (Milwaukee, 1986), a presenting organization promoting early music.

Bowers held a number of short-term and part-time university and college teaching positions while pursuing her PhD and before securing her tenured position at the University of Wisconsin, Milwaukee (1981); these appointments include UNC Chapel Hill, Eastman, Reed College, and Cornell. She returned to Europe to research women composers with the benefit of a post-doctoral fellowship from the American Association of University Women (1973–74; renewed 1978–79).

1 Judith Tick, “In Memoriam: Jane Bowers, 1936–2022,” *American Musicological Society, News and Press* (July 11, 2022). Online: <https://www.amsmusicology.org/news/610664/Jane-Bowers-1936-2022.htm>.

2 Personal e-mail with Janet Schwarz, January 14, 2023.

3 University of California, Berkeley, 1971.

4 Personal e-mail with Kailan Rubinoff, January 7, 2023.

Using that research, she created a made-from-scratch Women-in-Music syllabus, which she circulated while seeking an academic position; alumnae of Portland State University (Oregon) claim to have been her students in the very first Women in Music course in the U.S.⁵

This body of research was also the germ of *Women Making Music*. Bowers's own essay in the collection, "The Emergence of Women Composers in Italy, 1566-1700," and its accompanying appendix, "Compositions by Italian Women Published 1566-1700," is a good example of her scholarly style: it is deeply researched, carefully documented, and written in a direct and comprehensible manner; the appendix opens the door to further research. As Judith Tick relates, Bowers had hoped to write a comprehensive history of women in music, and WMM was to be a first step. Authors of the other chapters were researching women in musical scenes in different periods and locales in Europe, England, and the U.S., which makes the anthology a good snapshot of the state of feminist musicology at that time.

Bowers raises and sometimes answers substantive historical questions; for example, what did these compositions say about the composers' lived experience?

—ELIZABETH L. KEATHLEY

Bowers was concerned not only that people learn about women composers, but also that their compositions be played and heard, as her involvement in *Women Composers: Music Through the Ages* attests. Her introductory commentary for the compositions she edited for this series far exceeds the perfunctory biography and justification of editorial choices typical of such anthologies. Rather, Bowers wrote substantial essays that paint a lively historical landscape of the composers, their circumstances, and the cultural and musical practices of their milieux.

One of the compositions she edited for this anthology is *Quid pavemus, sorores* (What do we fear, sisters?), a motet from the *Sacri concerti* (1675) of Suor Maria Xaviera Peruchona (1652–after 1709), a nun of Sant'Orsola near Novara (series vol. 2). Bowers raises and sometimes answers substantive historical questions; for example, what did these compositions say about the composers' lived experience? Why were there so many composing nuns in 17th-century Italy, yet each individual composed so little? For whom did they compose, and how would their compositions have been performed? And, important to Bowers, how could modern musicians perform these works? The Peruchona motet is especially intriguing for its depiction of the Virgin Mary as a triumphant warrior; Bowers points to this subgenre of motet as a locus of inquiry and codification for future scholars.⁶

Bowers also edited Sonata in D Major, no. 2 from *Six Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin or German Flute* (1783), composed by Jane Mary Guest (ca. 1762-1846), a professional musician and composer of Bath, England (series vol. 5).⁷ Deborah Hayes wrote that Bowers's "extensively documented essay on Jane Mary Guest, composer, concert pianist, and musician to the royal family, provides a vivid picture of English musical life in the 1780s, '90s, and early 1800s from a woman's point of view."⁸

Bowers's engagement with German feminist musicologists was also significant: her review of Freia Hoffmann's *Instrument und Körper: Die musizierende Frau in der bürgerlichen Kultur* (Instrument and Bodies: The Woman Musician in Bourgeois Culture, 1994), lays out the stakes, arguments,

methods, and significance of the material in this important book that remains not well known to English-language readers. "It comes as no surprise," Bowers wrote, "to learn that 90% of all [female instrumentalists in German-speaking lands] who appeared in concerts up through 1850 were pianists, although aside from a tiny handful they are not known today. That there were also professional flutists, harpists, glass harmonica players, violinists, and the like—and, moreover, a total of around 700 professional female instrumentalists whose existence during this period can be traced—comes as a real revelation."⁹ Bowers later collaborated with Hoffmann as a co-editor for the *Festschrift* for the pioneering German feminist musicologist, Eva Rieger (2000), and also contributed to a *Festschrift* for Hoffmann.

It is clear that Bowers had a capacious knowledge of the history of European women composers, but even before *Women Making Music* had gone to press, her interests had expanded to include a multitude of ways that women create music.¹⁰ She began researching Chicago blues singer Estelle ("Mama") Yancey and her husband, pianist and dancer Jimmy Yancey, and published several articles about them in the *Journal of Black Music Research* and elsewhere, beginning in 1992—six years before Angela Davis's *Blues Legacies and Black Feminism* first appeared.¹¹ Bowers explored other research techniques, such as oral history interview, and reflected on the meaning of conflicting narratives told by her research subject and the obligations of a white woman researching the career of a Black woman.

Always interested in keeping the field of feminist musicology moving forward, Bowers wrote several very helpful

5 Comments on Jane Bowers's Facebook page.

6 Bowers notes that Stewart Carter mentioned this type of motet among the works of Leonarda.

7 Bowers also contributed a chapter on Caterina Assandra (vol. 1), and the works list she compiled for Jane Mary Guest appeared with Daniel Raessler's essay in series vol. 3. Deborah Hayes and other IAWM members contributed to this project as well.

8 Deborah Hayes, review of *Women Composers: Music Through the Ages* in *Journal of the IAWM* 7, nos. 1-2 (2001): 30ff.

9 Jane Bowers, "Review: Instrument und Körper: Die musizierende Frau in der bürgerlichen Kultur, by Freia Hofmann," in *19th-Century Music* 17, no. 3 (Spring 1994): 285-286.

10 Jane Bowers, oral history interview August 15, 2007, Milwaukee LGBT History Project 2003-2007, University of Wisconsin Milwaukee Libraries. <https://collections.lib.uwm.edu/digital/collection/lgbt/id/16/>

11 Davis's book is widely regarded as a progenitor of studies on women's blues.

"State of Feminist Music Research"-type articles. One of these was published in two parts in *College Music Symposium*,¹² and another appeared in this Journal (vol. 8, no. 3, 2002), an exhaustive review of recent feminist research in music addressing several dozen key-stone monographs and anthologies published during the 1990s and early 2000s. A watershed decade for feminist musicology, the 1990s saw a breath-taking production of publications with new approaches, disciplines, theories, and subjects challenging traditional musicology.¹³ Bowers embraced them all. As the subtitle announces, Bowers divided the article into three main sections—Representation and Gender Performance, Identity and Subjectivity, and Telling Stories about Women's

12 Jane M. Bowers, "Feminist Scholarship in the Field of Musicology I," *College Music Symposium* 29 (1989): 81–92; and "Feminist Scholarship in the Field of Musicology II," *College Music Symposium* 30, no.1 (1990): 1–13.

13 Jane M. Bowers, "Current Issues in Feminist Musical Scholarship: Representation and Gender Performance, Identity and Subjectivity, and Telling Stories about Women's Musical Lives," *Journal of the IAWM* 8, no. 3 (2002): 1–10.

Musical Lives—which she saw as constituting the major trends of the period under study. It is worth noting that the article was originally written as a paper she presented at a conference in Bremen, Germany, celebrating the opening of the Sophie Drinker Institute, named for the American scholar who wrote the first extensive history of women in music.¹⁴

Given her traditional musicology training, the broad range of studies and methodologies that Jane Bowers was able to understand, appreciate, and advocate for speaks not only of her musical and intellectual grasp, but also of her appreciation of all kinds of music making by women and her sense of obligation to share this with others.

Bowers's storied kindness and friendliness can be attested by many of us who went to graduate school for

14 Drinker's book, *Music and Women: The Story of Women in Their Relation to Music*, first published in 1948, was reprinted with a preface by Elizabeth Wood and an afterward by Ruth Solie by the Feminist Press at the City University of New York in 1995.

musicology in the 1990s. She was a constant presence in our scholarly lives, a regular at conferences, and a role model who was tremendously knowledgeable, yet approachable, who respected the canons of musicology, yet helped us set our paths forward to forge a new, more inclusive canon.

I thank the following people for their assistance with this tribute: Janet Schwarz (Bowers's sister), Louise Schwarz (her niece), Deborah Hayes, Roberta Lamb, Kristan Aspen, Michele Edwards; Gayle Murchison, Gillian Rodger, and Kailan Rubinoff.

Elizabeth L. Keathley is Professor Emerita, University of North Carolina, Greensboro. A musicologist specializing in twentieth-century modernism/modernity and its intersections with gender and "difference," she has published book chapters and articles on the ways women in Arnold Schoenberg's circle proposed and contested the terrain of musical modernism. Her translation (with Marilyn McCoy) of the complete correspondence between Schoenberg and Alma Mahler was published by Oxford in 2019. She hosted the Feminist Theory and Music 10 conference in 2009, and she chaired the Pauline Alderman Awards Committee of the IAWM for several years. Keathley currently serves on the editorial board of the *Journal of the IAWM*.



Hilary Tann

Remembering Hilary Tann (1947-2023)

EVE R. MEYER

Hilary Tann, the distinguished Welsh-born composer, educator, and long-time IAWM member, died unexpectedly on February 8, 2023, at her home in Schuylerville, NY. She was a prolific composer with more than 60 recordings, and her music was played worldwide. She was born in a coal-mining village in South Wales, and she earned her undergraduate degree in music composition from the University of Wales at Cardiff and master's and doctoral degrees at Princeton University. She began teaching at Union College in Schenectady, NY in 1980 and chaired the composition department for 15 years. She retired in 2019, retaining the title of her endowed chair, the John Howard Payne Professor of Music Emerita.

After moving to the U.S., Tann maintained her contacts in Wales with commissions for choral works such as *Paradise for Tenebrae* for the Gregynog Festival (2008). It was in Wales that she first developed her love of nature, which has inspired much of her "beautiful and lyrical" music. The influence of the Welsh landscape is evident in many of her chamber works and in text selections from Welsh poets such as George Herbert (*Exultet Terra* for double choir and double reed quintet), R. S. Thomas (*Seven Poems of Stillness* for cello and narrator), and Menna Elfyn (*Songs of the Cotton Grass* for soprano and oboe). In July 2001, The Royal Liverpool Philharmonic Orchestra, conducted by Owain Arwel Hughes, premiered *The Grey Tide and the Green*, commissioned for the last night of the Welsh Proms.

It was always a delight to work with Hilary; her joy in making music was contagious!

—JANE O'LEARY

Tann was also inspired by the landscape where she lived in the U.S., in the foothills of the magnificent Adirondack Mountains in Upstate New York. Many of her works for orchestra reflect these surroundings such as *Adirondack Light*, for narrator and orchestra, composed for the Centennial of Adirondack State Park (1992); *The Open Field*; and *Through the Echoing Timber*. Comments such as these seem to bear out her statement: "I can't write if I don't have the image."

Among her major works are her concertos for violin such as *Here, the Cliffs* (1997); concerto for alto saxophone and wind or full orchestra inspired by a poem of Dylan Thomas, *In the First, Spinning Place* (2000); soliloquy for cello for full orchestra inspired by a poem of Wallace Stevens, *Anecdote* (2000); and *Shakkei*, a diptych for oboe solo and chamber orchestra. It was premiered by Virginia Shaw in the Presteigne Festival (2007) and has been performed many times, including the 2008 IAWM Congress in Beijing.

In addition to nature, Tann had many other interests such as the traditional music of Japan. She learned to play the shakuhachi, an ancient Japanese end-blown bamboo flute, and she traveled to Japan to study with a shakuhachi master; she also visited Korea and China. An example of her interest in Japanese music and culture is the large orchestral work, *From afar*, (1996). It was selected for the opening concert of The International Festival of Women in Music Today at the Seoul Arts Center in Korea.

Tann was active in promoting women in music, and from 1982 to 1995, she was a member of the International League of Women Composers and served various committees. She joined the IAWM when the organization was established in 1995 and contributed to the journal. Many organizations supported her work, including the Welsh

Arts Council, New York State Council on the Arts, Hanson Institute for American Music, Vaughan Williams Trust, Holst Foundation, National Endowment for the Arts, and Meet the Composer/Arts Endowment Commissioning Music USA.

Tann was also a writer and publisher. She was a member of ASCAP, and Rowanberry Music was her self-publishing name with ASCAP. Additionally, she had many works published through Oxford University Press and its subsidiary distributors. She arranged to have her scores and music archives housed in the Tŷ Cerdd – Music Centre Wales (<https://www.tycerdd.org/welsh-music-collection>).

Memories of Hilary by Her Friends and Colleagues

Jane O'Leary: Hilary and I were among the few women studying for a PhD at Princeton in the early '70s. While Hilary arrived a few years after me, our paths crossed as she moved from her native Wales to the USA, and I left my New England roots to cross the Atlantic and become a resident of Ireland. Although we moved in opposite directions, we shared a common link, and we soon became close friends. We were both deeply involved with the ILWC (prior to the formation of the IAWM).

Concorde, the contemporary chamber music ensemble I founded and directed in Ireland, often performed Hilary's delicate and evocative music. There were duos for oboe and viola, for flute and cello, her violin solo, *The Cresset Stone*, which reflected her Welsh origins, and the magnificent trio for flute, clarinet and percussion, *Of Erthe and Air*, which drew on her Japanese experiences. We gave the European premiere of this trio in 1992 in Dublin, and featured it on Concorde's first CD recording on the Capstone label in 1997, along with *The Cresset Stone*. The CD was appropriately called *Celtic Connections* and included Nicola LeFanu's music and my own. It was always a delight to work with Hilary; her joy in making music was contagious! Over the years we featured her music in more than a dozen concerts, including tours in Latvia and Italy.

Hilary often visited Ireland for performances and rehearsals, and I visited her at Union College. More recently I was glad to be able to provide quiet support as she went through difficult times. Her total commitment to the art of creating music, working with performers, sharing emotions with listeners, was truly inspirational. Her music will live on, resonating with quiet beauty, stillness and lyricism, reflecting her love of nature. I extend my deepest sympathy to her beloved David, and to her friends and family.

Judith Shatin: I first met Hilary when I came to Princeton in 1974 to start the PhD program. It was not an easy time to be a woman in that program – there were very few of us. I so enjoyed getting to know her and admired her perseverance as well as her music. While our geographic locations did not make for easy meetings, we did have nice visits at a number of conferences and chatted about our experiences both at Princeton and inside and outside of Academia. I believe that these experiences, while often challenging, strengthened both of us in the determination to continue with our music. I am very saddened by her passing but confident that her voice will continue to be heard through her wonderfully engaging music.

Margaret Lucia: I remember especially her lyrical and passionate piano piece, *Light From the Cliffs*, which I programmed and performed several times. Unfortunately, I never met her, but I will never forget the joy that her music gave me.

Mykel Marai Nairne: I am sad that long-time New York Women Composers member and composer Hilary Tann passed away. Her work, *Moon Full, Tide Low*, was featured last month through our partnership with the *Flute Examiner*, and her three album releases from 2022 were included in our 2022 album release *Round-Up* just a few weeks ago. Hilary was an inspiring, prolific composer and has made an indelible mark on the NYWC community and beyond. She will be missed.

Cynthia Green Libby: In 2013, I reached out to Hilary Tann with an audacious request for her to arrange her *Shakkei* (oboe and chamber orchestra, 2007), for oboe and piano. Not only did she agree to do it—which was amazing as she didn't know me—but she also paid her own expenses through a grant so she could come to Springfield to spend a Saturday afternoon with us to make her final edits! Her arrangement appears on the 2013 CD, *The Lotus Pond: Exotic Oboe Sounds*, MSR Classics Label; it remains one of my oboe favorites to this day. The world of music has lost a bright light.

Susan Mardinly: Hilary was kind enough to answer my request to participate in several programs during her stay in Hartford, CT. The performers from the Hartt School and Musical Club of Hartford, as well as the audience, loved her compositions and her wonderful way of speaking to give greater understanding of her works. We enjoyed her tales about her beloved Welsh lands. She was such a determined, brilliant artist, whose compositions were unique and were driven completely from her soul. We will miss her.

Deon Nielsen Price: My memories of Hilary Tann are of an enthusiastic leader on the committee to form IAWM. She was adamant that we indicate the wide inclusivity of the alliance in the title with the word "for": International Alliance FOR Women in Music rather than OF Women in Music. My partner in the Echosphere Duo, saxophonist Paul Stewart, played her beautiful *Windhover* (1985, Oxford University Press) for solo soprano saxophone in several of our recitals. As part of the Fifth International Congress on Women in Music in June 1988, we boated up the Neckar River and hiked up the mountain to the Dilsberg Castle. We climbed the winding staircase to the top floor of the ancient castle where he played his heart out on Hilary's *Windhover*. The gorgeous sound of that music floating over the mountainside still rings in my inner ear. Thank you, Hilary.

In Memory of Barbara Garvey Jackson (1929-2022)

DEBORAH HAYES

The distinguished musicologist and longtime IAWM member Barbara Garvey Jackson is remembered for her many gifts. The two most notable are her 1994 book, *"Say Can You Deny Me": A Guide to Surviving Music by Women from the 16th through the 18th Centuries*, and ClarNan Editions, the desktop publishing company she founded to publish music by historic women, much of which she discovered. Those who worked with her enjoyed the further gifts of her friendship and her generous support and encouragement.

Biographical Information

Barbara Ann Garvey was born on September 27, 1929, in Illinois, and was educated there, earning her undergraduate degree in music from the University of Illinois-Urbana in 1950. She then pursued a master's degree at the Eastman School of Music in Rochester, New York, graduating in 1952. In 1953, she married the composer Malcolm Robert Seagrave (1928–2001), a fellow student. A year into the marriage, she was hired by the University of Arkansas in Fayetteville and taught there for two years. She then joined her husband in Los Angeles and taught public school music for a year, then returned to Arkansas as an assistant professor at Arkansas Tech University in Russellville.

She enrolled in the PhD program at Stanford University. The music department was in the forefront of research in historically-informed performance, and her dissertation was a landmark study of Baroque dance rhythms in French violin bowing patterns. She graduated in 1959, and she and Seagrave divorced the same year. In 1961, she returned to the University of Arkansas and remained there for 30 years. In 1970, she married Kern Chandler Jackson (1920–2008), a geologist and professor of geology. She died on September 20, 2022, a few days before her 93rd birthday.



Barbara Garvey Jackson

Publications

"Say Can You Deny Me," a work of extraordinary scope and magnitude, resulted from many years of searching through bibliographical sources, examining the holdings of over 400 libraries (and visiting many in person), and corresponding with performers, librarians, and other scholars. When Jackson began her research, hardly any early music by women was known. With performance as a goal, she saw the need for reliable modern editions. In 1982, she organized and helped procure funding for the recording of her edition of one of her discoveries, the *Messa prima* (1696) of Isabella Leonarda (1620-1704); the LP was issued by Leonarda Productions. The performers of the mass were Jackson (violin), her colleagues, students, and friends in Fayetteville.

When she founded ClarNan Editions two years later, Leonarda's *Messa prima* was catalog number CN1 (See the facsimile of first violin part for Leonarda's *Messa prima* on page 12). By the time Jackson retired, at age 61, she had published 14 volumes, and over 100 more followed. She was thrilled to learn of the many performances of ClarNan music. Jackson was ClarNan's general editor and publisher for 34 years, through 2018 and catalog number CN111.

By the time Jackson retired, at age 61, she had published 14 volumes, and over 100 more followed. She was thrilled to learn of the many performances of ClarNan music.

—DEBORAH HAYES

Effective 2019, she transferred publication rights to Classical Vocal Reprints in Fayetteville. She edited three more volumes, CN112, CN113, and CN115, which CVR published in 2020 and 2021.¹

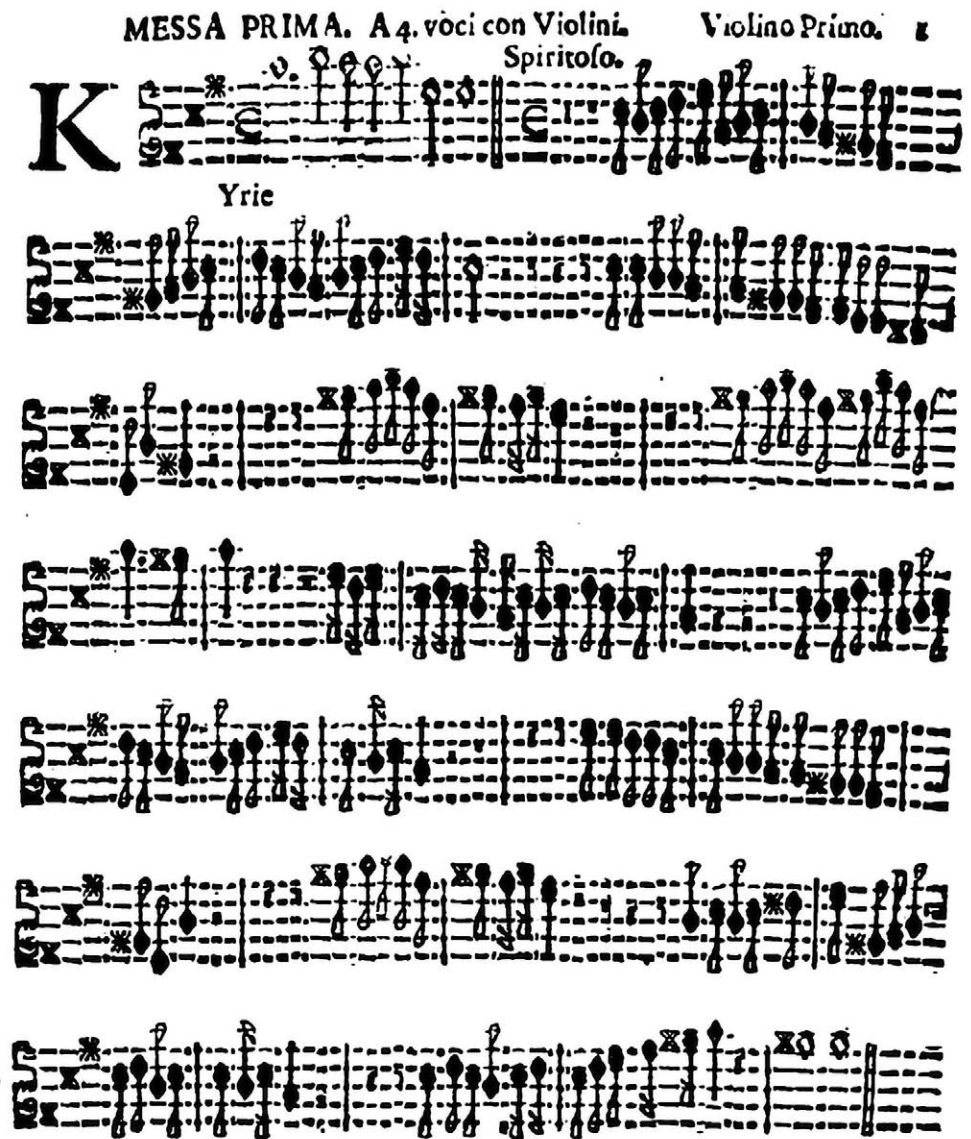
Most of the ClarNan volumes—about 82 percent—contain music from the 17th and 18th centuries. The other 18 percent contain later music, mostly the 21 volumes of music of Florence Price (1887–1953) from the Price collection held by the University of Arkansas. Jackson herself edited about 55 percent of the ClarNan volumes; the remaining 45 percent are the work of 17 other editors—established experts as well as younger scholars whom she recruited and mentored.²

Before ClarNan, as Barbara Garvey Seagrave, she published a journal article drawn from her PhD dissertation, and she co-authored a music theory textbook, two studies of medieval minnesingers, and a dictionary of contemporary bowing terms.³ As Jackson, she wrote about the ClarNan composers. She published journal articles on Price and on Camilla de Rossi

¹ Catalog numbers CN1 through C115 represent 117 volumes, as two numbers are used twice: 84a and 84b, and 92a and 92b.

² I am grateful to Stephen Caldwell, Claire Fontijn, Lia Jensen-Abbott, Calvert Johnson, Glendower Jones, Susan J. Mardinly, and Ursula Rempel for sharing their recollections.

³ "Bowing Patteons [sic] in French Baroque," *A.S.T.A. [American String Teachers Association] Journal* (1961); with Bruce Benward, *Practical Beginning Theory* (1963, later editions as Jackson); with Wesley Thomas, *The Songs of the Minnesingers* (1966) and *The Songs of the Minnesinger Wizlaw von Rugen* (1967); and with Joel Berman, *The A.S.T.A. Dictionary of Bowing Terms for String Instruments* (1968, later editions as Jackson).



Facsimile of first violin part for Isabella Leonarda's *Messa prima* as originally published in 1696, an illustration from CN1, Garvey's modern edition (1982).

(early 18th century),⁴ and she contributed to several of the *New Grove* volumes, to James Briscoe's *Historical Anthology of Music by Women* (1987), to *Women and Music: A History*, edited by Karin Pendle (1991, 2001), and to *Women Composers: Music Through the Ages*, vol. 4, 18th-century vocal music (1998). Barbara Jackson spoke for women whose creations have so often been forgotten or denied. We must continue to do the same.

⁴ "Florence Price, Composer," *The Black Perspective in Music* 5, no. 1 (Spring 1977): 30–43; and "Oratorios by Command of the Emperor: The Music of Camilla de Rossi," *Current Musicology* no. 42 (1986): 7–11.

Deborah Hayes is a professor emerita of musicology and former associate dean at the University of Colorado Boulder.

Diabelli Variations by Women Composers

Claudia Bigos has been working on an international project for which she has invited women composers to write piano variations on the famous waltz theme by Anton Diabelli that Beethoven used in his own set of 33 variations. She has received more than 50 variations from women in 22 countries, and they will be published in an edition by Furore Verlag Kassel and performed in concerts in Braunschweig and Hanover, Germany.

COMPOSERS

Enlarging the Piano Repertoire

KRISTAL KIM

One of the ongoing needs in my teaching is finding fresh and engaging repertoire for my piano students. In an effort to diversify programming, I have researched the works of earlier composers, and in the process, I have discovered many attractive pieces by women composers. All of these composers had achieved substantial success during their lifetimes, but eventually their piano music was neglected, especially during their final years. In this article, I will highlight a selection of solo piano pieces that were written in the Romantic style and that would be appealing to students at different levels of expertise. The scores are within the public domain, and free scores are available; one source is www.imslp.org. To gain a better appreciation of the music, I recommend that readers listen to the recordings on YouTube and follow with the scores.



Emilie Mayer

Emilie Mayer (1812-1883)

Emilie Mayer, a contemporary of Clara Schumann and Fanny Mendelssohn Hensel, was an active composer in Germany. After the traumatic suicide of her father, she sought solace in music, studying composition with Carl Loewe in Stettin¹ and counterpoint with B.A.

¹ Stettin was the capital of Pomerania, a part of the German Empire (Szczecin, Poland, since 1945).

TONWELLEN

WALZE

Componirt und meiner Nichte der Frau Assessor Förster geb. Mayer
zugeeignet von Emilie Mayer Op.30.

Introduction.



Walse.



Stich und Schnellpressdruck von F.W. Garrecht in Leipzig.

P. & M. 40

Example 1. Emilie Mayer, *Tonwellen Waltz*, Op. 30

Marx in Berlin. She never married, and since she received a large inheritance from her father, she had financial security and was able to maintain an active career as a composer, traveling regularly to premier and promote her works. Highlights of her career include receiving the Gold Medal of Art from the Queen of Prussia, Elizabeth of Bavaria, and obtaining the position of Associate Director of the Opera Academy in Berlin. Her total compositional output was enormous and includes symphonic, chamber, solo piano, and vocal works.

Her compositions were well-received during her lifetime, but many remain unavailable in modern reprints; compared to her aforementioned contemporaries, her presence in music history was not largely unearthed until recently. Her orchestral works, especially her eight symphonies, are gaining greater notice, but her solo piano pieces are not well known. They offer charm and fresh variety to the repertoire of the traditionalist school of the Romantic Era. Her *Tonwellen Waltz*, Op. 30, is a good example of her style.

Tonwellen Waltz, Op. 30

The waltz was published in 1871 by Prütz & Mauri in Stettin. Mayer often dedicated various works to her family members, and this piece was dedicated to her niece. The title translates as “Sound Waves Waltz,” and fittingly, an assorted array of melodic and harmonic undulations permeates the dance, capturing a playful and convivial mood within a clear ternary form. Each of the three sections is in binary form, and the entire work is framed within a short introduction and a codetta.

Set in the bright key of D major, the coquettish opening waltz is followed by the G major Trio, which is contrasting in character with a long, gliding melody accompanied by waves of shimmering arpeggios. The main waltz returns without repetitions, and the altered cadence leads to the codetta. The writing is cohesive throughout, and the opening thematic material reappears in various contexts and at structurally important junctions; for example, the opening three notes of the introduction morph into the main dance theme and are reminisced in the codetta. The closure recalls the swelling excitement of the introduction, recontextualized as the final surge of ebullience before the cadential bow.

The whirling effects of the dance are enhanced by bold, chromatic digressions and sudden modulations, features often associated with Mayer’s writing.² For example, before the main waltz cadences in the relative key of B minor, the dominant, F#7, is approached via a tritone substitution. This progression creates a refreshing diversion that fits persuasively within the otherwise quintessential waltz. The work’s easy-to-follow structure with colorful yet brief chromatic shifts and charming and uplifting themes should readily appeal to students of intermediate to late-intermediate levels (Example 1). Pianist Yang Tai recorded the work on a Capriccio Digital disc (2018), which is available on YouTube.

² Marie-Aline Cadieux and William Conable, “The Cello and Piano Sonatas of Emilie Mayer (1821-1883)” (Dissertation, Ohio State University, 1999), 12



Pauline Viardot

Pauline Viardot (1821-1910)

Pauline Viardot was a noted musician of Spanish heritage. Born and active in France, she was raised in the famous García family, which included Manuel García and Maria Malibran. Although she established her fame as a mezzo-soprano, Viardot was also a stellar pianist, and her musical circles included Liszt, Moscheles, Chopin, Berlioz, and many other well-known artists of the day. She was acknowledged for her consummate musical abilities as a singer, pianist, and composer; Clara Schumann regarded her as “the most gifted woman” she had ever known.³

Although the focal point of her musical career was not as a composer, she made significant contributions to vocal and instrumental genres including operas, choral works, lieder, and piano compositions. She studied piano with Liszt and was seriously thinking of becoming a concert pianist. She was discouraged by her mother, who, after the early passing of Viardot’s father, insisted that her daughter continue the family legacy by focusing on a career as a singer. Nevertheless, she wrote many piano compositions that were praised by her peers and that display idiomatic writing for the instrument and stylistic diversity

³ April Fitzlyon, *The Price of Genius: A Life of Pauline Viardot* (London: Alma Books, 2011), 380.

that reflects Viardot’s multi-cultural background and versatile musicianship. The following discussion surveys *Two Pieces For Piano*, a set of two character pieces that are representative of her piano writing.

Two Pieces For Piano

Two Pieces For Piano was published in Paris by Henri Heugel in 1885, more than two decades after Viardot’s official retirement from the major Parisian and London stages in 1863. She was 64 years old and at a point of solitude in life. In May 1883, her husband, Louis Viardot, had died, and in September of the same year, Ivan Turgenev also died, ending a relationship that some had considered as a de facto marriage in addition to the legal one to Viardot. Reliable information is scarce during this period of her life because most accounts of her activities are located in the biographies of men who were famous figures. Tchaikovsky’s memory of her from an 1886 encounter offers an insight: he found the elderly lady spellbinding, full of life and music.⁴ *Two Pieces For Piano* definitely attests to the description.

Viardot dedicated the first of the two dances to her niece, her brother’s older daughter, Eugenie, who, by marriage, became García-Harouel. It is interesting to note that the dance is a Gavotte, more familiarly included in Baroque keyboard suites and not commonly appearing in 19th-century piano music. In fact, this Gavotte differs from the Baroque dance in a number of ways. Instead of the half-bar upbeat, it begins on the downbeat, and the meter is a simple duple instead of the expected quadruple or cut-time. The predominant texture is homophonic, but it is thick with a wide range of orchestral-type coloration, which is much more dramatic than the light-hearted, galant style associated with earlier gavottes. The only feature representative of the dance is the moderately-cheerful *Allegretto* tempo.

⁴ Fitzlyon, 456-458.

The Gavotte suggests a narrative that develops as a type of folk dance within a courtly context. The opening theme bears a question-like gesture, elegant and polite, illustrative of a cultured invitation to dance. After a prolonged build-up on the dominant, the opening question returns to close the first section, as if to reiterate the invitation. The festivity crescendos in the mid-section with a hearty folk-dance that contrasts with the gentility of the opening, and the dance climaxes into a fortissimo restatement of the folk dance in orchestral octaves, brought through a splendid glissando pick-up. A full return of the opening section recalls the opening poise, heard now as a wistful probing, and the altered ending closes the dance with a slow, poignant curtsy (Example 2).

The second dance, titled Serenade, was dedicated to Madame Caroline Montigny-Rémaury (1843-1913), a French virtuoso pianist who was also a Liszt pupil and well-known in the French circle of musicians. As such, the piece has much to show both technically and artistically.

The Serenade is in the form of a double variation in compound duple meter. Its soulful melody and Spanish dance rhythms suggest guitar strumming and *zapateado* tapping (rhythmic foot tapping), with a clear stress on the second beat. The melody displays *sesquialtera* (hemiola) rhythm, a quintessential feature of Spanish music, and appears first in the inner voice, tossed between the two hands within the accompaniment figures. Throughout, the melody is explored in different registers and paired to increasingly elaborate accompaniments, and its fragmentation and colorful, chromatic reharmonization generate the subsequent sections that lead to dramatic build-ups. The end of each major section is punctuated by flamboyant bravura passages that get progressively more impressive.

As she did in the Gavotte, but with greater intensity, Viardot stretches the conventional perception of the typical serenade style by enlarging the emotional spectrum with dramatic flair.

GAVOTTE

POUR PIANO.

PAULINE VIARDOT.

A Madame HAROUEL GARCIA.

Allegretto.

Paris, AU MÉNESTREL, 2 bis, R. Vivienne. H. 8012. HENRI HEUGEL, Éditeur.

Example 2. Pauline Viardot, Gavotte from *Two Pieces For Piano*

As she did in the Gavotte, but with greater intensity, Viardot stretches the conventional perception of the typical serenade style by enlarging the emotional spectrum with dramatic flair.

—KRISTAL KIM

The piece journeys from a point of calm and quiet and incrementally builds up the theme in the ensuing sections before a clear climax. Overall, the piece grabs the ear from beginning to end with its wide-ranging color and dazzling passage work. The writing is very idiomatic, and the technical passages

are well within the grasp of advanced students. The work is indeed worthy of the required practice.

Both pieces have been recorded by pianist Barbara Moser and are included in an album titled *Belcanto Pianistico*, released in 2011 by Gramola. They are available on YouTube.



Cécile Chaminade, 1857-1944

French composer Cécile Chaminade enjoyed world-wide fame at one point in her life as both a composer and a performer. With successful tours to the U.S. and with numerous music clubs named after her to promote her works, her career peaked in 1913 with the Legion of Honor award, the first woman composer to receive the recognition. After World War I (in which she served as a nurse for convalescent soldiers), however, many composers began experimenting with atonality and other techniques, which she preferred not to use. She described herself as “essentially of the Romantic School,”⁵ and her music retreated from the mainstream spotlight.

Her compositions for piano have been somewhat erroneously generalized as salon music, largely due to the popularity of her most famous work, which sold millions of copies, *Scarf Dance*. She was a prolific composer of music for piano and much of her music is readily available in anthologies and in a recent Dover reprint of a collection of her piano scores. She composed several substantial works that were intended for pianists beyond the amateur level, and her *Danse Païenne*, Op. 158, is an excellent example.

5 Marcia Citron, *Cécile Chaminade: A Bio-Bibliography* (Westport, Connecticut: Greenwood Press, 1988), 21.

Danse Païenne, Op. 158

The title translates as “Pagan Dance,” and the cover of the original score displays a picture of five muses engaged in a spirited dance within a temple-like garden. The work is dedicated to Renée Gardon, whose identity remains unknown. One possibility is that she was associated with the publishing company Enoch, with whom Chaminade initiated a long-term contract in 1917 to provide steady publication of her music.⁶ Enoch published this work in 1919, which was well past the years of her greatest fame.

Danse Païenne demonstrates the composer's adherence to the Romantic style as well as her penchant for dance music, which makes up a large portion of her piano oeuvre. The work is tonal, and it is filled with chromatic explorations akin to the Romantic repertoire. The virtuosic piece abounds with sweeping arpeggios, trills, tremolos, and octaves, and it uses the full range of the keyboard to render orchestral-style writing. The formal design is more experimental, and it does not clearly fit one of the established structures. The middle section features extensive development of the second theme, and the chromatic manipulation and drama with which Chaminade brings back the opening

6 Citron, 18.



The cover page of *Danse Païenne*, Op. 158, by Cécile Chaminade

theme is remarkable. The addictive, fervent dance music brings the piece to a full-force, commanding finish.

Chaminade adopted features of Spanish dance music, which was popular in France at that time and was considered exotic.⁷ The high energy dance with its relentless rhythmic drive, percussive accents, and syncopation, coupled with extravagantly florid writing, offers a satisfying and exciting experience for the performer and the listener. Pianist Maciej Pikulski has recorded the piece in an album titled *Les Blasphèmes: Mélodies fin-de-siècle*, released in 2017 by Fuga Libera. Free scores are available as well as several other YouTube performances.

Conclusion

For those seeking to enlarge their repertoire of Romantic piano music, I recommend the above works. They offer fresh musicality that differs from the staples and increases awareness of the contributions of women composers. It would be enjoyable to hear them performed by students in their recitals as well as by professionals in the concert halls.

Recordings available on YouTube

Tonwellen Waltz, Op. 30 by Mayer

<https://www.youtube.com/watch?v=JUSSDINLzOM>

***Two Pieces For Piano* by Viardot**

<https://www.youtube.com/watch?v=OgcugNbbYwE>

***Danse Païenne, Op. 158* by Chaminade**

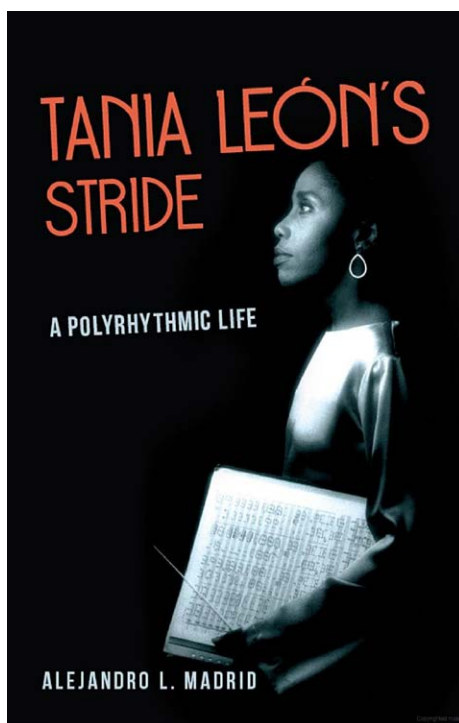
<https://www.youtube.com/watch?v=XQgTJJGlljl>

7 Michele Mai Aichele, "Cecile Chaminade As a Symbol for American Women 1890-1920" (Dissertation, University of Iowa, 2019), 64.

Kristal Kim enjoys a multi-faceted career as an educator, pianist, and composer/arranger. She teaches piano, musicology, and theory at Ohlone College in Fremont, California, and in her private studio. She has worked with various institutions in California, including San Francisco Conservatory of Music, American Conservatory Theater, and San Francisco Boys Chorus. She holds a BA degree in Music Education from UCLA, and MM and DMA degrees in Piano Performance, respectively from SFCM and University of Cincinnati, CCM.

REVIEWS

BOOK REVIEWS



Tania León's Stride: A Polyrhythmic Life

Alejandro L. Madrid: *Tania León's Stride: A Polyrhythmic Life*

Urbana: University of Illinois Press, 2021. Series: Music in American Life. 280 pages. Includes bibliographic references, index, photographs, music examples, list of works, chronology.

DANIEL F. CASTRO PANTOJA

Alejandro L. Madrid's biography, *Tania León's Stride: A Polyrhythmic Life*, appeared just at the time this important figure in contemporary concert music began to reap long-overdue recognition. Just within the past two years, Tania León has not only added the Pulitzer Prize for Music (2021) to her growing list of accolades (for her composition titled *Stride*) but has also been recognized at the Kennedy Center Honors (2022) alongside artists of the stature of George Clooney and Gladys Knight. The time is ripe, then, for this important book on León's extraordinary life, work, and legacy as a composer, conductor, educator, mentor, and cultural broker. The book is also a brilliant study of the complicated politics of Cuban-born individuals who moved

to the United States in the 1960s but refused to play into the politics of Cuban exiles who opposed the revolution.

A volume in the University of Illinois's important series Music in American Life, *Tania León's Stride* received a publication subvention from the American Musicological Society, funded in part by the National Endowment for the Humanities, and it was awarded the Bronze Medal in the category of Best Biography in English at the 2022 International Latin Book Awards.

Alejandro Madrid regards himself as a "cultural theorist of sound and music," and the extensive catalog of books he has authored and edited in the field of Latin American, Latinx, and Afro-Latinx studies in both English and Spanish has garnered him many awards (and a professorship at Harvard). His previous biography, *In Search of Julián Carrillo and Sonido 13* (Oxford University Press, 2015), established his ethic or approach for a non-traditional biography that was more of a "critical intellectual intervention" and avoided the "naïve, celebratory tone [of] many biographies."¹

As Madrid recounts in the introduction, despite the fact that León wanted a "traditional, all-encompassing biography...that outlined the facts of her professional life" (3), Madrid was adamant about breaking away from storytelling models that claimed objectivity or that presented the life-narrative of an individual's experience in strict chronological order. The biography was therefore the result of a spoken and unspoken negotiation—a "biographical counterpoint" in Madrid's words—between writer and (living) subject. This demanded, for example, that the original structure of the book be changed since León perceived that too much of a focus was placed on Cuba. Similarly, against León's wishes, the musical works that the composer desired for the author to analyze in depth were replaced by a more experimental listening exercise (discussed below). In this sense,

Tania León's Stride joins recent experiments in collaborative (auto) biographical storytelling in music studies, although Madrid does not explicitly reflect on the power dynamics (gendered, racial, sexual, economic, etc.) that make up any ethnographic relationship, which is customary in such studies.²

That this biography is not traditional does not mean that it is inaccessible. Indeed, Madrid's prose in *Tania León's Stride*, although not florid nor pellucid, is inviting and even warm. That is quite unlike his previous books, which demand that his readers be current in cultural theory to follow his arguments, a feature that causes his authorial voice to be perceived as "rigorously academic...with occasional moments of knotty prose," as one reviewer put it.³

The book is divided into eight parts: six chapters, an introduction, and an epilogue. The first chapter, "Tonic: The House on Salud Street," introduces León's upbringing, musical and otherwise, through a vivid description of the quotidian life of working-class Cubans in Havana during the decades leading to the Revolution. This chapter also explores León's Chinese, African, European, and Mulata heritage. The second chapter, "Modulation and Displacement: cubana de adentro... cubana de afuera," uses León's decision to move to the United States in 1967 as a springboard for a rich and complex discussion about US-Cuban relations and the cultural politics and lived realities of Cubans who left after the Revolution and those who stayed. The chapter follows León's many returns to her place of birth to explore, *sans* essentialisms, addressing the variegated emotional experiences of Cubans throughout the twentieth and twenty-first centuries.

2 See, for instance, Jocelyne Guilbault and Roy Cape, *Roy Cape: A Life on the Calypso and Soca Bandstand* (Durham NC: Duke University Press, 2014), and Michael E. Veal and Tony Allen, *Tony Allen: An Autobiography of the Master Drummer of Afrobeat* (Durham NC: Duke University Press, 2013).

3 Christina Taylor Gibson, "Review: *In Search of Julián Carrillo and Sonido 13*, by Alejandro L. Madrid," *Journal of the American Musicological Society* 71, no. 1 (April 1, 2018): 268.

1 "Q&A with Alejandro Madrid," University of Illinois Press Blog, December 15, 2021. <https://www.press.uillinois.edu/wordpress/qa-with-alejandro-madrid-author-of-tania-leons-stride/>

Chapter Three, “Syncopation and Color: Adapting to New Life Rhythms,” will be of special interest to readers wishing to learn about New York City’s cultural history during the time of the Civil Rights Movement as it centers mainly on León’s collaboration with the Dance Theatre of Harlem, her friendship with its founder, Arthur Mitchell, and her involvement with African American culture thereafter. This chapter also discusses her experiences—positive and negative—of working in the world of musical theater and opera and in higher education as a non-white faculty member at Brooklyn College. Chapter Four, “Direction: Leading in Music, Leading in Life,” offers a glimpse into León’s life as a conductor and mentor and the networks she established to sustain and uplift others.

Chapter Five, “Voice: Style and Idea in the Music of Tania León,” is the most unusual of the chapters. Rather than detailed musical analyses of León’s most lauded works, as is the

convention in composer biographies, Madrid traces León’s compositional voice across a wide range of repertoire. To achieve this, he invited both León and composer Sergio Cote-Barco—who was in residence at Cornell University during the time Madrid was still faculty there—to listen “contrapuntally” to León’s *oeuvre*. The analyses presented are the result of the many ears involved in the process, which makes for a fascinating experiment that other scholars will surely attempt to replicate. Chapter Six, “Canon: Representation, Identity, and Legacy,” works in tandem with the Epilogue, “Tania León’s Stride: An Echo That Reaches Our Ears,” as they delve into the thorny issue of the limits of identity politics and León’s refusal to be boxed in by gender, race, and sexuality. These sections are written in a very accessible language, and thus, they lend themselves to use in classroom discussions on current debates surrounding tokenism, racism, and sexism taking place in schools of music around North America.

In the book’s introduction, Madrid wisely warns us that he was not interested in writing the “final word” about León and her music. Instead, his desire was to create a coherent story that would leave enough kernels to be taken up by others in the future. The story he tells is not only coherent, but also captivating, opening new avenues of scholarly inquiry about León’s life, work, and the worlds she has inhabited. I look forward to seeing those kernels sprout in different and unexpected directions and develop into still more fascinating narratives.

Daniel F. Castro Pantoja is Assistant Professor of Musicology at the University of North Carolina at Greensboro. He is a specialist in Latin American music with research interests that extend into populism studies, global music history, and Latin American cultural studies. He is co-chair of the AMS Global Music History Study Group and Area Editor for Northern South America for the *Grove Dictionary of Latin American and Iberian Music*. His work has recently been published in the *Journal of the American Musicological Society*, *Americas: A Hemispheric Music Journal*, and *Latin American Music Review*.

COMPACT DISC AND DIGITAL REVIEWS

Ieva Dubova: *Preludes*

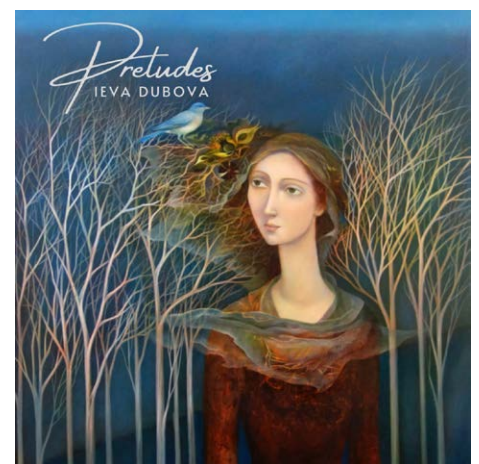
Works for piano, performed and composed by Ieva Dubova. Independent production, digital (2022)

LEONIDAS LAGRIMAS

Keyboard composers from the Renaissance through the contemporary periods have turned to the prelude to showcase their most authentic and distinctive writing, free from the conventions and limitations imposed by formal structures like the fugue or sonata. Often, such freedom results in their most inspired compositions and immediate favorites among performers and listeners alike. Latvian pianist and composer Ieva Dubova’s set of ten preludes, recorded independently in Riga and released digitally in March 2022 on all standard streaming platforms, is a worthy addition to the piano repertoire.

Individual piano preludes often function as programmatic miniatures. Dubova has given individual preludes evocative yet somewhat open-ended titles, such as *Burning*, *Toward the Light*, and *Us*, allowing performer and audience some agency in determining the program they derive from the music. What is truly unique about Dubova’s *Preludes*, however, is that, taken together, the ten pieces are also intended to depict a single shared, collective narrative.

According to Dubova’s performance notes, her *Preludes* were “inspired by the mystic chord of Scriabin” and together express “the story of creation”



Preludes

from start to finish.¹ As the set advances, there is a noticeable progression from sustained works with long stretches of stillness, as in *Space*, to busier works like *Earth* with more active textures and intricate rhythms. Regardless, these pieces work equally well whether performed individually as stand-alone preludes, in groupings of three or four, or as a complete set, so expressive and effective is the piano writing.

Unlike sets of preludes by Chopin, Debussy, and Rachmaninov that span a wide range of difficulty, Dubova's Preludes comprise a much narrower scope of technical demands. Generally, these pieces are suitable for the intermediate-early advanced pianist and for sight-reading practice. Intervals and chords rarely span beyond one octave, and even the preludes featuring faster, more complex rhythmic motifs (*Earth*, *Vespers of the Sea*, *Ethereal Dream*) are quite pianistic and fit nicely under the fingers. Many of the pieces seem inspired by the elusive, ambiguous overtones of Scriabin's famed mystic chord, and yet the harmonic structures of these works remain accessible and appealing to amateur and professional pianists alike.

These pieces, however, are far more than a standard pedagogical collection in the tradition of Burgmüller's *Etudes* or Robert Schumann's *Album for the Young*. Dubova's Preludes are concert-stage worthy miniatures, imbued with a profound depth and artistry that is rare for pieces with this kind of technical accessibility and immediate appeal. Harmonically, they inhabit their own unique sound world and resist any easy categorization and comparison with other composers.

Perhaps the greatest value of the Preludes is their agency in helping the pianist develop an individual, distinctive voice as a performer and artist. Nearly all of the works feature an opportunity for the performer to engage in some decision making regarding

technique and interpretation. The first three preludes, for example, are all marked "free tempo" and feature several instances where the performer is asked to "ad lib" or to determine the articulation and accents themselves. Both No. 6, *Calm and fragile*, and No. 8, *Earth*, ask the pianist to play with "a sense of space" and with "rhythmic freedom throughout." No. 9, *Ethereal Dream*, allows for freedom with the sustain pedal, asking for the music to be "bathed in pedal."² Dubova herself encourages an exploratory approach to her works by asking the pianist in performance notes to "pay close attention to the resonance of the strings" and give "careful thought to each note."³

Students and teachers, often frustrated by the exact, rigid performance practices required by the standard repertoire, will delight in the sense of freedom, discovery, and experimentation afforded by these preludes, an all-too-rare occurrence in the canon of piano literature. It is not hard to imagine a resourceful performer taking advantage of the multimedia/interdisciplinary potential of these visceral works in live performance along with dance, poetry, or film. Indeed, Dubova's own YouTube channel features the Preludes and other works as soundtracks for an array of dazzling, professional-quality visuals.⁴

The collection also benefits from the quality of the performance itself, an ideal showcase of Dubova's unique artistry and pianistic gifts. She brings a remarkable range of tonal color and exact articulation to each prelude, and her use of *rubato* as a way to sustain interest and evoke specific moods and emotions in each miniature makes her a natural storyteller at the piano. A graduate of the Trinity Laban Conservatoire with extensive concert appearances throughout Europe and an active social media/YouTube presence, Dubova's playing,

Inclusion Initiative

The sixth annual University of Southern California Annenberg Inclusion Initiative report reveals that the number of women represented in Billboard's year-end Hot 100 chart, which tallies the most commercially successful songs of the year, jumped 28.7% last year to a total of 30%. Only 14% of the songwriters represented on the chart were women, a slight decrease from the 2021 statistic of 14.3%. Of the 232 producers represented on the year-end chart, only 3.4% were women, and one producer was non-binary. The 30% representation marks a new high for the number of female artists on the year-end chart over the past decade, but the statistics for female songwriters and producers have largely stayed the same over the past ten years. The majority of artists on the chart were from an underrepresented racial background, and 65% of artists from those backgrounds were women. In its analysis of Grammy award nominees, the report found that only 13.9% of individual nominees were women, with one non-binary nominee.

capable of sheer power one moment and shimmering delicacy the next, deserves to be heard worldwide. The album's recording quality is excellent, giving the Steinway grand a natural sense of resonance and fullness without becoming percussive or harsh.

Leonidas Lagrimas, PhD, NCTM, is Assistant Professor of Piano and Piano Pedagogy at Western Carolina University. An emerging leader in piano pedagogy research, Lagrimas is a regular contributor to courses and online content for the Frances Clark Center, and he has been a featured presenter for the National Association for Music Education and Music Teachers National Association. He is a frequently invited guest lecturer and masterclass clinician throughout the country and presenter at local, state, regional, and national music conferences.

1 Ieva Dubova, "A Note from the Composer," in *Preludes: Compositions for Solo Piano* (score), special edition (Ieva Dubova, 2022), 3.

2 Dubova, "Preludes" (score).

3 Ibid.

4 "Ieva Dubova Piano," YouTube, accessed December 20, 2022, <https://www.youtube.com/channel/UCMwYd9LyL4SNH4GtibWPKkQ>



Hanne Tofte Jespersen: *Urolige Tilder* (Times of Unrest)

The CD is performed by members of the Nordic String Quartet. Danacord (2022)

VICTORIA BOND

This compact disc, featuring three string quartets, is a project of the Chamber Music Society BRAGE in Randers, Denmark, which commissioned Hanne Tofte Jespersen's *Urolige Tilder*. Their aim was to create a new work that was related to two earlier quartets, both composed in times of war: Haydn's Op. 76, no. 2 (French Revolutionary War) and Benjamin Britten's Op. 25, no. 1 (World War II). Jespersen's quartet, composed during the time of the war in Ukraine, portrays the angst and uncertainty of our current period.

The first movement conveys an eerie sense of foreboding. Beginning pianissimo, the violins, in their high registers, slowly descend in fourths, while the viola moans an ascending quarter tone. Glissandos add a lamenting sigh, and the glassy surface is punctuated with soft pizzicatos. The pace quickens into a march-like Allegro, grimly sarcastic in tone, only to be interrupted by a brief return of the opening material. The march resumes but dissolves into a cello line, giving lyrical expression to the lament. The descending fourths of the opening material return in augmentation in the second violin and viola, with the first violin and cello playing the march theme in canon. The result is unsettling and aptly

conveys a sense of unrest. Building to a climax, the march abruptly stops, and a creeping, sinister ascending chromatic line gradually grows from the lowest to the highest register, overwhelming fragments of the march theme. The glissandos of the opening return, now transformed into shrieks of distress. The movement ends calmly with a return of the glassy texture of the opening.

The second movement, Andante, is a theme and variations and is intended as a homage to Haydn. It begins with a mournful theme in the viola surrounded by icy harmonics in the violins and cello. A ghostly-sounding theme, played by the first violin and derived from the viola's theme in diminution, is transformed into a wistful whistle, accompanied by wisps of harmonics in the other strings. The viola theme returns with the first violin continuing and the second violin and cello layering pizzicatos under this duet. A fascinating texture occurs when the viola and the violin play the same melody with the violin shadowing the viola's notes in harmonics. The result is startling and haunting. The viola continues its mournful melody while the violin interjects delicate fragments and the cello plays a contrapuntal line pizzicato until all three join in a unison figure in A major.

In the following section, the first violin (mm. 41-48) quotes a passage from the second part of the opening theme from the second movement (Andante) of the Haydn quartet, like a distant memory of grace. The second violin takes up the viola's opening theme in a duet with the cello playing pizzicato and the viola keeping the pulse with quarter notes. A gently rollicking dance-like rhythm characterizes the next section bringing cheerful light into the darkness. Only a bit of this cheerfulness remains in the final section, which ends with a forceful forte.

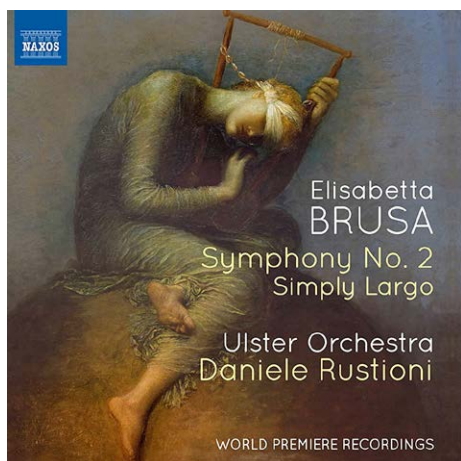
The third movement is titled "Burlesque" and is marked "Comodo, quasi pesante." It begins with all the quartet members vocalizing the syllable "sch!" twice very loudly and stamping their feet once. According to the composer, "sch" is used to create awareness, and it also

serves as a contrasting effect. The use of "sch" and the foot stamping are part of Jespersen's interpretation of the burlesque/grotesque genre, and they are related to the theme of unrest. These gestures lead into a heavy, peasant-like dance; the minuet movement of the Haydn quartet has been characterized as a type of peasant dance by reviewers. The "sch" and stamping return, and the section that follows features the violins' alternating trills, recalling the eerie tone of the first movement. Under these high trills, the cello begins a pizzicato bass line that repeats while the viola plays a line taken from the first violin's solo at the beginning of the movement. This is taken up by the second violin and finally the first violin and cello, so that all four are playing the line and accelerating with a fast crescendo until the forward movement comes to a screeching halt with the return of "sch" and foot stamping.

The final movement, Largo, is a homage to Britten and is subtitled "Deep Peace." It begins with the cello playing a mournful melody in the low register. Tremolos and repeated notes softly shiver above it in the upper strings, and the high register is similar to the opening of the Britten quartet. The cello repeats the phrase, but this time in harmonics. Elements of the previous movements float in and out, with the cello's melody acting as a fixed idea that binds everything together. There is a brief coda incorporating the descending fourth of the opening, but calmly resolving to a hopeful E major chord.

This music is very expressive, lyrical, and imaginative. Ms. Jespersen has a strong sense of form and contrast and writes idiomatically for the strings. The playing throughout is superb.

Victoria Bond is both a composer and a conductor. Her commissions include The American Ballet Theater, Houston and Shanghai Symphony Orchestras, Cleveland, and Indianapolis Chamber Orchestras, and Cassatt String Quartet. Her compositions have been performed by the Dallas Symphony, New York City Opera, Anchorage Opera, Shanghai Symphony, and members of the New York Philharmonic. Bond's opera *Clara* was premiered at the Berlin Philharmonic Easter Festival. Bond has been profiled in the *Wall Street Journal*, *Today Show*, *People Magazine*, and *The New York Times*.



Elisabetta Brusa: *Symphony No. 2 and Simply Largo*

Ulster Orchestra, Daniele Rustioni, conductor.
Naxos Records, CD, Naxos 8574263 (2020)

RONALD HORNER

Symphony No. 2, Op. 22 (2010)

Elisabetta Brusa's *Symphony No. 2*, in the classical four-movement structure, could be as "at home" on the cinema screen as on the concert stage. The first movement opens with a dramatic five-note statement—perhaps a "fate at the door" idea—which is answered by a motive in the horn, leading to a profusion of motives and themes that circulate through the instrumental sections: orchestral colors contrast, either in succession or in counterpoint, providing a rich sonic palette. The strings offer a new, more contemplative theme in the development section, and the opening motive dutifully returns in the recapitulation, although its final statement remains intriguingly incomplete. The movement concludes with a massive major chord.

The second movement, *Andante solenne*, suggests a bucolic scene viewed through alternating clouds and sunlight. The rhythm of the strings provides an underlying scherzo feel. The movement begins with a melody in the brass plus oboe. A new melodic idea appears in the string section over a rhythmic displacement of the original theme, and a further theme is presented by the piccolo and glockenspiel, with

a rhythmic counterpoint in the strings as it migrates to the upper woodwinds. The fragmentation, expansion, and alternation of these themes structure the remainder of the movement to its ending on a tutti unison.

The busy third movement (*Scherzo*) opens with an interplay among timpani, trumpet, and woodwinds, but the fast tempo and rhythmic displacement generate a sense of unease. The strings carry the bulk of the melodic responsibility with occasional comments from brasses and woodwinds as the tonal center shifts; rhythmic displacement finally obscures the pulse. The trumpet and tuba dance through a rhythmically vague and shifting choreography, and the Trio section seems searching and unsettled. The musical landscape becomes crowded with an eighth-note motive in the woodwinds and strings that continues through a variation of the opening idea. The entire orchestra rushes headlong to a *tutti* conclusion.

The fourth movement, in sonata form, opens with a striking gesture of descending perfect intervals. Chromaticism and hemiola are prominent, and the main junctures of the movement are marked by violent percussion episodes. Brusa's characteristic development techniques appear here, including contrasting orchestral colors and the diminution and inversion of the opening theme. A final episode of increasing density and intensity is followed by a gentle return of the first theme as the symphony slows to a quiet conclusion, disrupted by the brilliant return of the two opening measures to finish the symphony with a massive exclamation point.

Simply Largo for string orchestra, Op. 21 (2008)

Simply Largo is one of four compositions Brusa composed for a large ensemble comprising two each of first violins, second violins, violas, and cellos, and one contrabass. She composed the work for Carlo Majer, manager of the Teatro San Carlo opera house in Naples, Italy, whom Brusa describes as "a very good friend whom I admired."

His passing in 2018 (at age 62) endows the work with an additional level of poignancy.

After an opening C-sharp minor chord, the initial thematic idea is presented through contributions by the entire ensemble. Interplay between parts is a consistent feature of the work. A dotted-eighth/sixteenth-note rhythm develops into a prominent unifying motif that continues in the cellos and is presented as a rhythmic counterpoint to the second violins and violas. The ensemble eventually arrives at a unison rhythm, and a development of that idea leads to a return of the opening material. A *sostenuto* passage with longer note values yields to a new idea marked by new rhythm patterns throughout the ensemble.

Elisabetta Brusa's Symphony No. 2, in the classical four-movement structure, could be as "at home" on the cinema screen as on the concert stage.

—RONALD HORNER

Although a comparison might be made with Samuel Barber's *Adagio for Strings*—minor mode, slow tempo, and elegiac tone—the higher, more urgent first violins give *Simply Largo* a rather different character. Brusa describes her music as being "dictated by emotion." No one who experiences this composition could fail to agree.

Ronald Horner holds a Doctor of Musical Arts degree in percussion performance from West Virginia University. A former member of the Israel Philharmonic Orchestra, he has also performed with the Pittsburgh Symphony Orchestra. He is a member of the International Academy of Performing Arts and Sciences. His music appreciation text, *An Elemental Approach to Music*, has been used at a numerous colleges and universities and his timpani method book, *The Tuneful Timpanist*, has been adopted at music schools around the world. He is currently an Assistant Professor of Music and Director of Percussion Studies at Indiana University of Pennsylvania.

Janice Macaulay: *Tuba Contra Mundum*

Jobey Wilson, tuba. In *Brass Tracks: Music for Brass*, Navona Records NV6428 (2022)

PABLO E. RAMÍREZ CÉSPED

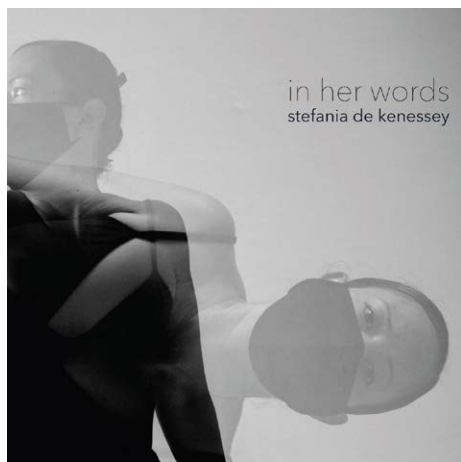
Throughout the history of Western music, works for unaccompanied wind instruments have not only served to enrich the repertoire but have also fostered explorations, innovations, and considerable extensions of the sonorous, timbral, technical, and expressive resources of these instruments. An example is Janice Macaulay's *Tuba Contra Mundum* (Tuba Against the World) for solo tuba, an instrument rarely featured in solo performances and traditionally confined to the depths of the orchestral harmony. Although it is brief, the bright, colorful, atonal work is rich in nuances and expressiveness.

The piece begins with a melody characterized by wide intervals that are quite evocative and somewhat mysterious. The initial moment, little by little, gives way to a more disturbing discourse where fast sequences and rhythmic figures, played either staccato or with short crescendos, provide great sonic power. The technical aspects involve the use of dry bass sounds, appoggiaturas and vibrato in the highest register, and pedal points that grow and decrease and serve as the climax toward the end of the piece. The work concludes with the barely audible sound of the performer's breath. All of these elements help to make this a musically coherent work that possesses drama and versatility. *Tuba Contra Mundum* is, above all, an expressive work. Although it is not virtuosic in the traditional sense

of the term, the variety of resources described above make it no less of a challenge for the performer, both musically and technically.

These features can be appreciated thanks to Jobey Wilson's excellent performance. He is able to present each of the sonorous contrasts and subtleties of the tuba and project the latent power of the instrument. In short, this is a most interesting work and performance, which may serve as a lasting contribution to the contemporary tuba repertoire.

Pablo E. Ramírez Céspedes is a Chilean flautist and holds a PhD in musicology from the Universidad Autónoma de Barcelona, Spain. His studies are focused mainly on instrumental performance, and his works have been presented at conferences and seminars in Helsinki, Barcelona, Valladolid, Buenos Aires, and Santiago de Chile. He currently teaches at Universidad del Bío-Bío, Chile.



In Her Words

Stefania de Kenessey: *In Her Words*

Electronic compositions, performance, and recording by Stefania de Kenessey; Erdem Helvacioğlu, mixing and mastering. Neuma Records 155 (2022)

CAROL ANN WEAVER

Stefania de Kenessey's *In Her Words*, is a collection of seven electronic, dance-related works with piano and spoken words created in collaboration with choreographer Ariel Grossman, founder

of the Ariel Rivka Dance Company. The mission of this New York-based company is to "champion female creatives through original choreography, commissioned music, and curated family and educational programming."¹

A theme throughout the pieces relates to an issue women face everywhere: having their (our) voices heard. The music—whimsical, playful, and wistful—is filled with desire. Evocative moods are often hypnotic, ranging from Klezmer/Yiddish-sounds and Bolero-esque styles to Bulgarian and Hungarian musical gestures from de Kenessey's own roots. The spoken word in four of the works is provided by the very dancers who dance those pieces and who were asked to speak about their own fears and concerns as dancers. This realistic element adds further immediacy and gravitas to an already intriguing collection of dance compositions.

The works are reviewed in chronological order. *Mossy*, which gives expression to a mother's daily life, presents a restless,

asymmetric pulse before settling into a clearly 4/4 meter. The repeated phrases allow time for reflection, but an obvious "out of phase" section suggests that not all is well. In the words of the composer, "*Mossy* reflects the effects and dislocations of constant interruption and distraction (this was part of the programme created and requested by the choreographer), so the lack of precision is very much part of the point."²

Unorthodox: *In Her Words* alternates between long, single-chord passages undergirded by fascinating hand-drum and drum-set rhythms, with hypnotic melodies riding above a driving pulse. At times, a harmonica sound seems reminiscent of Klezmer music. Possibly the most compelling piece in this album, this music pulls the listener in, musically and visually. One can almost *feel* and *see* the dancers.

Alone (spoken words by Kyleigh Sackandy) begins with the solo piano, soon to be combined with a slow synthesizer melody. The simplicity of

1 "Mission Statement," *Ariel Rivka Dance*, accessed December 20, 2022, <https://www.arielrivkadance.com>.

2 Stefania de Kenessey, email message to author, December 20, 2022.

the texture creates a perfect context for the dancer's probing questions about the relationship she has with her body and dancing. The tentative phrasing of the spoken word implies a stream of consciousness, which allows the piece to remain edgy, in-the-moment, and probing.

All Together (spoken words by Kristin Lacata) begins with multiple layers of spoken-word vocals, with the word "consciousness" rising to the foreground. This yields to a purely instrumental section with driving rhythms.

With You (spoken words by Hana Ginsburg Tirosh) refers to the horrific time this dancer experienced having Covid during the birth of twins and being separated from her three children for ten days. The piece begins with a mellow piano/bass chordal pattern as she says: "a giant hole in the middle of my heart," "women at the border who had their children ripped out of their arms," and "couldn't breathe, heavy, hot." The music, with harmonica-sounding instruments

above the bass/piano texture, stops suddenly as the final words are spoken: "not having dance as my life."

On Our Own (spoken words by Caitlyn Casson) presents energetically repeated chord patterns as well as sparsely occurring spoken words that serve as one of the musical layers. Sometimes syntactic, sometimes rather abstract, the words create an atmosphere of misty, foggy memories being brought forth as the dancer attempts to "un-hear or un-remember unpleasant childhood experiences."³ Phrases such as "threw me back to my childhood" and "I'm OK being alone" yield to a returned emphasis on consciousness.

Lead Me Alone was co-composed during the height of Covid by de Kenessey and Lonel Petroi, who added a live piano track above de Kenessey's electronic score. The piece begins with Petroi's gentle keyboard chords and a beguiling melody that gives a sense of time being frozen. This yields to a descending

3 Liner notes for Stefania de Kenessey, *In Her Words*, Neuma 155 CD (2022), 2.

melody in the Mixolydian mode above a repeated, accented pattern presented by strings in a 3+2+3 rhythmic pattern. Drums add an intriguingly minimal cross-rhythm to this catchy metric palette. However, instead of the music building towards a crescendo, the gentle opening section recurs, as if to say, "I'm here, regardless"—a powerful statement of one's existence.

Whether composed *with* or *for* dancers, the music on this CD creates a benchmark within the dance music genre—music that reaches into the soul and stirs the body into movement. De Kenessey's musical settings, alone, augment and define the titles, themes, and spoken word of the various pieces throughout.

Carol Ann Weaver is an American-born Canadian composer who composes extensively for various media, including solo vocal, piano, instrumental ensemble, dance, and choral. She is a recent Chair of Association of Canadian Women Composers (ACWC, <http://www.acwc.ca>), Vice Chair of Canadian Association for Sound Ecology (CASE, <http://www.soundecology.ca>), and Professor Emerita at University of Waterloo/Conrad Grebel University College, Canada. www.carolannweaver.com

Sumiko Sato: *Parhelion*

Fourteen works for piano recorded at Iwate Kenmin Kaikan Hall, Japan, and produced as part of the Morioka City Arts and Culture Creation Support Project (2021)

CAROLINE OLTMANN

Japanese composer and pianist Sumiko Sato recorded this album, *Parthelion*, in the Japanese prefecture of Iwate to commemorate the tenth anniversary of the earthquake and tsunami devastation in the region. It is fitting, then, that two of the compositions are informed by traditional folk music of Iwate. The disc includes three compositions, *Homage to Deer Dance* in six movements inspired by the Kazuga-style deer dance; *Variations of Nanby*, a seven-movement set; and a one-movement work titled *Kuriagawa bushi*. The compositional ideas presented in this collection are influenced by jazz, video game music, and various other sound worlds that are used in conjunction with the selected Japanese folk music.

Homage to Deer Dance

The work begins with a dark, sinister Prologue, and it is followed by "In the Moonlight," featuring a scintillating, impressionistic sound. "Fun Play" is a movement whose unexpected harmonic changes and mixed meters evoke the playful sounds of video game music. "Journey to Repose" creates a restful world. The urging phrases of "From Afar" rise into the high treble and create a lovely, shining sound that pays tribute to the title of the album, *Parthelion*, which is an atmospheric optical phenomenon consisting of a bright spot on one or both sides of the sun. The collection finishes with Epilogue, a significantly more demanding perpetuum



mobile piece that starts with a rugged jazz-fusion melody and then turns into a polyphonic kaleidoscope. This edgy and virtuosic track presents the most pianistic demands of the collection and builds to a grand climax for the conclusion.

Variations of Nanby Cow-herding Song

The *Variations of Nanby Cow-herding Song* are based on Iwate folk songs presented in different styles. The work opens with "Theme," a simple, short monophonic melody. The first variation, "Fugue," pays tribute to J. S. Bach, and "Man," the second variation, is joyful and dance-like. "Deity," the pensive yet cheerful third variation, develops a duet idea until it breaks away into a thickly textured fugue. "Madness," a jazzy jig, is followed by "Ogre," the most capricious movement with its angular melodies. The variation set closes with "Woman," a simple, diatonic waltz featuring call and response writing and ending in a smooth, extended major-seventh chord.

Kuriagawa bushi

The arrangement by Sato of the traditional Japanese music, *Kuriagawa bushi*, closes the album as a single piece added to the collection. The work combines idioms of the two collections heard earlier in the album. Flowing ballads originating from an area in Morioka City, the capital of Iwate Prefecture, are presented over an arpeggiated accompaniment.

The outstanding quality of the sound on the recording is to be commended, with the exception of the last track, which was likely produced in a different recording setting resulting in a slightly less high-end production sound. The overall listening experience of *Parthelion* is unencumbered, friendly, and inviting, even though the tracks, at times, lack variety. The compilation is a wonderful source of repertoire material, well suited for late intermediate or early advanced pianists seeking fresh sounds combined with traditional textures and patterns.

Caroline Oltmanns is a pianist, presenter, and pedagogue. A Professor of Piano at Youngstown State University, she regularly presents masterclasses and workshops in the United States and abroad. Her newest solo concept album *WIND* was released in 2022 on the Filia Mundi Label. Oltmanns is a Fulbright Scholar and an International Steinway Artist. She earned her Diploma at the Staatliche Musikhochschule Freiburg and her master's and doctoral degrees at the University of Southern California in Los Angeles.

RECENT CD RELEASES

Marta Brankovich: *Marta, The Tempest*

Navona Records NV6479 (February 2023)

Marta, The Tempest is an album of piano music by Marta Brankovich featuring her own compositions plus works by Frederick Kaufman, Jan Jirasek, Chopin, and Rachmaninoff. In addition, rock 'n' roll acoustic guitarist star Denver Cooper and Brankovich perform arrangements of *Phantom of the Opera* and *Requiem for a Dream* together. In August 2021, film director Donna Cameron released a short film titled *The Whole in Parts*, after the composition of the same name by Kaufman; Brankovich performs the work on this album. The film centers around her performance and has won seven international awards.

Brankovich was born in Belgrade, Serbia, where she received numerous international and domestic awards, scholarships, and public recognition. Since her move to the U.S., she has given more than solo 150 recitals and performed at numerous music festivals. In January 2017, she became a recording artist for Navona Records. Her first album on the label, titled *Black Swan* for Piano, received more than 18 outstanding reviews worldwide. It was featured on more than 40 radio stations and was voted the number five album on CFBX's 2019 top 20 classical recordings.

Natasha Farny: *Women's Voices*

Duo Ekstasis: Natasha Farny, cello, and Eliran Avni, piano (October 2022)

The disc includes a variety of works and arrangements for cello and piano and opens with Louise Farrenc's Cello Sonata in B-flat major, op. 46 (1859), which ranges in style from late classic to early romantic. Lera Auerbach's 24 Preludes, op. 47, nos. 7 and 24 (1999), were inspired by J.S. Bach's *Well-Tempered Clavier*, but she offers a modern version of the genre with city sounds such as the screeching of a car tire. Clara Schumann's *Three Romances*, op. 22, nos. 1-3 (1853), feature lavish harmonies, sensuous melodies, and deeply felt emotions. Alma Mahler's *Die stille Stadt* (The Quiet City) (1900-1901) describes an anxious traveler who approaches the city at night and is comforted by the song of a child. Ethel Smyth's Sonata in A minor, op. 5 (1887), features contrapuntal lines as well as Romantic melodies plus a dancelike rondo finale that contains a sensuous second theme. Ellen Taaffe Zwilich's *Lament* (1999) is a short, heart-breaking work in memory of Judith Arron, Carnegie Hall's Executive and Artistic Director; it takes the listener through the many stages of grief. The disc closes with an encore: *Homage a Nina Simone*, arranged by Dan Kaufman (2019). The three songs, although not written by women, are associated with the great pianist and singer, and they demonstrate how easily the cello can mimic the sound of the human voice. For additional information, see <https://www.ekstasisduo.com/single-project> and (www.ekstasisduo.com).

Gabriela Lena Frank Creative Academy of Music

Five years ago, Gabriela Lena Frank moved to rural Booneville, California, where she founded a small, nonprofit academy for emerging composers, the Gabriela Lena Frank Creative Academy of Music (glfcam.com), and she later invited two of her colleagues to teach guitar and composition to local students, mostly of Central American descent, whose parents work in the local farms and vineyards. The program was so popular that the superintendent of schools applied for, and received, a state grant to expand it into the local middle school and junior/senior high school. She now has the funds to hire full-time music teachers and guests.

FILM REVIEW

A Pox on *Tár*

ELIZABETH L. KEATHLEY

Notwithstanding Cate Blanchett's fine performance or the cinematic artistry of the film, *Tár*, written, directed, and produced by Todd Field, angered me because it rehearses pernicious gender tropes. Conductor Marin Alsop, who is namechecked in the film, reacted similarly, stating that the film offended her, "as a woman...as a conductor...as a lesbian."¹ As Alsop points out, the harmful things that *Tár* does to her young women "protégés" (a term replete with irony because it literally means "protected") are things that men in powerful positions in the classical music world—conductors, yes, but also studio teachers and others—have done to women on a routine basis for hundreds of years. Why tar a woman protagonist with the crimes of men?

Kate Arthur writes in *Variety* that through Lydia Tár, Field wanted "to explore how power works."² Perhaps so, but through her he also rehearsed fears of how a woman might wield power. These are attitudes with long, sad histories: how could a woman control her emotions, be even-handed, or not yield to the lustful desires of her womb, which the ancients regarded as a wild animal? Some of the current political discourse about gender and sexuality suggests these attitudes have yet to be put to rest. The film feels to me like a riposte to the #metoo movement, as if to say: "See? Women can abuse power, too!"

Tár is the music director and principal conductor of a prestigious orchestra in Berlin (most likely the Berliner Philharmoniker). A manipulative, predatory, and shameless narcissist, she

conspicuously violates or amends the orchestra's rules in order to privilege or give advantages to young women she has in her sights. In one scene, she glimpses the feet and hears the footfalls of a female auditioner at a screened audition and changes her ranking. This is not trivial: screened auditions are THE reason that American orchestras have achieved something closer to gender equity. *Tár* has created a non-profit with the ostensible aim of mentoring young women conductors, but the program is more or less *Tár*'s personal hunting ground. This stokes misplaced fears of "grooming" recently leveled at the LGBTQ community.

Predictably, *Tár* meets the fate of virtually every female protagonist of a novel or an opera of the nineteenth century: after overstepping their bounds, these women must be punished by suffering either madness or death. *Tár* takes the madness route.

A woman conductor in the style of some of those named early in the film, such as Marin Alsop (b. 1956) and JoAnn Falletta (b. 1954), would make a good film protagonist, and a 2021 documentary about Alsop could give a screenwriter some valuable ideas. Both Alsop and Falletta had to overcome sexist barriers; they have worked very hard over the years, often holding down several positions at once, and they have achieved substantial recognition. And, importantly, they have used their positions to the greater good: Falletta directed the Bay Area Women's Philharmonic, which was dedicated to playing music by women composers, and Alsop has championed music by American composers. That type of protagonist can inspire us all.

Finally, it should be noted that the Berliner Philharmoniker does have some history with women conductors, including Antonia Brico and Ethel Leginaska, although, to date, only as guests on their podium.³ But perhaps the orchestra has been doing some soul



March 17-18, 2023
Trinity College, Hartford, CT

The Festival's Scholarly Symposium papers opened with papers on the following topics:

- The Incomparable Helen May Butler and Her Ladies Military Brass Band
- Understanding the Intersections of Identity to Build Inclusive Learning Environments
- Works Inspired by the Mansaka Culture
- The Female Hit Parade
- The Woman Composer in the Field of Brazilian Brass Music

The presenters included Kendra Wheeler, Claudia Caldeira, Marie Jocelyn U. Marfil, Alexandra Zacharella, and Elizabeth Momand.

The Emerging Composers Workshop, led by composer and mentor Jessica Rudman, featured a performance by the string trio Chartreuse. On March 18, attendees heard a day-long Music Marathon with works by historical and living composers, and in the evening, Chartreuse presented the world premiere of a new work by the composer in residence, Maria Kaoutzani, as well as works by Geli Li and Sofia Scheps from the international call for scores.

searching, for they have just now hired a new first concertmaster, the Latvian-born violinist Vineta Sareika-Völkner, the first woman to hold that position in their 141-year history.⁴

1 [No author named], "Conductor Namechecked in *Tár* Slams Film," *Variety*, January 9, 2023, quoting Alsop from an interview in UK's *Sunday Times* (date not given).

2 Kate Arthur, "Who Is Lydia Tár? Cate Blanchett and Todd Field Lift the Curtain on Their Oscar-Season Masterpiece," *Variety*, [no date] online: <https://variety.com/2023/awards/features/is-lydia-tar-real-cate-blanchett-todd-field-1235478402/>

3 [no author] "From Mary Wurm to Susanna Mälkki: Female Conductors and the Berliner Philharmoniker," Berliner Philharmoniker website: <https://www.berliner-philharmoniker.de/en/titelgeschichten/20172018/female-conductors/>

4 [no author] "New 1st Concertmaster: Vineta Sareika-Völkner Wins Audition," Berliner Philharmoniker Website February 17, 2023: <https://www.berliner-philharmoniker.de/en/news/detail/new-1st-concertmaster-vineta-sareika-voelkner-wins-audition/>

REPORTS AND COMPETITIONS



Association of Canadian Women Composers/ Association des compositrices canadiennes

DIANE BERRY

The last few years have been exciting ones for the ACWC/ACC, with growth in the membership and the types of activities in which the organization is engaged. This has created the need for some rethinking and revision in our administrative tools and processes. During 2022, the major step was to move the website to a new platform and take advantage of the ACWC/ACC's charitable status to tap into the resources available with Google Workspace. This change was done during the summer and completed in early fall. Board members are now able to maintain the website, and emails to the membership are more efficient. This change also frees funds formerly paid to a web manager—necessary at the time—to increase support for concerts and other activities.

Another change in 2022 was the process for selecting board members. The new process includes an information session for prospective board members, taking applications, a blind assessment of each candidate by the board members, where the candidate's name and information is withheld, and a vote by the board to select the candidate to be put before the membership. The membership will have an opportunity to weigh in on the new candidate or offer alternatives. This process was quite successful in choosing Katherine Bonness as the new secretary and is underway in the search for a new Community Manager.

As part of the updating and revising process, changes have been made to the Concert/Project Sponsorship Fund. This is used to provide funding for concerts, events, or workshops in which an ACWC/ACC member is the organizer or a key collaborator. The structure of the fund was updated to encourage more applicants and to revise the guidelines so that projects involve three or more ACWC/ACC members. Two application periods were also created, with deadlines in December and March.

In looking to the future of the organization and where it should be going, there was a consensus in 2022 to expand co-sponsorship opportunities and connections with other organizations.

In December of 2022, the ACWC/ACC joined forces with musician Jack Campbell and the Vancouver Art Gallery to present an online talk and a concert titled "The Uninvited: New Music Voices." This was to coincide with the art show titled "The Uninvited," which featured the work of women artists who were contemporaries of Canada's Group of Seven and knew many of them, but are not considered members of the group. The online talk featured Campbell as well as composers Farangis Nurulla-Khoja and ACWC member Linda Catlin Smith, both of whose music was performed at the concert later in the month. The panelists discussed women's voices in Canadian music history, Canadian cultural identity within contemporary music, notions of diversity, influence, and impact, and finally, each artist's vision for the future of Canadian music.

The concert, held in the Art Gallery on December 16th, featured music for solo piano performed by renowned pianist Janet Hayes and included works by Barbara Pentland, Ann Southam, Farangis Nurulla-Khoja, and Alexina Louie plus a premiere by Linda Caitlin-Smith. This collaboration was an opportunity to expand the reach of the organization, and we hope it will lead to more collaborations. Additional information on this event is in the winter edition of the ACWC/ACC journal, available online through the website.

The ACWC/ACC publishes a journal twice a year with a variety of articles, occasional interviews, and reports written by members. In January, the winter edition included articles from some of the indigenous members and from Afarin Mansouri about the women's protests occurring in her native country of Iran. It also included the experience of holding a call for scores and community music.

Please take a moment and visit the ACWC/ACC website acwc.ca to learn more about the organization, or join us on our very active Facebook page: Association of Canadian Women Composers (ACWC/ACC) or follow us on Twitter @ACWCcomposers 2.



New Music Gathering

Theme: Purpose

June 22 to June 24, 2023

Portland State University, Portland, OR

IAWM – Equity and Inclusion through New Music

The pandemic, and our increased isolation, has forced us to reflect upon all aspects of our lives. We have emerged with more purpose.

At the New Music Gathering, President Christina Rusnak is sharing how IAWM along with other music organizations, are incorporating PURPOSE into our mission and vision through our strategic goals and action steps. In a panel discussion, Rusnak will discuss IAWM's commitment to increasing visibility, opportunities, connections and relevance, to ensure all of IAWM's programming and advocacy is inclusive and equitable, and promotes intersectionality in all programs, awards, grants and journal activities." Musical partners include Fear No Music, Third Angle New Music Ensemble & Resonance Ensemble. www.newmusicgathering.org/nmg2023



Vítězslava Kaprálová

The Kapralova Society's Year in Review Report 2022

KARLA HARTL

With the gradual return of live audience performances after two years of global pandemic, the year 2022 was a success that surpassed all expectations: more than eighty performances, broadcasts, and events took place, with the legendary musicians Emanuel Ax and Yo-Yo Ma among the many performers of Kaprálová's music. The Musée de l'homme exhibition, *Portraits de France*, featured fifty-eight refugee and immigrant women and men (out of 318 considered individuals) who were selected for their contribution to the "great national story of the Republic of France" over the past three centuries. Kaprálová was the only Czech who made the final cut.

April Preludes, *Ritournelle* for cello and piano, *Sonata Appassionata*, and *Suita Rustica* were the most frequently performed compositions by Kaprálová in 2022, and Antonio Oyarzabal, Samantha Ege, and Sam Haywood were among the biggest promoters of the composer's music. Two of the year's many highlights were performances of *Suita Rustica* by the Halle Orchestra and Jonathan Bloxham in Cardiff and a superb rendition of Kaprálová's *Legend* by Israeli violinist Itamar Zorman, accompanied on piano by Ieva Jokubaviciute during their "Women's Voices from Eastern Europe" recital.

Much also happened on the recording front: the year saw five new CD releases, including a new complete collection of Kaprálová's solo piano music. Furthermore, Czech Radio made available the second revised editions of Kaprálová's only string quartet and the melodrama *Karlu Čapkovi*, while Schott published a multivolume, graded anthology of piano music by women composers, with Kaprálová's *April Prelude* no. 2 included in the third volume. All four of the *April Preludes* are now included in the piano examination syllabus of Toronto's Royal Conservatory of Music, which is not a small achievement, given that the Royal Conservatory examinations are not only conducted across Canada and the U.S., but also in Korea and other parts of Asia, so the repertoire included in the syllabus becomes widely known among teachers and students in those countries. There were sixteen radio broadcasts of Kaprálová's music in 2022 plus a 47-minute documentary, "Vítězslava Kaprálová, osobnost Francie," on the composer's years in France, and a 58-minute radio feature that was a part of the documentary series "Vizitka," reflecting on Kaprálová's life and music.

In 2022, the society published the twentieth volume of the *Kapralova Society Journal*. The winter issue opened with Karla Hartl's feature, "The Power of Advocacy in Music: The Case of Vítězslava Kaprálová," and published Tom Moore's article on the life and music of Laure Brice, his latest addition to our journal series *Women of the 19th Century Salon*. The issue was rounded off with the usual *In Review* section, with contributions by Judith Mabary and George Henderson. The summer issue included a feature by Diana Ambache, "Les Parisiennes: French Women Composers of the Long Nineteenth Century"; Anja Bunzel's essay "Roubalová 100, Wanklová 100, Tomášková 150? Exploring Women's Contributions to Nineteenth-Century Musical Culture in the Czech Lands"; and Jessica Edgar's "Alone, Together: the Dis/embodied Soprano Voice in Oxbridge Chapel Choirs." The issue



LunArt Festival

May 30 to June 4, 2023
Madison, Wisconsin

LunART is pleased to offer an opportunity for women composers to take part in the 2023 Composers Hub and work with our stellar 2023 Composer-in-Residence, Dorothy Chang. Composers Hub is a professional development program designed to provide all women composers (including transgender and ciswomen) with extraordinary experiences and tools for success in their growing professional careers.

The program will include:

1. Two masterclasses and a private composition session with Dorothy Chang.
2. Two lectures with guest speakers delving into the topics of copyrights, finances for artists, grant writing, marketing, etc.
3. A live performance of the submitted piece at the Composers Hub Concert on Sunday, June 4, 2023, at 2:30 PM plus a professional audio recording and four camera angle video recordings.
4. Rehearsal and workshop with LunART Festival musicians.

For information, contact Marie Pauls, LunART Educational Program Manager (marie@lunartfestival.org).

included interviews with Patrick Reynolds (The Adore Project) and Kyra Steckeweh (her Agnes Tyrrell edition and the Dora Pejačević film documentary). The *In Review* section included books and CD reviews by Serena Wang, Judith Mabary, and Samantha Ege.



New York Women Composers

MARILYN BLISS, PRESIDENT

We are thrilled to see our social and musical lives slowly returning to pre-2020 normality. Seed Money Grant (SMG) concerts by our 2020 and 2021 grantees filled the 2022 calendar, beginning in January with a Facebook streaming online concert from England by the Marsyas Trio. In-person concerts were presented in May by Ginevra Petrucci and Cante Libre Chamber Ensemble in New York and by Luca Quintavalle in Genoa, Italy. Aram Tchobanian's concert at the New York Public Library and Alexander Wu's concerts with the Millenium Chamber Players in Bethpage, Long Island took place in October. Wu was the first 2022 SMG grant recipient. Additionally, the 2019 SMG recipient, Rafael Torralvo, presented a long-awaited concert in June 2022 in São Paulo, Brazil after several postponements due to the pandemic. We look forward to 2021 recipient Quintocracy Ensemble's rescheduled performance this June, as well as those of our seven other 2022 SMG recipients. You can get up-to-date information on our Seed Money Grant program, the recipients, and scheduled concerts on our website.

*Tutti Thursdays will continue in 2023
and are open to non-members,
so please join our mailing list to
hear about upcoming sessions and
expand your musical horizons!*

—MARILYN BLISS

Throughout the year, New York Women Composers' Vice President Ann Warren hosted several virtual Tutti Thursday events, a workshop series where NYWC members and other experts share their knowledge of specific musical topics, from writing for accordion and choral music to investigating interactive compositional software and exploring musical collaborations. Tutti Thursdays will continue in 2023 and are open to non-members, so please join our mailing list to hear about upcoming sessions and expand your musical horizons!

Our collaborations with the Flute Examiner and the Cello Museum websites, featuring works by our membership, have given added visibility to many of our composers. So far, the Flute Examiner has featured the work of 28 NYWC composers, and the 29th composer will appear in the January 2023 issue. Our Cello Museum partnership has so far featured 16 composers. We also began a collaboration with the American Composers Alliance, which is featuring NYWC composers they publish in special NYWC-branded collections.

During our fundraising gala in October, we announced the creation of named Seed Money Grants made possible through the generosity of several donors. These grants honor three distinguished NYWC composers who have passed away: Elizabeth Bell, Binnette Lipper, and Marga Richter. Additionally, two more grants have been sponsored and named by funders Patricia Leonard and Matthew Schermerhorn/Andy Rice. This sponsorship will enable NYWC to deepen the level of support for our Seed Money grantees by funding more grants and increasing the grant amount awarded, further disseminating the music of our member composers around the world. We have also gratefully received other contributions at the gala and through the year from a growing group of individual contributors, and we were thrilled to receive grants from both the Copland Service Supplemental Program and the Puffin Foundation.

October was also the month that we presented our redesigned website: newyorkwomencomposers.org. This complete overhaul was carried out by Façade Interactive Services and overseen by Board Co-Chair Sara Paar. The NYWC website has an extensive search facility to enable performers to find works for the instrumentation, skill level, and style they are seeking. All members can showcase their compositions through sample pages, videos, and audio links, and share news and promotional information on their individual profiles. Inclusion in our online database is a valuable part of an NYWC membership and an excellent resource for performers and fellow composers alike.

This year, we plan to increase member engagement and cultivation opportunities—especially since we can now gather again in person—and continue our Zoom sessions, which connect members living outside of the New York City region. Through these efforts, we hope to grow our membership, refresh and increase our presence, and assist more women composers in our region.

There's plenty to look forward to from New York Women Composers in the year ahead! If you would like to become a member of our organization, we are officially collecting dues for 2023 this month, and to find other ways to support NYWC, head over to our website.

Pauline Oliveros at 90

The late Pauline Oliveros was honored at Carnegie Hall's intimate Zankel Hall on January 21, 2023, in a program developed by Debs Creative Chair Claire Chase that was inspired by the visionary composer and performer and her philosophy of Deep Listening. Along with a brilliant group of musicians, audiences experienced—and became a part of—two pieces of music built from the ground up. Forest defender Manari Ushigua, anthropologist Eduardo Kohn, and artist-author IONE joined as special guests.

COMPETITIONS

Association of Women in Music, Serbia: Composition Competition

The two-part composition competition, *Youth for Peace and Justice*, is sponsored by the Association of Women in Music, Serbia, a member of the Honorary Committee of the XX Donne in Musica International Festival. For the spring competition, the deadline for the application and fee is March 20, 2023, and the deadline for scores is May 31. For the autumn competition, the deadline for the application and fee is August 21, 2023, and the deadline for scores is October 31. The fee is 30 EUR/30 USD for one composition, payment by PayPal: sandanesic@gmail.com.

The competition has a variety of categories for composers of any age, and it includes young composers; for example, Category I for ages 11 and under, Category II for ages 14 and under, etc. The compositions may be vocal, instrumental, or both. Members of the Jury: Haitham Sukkarieh, Jordan; Cruz Lopez de Rego, Spain; Violeta Dinescu, Germany; Tian Tian, China; Mohamed Basha, Egypt; Yiming Wu, USA; Marko Nestic, Serbia; and Olivera Vojna Nestic, Serbia. For information, contact President Olivera Vojna Nestic: vojnanestic@gmail.com.

Call for Hymns: *Resounding Voices*

For the twentieth anniversary of the hymnal *Voices Found*,¹ the Women's Sacred Music Project in partnership with The Hymn Society in the United States and Canada is curating *Resounding Voices*, a new collection of hymns, songs, and liturgical music by people who identify as women as a supplement to *Voices Found*. In our search, we address ideas, "which touch our hearts, fire our imagination, and encourage us to action."² Themes may relate to Christian or Jewish religious traditions with or without referring to the Bible or other sacred texts. We also hope to honor the spiritual legacy of *Voices Found* by connecting with issues of moral justice in our day.

Voices Found, published twenty years ago, was one of the first ecumenical and interfaith hymnals by, for, and about women. It made three important contributions to hymnody: celebrating biblical and other visionary women of faith; expanding imagery for God by challenging masculine linguistic conventions; and acknowledging that a woman's experience is part of human life. Seeing the feminine face of God allows us to see God's divinity in women. In your submissions for *Resounding Voices*, we call on you to fill your hymns with this spirit.

If the works are selected for publication in *Resounding Voices*, applicants will receive an honorarium of \$250 for each previously unpublished text or musical setting (\$500 for both music and words). We also welcome submission of previously published hymns for inclusion in this collection, but no honorarium will be provided for these. The finished collection will be published online by The Hymn Society, which will own the copyrights to submitted materials unless a composer/text writer chooses to retain copyright, in which case, the honoraria for previously unpublished works are reduced to \$125 and \$250. The deadline to submit materials is May 1, 2023, but writers are encouraged to submit material as early as possible. Applicants will be notified by July 1, 2023, if their work has been chosen. The entire collection will be published by November 15, 2023. For detailed information, see "Call for Hymns by Women Composers/Poets—Musforum" at <https://musforum.org> and <http://womenssacredmusicproject.org/>.

1 The hymnal came into being through the imagination of the Rt. Rev. Allen Bartlett, Bishop of the Episcopal Diocese of Pennsylvania, and Lisa Neufeld Thomas, a musician and member of Saint Mark's Episcopal Church in Philadelphia. Marilyn L. Haskel, herself a hymn writer, edited the collection for Church Publishing.

2 Gillian Warson, *Using Vintage Hymns in Worship: Hidden Treasures rediscovered for Today's Church* (Durham UK: Sacristy Press, 2021), p. 3.

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Search for New Music 2022: Award Winners

Ruth Anderson Commission Prize (\$1,000)

Winner: Chloe Knibbs for *Ruins*

Chloe Knibbs is a British composer, sound artist, and practitioner. Featured on BBC Radio 3, her work encompasses opera, theatre, choral and chamber works, installations, and song-writing and has led to collaborations with the Riot Ensemble, Illuminate Women's Music, and British Council Music. As an experienced facilitator specializing in dementia care, Knibbs has delivered arts-in-health programs on behalf of Kissing it Better and Live Age Festival in hospitals and care homes across the Midlands. In addition, passionate about the role of creativity and music-making in primary schools, she has facilitated composition projects for the Birmingham Contemporary Music Group, Welsh National Opera Education, Cheltenham Music Festival, and Friction Arts.

Knibbs' interest in the representation of past women composers led to *Ruins*, an interactive, online sound-art installation that explores fragmentation and sonic disintegration.¹ (Her research was supported by a Jerwood Arts Bursary and ACE Developing Your Creative Practice grant.) The work explores the relationship between women composers' work and its perceived value and the factors that have led to its erosion from our cultural memory. The project draws on the work and lives of three 19th-century French composers – Marie Jaëll, Clémence de Grandval, and Augusta Holmès – and considers the impact of beauty, pseudonyms, and self-doubt. The work exists as an electroacoustic piece and an online interactive installation, funded by Jerwood Arts and Arts Council England, respectively.

1 See: Chloe Knibbs, *Ruins* (*Journal of the IAWM* 28, no. 4, 2022): 29.

41ST ANNUAL SEARCH FOR NEW MUSIC

IAWM
INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

WINNERS

CHLOE KNIBBS | RUTH ANDERSON COMMISSION PRIZE
JESSICA RUDMAN | CHRISTINE CLARK/THEODORE FRONT PRIZE
JENNIFER MARGARET BARKER | MIRIAM GIDEON PRIZE
NIKKA GERSHMAN-PEPPER | LIBBY LARSEN PRIZE
ELIANA FISHBEYN | PORTLAND JAZZ COMPOSERS ENSEMBLE PRIZE
JACQUELINE WILSON | PATSYLU PRIZE
CECILIA SUHR | PAULINE OLIVEROS NEW GENRE PRIZE
JAMIE LEIGH SAMPSON | ALEX SHAPIRO PRIZE
GYULI KAMBAROVA | JUDITH LANG ZAIMONT PRIZE
MACKENZIE J. AHLMAN | CHORAL/VOCAL ENSEMBLE PRIZE

HONORABLE MENTIONS

WAN HED | CHRISTINE CLARK/THEODORE FRONT PRIZE
FAYE-ELLEN SILVERMAN | MIRIAM GIDEON PRIZE
EMILY JOY SULLIVAN | LIBBY LARSEN PRIZE
HA NEE PARK | PATSYLU PRIZE
AMELIA KAPLAN | ALEX SHAPIRO PRIZE

*Special thanks to our judges:
Clara Allison, Alexandra Dee, Nicholas Dragone, Caroline Hand,
Molly Jones, Tao Li, Justine Miller, and Elio Villafranca.
The SNM chair for 2022 was Sarah Horick.*

Christine Clark/Theodore Front Prize (\$500)

Winner: Jessica Rudman for *Three Vignettes from Marie Curie Learns to Swim*

Jessica Rudman's music inspires empathy for social issues through stories of myth, magic, and the modern world. Described as a "new music ninja" (*Hartford Advocate*), she blends lyrical melodies, sensual harmony, and vibrant color to draw listeners into her dramatic narratives. Her music has been performed by groups including the Arditti Quartet, the International

Contemporary Ensemble, the Riot Ensemble, and the Omaha Symphony's Chamber Orchestra. She was a 2019 Connecticut Artist Fellow and a 2019-21 Composer Fellow in The American Opera Project's Composers & the Voice program. She has also received awards from SCI/ASCAP, Boston Metro Opera, College Music Society, IAWM, and others. Rudman recently joined the faculty at the University of Utah as Assistant Professor of Composition and Theory.

Marie Curie Learns to Swim is a chamber opera on a libretto by Kendra Preston Leonard. In response to a request from

conductor Cibelle J. Donza, Rudman arranged selections from the opera for the Orquestra Sinfônica do Theatro da Paz in 2019. *Three Vignettes* from the opera begin with a brief introduction using two of the opera's central motives: a fanfare that accompanies announcements of Marie's Nobel Prize and a melody that represents ocean waves. This is followed by excerpts from three arias that represent significant moments in the story.

Honorable Mention: Wan Heo for *Vanishing Light*

Born in South Korea, Wan Heo is a composer and a violinist whose works have been performed in South Korea, Italy, Singapore, Spain, and various venues in the United States. She has received several recent commissions, and her percussion solo piece *Unveiled Future* has been published by Alfonse Production. She has begun researching her Korean ancestors' appreciation of nature by touring and recording sounds at historical sites in South Korea. Her first piece in this project, *From Air to Mind* for an ensemble with live electronics, was selected to be presented at the Composition In Asia conference at the University of South Florida. She is currently pursuing a PhD degree in Composition and Music Technology at Northwestern University.

Vanishing Light explores inter-modal perception of pitch and brightness by depicting environments for fireflies. It is inspired by two instances of encountering fireflies: in a small village on Jeju Island and by the lake on the university campus. In both instances, she was under streetlamps, which made the glowing lights of fireflies less bright than normal. The piece depicts two contrasting levels of brightness and fireflies: the higher pitch suggests the brightness of the environment, while the dynamic variations portray the lights of the fireflies. By using different ranges of pitches with dynamic variations, this music invites listeners into the pleasant darkness in which sonic lights glow.

Miriam Gideon Prize (\$500)

Winner: Jennifer Margaret Barker for *Harmonious Dreams*

The music of Scottish-American composer Jennifer Margaret Barker has been hailed by critics as extraordinarily moving, soul-stirring, and blazingly alive, with lovely, aching melodies. Her compositions have been performed and commissioned by symphony orchestras such as the St. Louis, Detroit, and the New Jersey Symphony Orchestras as well as by many chamber ensembles and concert artists. Her works are published by Boosey & Hawkes, Theodore Presser, Southern Percussion, Vanderbeek & Imrie, and McKenna-Keddie. Barker's compositions have been broadcast on American, Hong Kong, Swedish radio, and British Radio. Recordings of her compositions have been released on the Naxos, Composers Recordings Inc., New World Records, Meyer Media, and Mahin Media labels. Barker is a Professor of Music Theory/Composition at the University of Delaware.

In a time of worldwide unrest and migration, her thoughts turned to the dreams of peoples who came to the United States. Although from disparate walks of life, all of these people probably shared the same dreams of Hope, Faith, Love, and Peace. In order to represent each of these peoples in *Harmonious Dreams*, she looked to the words that they not only held most dear, but that they also shared and archived through generations in communal song: hymns, spirituals, and prayers. For those who sought religious freedom, she chose text from the traditional Shaker hymn "Beautiful Valley." For those who sought a better life, she chose James Rowe's Redemption hymn text, "The Story of His Love." For those brought against their will, she combined the texts from two spirituals, "Going to Sing All Along the Way" and "Gonna Shout All Over God's Heaven." Finally, for those native to the land, she chose the "Cheyenne Prayer for Peace."

Honorable Mention: Faye-Ellen Silverman for *Reflections on a Distant Love*

Faye-Ellen Silverman's compositions (about 100) are published by Seesaw Music and recorded on several music labels, including Albany records. She has received awards from UNESCO, the National League of American Pen Women, and ASCAP. She been awarded residencies at the Fundacion Valparaíso (Spain), the Macdowell Colony, Villa Serbelloni (Italy), VCCA, VCCA Le Moulin Nef (France), and Yaddo. She has received numerous commissions including those from the Greater Lansing Symphony and the American Brass Quintet. Silverman is a founding member of Music Under Construction, a founding board member of the International Women's Brass Conference, and Secretary of the Board of NYWC (New York Women Composers). She is currently on the faculties of Juilliard (Extension Division) and New York University (Steinhardt) and teaches privately.

Reflections on a Distant Love uses poems by female writers (Sara Teasdale and Emily Dickinson) to tell the story of absence from a loved one (the "distant love") from a female point of view and she created her perspective on this age-old story in four songs. As in *Dichterliebe*, one of her favorite song cycles, the first song marks the beginning of a relationship. The second song reflects on shared sexual joy. The third song mirrors the situation of Gretchen, the character in Goethe's *Faust* who keeps waiting for a lover who will never arrive. The last song reaches a reconciliation with reality and a rationale for telling this story via song. She had conceived of creating a work to tell the story of Gretchen from a female composer's point of view while watching the Metropolitan Opera dress rehearsal of Gounod's *Faust*. The actual composition, however, occurred many months later during the Covid lockdowns, when strict restrictions created long separations between friends. The work is available from Subito Music's online store and other music dealers.

Libby Larsen Prize (\$300)

**Winner: Nikka Gershman-Pepper
for *The Tears of Winter***

Nikka Gershman-Pepper, a 14-year-old composer and flutist, is honored to be the youngest Haynes Young Artist (a program created to develop exceptionally talented young artists); she is currently attending the Pre-Conservatory Program at the Colburn Music Academy under the mentorship of Jim Walker. She is dedicated to inspiring young audiences and bringing her music to underserved communities. In 2021, Gershman-Pepper was named an ambassador to the Music to Save Humanity Mentorship and Outreach Program. She is a first-prize winner in numerous competitions including the 2022 Music Teachers' National Association (MTNA) national winner, British Flute Society International Competition (BFS), and Vancouver Symphony Orchestra Concerto Competition. In March, Nikka was the youngest in the history of the Pasadena Showcase House Competition to win the Grand Prize for Exceptional Talent and Musicianship Award across all categories. Most recently, she was the only flutist selected out of 13 winners internationally by the Classicalia Global PBS Televised Competition to perform in Vienna's renowned Konzerthaus with a symphony orchestra.

She composed *The Tears of Winter* to commemorate the humanitarian crises in Ukraine. It was recorded by flutist Jim Walker, along with the composer's fellow students from the Colburn Music Academy and Colburn Conservatory of Music.

Honorable Mention: Emily Joy Sullivan for *Subito*

Emily Joy Sullivan writes music animated by the spirit of song, dance, and storytelling, grounded in a deep respect for vernacular traditions and their communicative potential. She is especially passionate about writing for the voice—be it lyrical art song, community-focused choral works, or a musical drama retelling fairy tales

from the heroine's point of view. Her works have been performed in New York, Chicago, Memphis, Melbourne, Vancouver, Valencia, and Cape Town. She holds a master's degree in Music Theory & Composition and in Early Childhood and Childhood General Education from SUNY Fredonia. She is active as an educator and choral-community-maker in addition to composing. Her current research includes emotional prosody and methodologies for analyzing popular song.

Subito initially began when Sullivan was inspired to explore the instruments she found most beautiful and study the contrasts between them. The way they interacted seemed psychological as they suddenly (*subito*) changed and went back-and-forth in a type of dialogue. As the piece took shape, she thought about the many apparent contradictions in our minds and behaviors – and the bootstrapping we sometimes need to do within our own psyches in order to make any sense whatsoever. Ultimately, she used the hero's journey to organize the material and create a narrative trajectory through the piece that traces the psychological story. The goal of the work is to achieve integration not only between musical contrasts but also between the poles of extroversion / introversion, confidence / doubt, and answering / questioning.

Pauline Oliveros New Genre Prize (\$300)

Winner: Cecilia Suhr for *The Fate of the Dollar*

Cecilia Suhr is an award-winning intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano), audio-visual composer, improviser, painter, and author. Her creative work draws from various disciplines, such as technology, interaction design, medicine, media studies, economy, philosophy, etc. to create innovative and provocative intermedia performances. She is a recipient of the MacArthur Foundation, Digital Media and Learning Research Grant Award (2012). Her work has been featured in

New York City Electro-Acoustic Festival, ICMC, Festival of Contemporary Art Music, Splice Festival, Hot Air Music Festival, Electronic Music Midwest Festival, Moxonic Festival, Beast Feast, Irish Sound, Science & Technology Association, Performing Media Arts Festival, Oh My Ear Festival, SEAMUS, iDMAa, Audio Mostly Conference, ACM International Conference on Multimedia, IEEE Games, Entertainment and Media Conference, Convergence, International Conference/Festival of Music, Technology & Ideas, Music Diaries Festival, Klingt Gut International Symposium on Sonic Art and Spatial Audio, etc. She is currently an Associate Professor of Humanities and Creative Arts and an Affiliate Professor of Art at Miami University Regionals, Ohio.

The Fate of the Dollar, an interactive, audio-visual live electro-acoustic performance, explores the looming concerns about fiat currency creation linked to the Covid pandemic and the potential impact on people's livelihoods and lifestyles. In doing so, via cello and violin improvisation, it reflects on a wide range of emotions tied to the current economy: uncertainty, urgency, volatility, anxiety, and the rising concern about inflation and the fate of the dollar.

PatsyLu Prize (\$500)

**Winner: Jacqueline Wilson for
*Dance Suite for Solo Bassoon***

Jacqueline Wilson is Assistant Professor of Bassoon at Washington State University. As an active soloist, she regularly presents recitals, masterclasses, and clinics at various college campuses and festivals, including recent engagements at the International Double Reed Society Conference, the IAWM Conference, and the LunART Festival. Dr. Wilson (Yakama) is especially passionate about diversity and Native American representation in classical music, and she frequently performs their works. She currently serves as the Co-Executive Director for the Meg Quigley Vivaldi Competition and Bassoon Symposium. She also co-hosts the Double Reed Dish

podcast with oboist Galit Kaunitz and serves as the Grants Coordinator for the International Double Reed Society.

Composed in 2021, *Dance Suite* is comprised of several unaccompanied, evocative miniatures centered on a specific theme. She was inspired by Benjamin Britten's portrayals of Roman mythological figures in his *Six Metamorphoses after Ovid*, Op. 49 and was attracted to a structure that lent itself equally to performances of the work in its entirety and of selected movements alone or in combination. Each movement of *Dance Suite* is inspired by one of the dance styles of the contemporary powwow. Powwows are social gatherings in which Native American people gather to dance, sing, and socialize. Though an event might be hosted by a particular tribe, powwows are pan-tribal and can be attended by natives and non-natives alike. Though they contain spiritual elements, powwows are not ceremonies: they are a time to come together and celebrate native culture as a community. Much like a county fair, powwows have laughter, competitions, shopping, and food. There are several dance styles, five of which are depicted in this piece: Grand Entry, Grass, Traditional Bustle, Fancy Shawl, Traditional Shawl, and Fancy Feather.

**Honorable Mention: Ha Nee Park
for *Stagger, staggered, had staggered***

As a composer, pianist, and arranger from South Korea, Hane Park has been exploring how music engages with culture, history, literature, philosophy, and other arts in order to pursue her belief that music must go beyond music. Her compositions have received many performances, including FSU's 20th Biennial Festival of New Music, Bent Frequency at CNMF, Composers Who Brunch series, and The Rocking Chair series. From an early age, theatre has been a significant influence on her work. She has extensive experience working as a music director and sound director at diverse places such as Who's There, a music theatre club she co-founded for students from multiple colleges in South Korea, and

Beings, the English Theater Society of Ewha Womans University. With this background, she keeps broadening her compositional perspectives by searching for the ways that can convey something beyond sound. Park is currently a doctoral candidate in music composition studying under Clifton Callender at Florida State University, where she received the Ellen Taaffe Zwilich Fellowship (2019-2020).

Stagger, staggered, had staggered for solo double bass was inspired by the staggering motion in the opening section of the fourth movement of Brahms' Symphony No. 3. Beyond the tonal-based staggering melodic pattern, a wide range of musical elements alternate back and forth in her piece that convey not only the staggering motion itself in a different non-tonal language but also the motion that goes backward in this order: when it staggers, staggered, and had staggered. This represents the journey to the past memory that used to be staggered as well as the mortality of memory, which builds unsteadiness and uncertainty and transcends time from the present to the past.

**Portland Jazz Composers Ensemble
Prize (\$300)**

**Winner: Eliana Fishbeyn for
*On Worlds Colliding***

Eliana Fishbeyn is a composer and arranger. Her musical upbringing started at an early age in her Russian-Jewish family that immigrated to America in the 90s to her birth town, Greensboro, North Carolina. At age six, she began classical piano lessons with John Ruggero, to whom she owes much of her musical understanding. She hopes to be a small part of a large galaxy of artists who aim to clarify, understand, and deal with the human experience on an individual, communal, and global level and to create experiences where the intrinsic foundations lie in our relationships to each other, the world, and nature around us, as well as our inherited collective memories. Currently, she is completing her master's degree in jazz composition

at Manhattan School of Music, studying with composer and pianist Jim McNeely. In fall of 2021, she and fellow composer, Robert Buonasina, started a composition collective big band that meets at Advent Lutheran Church to workshop, rehearse, and perform new music on a regular basis.

**Alex Shapiro Prize (\$500 and
mentorship/consultation from
Alex Shapiro)**

**Winner: Jamie Leigh Sampson for
*Ships' Passing***

Jamie Leigh Sampson is a composer, bassoonist, author, teacher, and entrepreneur based in Western New York. She currently teaches music composition and entrepreneurship in the School of Music at the SUNY Fredonia. She is the co-owner of the publishing entity ADjective New Music. Sampson has written operas, art songs and cycles, instrumental and vocal chamber works, large-ensemble compositions, and electroacoustic music. Her research includes contemporary techniques for the bassoon, microtonal harmony, and entrepreneurship for musicians. Jamie's first published resource, *Contemporary Techniques for Bassoon: Multiphonics*, documents thoroughly-tested multiphonic fingerings from the repertoire. Upcoming publications include *Self-Publish or Perish: A Composers Guide to Self-Publishing and Contemporary Techniques for the Bassoon: Microtone and Timbre Fingerings*.

When you stand next to the water on the St. Lawrence River, you can feel an approaching ship long before you can see it. What begins as a low rumble grows to a mechanical, metallic, repetitive drone that interacts and dances with the natural sounds of the waterways. On rare occurrences two ships will pass each other in front of you, and when that happens at night it's an incredibly memorable and musical experience. The container ships that make their way along the Northeast shipping routes of the U.S. have come from all over the world. They may interact with the natural surroundings

on the waterways, but they are separate communities from those on the shore. These floating cities have passed me for my entire life. *Ships' Passing* draws the power of the full ensemble together to traverse from natural to mechanical, and from nautical to musical.

Award of Distinction (\$100):

Amelia Kaplan for *The Permian Divide*

Amelia Kaplan holds a PhD from the University of Chicago, and she heads the Department of Theory and Composition and directs the New Music Ensemble at Ball State University. She is a recipient of the Copland House Residency Award, and has had past residencies at MacDowell, Ucross, and the Virginia Center for the Creative Arts. She has received commissions from the International Mise-En Festival, the Khasma Piano Duo, Bent Frequency Duo Project, DoublePlay Percussion Duo, Violet, guitarist Paul Reilly, and bassoonist Benjamin Coelho, among others. Her works have been performed at festivals around the world. Recordings are available on Albany, Ablaze, Centaur, and Navona Records, and her double reed compositions are published by TrevCo Music.

Kaplan's music reflects the riotous mix of sounds cohabiting in our increasingly fragmented world. Her work is primarily gesture driven, privileging pitch, timbre, and shape equally. In recent years, her music has mostly responded to the ecological and political crises besetting our warming planet, which we, as humans, seem to have no will to prevent. *The Permian Divide* was inspired by the Permian extinction that took place about 250 million years ago and divides the Paleozoic and Mesozoic periods. The Permian extinction was the largest extinction event: over 90% of all species died out. Ferns, conifers, therapsids (which evolved into mammals), and archosaurs (which evolved into dinosaurs) were some of the few species to survive. Although the reason for the great die out, referred to by some as the "...mother of all extinctions," is not known with 100% certainty; it is hypothesized

that it was due to a massive dumping of carbon into the atmosphere along with massive climate change.

Judith Lang Zaimont Prize (\$400)

Winner: Gyuli Kambarova for *Unchained*

Gyuli Kambarova is a classically trained pianist and composer who graduated from Rostov State Rakhmaninov Conservatory (Russia) with Master of Music degrees in Piano Performance and Music Composition. She was a finalist in the International Dvořák Composition Competition (Czech Republic), winner of the competition "Fifteen-Minutes-Of-Fame: Re-Imagining Schubert" (USA), winner of the Prokofiev International Composer Competition (Russia), "Best Jazz Track" by International Music Contest (USA), "Best Film Score – Soundtrack" by Cult Critic Movie Award (India), "Best Soundtrack" by Los Angeles Film Awards (USA), recipient of an annual award "Commissioned Composer" by Kentucky Music Teachers Association (USA), and winner of the Annual Concert and Search for New Music Competition by IAWM (USA). She has released four CDs: *Dreams*, *My Way*, *Memories*, and *Unchained*. She has composed music for documentaries *You Are Not Alone!* and *Voice for Voiceless*.

Freedom: everyone needs it, but it has multiple meanings that vary for different individuals. The first movement of *Unchained* depicts the soul of a fighter who is dreaming but is in pain; he never gives up and never looks back. The second movement opens to a world filled with excruciating grief and hopelessness. The third movement brings light as the theme from the introduction of the first movement and the main motive of the American National Anthem, as a symbol of freedom, join together as the catharsis of the piece. The proclamation of these two motives allows listeners to feel free from shackles, floating in an unchained world. The music expresses the desire that everyone should have: love, hope, and freedom and be released from hopelessness, betrayal, fear, and discrimination.

Choral/Vocal Ensemble Prize (\$300)

Winner: Makenzie J. Ahlman for *Hope is the thing with feathers*

Mackenzie J. Ahlman, coloratura-soprano and composer, is a vocal performance graduate student at Illinois State University, where she is both a vocal and a choral graduate assistant. She participated in MIOpera for four years and has performed in Illinois State University's opera practicum productions. Recently she sang the solo alto part in Illinois State's Messiah Sing-Along, and she was a finalist in the Illinois State University Concerto/Aria competition in 2019 and 2021. Her compositional premieres include *Serenity* (choral composition commissioned by La Camerata Madrigal Singers, 2018), *Defiance* (song cycle for piano and voice, 2019), *The Violet* (choral composition commissioned by La Camerata Madrigal Singers, 2019), *Three love songs* (song cycle for piano and voice, 2020), and *Another Spring* (song for voice and piano). She is currently working on two operas, two string symphonies, a Requiem Mass, several choral pieces, and several arts songs.

Written for the 2020 Choral Impact Project: *Incite Hope*, *Hope is the thing with feathers* (2021) is an a cappella choral piece written for SSAATTBB. The text, written in 1891 by American poet Emily Dickinson, subtly portrays that even the smallest creatures can provide hope for the world and the human condition. The choir grapples with relentless repetition and dissonance until breaking free together, concluding that hope will always be there to set one free.

Adjudicators: Special thanks to the adjudicators Molly Jones, Caroline Hand, Alexandra Dee, Tao Li, Clara Allison, Nicholas Dragone, Elio Villafranca, and Justine Miller. Sarah Horick served as chair of the competition.

IAWM News

Member Video Spotlights

IAWM is developing a new series of Member Video Spotlights for our social media channels. The project, which will be led by Nicole Daley, will provide opportunities for members to talk about their work in a short video. In addition, IAWM is exploring new strategic opportunities to expand its network to specific audiences. We will be proposing a series of IAWM Highlights featuring members' work and activities as related to the interests of specific external websites and audiences; for example, choral, brass, wind, string music, ethnomusicology, academic studies, etc.

Education Grant

Cimone Phillips was awarded the 2022 IAWM Education Grant for her project Community Day Charter Public Schools' Violin Program. This grant will help elementary students both study and perform music by women composers. The grant will also fund music and materials for students and a Women's Month Recital in March 2023.

Programming Award

The winner of the 2022 IAWM Programming Award, LunART, has grown from a three-day to a weeklong festival featuring women artists from around the world, performing works by 75 women composers thus far. Launched in 2018, LunART, based in Madison, Wisconsin, now offers year-round educational and outreach events. In 2021, the LunART Chamber Music Collective was established to promote women composers.

Support the IAWM

Support performances that showcase the work of women. IAWM is seeking your financial support for the 2023 Annual Concert in Antwerp, Belgium, at the Antwerp Conservatoire this autumn that will center on inclusion in concert programming and performance. Even a small amount can make a difference. (<https://iawm.org/support/>)

Donate to the IAWM to support our Beyond the Notes Webinars. This new Webinar Series has been designed to provide women in all disciplines in music with information and resources to help develop and further their professional careers. The series is free and open to the public, and is available to all. Funding for this series is always needed, and your donation will promote discussion around a variety of topics. Past discussions have centered on various aspects of the music business, including website and social media marketing and audiovisual technology, along with discussions of time management, the benefits of deeper listening, and conversation about re-framing female composers. Become a Beyond the Notes supporter by visiting <https://iawm.org/support/> and help to improve networking and social cohesion opportunities for our large community of women in music. <https://iawm.org/webinars/>

Preserving Our History

Some of the longtime women-in-music activists in the IAWM would like to establish an IAWM-ICWM-ILWC-AWC archive. Thus far, materials have been located at California State University in Northridge, University of Illinois-Chicago, the Oesterreische Staatsbibliothek in Vienna, and in several private collections. If you have materials to contribute or would like to help with the project, please contact Deborah Hayes at hayesd@colorado.edu.

IAWM YouTube Channel and Media Page

IAWM has launched our YouTube Channel with videos of members and of IAWM concerts and conference events: <https://www.youtube.com/@iawmmmedia>. In February, we sent an email to all members with a form to submit a video for the channel. If you did not receive the email and would like to submit a video of your work, we need the following:

1. Full name and email of the composer
2. The composer's YouTube channel URL
3. Video 1: video title and URL
4. Video 2: video title and URL

Send to media@iawm.org.

The new MEDIA page on the website, <https://iawm.org/media/>, will feature IAWM-created or co-created content.

Women's History Month

The internet site, "I Can Compose," celebrates Women's History Month by featuring women working in music education and composing. They believe it is important that all young people have strong role models that represent both mainstream composers and those in minority groups. They have created a Listening Calendar for the month and hope that students and teachers will discover new composers and their music and be inspired to explore them further. Many of these musicians were and are trailblazers, following their passion despite facing discrimination and significant setbacks. This resource lists composers from different eras from the 12th century through to present day, women writing music in different styles, composers of different nationalities, composers of color, and LGBTQ+ and disabled musicians.



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, Dr. 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. 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.

Australian-Irish composer **Andrea Breen** has been commissioned to compose the music for *Herself (Ireland)*, a recently funded innovative project for filmmaker Jill Beardsworth and artist Shona MacGillivray to celebrate Brigid in Gort, County Galway, Ireland in 2023. The film, a looped series of images of the faces of twelve local women, was screened on the wall of Gort's courthouse in the village square in February. In 2023, for the first time, Ireland has a public holiday to celebrate Brigid (Imbolc-St Brigid's Day, February 1) and women. Visit <https://www.creativeireland.gov.ie/en/news/herself/> for more details.

Monica Buckland is currently living in Sydney, Australia, where she holds a position at the University of New South Wales. This was the venue for an exciting concert and panel discussion, held online as part of the 2022 IAWM Conference. Buckland also continues to be active as a conductor, working with orchestras such as the Sydney Symphony and Balmain Sinfonia. Last year's programs included works by Joan Tower, Fanny Mendelssohn-Hensel, and Emilie Mayer; the upcoming season will feature pieces by Australian composers Brenda Gifford, Elena Kats-Chernin, Sally Greenaway, and Naomi Dodd.

VoxNovus presented a Virtual Concert of string quartets of living composers on February 4, 2022, including **Jerry Casey's** short one movement quartet, *One, Yet Different*, performed by The Argus Quartet (Clara Kim, violin; Giancarlo Latta, violin; Maren Rothfritz, viola; and Mariel Roberts, cello). On September 18, 2022, Casey was the featured guest composer on the Listening Room of Christian Fellowship of Art Music Composers (CFAMC), offered on Zoom. The host, William Vollinger, interviewed her about her work and played the following compositions: *The Key-Note* (Samantha Sherman, soprano/Lynn Raley, piano), *Fountain Fantasy* (Michelle Kiec, clarinet/Jonathan Leven, piano), *Jesus Has Come at Last* (Dana Zenobi, soprano/Ellie Jenkins, horn), and *A Birthday* (Jessica Kahn, soprano/Sarah Luckay, flute/Joy Norris, clarinet/Alan Ray, bassoon).

Andrea Clearfield's Szalon celebrated its 36th year in September 2022 with eleven ensembles: jazz, classical, contemporary, world and electronic music, improvisation, folk and multimedia

collaborations. It is now a hybrid format featuring performances in Clearfield's Philadelphia loft as well as streamed from around the world. Clearfield has had twelve premieres in the past year. *Here I Am: I Am Here* (chorus, soloists, narrators, string quartet, and piano; excerpts from rehearsals are available on Clearfield's website); *Standing at the Beam* (chorus and string quintet); *Pan with Us* (soprano and baritone soloists, chorus, and orchestra); *Singing into Presence* (soprano solo, 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); *Reflections on the Dranyen* (classical guitar); *Home in Me* (treble chorus, percussion, piano); *When We Listen* (chorus); *A Brush with Our Time* (vocal quartet, shakuhachi, percussion, piano, and peace painting). *Three Songs for Violin and Bass* were performed at the Chamber Music Society of Lincoln Center on January 26, 2023. Recordings are available on YouTube.

J. Michele Edwards presented a paper entitled "Chen Yi: Only in the world of dreams" for Composition In Asia (CIA) Symposium & Festival, no. 4, held January 26-29, 2023, at the University of South Florida, Tampa. Many of the participants in this event were women composers and/or performers, especially from South Korea. Edwards is also the coauthor of the book, *Chen Yi*, available from University of Illinois Press.

Deborah Kavasch's one-hour opera, *Annabel*, inspired by Edgar Allen Poe's poem, *Annabel Lee*, and set to the libretto by Linda Bunney-Sarhad,

was commissioned by Opera Modesto and received its world premiere in live performance January 14 and 15, 2023 at the State Theatre in Modesto, California. The cast included Annabel (soprano), the Lover (tenor) and a Kinsman (baritone) plus chorus and a 13-piece orchestra. It was well-attended and well-received, with standing ovations at each performance. Double-billed with Stewart Copeland's *Tell Tale Heart*, *Annabel* had an additional six performances that introduced two very different operas to 2,000 local students. The weekend public performances were part of a three-day Modesto "Poe Con" with various presentations, including one by the composer and librettist, "The Resurrectionists: Bringing Poe to Life on the Stage."

On January 24, 2023, Kavasch's 45-minute opera, *The Race*, received four screenings at the State Theatre for almost one thousand very enthusiastic local students. The first opera that Opera Modesto commissioned from Kavasch and Bunney-Sarhad, was made into a film in 2020 during Covid-19 performance restrictions with a cast of 19 singers aged 11 to 19 and a nine-piece orchestra. Since that time, the film had subtitles translated into fifteen languages, with graphic novels of the opera available in all of those languages.

Elizabeth L. Keathley, Professor Emerita of Music History and Women's, Gender, and Sexuality studies, has joined the emeritocracy after twenty years at the University of North Carolina, Greensboro. In recognition of her service, her chapter of the American Musicological Society (AMS-Southeast) awarded her Honorary Membership in the chapter, noting her leadership in matters of racial and gender diversity. She can still be reached at her university e-mail address. Her chapters on women and gender in the works of Schoenberg and Bernstein are forthcoming in two volumes from Cambridge University Press. She has joined the *IJAWM Journal* editorial staff.

Adriana Isabel Figueroa Mañas had two world premiere performances in 2022. *Tango Essence: Fantasy for Bassoon*

and *String Orchestra* was performed by bassoon soloist Andrea Yurcic with the Orchestra of Universidad de Tucumán, conducted by Roberto Buffo at the Estreno Mundial en Tucumán in Argentina on April 29, 2022. *Vuela y Danza en la Montaña* was performed by the Mendoza Philharmonic Orchestra conducted by Yeny Delgado at the Estreno Mundial en Teatro Independencia, Mendoza Ciudad, on November 19, 2022. Dedicated to Mendoza, the work is a cinematographic type of composition, inspired by images of the landscape and Mendoza heritage. The first part, the "flight," represents the flight of the condor and the Andean birds, which freely roam the mountains. One can see those landscapes as if one were flying with them. The second part represents the joy of the harvest and the wine, with everything that the province offers within its tourist culture, explaining why it is translated into "dance." Performances of both premieres are available on YouTube.

The Grammy-nominated Alias Chamber Ensemble premiered **Judith Markovich's** *Lament* for Piano Quintet and Empty Chair at their Spring Concert on March 3, 2023, held at Lipscomb University in Nashville, Tennessee. The concert was recorded and described as celebrating Women's History Month "with an all-star all-female lineup of composers." *Lament* is dedicated to clarinetist Laura Flax, former principal of the New York City Ballet Orchestra, member of Da Capo Chamber Players, and a fore-runner for women clarinetists.

In 2022, **Janice Misurell-Mitchell** received a grant of \$4,000 from the Illinois Arts Council for the editing of the new video version of her anti-war work, *After the History*. The video, filmed by Jim Kropp of Shine-On Chicago, featured the composer on voice and flute and John Corkill on percussion. It will be edited by Butcher Bird Studios in Los Angeles, California. She also received a grant of \$6,000 for the professional recording of her 2020 piece, *Resistant Noise*, for chorus and chamber ensemble, and electronics, which had been commissioned by the 2021 Ear Taxi Festival in Chicago, Illinois.

The recording was made at the Chicago Recording Company with Ben Bolter, conductor, and Joan Collaso, jazz soloist. In June, *Ellipse*, for string trio and baritone saxophone, was performed on a 6Degree Composers concert at Roosevelt University by members of the 5th Wave Collective, conducted by Catherine O'Shaughnessy. In August, Misurell-Mitchell performed *Profaning the Sacred* (2002) for flute/alto flute/voice and clarinet/bass clarinet with Eric Mandat, clarinets, at the National Flute Association Convention in Chicago.

From September until November, she was provided with a studio and recital program at the American Academy in Rome, Italy. She gave a recital of her work on flute and voice there on October 31, and also in Palermo on October 20 at the Museo Internazionale delle Marionette. Pieces she performed included *Sub-Music and Song* for solo flute (1983), *Sometimes the City is Silent* for solo flute (2002), *The Light that Burns* for solo alto flute/voice (2014), *Profaning the Sacred II* for flute/alto flute/voice (2008), *Blooz Man/Poet Woman*, flute/voice (2004), *Motel...Loneliness* for voice/flute (1997), and Hugo Ball's, *Gadji beri bimba* for solo voice (1916). In Palermo, she showed her video of another Ball poem, *Karawane*. She performed her *Scat/Rap Counterpoint* (1993) in a version for solo voice with incidental harmonica as a Halloween special at the American Academy. She also had a short residence at the Giuseppe Verdi Conservatory of Music in Milan, November 14-17, studying Biodanza with Maria Vittoria Jedlowski, conducting a seminar in contemporary flute performance with flutist Rosalba Montrucchio, and speaking to a composition class on contemporary notation with Beatrice Campodonico.

Submissions are always welcome concerning appointments, honors, commissions, premieres, performances, and other items. The deadline for the next issue is April 7.

—ANITA HANAWALT

Hasu Patel reports that while she has not traveled for performances or taught at home for the past few years, she recently received a review of a pre-pandemic performance in Taiwan. "Vibe with the Divine with Sitar Master Hasu Patel to celebrate Mother's Day" was held May 6, 2018 during her first trip to Taiwan to share Indian classical music as a sitar player. The concert was very well received, with participants reporting that the music brought people's hearts together, clearing away negative emotions. Also during her visit, Patel introduced the sitar to children at the Taipei European School, played her sitar for meditation sessions at yoga studios, led a teacher's music workshop, and a workshop on Chakras and their healing properties.

Deon Nielsen Price's song cycle, *Ludwig's Letter to Eternal Beloved*, on a text by Beethoven, was premiered by Darryl Taylor, countertenor, with the Brooklyn Chamber Orchestra, Philip Nuzzo, artistic director, for a standing-room-only audience at historic St Ann's and the Holy Trinity in New York City on May 21, 2022. On a program entitled *Music She Wrote* to celebrate Women's History Month, *Silver and Gold* duo for flute and piano and the song cycle *To All Women Everywhere* were performed by soprano Amy Goymerac, flutist Suzanne Duffy, and pianist Susan Azeret Davies, in the San Luis Obispo (California) Performing Arts Center at CalPoly University on March 8, 2022. Price played her *Angelic Piano Pieces* as well as Zenobia Powell Perry's *Sonatine*. Price's flute duo and the song cycle were repeated on March 20, 2022, at Presidio Chapel on the Concert Series of the Interfaith Center at the Presidio of San Francisco, California, along with two of her *Spiritual Songs*: "Whither Can I Go from Your Presence?" and her arrangement of "Nobody Knows De Trouble I See."

Recent premiere performances include the string quartet movement *Quickening* on June 26, 2022, at the Burbank (California) Academy of Music, and

Three Movements from Sketchbook Gems for Woodwind Quintet on September 16, 2022, at El Camino College in Torrance, California. Saxophonist Douglas Masek and pianist Bryn Pezzone performed *Three Faces of Kim, the Napalm Girl*, on a NACUSA concert at Burbank Academy of Music on December 4, and pianist Jason Stoll played *Passacaglia Professor* at Presidio Chapel on November 13. The Redlands Reed Trio performed *Crosswinds* for oboe, clarinet, and bassoon three times on January 30 and February 4, 2023, on different campuses of the University of Redlands, CA, and on February 5 at the Interfaith Center at Presidio Chapel. April 14 is the release date for the Navona album, *Bowed Colors 2*, on which violist Brett Deubner plays *Stile Antico for Viola*.

Anna Rubin's fixed media piece, *Automaton Monk*, is featured at the Electronic Music Midwest Festival in Kansas City, Kansas (March 2023) and SEAMUS Electronic Music Festival (April 2023) and was heard at a fellow's salon with Sweet Briar College and the Virginia Center for the Creative Arts in November 2022 while Rubin was in residence there. The commissioned piece *Hallelujah* for choir, harp, organ, and percussion premieres in May with Kammerchor Westfalen, conducted by Lucius Rühl. *Dudele* for mezzo soprano and piano premiered at the Piano on the Rocks Festival in Sedona, Arizona in May 2022. *Crying the Laughing and Golden Electric Music*, fixed media, was broadcast on the Martian Gardens new music radio show in September 2022.

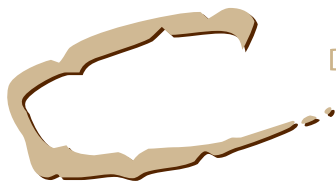
Christina Rusnak spent three weeks in residency at the Visby International Centre for Composers in Visby, Sweden in early fall 2022. Located on the island of Gotland, in the Baltic Sea, Visby is a UNESCO World Heritage Site and the most intact medieval city in Europe. While at the Centre, Rusnak began her Wind Symphony piece, *Life Across the Sea*, which explores the connection between the environmental values of Nordic immigrants, which they incorporated in their new life, and the environmental ethos of Americans today. It will be available in summer 2023.

Faye-Ellen Silverman's *Interval Untamed: Five Miniatures*, received its Latin American premiere by William Wielgus on oboe at the Museu da Republica in XIII Festival RioWinds in Rio de Janeiro, Brazil on November 20, 2022. Silverman received an ASCAP Plus Award and has also recorded a podcast with Caiti Beth McKinney for her series REPresent! (interviews with composers writing for horn).

Evelyn Stroobach's *Holocaust – Remembrance* for orchestra and SATB chorus is dedicated to the six million Jews, including members of Stroobach's own family, who were murdered during the Shoah simply because they were Jewish. With this work, Stroobach wishes to honor and remember them with respect and dignity. Stroobach also wishes to create awareness, educating audiences about the Shoah with the powerful message of "never again." The National Symphony Orchestra of Teleradio-Moldovagave, conducted by Romeo Rimbu, gave the world premiere performance in Chisinau, Moldova, on January 27, 2023, International Holocaust Remembrance Day. A recording is available on Facebook.

Before her passing in February 2023, three of **Hilary Tann's** works were recorded on mixed CDs (*First Light* on *Unbroken Threads*, TCR039; *From the Song of Amergin* on *Between Earth and Sea*, TCR040; *On Ear and Ear* on *2020 Visions*, Fischer Duo, NV6444) and a complete CD of her sacred choral music was released: *Luminaria Magna*, NV6509, performed by Cappella Clausura, Amelia LeClair, director, with organist Heinrich Christensen. In January 2023, *The Walls of Morlais Castle* received three performances by members of the Saint Paul Chamber Orchestra; *Light From The Cliffs* was performed in Ibukiya, Japan; and Cappella Clausura's "Singer's Choice" concerts included *Contemplations 8, 9 and Wellspring*. Trio Casals recorded *Nothing Forgotten* and *Seven Poems of Stillness* for Parma in February with future performances in Pennsylvania. On March 5, RiverArts in Hastings on Hudson presented *Nothing Forgotten*.

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OUR MISSION

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The IAWM is the world's leading organization devoted to the equity, promotion, and advocacy of women in music across time, cultures, and genres.

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