

---

# *Journal*

of the  
**iaawm**  
international alliance for women in music



Beth Denisch, Director  
IAWM and FT&M15 Conference

In this issue:  
Sarah Baer  
Wanda Brister  
Eugenia Errázuriz  
Miriam Gerberg  
Juliana Hall  
Gyuli Kambarova  
Astrid Kuljanic  
Margaret Ruthven Lang  
Jeremy Orosz  
Hasu Patel  
Jeannie Gayle Pool  
Margaret Widdemer  
IAWM and FT&M15 Conference  
Reviews  
Reports  
IAWM News  
President's Message  
New Board Members  
Search for New Music Winners  
Awards  
Members' News

# Table of Contents

## Volume 25, Number 2 (2019)

### ARTICLES

Resurrecting a Pulitzer Poet after a Century of Silence: <i>Through the Guarded Gate</i> , A Song Cycle by Juliana Hall.....	Juliana Hall .....	1
Margaret Ruthven Lang's <i>Dramatic Overture</i> : A Case Study in How to Value Lost Works .....	Sarah Baer .....	6
Preserving the Women-in-Music Legacy .....	Jeannie Gayle Pool.....	10
Social Justice Innovators: Women Connected Through Film and Space .....	Gyuli Kambarova.....	12
Eugenia Errázuriz and Stravinsky's Neoclassicism .....	Jeremy Orosz.....	13
Hasu Patel: Teacher and Award Winner .....	Amanda Etchison .....	15
Meet Three New Members of the IAWM		
Wanda Brister, Singer, Scholar, and Teacher.....		16
Miriam Gerberg: The Influence of World Music on Her Work as a Composer, Performer, and Teacher.....		17
Astrid Kuljanic: Keeping the Traditional Music of Cres, Croatia Alive .....		18

### IAWM AND FT&M15 CONFERENCE

Unlocking the Secrets to an IAWM Conference.....	Carrie Leigh Page.....	19
From the Conference Director's Perspective .....	Beth Denisch .....	20
Interview with Eileen M. Hayes .....	Judy Tsou .....	23
Comments from the Audience .....	Lainie Fefferman .....	24

### REVIEWS: BOOK, COMPACT DISC, OPERA

Matthew Hoch and Linda Lister, <i>So You Want to Sing Music by Women</i> :		
A Guide for Performers .....	Stephanie Tingler .....	24
Laurel Parsons and Brenda Ravenscroft, eds., <i>Analytical Essays on Music by Women</i>		
<i>Composers</i> , Volume I: Sacred and Secular Music to 1900 .....	Deborah Hayes.....	26
Çiğdem Borucu: <i>Silver Moon: Music for Piano, Film, and Theater</i> .....	Robert Black .....	27
Tsippi Fleischer: <i>Adapa</i> .....	Robert Black .....	27
Julia Mortyakova and Valentin Bogdan: <i>Journey For Two</i> .....	Mary Kathleen Ernst...	28
Nicholas Phillips: <i>Shift</i> .....	Olivia Kieffer .....	29
<i>Aboriginal Inspirations</i> .....	Carol Ann Weaver .....	30
Meira Warshauer: <i>Elijah's Violin</i> .....	Deon Nielsen Price.....	31
Recent Releases and Publications: Video, Compact Disc, and Book .....		32

### REPORTS

Association of Canadian Women Composers .....	Diane Berry .....	34
BBC Proms Survey 2019 .....	Jenny Fowler .....	34
Report from Japan: Four Concerts of Women's Music.....	Taeko Nishizaka .....	34

### IAWM NEWS

President's Message .....	Carrie Leigh Page.....	35
New IAWM Board Members .....		35
Winners of the 2019 IAWM Search for New Music Competition.....		36
Awards .....		40
Members' News .....	Anita Hanawalt .....	39

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

#### IAWM MEMBERSHIP INFORMATION

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

#### JOURNAL: BACK ISSUES

For information on purchasing back issues, contact Deborah Hayes at [membership@iawm.org](mailto:membership@iawm.org).

#### GUIDELINES FOR CONTRIBUTORS

##### Articles

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

##### Reviews

Compact discs and books for review should be submitted to Kimberly Greene, Review Editor. Scores will be considered for review if accompanied by a recording.

Kimberly Greene  
6237 Peach Ave.  
Eastvale, CA 92880-8909

Please contact Dr. Greene if you wish to be included on her list of reviewers, and indicate your areas of specialization.

E-mail: [kimberly\\_greene@att.net](mailto:kimberly_greene@att.net)

#### Members' News

Please send your news items to the Members' News Editor, Anita Hanawalt, at [anita@hanawalthaus.net](mailto:anita@hanawalthaus.net). Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other news items, except for radio broadcasts. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information. Please note that Anita does not monitor the listserv for members' activities.

#### Reports and Announcements

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

#### Deadlines

Reviews: March 1 and September 1  
Articles: March 15 and September 15  
Members' news, reports, advertisements: March 30 and September 30.

#### IAWM WEBSITE

Please visit the IAWM Website at [www.iawm.org](http://www.iawm.org).

#### PUBLICATION

Copyright © 2019 by the International Alliance for Women in Music. All rights reserved. ISSN 1082-1872

No part of this publication may be reproduced or transmitted in any form or by any means without permission. Any author has the right to republish his or her article in whole or in part with permission from the IAWM. Please contact the editor.

The *Journal of the IAWM* is printed by Cheetah Graphics, Sevierville, TN.

## *Journal of the IAWM Staff*

#### EDITOR IN CHIEF

Eve R. Meyer  
8355 Sunmeadow Lane  
Boca Raton, FL 33496  
[evemeyer45@gmail.com](mailto:evemeyer45@gmail.com)

#### PRODUCTION MANAGER

Lynn Gumert

#### MEMBERS' NEWS EDITOR

Anita Hanawalt  
[anita@hanawalthaus.net](mailto:anita@hanawalthaus.net)

#### REVIEW EDITOR

Kimberly Greene  
[kimberly\\_greene@att.net](mailto:kimberly_greene@att.net)

#### EDITORIAL BOARD

Samantha Ege  
Kimberly Green  
Lynn Gumert  
Anita Hanawalt  
Deborah Hayes  
Eve R. Meyer

## IAWM Board of Directors

#### PRESIDENT

Carrie Leigh Page  
Composer, USA

#### TREASURER

Christina Rusnak  
Composer, USA

#### SECRETARY

Kelly Vaneman  
Oboist/Musicologist, USA

#### SUPPORTING MEMBERS

Kerensa Briggs (UK)  
Wanda Brister (USA)  
Monica Buckland (UK, Australia)  
Michele Cheng (USA)  
Samantha Ege (UK)  
Lee Hartman (USA)  
Matthew Hoch (USA)  
Natalia Kazaryan (USA)  
Lil Lacy (Denmark)  
AJ Layague (USA)  
Dana Reason (USA)  
Natalia Rojcovscaia (Moldova)  
Deborah J. Sidel (USA)  
Angela Slater (UK)  
Sarah Westwood (UK)  
Kathryn Woodward (USA)

# Resurrecting a Pulitzer Poet after a Century of Silence: *Through the Guarded Gate*, A Song Cycle by Juliana Hall

JULIANA HALL

I am an art song composer. I write songs, monodramas, vocal chamber music—"small" music (the largest ensemble I've composed for has three singers and three instrumentalists). I don't compose symphonies, or chamber music, or concertos, or even choral music. There are times when I wish I could write them, but that's not the music that comes to me. In addition to my somewhat humble work in this capitalistic, market-driven world, I am a quiet person, a shy person, an introspective person. I am not an activist, and I am not in any way militant.

But I don't like injustice. I don't like seeing a world where the problems of a century ago are allowed to persist. I don't like seeing our society's care for children fall so far short of what it should be, and I don't like seeing relationships in which a woman becomes a marginalized individual in her own home, the very place she should feel safest and freest to express herself. I don't believe that women are second-class citizens. All human beings have inherent worth, and all have inherent rights, among them the right to be heard and taken seriously, the right to contribute to this world. Society's tendency to discount, discourage, disparage, and discard the work of women when women represent half of all humanity is unacceptable.

So, the question arises. Who gets noticed in this world, and who is remembered? When there is an example of excellence—be it scientific, political, artistic, entrepreneurial, or anything else—why is it that men's contributions are lauded and held up as positive examples for generations, while equal contributions of women are largely ignored and, in the long run, are conveniently forgotten?

## A Story of Two Pulitzers

One of my recent composition projects brought me face to face with these questions. It brought me to a poet who was new to me, a poet whom I had never heard of before: an American woman named Margaret Widdemer (1884-1978). Widdemer wrote beautiful, powerful poetry in which she tackled the difficult social issues of her time, and for her efforts she won one of the earliest Pulitzer Prizes in Poetry, in 1919.

But here is where my sense of justice rises within me. In 1919, Widdemer shared her Pulitzer with another poet, Carl Sandburg, and although both were recognized at the time with this important public acknowledgment of their skills, talents, and excellence, which of these two poets is remembered? Which of these two poets is taught in American schools? Which one appears in nearly every anthology of American poetry ever published? Which one is a household name in America?

I'll give you a hint: it's not Widdemer. And that does not sit well with me. Two Pulitzers, but only one poetic icon. I love the poetry of Carl Sandburg, and I have set his wonderful poems in my songs more than once, but I have to ask: Why is a man's work remembered and celebrated for a century, while his female counterpart goes unknown, unnoticed, and forgotten?

## A Great Commission

To answer this question, let's go back to how this recent project began, how Margaret Widdemer came to my attention, and how, through this project, "we" hope to bring awareness to the important work of Widdemer. "We" refers to the man be-



Brian Armbrust

hind this wonderful project. The story began a few years ago when Brian Armbrust, Founder and Artistic Director of the Seattle Art Song Society (SASS) in Seattle, Washington, contacted me about a commission for a social justice piece. His 2018-2019 concert season was going to be devoted entirely to various communities whose voices have typically been silenced or pushed aside by much of society. Of his vision, Brian wrote:



Margaret Widdemer

Our 18-19 season is called "One Voice." This season means so much to so many of us. The idea started when I looked around at all my fellow artists and saw this heavy weight that we are carrying during a dark time. We have a unique and powerful method of delivery of a much needed message in a time when the world seems turned on its head. I'm inspired by my queer community to make our voices heard; I weep at death from wars and cries for peace in a time when we seem to constantly be fighting with one another, I pray for it all to end; I watch with disgust and great sorrow as racist voices are given time on the news, as our black brothers and sisters are threatened daily by injustice and loss; I glow with a pride as the women of this nation stand up and say "NO!" to inequality, and can say #MeToo and be heard; I get up every single day and walk into an office where we serve community members that are looked down upon for mental illness and help them fight to reach recovery despite what others say. To each of you, we dedicate this season. We will lift your voices and they will be heard in glorious song.

He added: "Each recital is being presented and created by the artists involved. SASS is NOT telling people how to make their voices heard, we are giving them a space to make the sounds they need to make. We want to honor members of our community by making music with them."

I was floored by the breadth and generous nature of Brian's vision and that he planned using art song for this project. The work that I composed was a song cycle for mezzo soprano and piano called *Through the Guarded Gate*.

## The Poems

Most of my song output had been "regular" poetry, letters, fables, etc., the



kind of composing most composers do, but I pondered where I could find a “social justice” text geared toward Brian’s “Women’s Voices” concert. With the help of my husband, David, we found *Factories: Poems by Margaret Widdemer*, published in 1917. Although it’s a century old, this poetry is modern. It speaks of difficult human issues: human trafficking, children sent to war, the fight for women to vote, equality in relationships, and the need for women to be included in representation, decision making, and positions of responsibility. It could have been written yesterday.

Poem no. 1, “The Net,” is about the ill treatment of children, most often girls, who are used for whatever nefarious purposes adults may have for them. We turn our heads away from the injustices that hurt them, especially when they are not “ours” personally. Children are expendable if they are “second class” in gender.

The second poem, “A Mother To The War-Makers,” also concerns the ill treatment of children, most often boys, when they are sent abroad. The leaders of our

nation use them under the guise of national defense, a pretense for male leaders to become wealthy, acquire power, and exert national domination over other nations. The children are expendable if they are “second class” in societal status, offsprings of the less affluent, less educated, or members of less “acceptable” ethnic or racial groups.

Poem no. 3, “The Old Suffragist,” is about a woman standing up for equal personhood and equal rights, but at the expense of having a personal life rich with love and attachment. The woman no longer accepts a second-class role in a world ruled by those men who do not acknowledge the natural equality of human beings. The woman placed herself in danger to create a path to a better life for others who will follow.

In the fourth poem, “The Modern Woman To Her Lover,” she takes on the responsibility of equal personhood and equal rights without permission of the man. The woman will no longer accept second-class love. If the woman is treated

as an equal, the man may feel “belittled” by having to share with his mate, hence the question at the end: “Will you love me still?” She is both fearful and hopeful.

In the final poem, “The Women’s Litany,” the community of women and like-minded men demand equal rights and responsibilities for both genders for the betterment of mankind. They raise their voices against the holders of society’s power and claim their right to be admitted “through the guarded gate” that stops women from exerting their abilities, their insights, and their communal “will” towards fixing the problems described in the first four poems. They identify the path through which they must travel to effect permanent change, a more equal representation, and a more equal responsibility for fixing the injustices and the fears described in the previous poems. They hope for a better future made possible by the inclusion of women as equals.

“The Women’s Litany” features a driving rhythmic motif that functions as a march towards (and eventually through)

***Through the Guarded Gate*  
by Margaret Widdemer**

I. “The Net”

The strangers’ children laugh along the street:  
They know not, or forget the sweeping of the Net  
Swift to ensnare such little careless feet.  
And we—we smile and watch them pass along,  
And those who walk beside, soft-smiling, cruel-eyed—  
We guard our own—not ours to right the wrong!  
We do not care—we shall not heed or mark,  
*Till we shall hear one day, too late to strive or pray,*  
*Our daughters’ voices crying from the dark!*

II. “A Mother To The War-Makers”

This is my son that you have taken,  
Guard lest your gold-vault walls be shaken,  
Never again to speak or waken.  
This, that I gave my life to make,  
This you have bidden the vultures break—  
Dead for your selfish quarrel’s sake!  
This that I built of all my years,  
Made with my strength and love and tears,  
Dead for pride of your shining spears!  
Just for your playthings bought and sold  
You have crushed to a heap of mold  
Youth and life worth a whole world’s gold—  
*This was my son that you have taken,*  
*Guard lest your gold-vault walls be shaken—*  
*This—that shall never speak or waken!*

III. “The Old Suffragist”

She could have loved—her woman-passions beat  
Deeper than theirs, or else she had not known  
How to have dropped her heart beneath their feet  
A living stepping-stone:  
The little hands—did they not clutch her heart?  
The guarding arms—was she not very tired?  
Was it an easy thing to walk apart,  
Unresting, undesired?  
She gave away her crown of woman-praise,  
Her gentleness and silent girlhood grace,  
To be a merriment for idle days,  
Scorn for the market-place:  
She strove for an unvisioned, far-off good,  
For one far hope she knew she should not see:  
These—not *her* daughters—crowned with motherhood  
And love and beauty—free.

IV. “The Modern Woman To Her Lover”

I shall not lie to you any more,  
Flatter or fawn to attain my end—  
I am what never has been before,  
Woman—and Friend.  
I shall be strong as a man is strong,  
I shall be fair as a man is fair,  
Hand in locked hand we shall pass along  
To a purer air:  
I shall not drag at your bridle-rein,  
Knee pressed to knee shall we ride the hill;  
I shall not lie to you ever again—  
*Will you love me still?*

society's many "guarded gates"—a musical march that mirrors the nationwide "virtual march" of performers bringing

this poetry and these songs to audiences around the country, and is representative of the need for *all* women in *all* places to

have equal access to opportunities and responsibilities *Beyond the Guarded Gate*. (See Example 1.)

## The Performances

I was thrilled to have the chance to write this song cycle for an incredible mezzo soprano, Clara Osowski, who had recently become a prizewinner at several international voice competitions. Her beautiful voice was exceptional: rich in tone, polished, nuanced, clear, direct, honest. Fortunately, she responded to the proposed project by writing: "I spent some time reading the texts and I am so deeply moved by the poetry. It is such a wonderful focus, almost a neglected topic, and with such a beautiful variety of ways to celebrate women."

Brian was gracious enough to welcome Clara to Seattle as a guest artist, giving me the singer of my dreams for this special piece. Clara traveled from Minneapolis to Connecticut three times to rehearse with me, a deeply generous commitment for any artist. Together, Clara and I performed the premiere of *Through the Guarded Gate* on March 8, 2019 in Seattle. Brian wasn't content to have just the one performance in Seattle. It occurred to him that, in this time of #MeToo and women's rights being front and center in our culture, this poetry and this song cycle might be able to bring an important message to many more people. Brian wanted to go *beyond* the Guarded Gate.

His idea developed into a "women's march" across the country. He proposed having at least one performance of *Through the Guarded Gate* in each of the 50 states. With suggestions from participants, the project was dubbed Beyond the Guarded Gate Project. We put our heads together to make a list of other singers, and over the next several months Brian contacted nearly 200 singers who wanted to see the score to determine whether it was possible for them to include the piece in recitals they had planned.

My publisher, E. C. Schirmer, supported the project in a serious and won-

Resolutely (♩ = 69)

The musical score is for a piece titled "The Women's Litany" by Juliana Hall. It is written for voice and piano. The tempo is marked "Resolutely" with a quarter note equal to 69 beats per minute. The key signature has one flat (B-flat major or D minor). The score is in 4/4 time. It begins with a piano introduction in the left hand, followed by the voice entry. The lyrics are: "Let us in through the guarded gate, Let us in for our pain's sake! Let us in Through the Guarded Gate, Let us in for our strength's sake! Light held high in a strife ne'er through We have fought for our sons and you, We have conquered a million years' Pain and evil and doubt and tears— Let us in Through the Guarded Gate, Let us in for our strength's sake!" The score includes dynamic markings such as *p*, *mp*, *mf*, and *f*.

Ex. 1. "The Women's Litany," pp. 44-45 (continued on next page).

### V. "The Women's Litany"

Let us in Through the Guarded Gate,  
Let us in for our pain's sake!  
Lips set smiling and face made fair  
Still for you through the pain we bare,  
We have hid till our hearts were sore  
Blacker things than you ever bore:  
Let us in Through the Guarded Gate,  
Let us in for our pain's sake!  
Let us in Through the Guarded Gate,  
Let us in for our strength's sake!  
Light held high in a strife ne'er through  
We have fought for our sons and you,  
We have conquered a million years'  
Pain and evil and doubt and tears—  
Let us in Through the Guarded Gate,  
Let us in for our strength's sake!

Let us in Through the Guarded Gate,  
Let us in for your own sake!  
We have held you within our hand,  
Marred or made as we broke or planned,  
We have given you life or killed  
King or brute as we taught or willed—  
Let us in Through the Guarded Gate,  
Let us in for your own sake!  
Let us in Through the Guarded Gate,  
Let us in for the world's sake!  
We are blind who must guide your eyes,  
We are weak who must help you rise,  
All untaught who must teach and mold  
Souls of men till the world is old—  
Let us in Through the Guarded Gate,  
Let us in for the world's sake!



Juliana Hall and  
Clara Osowski

Ex. 1. "The Women's Litany," pp. 44-45 (continued from previous page).

derful way I never could have imagined. Schirmer provided scores for all the potential performers and gave participating singers and pianists permission to use them for performances of the cycle (a retail value of up to \$8,000 in support!).

As I write this, there have been 23 performances of *Through the Guarded Gate* in the past six months, with 12 more concerts to be presented through early 2020. The songs will have been heard in 24 states by that time, as well as in England and Sweden. There have been concerts at universities and music conservatories, professional conferences, art song festivals, chamber music series, music stores, senior living facilities, and churches. Several concerts raised money for worthy causes.<sup>1</sup>

By the time you read this article, the song cycle will have been performed in the academic world at the Hartt School of

Music, and at universities in Alabama, Arizona, Florida, Georgia, Iowa, Montana, Nebraska, Nevada, North Carolina, Tennessee, Texas, and West Virginia. The piece is even being included as one of two song cycles a DMA candidate is covering in her dissertation, designed as a style guide for performance of new art songs.

One art song organization, Calliope's Call in Boston, has made *Through the Guarded Gate* the centerpiece work for their November 2019 concerts. They had a call for scores for pieces that are based on themes of social justice and equality for women, persons of color, and the LGBTQ community, using texts/music by artists from minority or marginalized communities, to accompany my songs to form an entire program promoting justice. More performances are being considered for next year's concert season. We haven't

quite gotten 50 states, but this is a really remarkable start.

Having many performances of a piece, especially when it is brand new, is thrilling for a composer. But what most touches me is the extraordinary reaction from performers and audiences alike.<sup>2</sup> Reports of the audience response to Widdemer's poems and the song cycle have also been meaningful to me.<sup>3</sup> Perhaps the most moving response reported to me was the following:

[T]he reaction to your work was overwhelming; it truly moved and affected those who attended...but perhaps the most special feedback came from four females....freshmen [who] waited patiently to speak with me after the performance. They were so excited about the message of the poetry...and that a female had composed the cycle....I think one of the girls literally purchased the cycle on the spot from the publisher's website!...[T]hey so badly want representation (don't we all?!), and they were so passionate about committing to performing music by female composers....[Y]our cycle made a major impact on those four girls; they felt so seen hearing music about the female experience written by an actual female!<sup>4</sup>

Womxn's voices have been around for as long as humanity, but they have seldom carried the authority of our male counterparts. It's time for that to change. For women, and women's work, to take their rightful places in our world, we must use every tool at our disposal. I'm just a composer who writes art songs within a tiny niche area within a tiny niche genre of music, but I'm glad I'm learning how to use my own tools for a greater purpose and to expand my goals to include working to make a better world. Maybe I can do just a little more to help get us through those guarded gates we all face.<sup>5</sup>

#### NOTES

<sup>1</sup> Organizations, series, and venues presenting *Through the Guarded Gate* include the Bay View Music Festival in Michigan, Boston Opera Collaborative (raising funds for an organization assisting in the healing of victims of sexual assault, domestic violence, and child abuse), the Buxton International Festival in England, the Kulturfyren Classical Chamber Music Se-



ries in Stockholm, the Middlebury Song Fest in Vermont, the NEXTET New Music Series in Las Vegas, the Southeastern Regional NATS Scholar and Artist Series in Tallahassee, the Toledo Museum of Art, the Women's Theatre Festival of Raleigh, NC, and a Mother's Day concert in Kansas (raising funds for an organization assisting victims of domestic abuse).

<sup>2</sup> Here are some comments by the singers and pianists: "Your song cycle is deeply moving, and the project as a whole makes an important statement." "I think that your music finds an appropriate discord that reflects the indignation of Widdemer's poetry. The relevance of her poems still today warrants music that challenges audiences and generates discomfort." "These songs have come to mean so much to me!" "I was delighted by the idea of a cooperative tour....I like how this idea speaks to the art of collaboration, how it acknowledges the contributions and impulses of many performers. The way in which this piece is entering into the world is also generous and inclusive. I want to be a part of that." "This is such a magnificent work and I'm so excited to be a part of it!" "I find Widdemer's poems to be incredibly thought-provoking. Her words create a palpable image for me and feel deeply personal....I felt like I could see my own mother and grandmother in her depictions." "The music and poetry of those songs are LUSCIOUS! Truly, thank you for this addition to the musical canon!!!!" "The rights of women are

extremely important to me. As a result of current politics, I have become more active and the entire project is something that I completely believe in, both musically and politically." "The piece feels absolutely FANTASTIC in my voice, so thank you for your gorgeous writing."

The performers also explained what they hoped to accomplish: "I hope through the local performance of this piece that listeners become more aware of contemporary music and composers, as well as taking a deeper look at their own understanding of the role of women in their lives." "To introduce them to words and music by brilliant women, to let these big topics fall on their ears through the medium of lyric song—hoping that such beauty might open their ears and hearts in a different way. To advocate openly for sisters." "Our hope for this program and performance of 'Through the Guarded Gate' is to incite dialogue amongst members of our audience community and our organization about how we can contribute to creating equality for women, children, and marginalized persons. These texts, written in the early 1900s, illustrate how far we still have to go as a society to truly create a feeling of inclusion; to offer compassion, support, and acceptance for women, children, people of color, and LGBTQ persons." "I hope that through performing these there will be an opportunity to highlight forgotten poems, to draw attention to the fact that these themes (addressed in poetry 100 years old) are still im-

pacting women today, and to engage new audiences to classical music by performing music that makes a statement."

"I hope to speak to the question: Why is it so extraordinary that we have to call it out to have a program of entirely women composers? It's not extraordinary to have one of all male composers. As attributed to RBG: Why would a court of majority female justices be so extraordinary? A court of majority male justices is the norm." "This project drew my interest because I've felt very unsatisfied with the traditional recital programming model. When I heard about this piece, I instantly had a concept of how to create a special program with these songs as the centerpiece. I found the idea of these songs traveling across the country incredibly powerful, particularly in our current culture. Additionally, I found that these songs speak in a way that could engage audiences by their content, and aid in drawing new audiences to classical music." "I hope to achieve an awareness of new music to an audience who traditionally do not get exposed to newer works....I hope to spark a desire to other singers to want to include works like this one on future recitals." "I think your music and this cycle is so relevant right now. I'm genuinely passionate about trying to bring this cycle to as many people as possible!"

<sup>3</sup> "The audience loved the Widdemer songs!!" "I'll send an email with all the details, but for now, please know that your cycle was



**ROOSEVELT UNIVERSITY**  
**CHICAGO COLLEGE**  
**OF PERFORMING ARTS**

**YOUR STAGE.**  
**YOUR PERFORMANCE.**

**Apply by January 15 | [roosevelt.edu/womeninmusic](https://roosevelt.edu/womeninmusic)**



overwhelmingly well received!!!!” “I think some people were a little shell-shocked because they are so unrelenting, you know, but it seems to me that that’s the point. Women unrelentingly fighting for a place at the table, a part in the conversation, while still being able to retain femininity.” “It was a hit!! Thank you so much for making it!!” “What a moving piece!!!” “I just wanted to let you know how much we loved your piece! We talked about it a lot on the way home, and my mom said that it sounded like an opera.”

<sup>4</sup> The performance took place at Florida State University in Tallahassee on March 29, 2019. The comments by the female freshmen students were sent to me by the mezzo soprano who performed these songs, Gretchen Windt (Assistant Professor in Music at the University of North Alabama).

<sup>5</sup> Thanks are due to many people, so my apologies in advance to anybody I may inadvertently have missed. I am in debt to Brian Armbrust of Seattle Art Song Society for the gift of a most meaningful commission for *Through the Guarded Gate* and for his vision of the Beyond the Guarded Gate Project. My grateful thanks goes out to mezzo soprano Clara Osowski, who

went well out of her way to solidly prepare the piece, come to my home across the country to work with me, and to share a most meaningful and beautiful world premiere performance of the song cycle I have dedicated to her. A studio recording of Clara Osowski and Juliana Hall performing the song cycle can be heard at <https://soundcloud.com/composerjulianahall/sets/through-the-guarded-gate>.

I am also in debt to American poet Margaret Widdemer for her poetic gift, her sense of justice, and her courage to tackle difficult issues. If a Pulitzer Prize cannot keep her name alive, then I may not be able to with art song, but I will try to repay her for the great gift of poetry she has given the world.

Without the following wonderful musicians to bring my songs alive all around the country and abroad, my songs would have no impact whatsoever, so I would like to thank (in alphabetical order) the following singers and pianists: James Barnett, Diane Birr, Sharon O’Connell Campbell, Karen Cantrell, Darryl Cooper, Jennifer Cresswell, James Douglass, Annie Gill, GeDeane Graham, Robin Guy, Christopher Hahn, Stacie Haneline, Risa

Renae Harman, Emily Harmon, Bridget Hille, Kimberly James, Kathleen Kelly, Dana Kephart, Hope Koehler, Bethan Langford, Anna Laurenzo, Cheryl Lindquist, Eva Mengelkoch, Michelle Monroe, Claudia Santana Nunez, Casey Robards, Luis Rodriguez-Morales, Kathleen Roland-Silverstein, Megan Roth, Stephen Scarlato, Keval Shah, Jonathan Shin, Andrew Stewart, Katarina Ström-Harg, Sable Strout, Monica Szabo-Nyeste, Hope Fairchild Thacker, Rachel Velarde, Jordan Voth, Ivy Walz, Jennifer Weiman, Chelsea Whitaker, and Gretchen Windt.

*American art song specialist Juliana Hall has composed song cycles described as “brilliant” (Washington Post) and “beguiling” (Times of London) for numerous singers, including Brian Asawa, Stephanie Blythe, Molly Fillmore, David Malis, and Dawn Upshaw. Performed in 30 countries on six continents, Hall’s art songs are published by E. C. Schirmer, Boosey & Hawkes, and NewMusicShelf. Through the Guarded Gate is available from E. C. Schirmer at <https://ecspublishing.com/composers/h/juliana-hall/through-the-guarded-gate.html>. For more information, please visit [www.julianahall.com](http://www.julianahall.com).*

## Margaret Ruthven Lang’s *Dramatic Overture*: A Case Study in How to Value Lost Works

SARAH BAER

On April 7, 1893, the Boston Symphony Orchestra opened its evening subscription performance with the premiere of a new work simply titled *Dramatic Overture*. The composer, Margaret Ruthven Lang (1867-1973), reportedly hid during the performance out of nervousness over the premiere. Although it was not acknowledged anywhere on the program or in the numerous reviews that followed, Lang was surely well aware that it was the first performance of a work by a woman composer on the Boston Symphony stage. In fact, it was the first performance of a work by a woman by any orchestra in the United States. Lang would continue to write for orchestra, completing a Mass and a total of three overtures, one of which was performed on the primary stage (not the “Women’s Auditorium”) at the 1893 World Columbian Exposition under the direction of Theodore Thomas. But while the programs, letters of congratulations, and even reviews of these performances are preserved, the music has been lost—most likely destroyed by the composer herself.

Much of the foundation of musicology is drawn from a critical appraisal of musical works based on listening to or studying

these works. This leads scholars to a dilemma when faced with the fate of many works by women composers. Scholars have evidence that these works existed, that they



Margaret Ruthven Lang

were even performed, and in Lang’s case, received a warm reception. However, with-

out the score itself to examine, we are often left without a basis by which to assess the value of the work in the musical canon.

Research into Lang’s life and compositional career provides a unique opportunity to consider new ways to determine merit and value, to place a composer in context of time and place, and to appreciate her achievements even without traditional formal analysis. As we continue to bring the work of women to light, we need to find new ways to study and evaluate their contributions to culture and music. I offer one case study as a way this might be achieved. By considering the work of Margaret Ruthven Lang in terms of the social constructs she was expected to conform to regarding her gender, class, and social status, as well as the interpersonal relationships in her own family, we can better understand Lang’s choices and appreciate her achievements even though the music itself is gone.

Lang was born in Boston, Massachusetts, the eldest child of Benjamin Johnson (B.J.) and Frances Lang. B.J. Lang is remembered in historical texts on American music as Boston’s foremost organist and piano pedagogue. During his career, B.J. was organist at the historic King’s Cha-

pel, performed regularly with the Handel and Haydn Society, was the founder of The Cecilia Society and Apollo Club, and conducted the world premiere of Tchaikovsky's First Piano Concerto in October 1875. B.J. was also a student of Liszt and, as a result, had a lifelong friendship with Richard Wagner. The Lang home, at 8 Brimmer St. on Beacon Hill, hosted some of the most acclaimed musicians of the time as they passed through Boston on concert tours. Lang's mother, Frances, maintained a careful record of family activities through her daily diaries, where she recounted visits from Ignacy Paderewski, Antonín Dvořák, and Ethel Smyth, as well as violin virtuoso and advocate for women's involvement in music, Camilla Urso. The Langs were family friends with Edward and Marion MacDowell, as well as Isabella Stewart Gardner, who had subscription seats directly behind the Lang's at Boston's Symphony Hall.

We cannot underestimate the impact of social class on Lang's opportunities as a young musician. Lang was most likely the best-trained woman composer in the United States in the early twentieth century, a status she could not have achieved without the support, financial and otherwise, of her family. Lang penned her first composition at age twelve, a quintet for violins and piano that she composed to perform with her friends. Immediately after these first attempts, Lang's father began giving her harmony lessons. At age nineteen, Lang traveled abroad to Munich, Germany, accompanied by her mother, to study violin, counterpoint, and fugue privately, as women were not yet permitted to attend classes at the Royal Conservatory of Music. Upon her return to America, Lang continued her studies with George Chadwick.

Lang's education was extensive and comparable to the type of education available to men at the time. To fully understand the depth and breadth of Lang's education, as well as the importance of considering her gender as a factor, let me place her briefly in comparison to Amy Beach (1867-1944), a contemporary of Lang's who was also a family friend. Though she is one of the best known and most respected figures in the history of women in American music, both as a composer and a piano virtuoso, Beach never received formal composition training of any kind. Her husband encouraged her to compose but urged her to pur-

sue a course of self-study in refining her compositional skills.

Lang must have recognized how very much she stood apart from the "typical" composer of the time. Indeed, Lang was granted access to men-only music clubs because of her father's influence, a privilege that none of the other women composers in Boston (including Amy Beach, Helen Hopekirk, Mabel Daniels, and Clara Rogers, among others) experienced.

Lang made use of the opportunities that came to her—sending an aria for voice and orchestra with Edward MacDowell on his international tour to have the work performed in Paris, entering the competition for new music for the 1893 World's Columbian Exposition, and taking a lesson with Dvořák when he traveled through Boston. Lang's mother noted in her diary that the lesson took place at the family home: "Dvořák asked to see Maidie's overture [the first one] and gave her a long and most interesting lesson in it. Later, her songs."<sup>1</sup>

Dvořák's knowledge of the existence of the work almost certainly came from someone other than Margaret (known in the family as Maidie), who was modest about her achievements. It is likely that B.J. mentioned the work to their guest, perhaps even with direct intentions for Dvořák to offer his insight into the composition. The contents of the lesson have been lost, as Frances did not record any details of the conversation, thus we have no way of knowing what, if any, alterations Lang made to the overture, or her songs, after her conversation with Dvořák.

Margaret's father also created opportunities for her through a tie to Boston Symphony Orchestra conductor Arthur Nikisch. In an article profiling Lang on the celebration of her 100th birthday, she recalled the tremendous opportunities she had as a young student: "They told me to take some Grieg to the orchestra and hear how it sounded, so I could learn about orchestration. So I went to one of Nikisch's rehearsals and they played it for me. Things were so easy in those days."<sup>2</sup> This enormous privilege, as well as the relationship of Nikisch with the Lang family, led to a historic premiere.

Lang completed her first overture, *Witichis*, in August 1892 and immediately began work on her second in September. She worked quickly, finishing what would become the *Dramatic Overture* on

November 4. Recorded in Frances Lang's diary on that date was this entry: "Maidie has finished her second overture which papa [Margaret's father] calls tragic—we had a hearing tonight and three times Maidie played it through—papa and I looking over the orchestral score and Maidie playing from sketch."<sup>3</sup>

Maidie sent the score to Nikisch that autumn for his review but did not hear back until the spring of 1893. The wait was unsettling but the result was positive: Nikisch offered to have the orchestra perform the piece in rehearsal so that Lang would be able to hear the full scale of her work. After the rehearsal, he asked Margaret's permission to perform the work in a formal concert.<sup>4</sup>

In Lang's letter to George Chadwick, her primary orchestration teacher, just under two weeks before the actual performance date, she expressed both her joy and concern over the premiere of the work. It appears as if Lang had never shown, or even mentioned, the work to her teacher. She wrote: "[Nikisch] did not acknowledge it for so long that I dared not tell you of it lest you should jeer at my temerity but now that it has won its way this far I want your good wishes and I want above all to thank you."<sup>5</sup> Her modest nature is quite evident throughout the letter; above all she sought Chadwick's critical opinion of the work and indicated how important this concert was for her, personally and professionally: "It is a very little thing for me to make so much of and I suppose you will laugh at me, but a symphony concert has been a mile-stone I have longed to reach. I am afraid that when Saturday comes you will say that I do not deserve it. Will you please tell me frankly after the concert[?] I shall be very downcast and humble and this effusion is joy not pride."<sup>6</sup>

As no trace of the music for the *Dramatic Overture* is extant, the best source of information regarding the style, form, and harmonic structure of the piece is found in the program notes written by William F. Apthorp, program essayist for the Boston Symphony. The notes liken the work to the symphonic forms of Robert Schumann, especially in regard to the relaxed use of sonata form. Apthorp contrasted the two themes as such:

The first one, given out by the brass, has something of the vague tonality of the old modal writ-

ing of the fifteenth and sixteenth centuries,—a character which is made all the more prominent by the grim cadences on the strings that come after it. The second phrase belongs wholly to our modern tonality, and has that expression of personal, individual emotion that came into music with the discovery of our modern tonal system.<sup>7</sup>

Regarding orchestration, Apthorp wrote that it is scored for the classical grand orchestra with trombone, big drum, and cymbals. He continued: “It is especially noticeable, too, that the stronger brass instruments (trumpets and trombones) have been reserved for special effects, and often do not figure at all in fortissimo passages. In this the composer has followed both Beethoven and Wagner in one of the most characteristic veins in instrumentation.”<sup>8</sup>

He made additional comments on the work in a more informal manner in a letter to Lang dated April 2, 1893. They provide excellent insights into the work, particularly regarding the highly descriptive language he used when discussing various musical figures in the score. For example:

Where did you get that idea of reinforcing the effect of those jumps from C major to E minor, and F major to A minor, by that Scharfrichter’s rhythm?<sup>9</sup> I don’t know when I have heard that “Meyerbeer” snap of two short notes and a long one sound so new, and so little as if Meyerbeer had written it. I have also great hopes of the place where the third horn comes in against the twiddle-twiddle in the violins. And how stunning of you to have kept your trombones and trumpets for the preaching, and made your big crashes without them! I hope Nikisch will follow his native bent, and give the final “pa-pa-pum-----PUM!” as it looks in the score.<sup>10</sup>

Although I believe these documents are able to provide modern researchers with a basic idea of the structure, tone color, and orchestration of the piece, I am wary of using Apthorp’s writing to ascribe value to the work. Indeed, the professional performance of the work most likely had more to do with the opportunities granted

to her due to her social class and family connections rather than the potential genius within the work itself.

The *Dramatic Overture* was first performed at the open rehearsal on Friday April 7, 1893, and it opened the concert the following night. The work was reviewed in numerous newspapers and journals throughout the Boston area. Lang preserved many, if not most or even all, of the reviews in her scrapbook. Frances’ account of the symphony performance, however, has been lost; the diary from 1893, which almost certainly existed at one time, is not included in the collection at the Boston Public library.<sup>11</sup>

The general sentiments regarding the composition were positive, though several mentioned the immaturity of the work, which is not surprising considering that it was not only the second large work she had ever produced, but one she had never shown to her primary instructor prior to the performance. The tone in her letter to Chadwick suggests that Lang had not expected Nikisch to comment on the work at all, let alone to have it performed in concert. The reviews suggest that the greatest concern about the performance was not the early development of the composer or the potential for possible future works, which almost all of the reviewers felt were promising, but the decision to have the work performed at all by the symphony.

The influence of gender on the compositional process was overtly mentioned in very few of the numerous reviews that were preserved; yet considering the radical act of having a woman’s work on the concert stage at the time, it can be expected that the composer’s gender was never far from the critics’ minds. A review by Philip Hale, a noted music scholar and critic, that appeared April 10th in the *Boston Home Journal* is quite clear in stating the way in which Hale himself reportedly factored gender into his consideration of a new work: “The phrase *Place aux dames* should be without meaning on the concert stage. The conductor of an orchestra should judge of the fitness of a composition proposed for performance without consideration of the sex of the composer. Sex is here an accident.”<sup>12</sup> Hale begins the commentary by first stating that his views are not directly connected to the gender of the composer—in so doing he acknowledges the topic that many chose not even to mention in discussing the work. However, Hale also di-

rectly questions the role of the conductor in the choice of program, revealing a deeper conflict between Hale and Nikisch.

The review continues in a similar fashion, being deeply critical of the piece itself, but even more critical of the decision to program the work for the symphony concert. It is clear that Hale was careful to distance himself from the over-generalizations of the time that permeated musical thought regarding the inability of women as creators. A patronizing attitude, however, can still be perceived in his comments: “It is the duty of a conductor to put gallantry in his pocket and examine carefully the score, even if the work is presented by a blushing maiden, a matron of reserve or a toothless crone. These observations of a general nature may be applied in part to the case of Miss Lang, who has in the past given undeniable proofs of her possession of musical nature.”<sup>13</sup>

Though Hale does credit Lang with “undeniable proof” of musical ability, he also refers to her as a “blushing maiden,” and not as a serious, though student, composer. The three stereotypical images of women Hale evokes project an image of helplessness and passivity, clashing with the notion of the energy and vitality that is usually associated with the notion of the creative genius (who, of course, is understood to be male). The greater implications of the review, however, are in regard to Hale’s general attitude and grievances with Nikisch.

Yet another point to consider, however, is the influence of B.J. Lang, whose reputation and influence may have negatively impacted the reviews of the piece. In her work on Lang, Judith Cline has suggested outright that Hale and B.J. Lang often conflicted within the social framework of Boston’s music community.<sup>14</sup> Moreover, we must consider the influence of the relationship between Nikisch and the Lang family, which led to suspicions of nepotism. I believe it is possible that Hale used his review not only to give commentary on the work but also to publicly, though not overtly, express frustration about Nikisch. Hale clearly felt that the Boston Symphony Orchestra had no business wasting its time, or the time of the audience, with music that could not be labeled “high-art.” The connection between the “lesser” work and the orchestra was the privilege that Margaret Lang possessed thanks largely to



her father's position in the music community of Boston.

Even within this brief examination of the life and lost music of Margaret Ruthven Lang, the complexities of her privileges, social status, and expectations related to gendered norms reveal the ways in which Lang was limited in her compositional career, at least in terms of orchestral writing. Though she composed over 100 art songs, an "appropriate" genre for women composers, she was never able to achieve those great things she dreamed of for herself in terms of orchestral writing. She lived to be 104, but she stopped composing at age 54. When Lang was questioned during her centennial birthday interview as to whether she could list the number of pieces she had composed during her career, she responded, "Oh, my soul, no. Of course not. I can't tell you. It's my whole life's work."<sup>15</sup> When asked in the same interview why she had stopped composing, her answer was simple: "Why did I stop? I had nothing to say."<sup>16</sup>

New appreciation for what were, until recently, considered "unorthodox" methods of scholarship has allowed scholars to embrace new possibilities for recovering what has been lost to time. Though it is im-

possible to perfectly reconstruct the past, we are able to better appreciate contexts in which art was created and appreciated, acknowledging the ways in which various factors intersect and impact the environment. As a result, the histories, and occasionally works, of women artists from past centuries have been restored to the greater knowledge of women's achievements. Yet much is still tragically lost. By exploring the contexts in which now-lost cultural artifacts were created, we may be able to understand the process far beyond the ways in which we might have been able to appreciate the work itself.

Margaret Lang's overtures have not survived as tangible pieces of America's history. But their absence from the canon of American music, or the performing repertoire of symphony orchestras, does not mean that the works do not deserve attention and value for their role in the development of American music, as well as in the history of women in American music. Although Lang's songs continue to be remembered as a part of Boston's rich history of art songs composed by women, her orchestral compositions are not only testaments to her ambition as a compos-

er against all societal expectations, they also speak to the enormous opportunities that she was allowed. A careful investigation of Lang's history suggests that the very societal structures that afforded her tremendous opportunities also eventually constricted her artistic output. She was able to transcend the financial difficulties that prevented many from pursuing the education required for a career in composition; nevertheless, she was still expected to adhere to the domestic and social obligations that were associated with her gender and class.

We will clearly never know the reasons behind Lang's career choices. This rather cursory examination of her life and orchestral output clearly suggests that her story, and the stories surrounding her works, is more complicated than has been presented in historical texts, where she is largely remembered as the "lady composer." The detailed and often contradictory issues surrounding the creation and destruction of her works cannot be easily conveyed, yet it is important to communicate just how complex Lang's life and career were. Indeed, the history surrounding Lang's life indicates that there may not be a simple answer,



Critics describe the new CD: *Radiance in Motion* (Cambria CD 1236) in *Fanfare Magazine*, May-June 2019:

"The music of Deon Nielsen Price is one of my discoveries for this particular issue of *Fanfare*....Moments of modality peak through...maintain the listener's interest right up to its dramatic close....Effective use of violin harmonics and strumming of the piano strings adds luster to this captivating work....new combinations of timbre...musical lines are skillfully woven around each other...effectively combining the old with the new.... These brief pieces fall easily on the ear and do exude a spiritual atmosphere....I believe the personal style and secure craftsmanship will gain her numerous fans...." --David DeBoor Canfield

"Rhythmically...alive. Price's music has real vitality and her harmonic processes are infinitely malleable.... Particularly impressive is Nielsen Price's micro-sensitivity to the shifts....harmonic complexities throughout add Nielsen-Price's individual stamp....The recording quality throughout is excellent, allowing Nielsen-Price's music to shine. This is fascinating music and the most rewarding disc."--Colin Clarke

Visit [www.CULVERCREST.COM](http://www.CULVERCREST.COM)

Complete catalog, biography, video, interviews, reviews, upcoming events, and more

if any answer at all, to any question we may ask—however, that does not diminish the importance of the question.

#### NOTES

<sup>1</sup> Frances Lang Diary, 1892.

<sup>2</sup> *Boston Globe* (February 1967).

<sup>3</sup> Lang Diary.

<sup>4</sup> The letter was dated only “Monday,” but referred to the concert as next Saturday, so I inferred the date of the letter to be March 27. Letter from Lang to Chadwick, undated, George Chadwick Scrapbook, Special Collections, New England Conservatory.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> *Boston Symphony Orchestra Concert Program*, 1892-1893 Season, 21st Rehearsal and Concert, April 7 and 8, 1893, p. 731.

<sup>8</sup> *Boston Symphony Orchestra Concert Program*, p. 732.

<sup>9</sup> The reference to “Scharfrichter’s rhythm” in Apthorp’s letter is quite telling of the force he ascribed to the musical figure, as *Scharfrichter* is the German word for “executioner.”

<sup>10</sup> Lang Family Papers, Rare Books Department, Boston Public Library.

<sup>11</sup> Twenty-four of Frances’ diaries are held in the Lang Family Papers, spanning from 1876 until 1920, with consecutive years from 1901-1920. The missing years are 1909 (the year of B.J.’s death), 1893 (the year of Lang’s first performances), and 1896 (the year of Lang’s second Boston Symphony Orchestra performance). Though the loss of information through time is certainly a reasonable explanation, there is suspicion that Margaret Lang might have purposefully excluded her moth-

er’s accounts of the performances from the family record.

<sup>12</sup> Philip Hale, *Boston Home Journal* (April 10, 1893).

<sup>13</sup> Ibid.

<sup>14</sup> Judith Cline, “Margaret Ruthven Lang: Her Life and Songs” (Ph.D. diss., Washington University, 1999), 15.

<sup>15</sup> John J. Mullins, “Composer Margaret Lang, 101, just ‘wants to live forever,’” *The Boston Globe* (February 19, 1967).

<sup>16</sup> Mullins.

*Sarah Baer (M.A., Brandeis University) is the Blogger-In-Chief and Grants Administrator for Women’s Philharmonic Advocacy, where she is committed to levelling the playing field for women composers. Sarah also serves as Artist Lecturer in Oboe at Moravian College in Bethlehem, Pennsylvania.*

## Preserving the Women-in-Music Legacy

JEANNIE GAYLE POOL

More than 40 years ago, in Special Collections at the New York Public Library at Lincoln Center, I discovered the newsletters on *Women in Music* (1935–1940) published by Frédérique Petrides (1903–1983). Those newsletters documented her efforts to promote women composers and her all-women’s orchestra in New York City. Those newsletters inspired me to form the International Congress on Women in Music and to publish a newsletter to publicize the ICWM news and events. Librarian Jean Bowen told me that Maestra Petrides was still alive, living in Manhattan, and encouraged me to call her, which I did.

Petrides insisted that I document everything we discover about women in music, so that future generations would not have to reinvent the movement but could build on the past. I incorporated this message into my standard talk on the history of women in music called *Up From the Footnotes*, which I presented more than 100 times in the late 1970s and ’80s throughout the United States and in Europe. In recent decades, dozens of books and articles have been published on the subject, including encyclopedias, biographies, bibliographies, and histories, and much has been accomplished when it comes to documenting the history of women in music.

As a musicologist, I am always surprised to discover which primary sources are not available, having never been collected and archived. I hear all the time about heirs of composers and scholars who have thrown out music, personal papers, li-

braries, and sound recording collections, because there were no instructions about what to do with these items when mom or dad dies. Often, under pressure to clear out a home or apartment and with few financial resources, inheritors toss out these materials unceremoniously. In many cases, unlabeled (or inadequately labeled) cassettes, video tapes, and papers are demolished because the necessary resources to discover the contents and determine what is worth saving are not available.

To address this problem, I established a consulting firm in Southern California, Music Legacy Services, that specifically works with composers and their families to preserve film and television music; I have worked with dozens of estates over the years. Occasionally, I work with concert music composers and their families, as well.

Let this article be a reminder: **Make plans for your legacy! Your work matters! It is of historical importance!** Organize and label clearly those items of greatest significance to you and write instructions about what should be done with these items, in case you die or become incapacitated. Don’t burden your children or partners with this task. [If you need advice about how to get this done, do not hesitate to contact me.]

This past year, I’ve been working with composer and pianist Deon Nielsen Price to archive her reel-to-reel tapes, cassette tapes, and compact discs (including masters of recording sessions, live concerts, and radio broadcasts). Brigham Young University is establishing a Deon Nielsen Price

Collection and, once we are done with the archival work, the originals will be delivered there. We are digitizing the recordings, so that she will have instant access to them on a hard drive. The most difficult part has been sorting, organizing, and labeling the tapes, which are minimally identified with dates, locations, or performers. It is a time-consuming endeavor, but Price has the satisfaction of knowing that her legacy will be preserved. She’s enjoying the process of listening to the old recordings (some dating to the 1950s), identifying their contents, and being reminded of some extraordinary moments in her six-decade-long career. Fortunately, we have been able both to match concert programs with recordings and to provide full details on the contents of the recordings. It documents not only Price’s legacy, but also the work of all those with whom she played, as well as other composers whose works she performed.

Beverly Simmons and I have just published *The Sourcebook on the International Congress in Music* (Jaygayle Music Books, 2019), which includes the program booklets, flyers, brochures, and newsletters related to the ICWM, between 1980 and 1990. The 500-page book is a who’s who of women in music of that period, and it is fully indexed. *The Sourcebook* is a companion volume to my book *The Passions of Musical Women: The Story of the International Congress on Women in Music*, published in 2011. When I prepared the Necrology for *The Sourcebook*, I was stunned to realize how many people who

had worked on the ICWM during those early days have already passed away. We are hoping that individuals, organizations, and libraries will purchase the book, and thereby preserve the legacy of the Congress. Yes, a second or third volume should be prepared, including the subsequent Congresses. And similar volumes should be prepared documenting the International League of Women Composers and American Women Composers, Inc., respectively.

Now that *The Sourcebook* is published, I have been organizing all of the Congress documents, correspondence, scores, financial reports, organizational minutes, and legal papers for deposit in the ICWM collection at New York Public Library at Lincoln Center, an archive established by librarian Jean Bowen, who worked on the original 1980 Congress in New York City. Everything is being inventoried and put into acid-free folders. I am creating a finding guide for immediate use by the library, to spare the library staff from this tedious task. The correspondence is remarkable, including many handwritten letters from women composers from around the world. With modern correspondence on email, a trove of handwritten letters becomes even more rare and valuable.

Why, you may ask? The ICWM involved hundreds of women and men from around the globe, all seeking to improve the situation for women in music. *The Sourcebook*, the memoir (I call it an advocacy memoir), and the materials being deposited at Lincoln Center represent our efforts.

I encourage others who have organized festivals, concerts, conferences, and other women-in-music events to make sure the documents and recordings of those events are deposited in some archive for future generations. Write a detailed letter to accompany the materials, describing what you are donating and its importance. And guess what? You may be able to take a tax deduction for your donation (consult your accountant). Where to donate it? University and public libraries are best.

If we don't make the effort to preserve our legacy, who will? Who cares about it more than we do? What if political and/or economic circumstances in the future turn back the clock on women's equality, and future generations need to reactivate a women-in-music movement? We know there have been waves of the movement for equality in the past that have fizzled and

were nearly forgotten. It could happen to our wave of feminism, as well.

Recently, some young women who asked me what I had to do with the women-in-music movement were surprised to hear about the Congresses and the formation of the IAWM in the 1990s. Some have told me recently that they don't need a women-in-music movement because they have parity with men composers already. They have no idea what an effort went into getting where

we are now and how tenuous the gains may be. We know that there is more to do in the struggle for equality. By preserving our legacy and making it accessible, we can provide tools for future advocates.

*Jeannie Gayle Pool, Ph.D., is a musicologist, composer, and music producer who lives in Los Angeles. She is the founder of the International Congress on Women in Music, which was one of three organizations that merged to create the IAWM.*

## NEW! from Jaygayle Music Books

*Source Readings from ICWM* includes the complete programs, brochures, flyers & newsletters (1980–1990), as well as *Working Papers on Women in Music*.

It is the companion volume to Jeannie Gayle Pool's *The Passions of Musical Women: The Story of the International Congress on Women in Music* (2009).

### SOURCE READINGS

from the

### International Congress on Women in Music



Edited by **Jeannie Gayle Pool & Beverly Simmons**

With a Foreword by **Stephen M. Fry**

**Order from [jaygaylemusic.com](http://jaygaylemusic.com)**



# Social Justice Innovators: Women Connected Through Film and Space

GYULI KAMBAROVA

The amazing technology of the internet has allowed my colleague, Anna Barsukova, and me to raise public awareness about social inequality and prejudice through music and film, although we live 5,000 miles apart. We collaborated on two projects that were close to our hearts. The first was about two inspiring foster families in the documentary film that we titled *You Are Not Alone!* In the second documentary, *Voice for the Voiceless*, we presented stories about the various problems faced by people who struggle with HIV. By sharing our interpretation of these problems with people around the world, we felt that audiences could better understand these overlooked social injustices.

Anna and I grew up in Russia and met each other at the Rachmaninov State Conservatoire in Rostov-on-Don. Anna trained as a violinist, and I trained as a pianist and a composer. After graduation, I moved to the United States, and Anna returned to the university to study film. When she began working on her first documentary (*You Are Not Alone!*), she knew that the soundtrack would be essential to the narrative, which is in Russian. The film follows two foster families: the Abramovs and the Kuzmins. Each family adopted several children over the last decade, but what is unique about these families is the type of children they have adopted. The Abramovs have adopted children with disabilities, and the Kuzmins have adopted several teenagers. The specific point Anna wished to focus on was not simply adoption but the adoption of children who are often ignored and not likely to be adopted.

Anna first reached out to me in October of 2016. Her research for the film was well underway, and she started to share her ideas with friends. She mentioned that she would like to commission some music for the project, and one friend suggested an experienced professional composer whom they knew: Gyuli Kambarova. Initially, when Anna contacted me, she wanted me to create the main theme that would serve as a motif for the entire documentary. She sent me a few film clips and explained her ideas. Being a musician herself, Anna had a very specific vision in mind for the type of music that would accompany the film.

The more we worked together, however, the more that vision changed. The music provided such a strong form of narration that we decided it would be better to have an entire soundtrack, rather than one recurring motif.

I approached the twenty-nine scenes with the idea that each scene was an episode in itself. The documentary was complex; the two families had multiple children with very different life experiences, which required different types of music. To illustrate, I have selected one child from each family. In a scene about the Abramov family, the mother explains how she came



Gyuli Kambarova

to adopt little Viola. On the screen you see a vibrant young girl. She is around one year old, with a few teeth peeking through her smile and a few tufts of hair lazily atop her head. The mother is tearful as she explains that the child has several medical conditions, which she does not wish to disclose. The child, of course, does not know of her medical conditions nor of the uncertainties she could have faced in life while waiting to be adopted. She is simply happy to be with her family. The music that accompanies the scene is hopeful. It is lilting and buoyant, somewhat reminiscent of the traditional lullaby. The bells that chime are infectious and seem to dance with the little girl's springy steps. The scene invokes a powerful image, and the music fits like a

missing puzzle piece. I was so fond of the music that I included it on my *Memories* CD and titled it *The Girl*.

The next story is about the Kuzmin family, and it reflects Anna's desire to contrast the fearful life of the child in an orphanage, or with an irresponsible parent, as contrasted with the safer and happier life with the foster family. The main focus in this scene is on a teenage girl named Natalia. She is smiling, and she looks at her new siblings fondly as she explains how she came to live with her foster parents. Her life is so different now that sometimes she cannot believe she isn't dreaming. For a long time, she hoped her birth mother would change, but she did not. The film then flashes back to an image of a woman in a disheveled house. Cigarettes overflow in an ashtray, and alcohol sits on a coffee table. Natalia understands that her birth mother was a broken woman, but her understanding does not make it hurt any less when her mother is stripped of her parental rights. The music that accompanies the scene is different from the Abramov scene; the bells are present, but they now have a dark sound. The music expresses Natalia's feeling of uncertainty and anxiety while living with her mother and a sense of dread and fear when they are separated. The music is titled *Fragments of the Soul*, and I also included it on my *Memories* CD.

I composed different music for each of the children, and it helped the audience to recognize and remember them. The dramatic melodies were filled with pain—they knocked at people's hearts, and, we hope, opened them to the idea of adoption. When we created the film, Anna and I dreamed of a new world where people will not be afraid to become foster parents—a world where children will find parents who will love them always.

*You Are Not Alone!* was shown at a number of international and regional movie festivals in Russia, the United States, Canada, Ukraine, and Armenia, and it has received more than 21 awards across the world since its release in 2017. That would not have been possible without funding. We are very appreciative that the famous Russian actress, Olga Budina, provided financial support. In addition,

we received many donations from the United States, Russia, Ukraine, Belarus, and elsewhere. The documentary has served as a very successful and important commercial for the foster parent system in Russia.

After the success of our first collaboration, in 2018, Anna and I set our sights on a second project, about people with HIV, *Voice for the Voiceless*, for which we both were the producers. The message that we wanted to get across through this movie is that anyone can be at risk regardless of sex, nationality, occupation, or social status. After the premiere in March 2019 in Yekaterinburg, Russia, the film received numerous good reviews from viewers and the press. On World HIV Day in May 2019, the documentary was successfully shown in many regions of Russia, and it was recently nominated for the very prestigious award, “For the Good of the Peace,” in Moscow. It was also shown at the “Social Machinery” Film Festival

(Italy) and the Kinoduel International Film Festival (Belarus). The film was a competition finalist in several major international festivals: “Whistleblower Summit & Film Festival” (Washington, DC), “Short to the Point” (Bucharest, Romania), and “Changing Face” International Film Festival (Sydney, New South Wales, Australia).

This documentary had less music than *You Are Not Alone!* But that did not make the film any less interesting for the audience. Two basic themes support the monologue of the main heroine, Marina Dryagina. Through her soliloquy, recited throughout the film, the audience is able to feel Marina’s pain and fears, her despair and agitation, as well as her hope and trust for a better world. The music relays Marina’s thoughts through electronic music, which creates an unreal world where some people are struggling with HIV, and some are just hiding from their own dark thoughts and the judgment of

society. The music powerfully mirrors her emotional distress now that she has lost her job and her friends due to discrimination against people with HIV, and it also portrays her current quiet lifestyle.

Marina is a fighter who never gives up on her hope to make the future less stressful for those who are ill. She wants to prove to the world that it is safe to be with people who have HIV. The misunderstanding and fear of HIV is a serious problem faced by all societies, which leads to depression, discrimination, and suicide by those who have it.

Anna and I strongly believe in the power of music and the cinematic art, and we have no doubt that documentaries such as the two we have produced can change the world to a happier, friendlier, kinder, and more accepting place!

*Gyuli Kambarova is an award-winning composer as well as a pianist who performs across the country and a teacher whose students have won major competitions.*

## Eugenia Errázuriz and Stravinsky’s Neoclassicism

JEREMY OROSZ

Eugenia Errázuriz (1860-1949)<sup>1</sup> was a Chilean tastemaker and patron of the arts who lived most of her life in Western Europe. The details of her involvement in the visual arts have been the subject of much recent scholarship, yet her influence upon concert music of the early 20th century remains woefully underexplored.<sup>2</sup> Errázuriz used her monetary resources and political clout to boost the careers of a great many artists, though her influence upon Stravinsky’s creative output is of particular interest. This essay explores the role Errázuriz played in persuading Stravinsky to embrace new aesthetic principles in the early 1920s.

Errázuriz is frequently mentioned in scholarly writings on Igor Stravinsky, if only briefly, to note the financial support she provided him during the 1910s.<sup>3</sup> Shortly after they made one another’s acquaintance in May of 1916, she began to provide him with a 1,000-franc monthly stipend, and soon thereafter commissioned his 1917 *Etude for Pianola*; these gifts helped to ensure his financial solvency during the lean, wartime years.<sup>4</sup> She also offered a last-minute grant to support the production of *The Soldier’s Tale* in 1918, and allowed Stravinsky to keep a room in her Paris apartment.<sup>5</sup> To show his apprecia-

tion for this remarkable patronage, he dedicated both his *Five Easy Pieces for Piano 4-Hands* (1917) and *Ragtime for Eleven Instruments* (1919) to her.<sup>6</sup>

Given the generosity Errázuriz showed Stravinsky, it is not surprising that the composer waxed poetic when praising his



Portrait of Eugenia Huici Arguedas de Errázuriz by Jacques-Emile Blanche, 1890. Pastel on fine-wove linen. Collection of Dixon Gallery and Gardens.

Chilean friend. Referring to her in his 1936 autobiography as a “lady who had preserved almost intact marks of great beauty and perfect distinction,” he recalled fondly that “[t]he sympathy she showed at [their]

first encounter, and which later developed into an unfailing friendship, touched [him] deeply, and [he] enjoyed her subtle and unrivaled understanding of art which was not that of her generation.”<sup>7</sup>

Years later, in 1949, Chilean journalist and playwright Santiago del Campo interviewed Stravinsky at his Hollywood home, closing the write-up of the encounter by recounting that “throughout our final handshake, he talks about Madame Errázuriz, ‘our best friend,’ ‘our unforgettable Chilean friend.’ I promise to give her his regards when I return to Chile.”<sup>8</sup> Although Stravinsky may have exaggerated his praise for his some-time Chilean patroness for the benefit of one of her countrymen, the insistence that del Campo pass along a greeting to the now nearly-ninety-year-old Errázuriz (who had since returned permanently to Chile) attests to the deep gratitude he felt.<sup>9</sup>

From Stravinsky’s own remarks, it is widely known within music studies that Errázuriz was a valued friend and patron of the composer. Fewer among us, however, are familiar with her reputation as a tastemaker and shaper of the arts. A generous benefactress she was, but her patronage was not merely a blank check. This is not to suggest that her support was baldly

transactional; although it is unlikely that the artists under her mentorship were “required” to follow certain aesthetic guidelines in exchange for her generosity, it is certain that she took creative professionals under her wing seeking to shape their output to match her own aesthetic worldview.

Errázuriz’s influence upon three of Stravinsky’s counterparts in other artistic realms serve as instructive examples. Gabrielle “Coco” Chanel took inspiration from Errázuriz’s taste in both fashion and interior design, even opening a boutique near her Chilean friend in Biarritz in 1915.<sup>10</sup> Errázuriz seems likewise to have convinced Picasso—a life she influenced so profoundly that the artist called her his “other mother”<sup>11</sup>—to begin painting in a Neoclassical style.<sup>12</sup> Interior designer Jean-Michel Frank told *Harper’s Bazaar* that he learned the following lessons from Errázuriz: To “remember the purity of line and proportion of late 18th century furniture” and that “elegance means elimination.”<sup>13</sup> Given her remarkable sway over Stravinsky’s contemporaries, Walsh is correct to aver that Errázuriz “began to cultivate Stravinsky” as well, “evidently seeing in him some artistic resemblance to [Picasso].”<sup>14</sup>

## SPLICE Institute 2020

SPLICE Institute is a weeklong, intensive summer program for performers, composers, and composer-performers interested in music that combines live performance and electronics. Applications are now being accepted for SPLICE Institute 2020, which will take place June 21-27, 2020 at Western Michigan University in Kalamazoo, MI. This year, SPLICE Institute will explore coding extensions in technology-mediated composition and performance. Composers involved in a concert collaboration will be paired with participant performers, the guest ensemble, or the SPLICE Ensemble to write and premiere a new work at the Institute. The guest composer will be IAWM member Nina C. Young, whose music is characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy.

It is well known that after achieving celebrity status from his now-canonical Russian works (*The Rite, Firebird*, etc.), Stravinsky began to compose music in an unabashedly Neoclassical style. Much has been written about this remarkable change in Stravinsky’s output, yet to my knowledge, no one has provided a satisfying explanation for his ostensibly bizarre choice to seek inspiration from obscure musical sources composed in the distant past. When we consider that Errázuriz was instrumental in persuading seminal figures in painting, fashion, and interior design to adopt nearly the same aesthetic—an elegant, minimalist style, harkening back to the 18th century and eschewing the excesses of Romanticism—Stravinsky’s decision to repackage (or perhaps “re-mix”) the music of Pergolesi and his lesser-known contemporaries seems far less peculiar. Indeed, as Teitelbaum suggests, Stravinsky’s sudden embrace of Neoclassicism is ideologically consistent with Errázuriz’s “conviction that the best of the past should inform the most modernist of the contemporary.”<sup>15</sup>

It is likely no coincidence that the composer’s creative about-face immediately followed the years during which Errázuriz provided Stravinsky with the most financial support. Even after her wartime patronage had ended, the pair remained in close contact while Stravinsky composed many of his first Neoclassical works. Between 1921 and 1924, both split their time between Paris and Biarritz, and Errázuriz surely continued to applaud his efforts and fill his ear with the details of her aesthetic views.

Errázuriz, until recently, has been little more than a footnote within Stravinsky studies, presented as a mysterious Chilean heiress with an open pocketbook. Few music scholars have shown curiosity about her remarkable achievements, which is, alas, perhaps unsurprising, given her gender and country of origin. Nevertheless, it is my hope that her contributions to 20th century music will receive the scholarly attention they deserve in the near future.<sup>16</sup>

## NOTES

<sup>1</sup> According to Pierotti, “the date of Eugenia’s death has been listed differently by several authors, as late as 1952....November 26, 1949 is confirmed by [multiple] sources, including family members” (Julie Pierotti, *The Real Beauty: The Artistic World of Eugenia*

*Errázuriz* [Memphis: Dixon Gallery and Gardens, 2018], 115). See also Solène Bergot, “Entre ‘Pouvoir’ et ‘Devoir.’ Dynamiques internes et construction sociale d’une famille de l’élite chilienne: le cas des Errázuriz Urmeneta, 1856-1930.” Tesis para optar al grado de doctor en historia, Université Paris—Pantheon La Sorbonne et Pontifica Universidad Católica de Chile (Santiago, 2013).

<sup>2</sup> No scholarly source (to my knowledge) is devoted wholly to Errázuriz’s contributions to early 20th century musical culture, though isolated accounts of the support Errázuriz provided some prominent musicians, including pianist Arthur Rubinstein, are found in Mo Amelia Teitelbaum, *The Stylemakers: Minimalism and Classic Modernism, 1915-1945* (New York: Palgrave MacMillan, 2011), 26-28.

<sup>3</sup> See Paul Griffiths, *Stravinsky* (New York: Schirmer Books, 1993), 78; Heinrich Lindlar, *Igor Stravinsky: Lebenswege/Bühnenwerke* (Zürich and St. Gallen: M&T Verlag AG, 1994), 38, 94, 156, 242, 245; and Stephen Walsh, *Stravinsky: A Creative Spring, Russia and France, 1882-1934* (New York: Alfred A. Knopf, 1999), 285-317.

<sup>4</sup> Leonora Saavedra and Tamara Levitz, “Stravinsky Speaks to the Spanish-Speaking World,” in *Stravinsky and His World*, ed. Tamara Levitz (Princeton: Princeton University Press, 2013), 214, note 6.

<sup>5</sup> Walsh, *A Creative Spring*, 295 and 317.

<sup>6</sup> See Richard Taruskin, *Stravinsky and the Russian Traditions, Vol. 2: A Biography of the Works through Mavra* (Berkeley and Los Angeles: University of California Press, 2016), 1445; and Eric Walter White, *Stravinsky: The Composer and his Works* (Berkeley and Los Angeles: University of California Press, 1979), 244.

<sup>7</sup> Igor Stravinsky, *An Autobiography* (New York: Simon and Schuster, 1936), 98.

<sup>8</sup> Saavedra and Levitz, “Stravinsky Speaks to the Spanish Speaking World,” 214. Del Campo’s complete interview appears in English in this chapter (210-214).

<sup>9</sup> Stravinsky also confided in his son Soulima the grief he experienced when he learned of Errázuriz’s passing in 1951. See Stephen Walsh, *Stravinsky: The Second Exile, France and America, 1934-1971* (New York: Alfred A. Knopf, 2006), 266. Errázuriz died in late 1949, but this news did not reach Stravinsky until 1951.

<sup>10</sup> Pierotti, *The Real Beauty*, 90. Chanel may likewise have designed a simple black robe for Errázuriz when the latter became a lay nun (see Jean Hugo, *Le Regard de la Memoire* [Arles: Actes Sud, 1983], 300).

<sup>11</sup> Errázuriz allowed Picasso and his bride Olga to stay at her Biarritz estate during their honeymoon in July 1918. (See Peter Read, *Picasso & Apollinaire: The Persistence of Memory* [Berkeley and Los Angeles: University of California Press, 2008], 131.)



<sup>12</sup> Of note, not all Picasso scholars agree that Errázuriz is responsible for this change to Picasso's style. Daix goes so far to say (emphasis mine) that "one would have to know *nothing* of Picasso to imagine that either Eugenia or [his new wife] Olga was responsible for his turn toward a new classicism" (Pierre Daix, trans. Olivia Emmet, *Picasso: Life and Art* [New York: HarperCollins, 1993], 165). Such a statement epitomizes the now unfashionable belief in the solitary (male) artistic genius, and unfairly dismisses of the contributions of women in his creative life.

<sup>13</sup> Jean-Michel Frank, "Madame Errázuriz at Home," *Harper's Bazaar* (February 1938): 52/53, 139.

<sup>14</sup> Walsh, *A Creative Spring*, 266.

<sup>15</sup> Teitelbaum, *The Stylemakers*, 29.

<sup>16</sup> Thanks are due to the Dixon Gallery and Gardens curatorial team for designing an enlightening exhibition devoted wholly to Errázuriz, held January 28-April 8, 2018. I first became aware of Errázuriz when I was invited to provide a lecture in support of the exhibition. Information about the author's lecture on

February 4, 2018, can be found here: <https://www.dixon.org/default.aspx?p=120688&evtid=668027:2/4/2018> (Accessed 6/2019).

*Jeremy Orosz currently serves as Assistant Professor and Coordinator of Music Theory and Ear Training at the University of Memphis. He earned M.A. and Ph.D. degrees in Music Theory and an M.A. in Linguistics at the University of Minnesota. Orosz has published several articles and reviews on music from concert, popular, and filmic traditions.*

## Hasu Patel: Teacher and Award Winner

AMANDA ETCHISON

Hasu Patel was the recipient of the Ohio Arts Council's (OAC) Ohio Heritage Fellowship Award for Performing Arts in recognition of the significant impact she has had on the people and communities of the state through her work in the folk or traditional arts. Patel was also presented with the Lifetime Achievement Award for Extraordinary Service to Humanity by the International Institute of Integral Human Sciences, "a non-governmental organization that promotes global inter-religious and intercultural understanding [through] the convergence of science, spirituality, and universal human values." Through her work as a teacher, Patel said she takes on the important duty of passing the tradition of playing sitar to her students. "My whole idea is to teach discipline and humbleness to the children," she said.

Roderic Knight, emeritus professor of ethnomusicology at Oberlin College Conservatory of Music, said Patel's approach to teaching reinforces this goal. He recalls watching many of Patel's sitar classes at Oberlin, where she taught for several decades as a visiting teacher through the Experimental College (ExCo) program, a student-run initiative that invites instructors to teach for-credit courses in a variety of subjects each semester. "I observed her in class on a few occasions....One thing that was immediately clear was that she was very firm. She wouldn't put up with any nonsense....She told her students: 'You are here to study sitar with me. You have to sit in a certain position to play this instrument, or if you're just singing, this is how we sit in India.' She was very strict and demanding, and yet very loving."

Students in Patel's classes quickly learned to embrace her directives even

when they seemed eccentric in the Western sense. To Patel, abiding by these rules is as essential to mastering the instrument as learning how to fret and pluck the strings. Her class rules for dress codes and manners parallel the respect for music, which many students carry into their lives.

Patel's stringent devotion to respecting the long-held methods of studying



Hasu Patel

classical sitar makes her a perfect choice to receive the Ohio Heritage Fellowship, Knight said. "It's so great that Hasu is working to preserve a tradition that is being eclipsed by whatever else is happening in the world of music today....It's her clear devotion to perpetuating Indian music and her obvious vision of how to do it and teach it. That's what does it for me."

Elisa Rega, a former student of Patel's who is now a professional musician and music teacher, echoed Knight's praise. A classically trained violist, Rega enrolled in Patel's ExCo sitar class while at Oberlin and came to see her as a mentor and inspiration. "She taught me Indian music, but there were a lot of other benefits. I feel

that she really has influenced my abilities overall as a musician. Through the sitar, I was able to learn to improvise, and that has been really big for me. Now, I play jazz and I sing and I do all these other musical forms that are unrelated to the classical viola," Rega said. "My *guruji* has had a lot of practical roadblocks. I think she feels that, as a woman, she received a lot of criticism or just sort of backlash with regard to her ability."

Reflecting on her life's work, Patel agreed that at times, pursuing her passion for sitar has been a lonely journey. But she added that she thinks young artists, especially women, can learn from her story and experiences. "The female musicians should know that if they are born for the music, then they should continue their musical journey. I hear so much negativity sometimes, but I just focus. I block out all my feelings and just focus on the music. Nothing bothers me," she said. "I went through every negativity. I just kept going."

Now, Rega said she is doing her part to ensure that the music Patel loves so much can be passed on to a new generation. As a teacher in the El Sistema program, Rega has performed concerts on the sitar and introduced her students to new instruments and musical styles. "I do try to pass on her traditions to my students," she said.... "I feel that *guruji* is one of the greatest teachers I have ever had. Among the world's best."

*The above is excerpted from an article by Amanda Etchison, "Ohio Heritage Fellow Hasu Patel Proves There's Power in Perseverance," Ohio Arts Council Newsletter, February 26, 2019 (reprinted with permission). More information about Patel can be found on her website, [hasupatel.com](http://hasupatel.com).*

## Meet Three New Members of the IAWM

### Wanda Brister, Singer, Scholar, and Teacher

I am delighted to be part of the International Alliance for Women in Music. Until recently I never really thought of myself as a “woman in music” or a “woman musician.” I am fortunate that my particular path has been a bit smoother than that of many of my colleagues because I did not face the same obstacles. As a singer, I sing the roles written for mezzo-soprano. Where there is still prejudice in my profession is in the perception of what “body type” is appropriate for the stage, especially “pants roles,” a phenomenon known mostly to mezzo-sopranos. We have also been usurped by counter-tenors as of late, sometimes in roles never conceived for them.

I was born in Houma, Louisiana, deep in Cajun country, and studied piano, clarinet and oboe when I was young. My older sisters sang in concerts, which I regularly attended, and I still remember the first time I heard Emma Lou Diemer’s *Three Madrigals*. They whirled through my head for weeks, and I would beg my sister to sing them with me. I was ten years old, and it never dawned on me that the composer whose music I liked so much was a woman!

I accompanied singers, which I enjoyed, and when I was invited to sing a solo, I realized how much pleasure it gave me. I majored in vocal performance in college, and it was a wise decision because while a freshman at Loyola University I was selected to sing backup for Perry Como’s television shows on NBC. In my second year of graduate school, I won the Metropolitan Opera auditions in my district, and over the years I have won numerous other competitions. After performing and touring throughout the U.S. and internationally with the New York Vocal Arts Ensemble (a quartet with piano), I decided to venture on a career as a soloist, and I traveled extensively performing in operas and oratorios and presenting recitals from Vancouver to Moscow to Rio de Janeiro to New York, which included a solo recital at Carnegie Hall and a concert at Weill Recital Hall. Among the highlights of my varied career were singing for dignitaries such as Patriarch Dimitrios I at a Joint Session of Congress in Washington, DC, for Pope Benedict XVI in Munich, and for John Cardinal Egan of New York, as well as performing as soloist with

Pavarotti on television and with Krzysztof Penderecki conducting his *Credo*.

After several years as a professional singer, I decided to change my focus to teaching. And that is where I felt I had really found my niche. I began teaching voice in my home in Rye, New York, and was a teaching intern for National Association of Teachers of Singing (NATS). I received a lot of encouragement at that program and applied for a teaching position. I have been teaching voice in university positions since 1999—first at Baylor University and University of Arizona, and since 2003, at The Florida State University, where I am currently Associate Professor of Voice. I have



Wanda Brister

also presented many master classes at universities and for musical organizations in the United States, Europe, and Brazil. My former students have won awards from the George London Foundation, the Gerda Lissner Foundation, Barry Alexander International Vocal Competition, the Belevedere International Competition, and the Metropolitan Opera Auditions, among others, and they have performed as soloists throughout the United States, Europe, Asia, and Africa; many are now teaching in public schools as well as universities.

As I guided more and more graduate students, I realized the need to return to school, and I did my doctoral work with vocal literature scholar Carol Kimball at University of Nevada, Las Vegas, where I focused on the British composer Madeleine Dring (1923-77). I had become acquainted with her work in 2000 when I heard a CD of her music. As I listened to the songs of Dring, I experienced the same excitement I felt as a child when hearing the music of Emma Lou Diemer. Dring’s songs offered a perfect wedding of words, vocal line, and pianistic color—how could I not love this music?

My interest in Dring did not end with the dissertation (2004). I later wrote an article for the *Journal of Singing* and the liner notes when I recorded her entire published vocal works in 2013 with colleagues Stanford Olsen and Timothy Hoekman. With

each writing I went deeper into Dring’s life. I was invited to speak about her at the International Congress of Voice Teachers in 2013 in Brisbane, Australia. I corresponded with her husband, Roger Lord, until his death in 2014.

I next contacted the British singer and entertainer Courtney Kenny, who had been a friend of Dring and had performed her cabaret and musical revue songs. We planned and collaborated on a CD in the summer of 2015. I also visited Dring’s granddaughter who held the “keys to the kingdom.” She had shopping bags full of manuscripts that Kenny and I scanned. We immediately began to work on organizing and engraving the scores plus a few other songs that Roger Lord had sent to me over the years. Kenny and I collaborated again in 2016 and recorded yet another CD and got even more manuscripts: a total of 85 of Dring’s vocal works that remained unpublished. A series from Classical Vocal Reprints has remedied that situation with the new series of Dring song volumes. All but three (Cole Porter arrangements) have been published. We await word from Hal Leonard who holds the rights to Porter’s catalogue. I was active in having Dring’s one-act opera, *Cupboard Love*, published in 2017. It has since been performed in Florida and by the Byre Opera of Scotland. My strangest adventure regarding Dring involved uncovering the composer’s grave in London in the summer of 2015 after the maintenance man dug through two feet of weeds and about ten inches of sod.

My work on Dring continues to this day. I have lectured on her at the Music by Women Festivals 2 and 3, a NATS convention (2019), and the Women Composers Festival of Hartford (2019). After spending many years on the project, I recently finished a book on Dring, which is in the editing phase.

Although my research has centered on Dring, my performances and recordings have included music by other women such as Lori Laitman and Beverly McLarry. My students and I have performed Bonds, the Boulangers, Chaminade, Clarke, Edwards, Hairston, Hensel, Lang, Larsen, Lehmann, Mahler, Price, Schumann, Strickland, and Tailleferre, to name a few. I regularly assign music of women composers to my students. I do not assign the songs because they are by women. I assign them because



they are good music. To quote Gregory Berg, "They are an essential part of our musical fabric, and one cannot imagine it any other way" (*Journal of Singing* 70, no. 5).

#### Recordings:

Wanda Brister is featured on *Cabaret Songs of Madeleine Dring* (2018), *The Songs of Madeleine Dring* (2013), and a French CD entitled *Le premier matin du monde* (the music of Chausson, Debussy, Fauré, Poulenc, and Satie; 2006) for Cambria Music. An upcoming disc entitled *More Cabaret and Theatre Songs of Madeleine Dring*, also with Cambria, is anticipated later this year. Works with bassoonist Scott Pool, which include the music of Daniel Baldwin, Emmanuel Chabrier, Lori Laitman, and Beverly McLarry, are on a CD entitled *Vocalise* (2013). Other CDs that include performances by Brister are *Landscapes: The Double Reed Music of Daniel Baldwin* (2010), and *Clarikinetics* featuring a piece by Gregory Wanamaker (2006) with clarinetist Deborah Bish. These CDs are released by Mark Records. Brister is also on *Johann Strauss II: Waltzes for Singing* with New York Vocal Arts Ensemble (1988) on Arabesque Recordings. All of these discs are available for purchase or streaming.

### Miriam Gerberg: The Influence of World Music on Her Work as a Composer, Performer, and Teacher

For four decades now I have pursued a somewhat broad life in music with my compositional work sitting at the core. Early in my career, I focused on music in theatrical, operatic, and dance settings, often in collaboration with other artists in a variety of cross-discipline projects. I was especially attracted to the story-telling aspects and the inter-modality inherent in these aural, kinesthetic, and visual expressions. It was the same drive that also took me into the world of global music traditions.

Although I studied European classical music from childhood, I was fortunate to have parents who exposed me to a broad array of global music and dance traditions, though mostly as an observer. Even while a teenager I began exploring my own cultural/musical background (Jewish), and I included Turkish and Arabic music as I tripped over the deep involvement of Jewish musicians and composers within those traditions. I later added the traditional mu-

sic of Japan, Indonesia and other cultures to my study and practice.

I studied their musical systems both in graduate school and, more importantly, outside of academia with master musicians, allowing me to ultimately achieve a level of fluency in the Turko-Arabic maqam (melodic modes) as well as performance skills on the Japanese koto (stringed instrument) and Javanese gamelan. My study of world music has been a very intensive, long, and challenging pursuit, taking me around this country and to the Middle East. I began performing these musics while in graduate school at Wesleyan University but have continued since then in a number of ensembles, some of which I have founded. My most current group is Ensemble Mezze, which performs cross-Mediterranean music. I also sometimes perform with Safra, a Middle Eastern Jewish music ensemble in Berkeley, California. I especially like this group because of the unique and lesser-known repertoire we perform. In all cases, there is a strong element of improvisation, as is traditional, which I also consider part of my composing life. My work with traditional Japanese music is more focused on small solo, duo, and trio performances and the new works I perform on those instruments in the context of dance-dramas staged by my collaborator, director-choreographer Kathy Welch (whose PhD specialty is Kabuki and Noh theater for her theater company, Green T Productions).

Partly because so much of the music I work with, whether traditional world musics or my original works, need a certain amount of self-producing to achieve performances, I have used my producing skills for numerous world music concert series at different venues around the Twin Cities and in Los Angeles. (I do, however, view these events as larger efforts at community education.) In 2003, I even founded a small, ongoing, non-profit producing

organization, Minnesota Global Arts Institute, as a vehicle for producing global music residencies and concerts featuring diverse global guest artists.

The classic Japanese, Indonesian, and Middle Eastern art music traditions I work with have influenced my own compositions. I have looked for ways to expand the envelope from within these traditions (as opposed to imposing from outside), often constructing improvisational structures to explore the traditions and sometimes finding new ways to bring the global elements into my original work. I received commissions from musicians of differing musical cultures, such as *Fasl Taiseer* (1994), for oud and string orchestra for Taiseer Elias of the Arab village El F'waar in Israel; *Kotoledon* (1990), a koto duet for Michiyo Yagi of Tokyo; and *Tala Benison* (1991), a percussion ensemble work for Ben Pas-ribu of Sumatra.

In 2000, I started writing a series of chamber works closely rooted in actual traditional Turko-Arabic musical forms (such as Samai, Longa, and Fasl instrumental suites) and systems (primarily in the maqam modal system). A few examples of my works in this vein are *Sama'i Huseyni* (2000), *Longa Nahawand* (2003), and *Zankulah Saz Semaishi* (2004). I decided to compose these pieces as a way to carefully show my comprehension of how the specific maqamat in these pieces work and modulate, while also exploring creative melodic writing of my own.

Musicians are expected to be familiar with the traditional ways of performing this music. Each musician ornaments the main unharmonized musical line as fitting the particular instrument and the performer's individual artistry along with a strong sense of ensemble listening/playing. The music is based on heterophony rather than polyphony or homophony. This is accomplished through common playing practices of adding *las'm*, which are musical answers to melodic phrases, stretching the time within the rhythmic cycle and sometimes playing the rhythmic cycle through melodic ostinatos compatible with the maqam in addition to percussion instruments.

In 2013, I turned to broader explorations and even fusions when I created an evening of music interfacing Javanese gamelan with Arabic musical forms for a Cedar Cultural Center/Jerome commissioned concert in Minneapolis. A review-



Miriam Gerberg



er in the *Minnesota Monthly* described the performance: “Turko-Arabic improvisation meets the metallic and otherworldly Javanese gamelan with an ensemble led by local ethnomusicologist Miriam Gerberg featuring her Ensemble Mezze and the Sumunar Indonesian Gamelan Orchestra.” I not only created and melded the musics in this concert but also played, at different moments, both with my Middle East Ensemble on the qanun table zither and the Sumunar Gamelan, where I played the saron peking metallaphone.

Although much of my work through the years has centered on global music, I have continued to compose scores for theater productions. One special project involved the staged dance-drama recreation of Arthur C. Clarke’s book *2001 Space Odyssey* (with some attention to details from the famous film). I was both sound designer and composer of this new through-composed soundtrack featuring Japanese traditional instruments as well as electronics and percussion.

I also composed continuous piano music for the play *To Mars With Tesla* (produced by English Scrimshaw Theatrical Novelties); electronic underscores and traditional style Japanese koto, shamisen, percussion, and vocal works for the dramas *Kaidan: Japanese Stories and Studies from the Strange*, *1000 Cranes* and *Frankenstein* (which also used live taiko drums and scored instrumental and electronic sound tapes). And for Illusion Theater’s production of the play *Miranda* (by Pulitzer Prize winning author James Still), I created all-recorded Yemenite-based musical underscores.

I have long been interested in dance-drama. I collaborated with choreographer John Munger from 1992 to 2013 in a music-dance duo called “Footloose in Motley.” Munger and I developed our works through improvisation in rehearsal, but ended up with repeatable set pieces, which we then performed live (sometimes including improvisational elements in performance, too). I found myself playing the koto, accordion, and flute while integrating movement simultaneously in our works. In my various collaborative and individually created music-dance-drama projects, I have been searching for ways to integrate them with my special interests in global music and electro-acoustical music. One example is my music drama *Desert*

*Dreams* (a musical retelling of the biblical tale of Ruth and Naomi with musicians and musical structures from the South Indian, Scandinavian, Japanese, Jewish, and Arabic traditions). The musicians not only play and sing the music as they take on the characters in the story, but they also have speaking parts and staged movement.

My devotion to creating music stimulated my attraction to teaching. I have taught music at many levels such as artist residencies in elementary schools, where I led both creative composition and global music workshops and composed music for children to perform. In the last decade, I have focused my educational work more at the college level (Hamline University, where I have taught world musics since 2005; UCLA, where I taught applied ethnomusicology; Lesley College, where I taught composition and world music teaching methods to music educators; College of St. Catherine, where I taught Javanese gamelan; and at the UMN, where I have provided sabbatical replacement teaching in world musics and the composing of improvisational structures).

I am looking forward to being an active member of IAWM. When I was younger, I thought more often about what it meant to be a female composer. Putting aside the lack of support for women as composers and the constant objectification and discounting by male music professionals and teachers, I saw my own predilection for subtler timbres and gentler emotional builds as a more positive result of being female. The large crashing climax of so much European classical music, which I don’t find intuitive, seems to mimic aspects of the male pursuit of power and force. My comfort level with the introspective flow of my own work, my choice to listen to music by women and to explore the stories of women in many of my dramatic works continues to be shaped by my thoughts of the female experience in music. Some of the works where I have explored the female viewpoint are my operas: *The Yellow Wallpaper* (with playwright Judy McGuire based on the story by Frances Perkins Gillman); *Lillith By The Sea* (with Leslie Brody); *Desert Dreams* (my own text based on the biblical Book of Ruth); *Waltzing In The Park* (a musical based on the life of artist Wanda Gag, script by David Brunet); *Lysistrata: On To The Summit* (a musical adaptation of Arisophanes’ play about

a women’s rebellion, script by Wm. Friert and Robert Gardner); *Painted Woods* (a music theater work based on memoirs of Minnesota Pioneer Jewish Women); *Dressing the Moon* (chamber opera for soprano, baritone and shadow puppets, based on a tale by Rebbe Nachman); and most recently, *Last Night I Felt a Poem — Kh’hob Haynt Bay Nacht* (a concert setting of a poem by the female Yiddish poet Rohkl Korn for soprano, violin, and piano).

### Astrid Kuljanic: Keeping the Traditional Music of Cres, Croatia Alive

Collaboration is central to how I make music. Throughout my life, from growing up in Rijeka, Croatia, to founding the Crescendo Music Festival on the nearby island of Cres, and eventually moving to New York in 2013, I have constantly sought out like-and-unlike-minded artists from a wide range of traditions and disciplines to work with. My musical upbringing may have foreshadowed this eclectic approach. When I was growing up, the radio was always



PHOTO: Astrid Kuljanic  
(Photo by F. Moretti)

tuned to American rock, pop hits from Yugoslavia, or Italian ballads. At every family gathering, my relatives would inevitably break into song, with a broad repertoire ranging from Verdi to the distinctive local folk music. Though none of them were professional musicians, the depth of emotion with which they sang and their strong identification with the music was remarkable. (“This is ours!” was the emphatic reply when, at a later date, I asked about the origins of some of the harder to place songs.) They impressed upon me from an early age that music is for everyone, irrespective of training or cultural background.

Despite studying chemical engineering in college, I resolved after graduation

to focus solely on music. Living in the capital city of Zagreb, I sang in various jazz, pop, and rock bands, eventually forming the quintet titled Mildreds with some of the region's jazz elite. That band's approach—informed by a deep study of jazz and improvised music yet with the ultimate goal of presenting beautiful songs directly, simply, and playfully—continues to be a huge influence on my musical thought.

After earning an undergraduate music degree from the Tartini Conservatory in Trieste, Italy, I moved to New York to pursue a master's degree in jazz voice at Manhattan School of Music. I spent a whirlwind two years studying everything from advanced chromatic harmony to big band orchestration to Brazilian and Indian music. I decided to begin a project that somehow reflected my strange musical journey. Under the name Astrid Kuljanic Transatlantic Exploration Company, I formed a quartet with percussionist Rogerio Boccato, accordionist Ben Rosenblum, and bassist Mat Muntz, drawing principally on jazz, Brazilian music, and the folk music of Cres, the Croatian island where my family lived.

With the help of my cousin, traditional musician Dario Kučić, I learned some of the old folk songs, which sound utterly bizarre to equal-temperament-accustomed ears, and I arranged them for the quartet. The resulting synthesis is striking yet re-

latable, with strange, diminished-sounding melodies (with racy lyrics, if you can understand the dialect) set atop reggae and dancehall rhythms, spurred on by the energy of frenetic improvisation. I have had the honor of bringing this band to both Carnegie Hall and the Kennedy Center, and I'm excited for its continued development. Since the war in Yugoslavia in the 1990s and the resulting upsurge of divisive nationalism, one of my goals has been to showcase how music transcends borders and conflicts. To that end I invited both Croatian folklore and Serbian vocal ensembles to be guests at my concerts.

The process of integrating my roots into my music has been a natural one, and it has brought me closer to Cres, where the cultural traditions are being kept alive by people like Dario. My contribution to maintaining the cultural traditions is the Crescendo Music Festival, which I have organized and produced since 2007. In addition to my desire to share a place dear to me with the world, I wanted to create unique performance opportunities for a wide range of projects. In its eleven iterations, the festival has featured concerts in historic towers and monasteries, a traditional music workshop in the woods, a solo tabla recital in an outdoor cinema, and many more. The festival has also led to unexpected collaborations that have become central to my work with people such

as the talented Italian photographer Francesco Moretti and the local artist and designer Vesna Jakic, who, in rediscovering traditional methods of wool felting with her own aesthetic vision, has become the center of a new artistic movement on Cres.

The component of my career that is becoming increasingly important is teaching. My personal philosophy is that whoever can speak can sing, and everyone can enjoy creating music. Apart from teaching private lessons, I have recently incorporated music education into my concerts to enthusiastic reception. My goal is to have audience members leave the concert with a heightened understanding and a uniquely joyful experience of participating in the music.

My musical life thus far has been one of collaboration, inspiration, and integration. I intend to continue to expand my creative landscape through the exploration of music and the arts in general. To that intent, I invite you to check my webpage <[www.astrid-music.com](http://www.astrid-music.com)> and reach out with ideas for creative collaboration or just introduce yourself. In addition to the already mentioned programs, my future projects include electronic music performed live using machine learning, as well as exploring free improvisation combining tempered and non-tempered instruments. I am looking forward to learning more about this wonderful community of women composers!

## IAWM AND FT&M15 CONFERENCE

### “Women, Feminists, and Music: Transforming Tomorrow Today”

Joint IAWM and FT&M15 (Feminist Theory & Music15) Conference. Beth Denisch, Conference Director. Berklee College of Music in association with Berklee's Institute of Jazz and Gender Justice and the Office of Academic Affairs. Boston, June 6-9, 2019.

### Unlocking the Secrets to an IAWM Conference

CARRIE LEIGH PAGE, PRESIDENT

It was the last day of the conference, in the next-to-last paper session. A critical look at the Kron/Tesori musical *Fun Home* was wrapping up in a small lecture hall that had already seen three days of intense academic exchange. In these conferences, we become accustomed to the polite applause and the round of questions and comments

that invite us to defend, refine, and expand our research. What, perhaps, we are unprepared for is an unleash of emotions.

Someone hidden in the middle of the small crowd raised her hand and poured out a river of how deeply the musical had touched her. She began to cry. How a “Ring of Keys” summed up how she had felt for so much of her life. How the sense of “I know you” and being known and, more importantly, accepted was what she had felt throughout her time at the conference. That it seemed like she could finally be herself. That her whole time at the conference was freeing.

Across the several days of the conference, this moment remains the most prominent to me, because it sums up the entirety of the IAWM experience: acceptance and understanding at a fundamental level by people living the calling of music. The camaraderie felt at these events is rejuvenating and deeply empowering. However,

these kinds of events are hardly simple fortuitous meetings of like-minded people. Gathering hundreds of participants for a conference takes years of planning.

For those of you who have organized events and conferences before: You know the stress, the sleepless nights, the endless emails, and the string of fires to be put out. You know the budget balancing, the revising of programs, and the inevitable announcements of presenters unable to come, the technical delays, and the crucible of balancing administrators of institutional and organizational goals in duplicate and triplicate.

For those of you who were there at Berklee in June: You know how much was packed into every single day. You saw how the sessions were organized with thoughtful moderators and linked topics of interest. You saw the IT crew in every session ready to help troubleshoot equipment. You appreciated the truly excellent catering be-

fore and after concerts. The problem, as always, was trying to split yourself into three or more places at once. Being there was simply the easy part.

Beth Denisch is truly the woman who made it all possible. Yes, this was a conference, but it was also a time apart, in which the sessions on feminist theory were not relegated to a single session or a back room, but front and center and the focus of all the papers, panels, and concerts. In the wake of #MeToo and Berklee's own struggles to come to terms with a problematic history, it required ingenuity, sensitivity, and passion. It required Dr. Beth Denisch.

To give everyone a sense of the timeline, Beth first floated the idea that Berklee should host the next IAWM Congress in 2014. Proposals became more serious in 2015 and initially approved in 2016. In 2017, it was decided to wait and combine IAWM with FT&M for a joint conference in 2019. Plans were made, discarded, remade, and revised. Weddings were held, babies were born, households were moved, and for five years, Beth remained the unshakeable factor in all of the events leading up to the conference itself.

During the conference, Beth seemed to be capable of bilocation. She was present, even if only briefly, at every session I attended, peeking in the door to make sure everything was going smoothly or dropping by with a quick update. I'm sure she would have loved to stay and enjoy more of the concerts, panels, and papers, but she was too busy being the consummate host, ensuring that everyone was accommodated to the best of her abilities. Her spreadsheets were a fearsome wonder to behold.

IAWM is truly fortunate to have had Beth Denisch as our most recent conference organizer. Her own "ring of keys" includes talents of vision, organization, and dedication that opened the way for all of us to enjoy a very successful conference. Many, many thanks to you, Beth.

## From the Conference Director's Perspective

BETH DENISCH

"The energy is amazing!" Many participants relayed comments such as this throughout the June joint conference, which provided an international, transdisciplinary forum for scholarly thought about music in relation to gender and sexuality. Scholars, performers, and composers from Brazil, Canada, Germany, Hong Kong, France, Puerto Rico, Spain, South Africa, the U.S. and U.K. participated. The excitement, enjoyment, and inspiration expressed during the conference exceeded our expectations, as we passionately shared music, scholarship, and life experiences across nations and generations.

Berklee College of Music in Boston hosted the conference and welcomed us Thursday night with opening remarks from Larry Simpson, Provost; Melissa Howe, Chief of Staff; and Rob Lagueux, VP for Academic Affairs and Graduate Studies. Rob and his staff worked closely with me, putting in the hundreds of hours necessary for conference preparations and administration. We are deeply grateful for the time and support Berklee provided.

As Conference Director I tried to visit as many sessions, panels, concerts, and lecture/recitals as possible. With my rolling backpack packed with, hopefully, everything I might need in keeping the "who should be where, when, with what" straight, I was in what felt like a perpetual loop in the Back Bay area of Boston: up and down Boylston Street between the David Friend Recital Hall, the Red Room at Café 939, and the lecture halls down by the Fenway baseball stadium.

### Thursday

On Thursday night, Tammy Kernodle (President of the Society for American Music, Professor of Musicology at Miami

University) inspired us at the opening plenary session, hosted by the Berklee Institute for Jazz and Gender Justice (IJGJ). Dr. Kernodle talked about the importance of demographic and curricular inclusivity in educating musicians and celebrating their music. Her exhilarating kick-off was followed by an insightful IJGJ plenary roundtable with Kernodle, Sherrie Tucker (Professor, Univ. of Kansas), Nichol Rustin-Paschal (jazz scholar and journal editor), and jazz drummer extraordinaire Terri Lynne Carrington (Berklee Professor and IJGJ founder). Ethnomusicologist Aja Burrell Wood (IJGJ director) moderated the panel. Personal stories were interspersed with professional insights about music in the schools and the commercial music industry and the ongoing work for gender justice in jazz and music.

And then Carrington played for us! From the very second that her sticks touched the drums we were transported to a higher realm. It was one of those rare moments in life when you know that you are truly in the presence of THE best. Under her mentorship, the Berklee Institute of Jazz and Gender Justice Student Ensemble played an inspiring and virtuosic performance of standards and originals. It was electrifying and uplifting to see these emerging jazzers play and improvise at such a high level of musicianship.

### Friday

On Friday morning concurrent paper sessions featured themes of Gender and Ethnography; Gender, Race, and Sound; and Black Feminist Studies. The afternoon sessions included a panel discussion, "Incursions and In-Betweenness: The Strategic Artistry of Marion Anderson and Florence Price," as well as combined paper sessions on themes of Gender and Modernism; Gender, Sound and Object; Trans; Jazz and Gender; and Hegemony and Iconicity. The Berklee Stan Getz Library hosted panel sessions from the Westminster Choir College by Olivia Coackley and the Archive of Women in Music, Frankfurt, by Mary Ellen Kitchens. At the mid-day performance-recitals, Daria Binkowski performed music from the toy piano repertoire by female-identified composers, and Maria Abad Gonzalez presented Claudia Montero's and Colleen Bernstein's multi-media program, "Strength and Sensitivity: Percussion, Poetry, Empowerment."

## REMIX

Berklee Research Media and Information Exchange (REMIX) is an open access institutional repository that serves as a permanent digital archive for research and scholarly works developed by members of the Berklee community or presented at academic events sponsored by the institution, including conferences. REMIX will include a collection of scholarly and creative works performed and presented at the IAWM and FT&M15 2019 Joint Conference. These works will be disseminated and made available freely to the global community. We invite you to submit your work; please follow the link to this submission form: <https://docs.google.com/forms/d/e/1FAIpQLSfdIRBiLbJfRUmN60eAkVXovLKVqe1TXYZ1gYGTxjiQ75AZPQ/viewform>



The evening started with a lovely reception (great food!) followed by a plenary session and concluded with a concert; this schedule was followed on subsequent evenings. Composer Lainie Fefferman made us “woke” by naming our insecurities, doubts, and the many complexities of our inner thoughts that occupy us as we daily navigate today’s contemporary classical scene while being an active female-identified composer. She shared her own thoughts and drew us in to share ours by talking about those insecurities, writing them down, and putting them in a collectivist box to be freely shared. Lainie inspired us to resist the paralyzing hesitation that some of those thoughts can bring and to take the risk. After the conference Lainie made a Facebook album called “What We Are Thinking 2019.”<sup>1</sup>

Lainie later shared with me, “I was so honored to have the chance to share my thoughts and anxieties and confusions with a smart, empathetic crowd of colleagues. In having quick, but earnest conversations with folks at the conference, I left feeling even more convinced that we can and should, as a community, strive for the idea of a plurality of need and preference, prizing individual thoughts and potential above a unified theory of advocacy.”

The Friday night concert began with Kittie Cooper’s *Earth Mother*. Cooper custom-built an electronic instrument that is also a sculpture shaped like a female mannequin’s foam head. It includes a Cracklebox circuit, effects pedals, and other conductive materials. By making physical contact with the instrument, the performer becomes a part of the circuit, thus the *Earth Mother* produces life from within herself—all things come from her, are nurtured by her, and eventually return to her.

The next piece, *Unraveling* for saxophone quintet by Sam Spear (a recent Berklee graduate), began with joyful, humorous, and playful jazz references that were skillfully arranged and moved us forward to an amazing solo played by Sam. The performers, Spears’ colleagues, played splendidly and filled the hall with their enthusiasm and energy. *Foundations*, a concerto for tuba (arranged for tuba and piano) by Amparo Edo Biol, was the winner of the Tenth International Women’s Brass Composition Commission Project (May 2019). The work was inspired by three-dimensional geometric figures. Angela Slat-

er’s *Of Spheres* was written for the Semiosis Quartet and received its world premiere on this concert. The hall was in complete darkness save for the music stand lights, and the quartet drew ethereal intertwining lines and glissandos all around us.

After the intermission, *The Everyday Lullaby: Unfurlings and Solidarities*, a work for four women vocalists by Elizabeth Ditmanson, opened with the singers walking from the back of the hall speaking phrases such as “take it easy,” “it was only a joke,” “just being friendly,” “calm down dear.” Inspired by the Everyday Sexism Project, *The Everyday Lullaby* examined individual and group responses to micro-aggressions of sexism in everyday life. Composer Deborah Yardley Beers presented an outstanding performance of her *Variations on a Laundry Song*. On a superficial level, the piece is about carrying, scrubbing, kneading, washing machines, and other laundry images. At its deepest level, according to Yardley Beers, the piece “expresses and embraces conflicted feelings towards famous white men who played important roles in shaping the culture in which we live today.” The concert ended with *the chance that time takes* for string quartet by Kristina Warren. The work comprises eight phrases, each repeated a few times and aligned individually with the performers’ breath. Fingerboard notation, rather than staff notation, encouraged the players to think gesturally about pitch space.

### Saturday

Saturday’s three concurrent themed sessions started with Alsop, Grottorix, and Circe; Jazz, Institutions, and Method; and Transnationalism, Feminism, and the Composer Diversity Database. Mid-day sessions continued with Virtual Identities and Sounding Bodies in Digital Media; Natural Environment in Female Composers’ Music and Just Intonation; and the panel “Sexual Harassment: Case Study of a College in Distress.”

Just before lunch three performance-lecture recitals were held at separate venues across the campus: Samantha Ege’s *The Chicago Black Renaissance Women* featured the composer at the piano. Tara Rodgers’ interactive electronics in her *Analog Tara: Synthetic Fields* rocked the house in Berklee’s Red Room Café. Melissa Weikart’s *Wouldn’t It Be Nice: Pet Sounds Reimagined* was presented in the David Friend Recital Hall, which was on the gay pride

parade route that day. The sun was out, the street was closed, and conference performers and attendees waded through thousands of paraders to get to the hall. Both groups were filled with a joyfulness that was mutually contagious and abundant.

Just after lunch two concurrent performance-lecture recitals included Patricia Zarate Perez’s “Performing LatinX Memory” and Merche Blasco’s “Fauna.” Saturday’s afternoon concurrent sessions were combined theme sessions on “The Music of Taaffe Zwilich, Saunders, and Saariaho, and the Kingma System Flute”; a panel “From Pittsburgh to the World: Geri Allen’s Visions and Contributions”; and another theme session on “#Me Too Stories” (musicians’ stories).

After an early dinner on our own we met for another lovely reception and then attended the FT&M15 plenary session: “From Margins to Center: Three Presidents Talk Back” with Eileen Hayes, President, College Music Society; Suzanne Cusick, President, American Musicological Society; and Tammy Kernodle, President, Society for American Music, facilitated by Judy Tsou (former President of SAM). The ensuing discussion was riveting as the presidents discussed how to change the inequity in the infrastructures of our institutions that are prejudiced against women, non-binary individuals, and people of color. How can we make that change? With three outstanding feminists in presidential roles: What can be done and how can we do it!

The first question was what it would take to institutionalize feminism in their organizations. Pres. Cusick stated that change is harder from the inside and that it is important to identify the people who are further from the so-called center who can actually make the difference happen. If we just keep giving out awards and talking about the budget then the actual changes, the structural changes that are needed, never get talked about by the people who have the power to change the rules of the game. She concluded: “So I encourage all of you to volunteer to tell us what to do, and I’ll tell you how to get it in the board room.”

President Hayes talked about the annals of behavior that perpetuate dominance and entitlement at our professional societies and the marginalization, second-guessing, isolation, and diminishment that minority scholars face as they negotiate their way through white male academic

spaces. As president, she is now the recipient of communications about our respectful, or not so respectful, behaviors from both inside and outside the board room, and she continues her ongoing work as an organizational activist in our journey towards equity.

President Kernodle addressed the prejudices that accomplished women scholars of color often face from young white scholars. She said that it's not about her changing those perceptions but it's about understanding the dynamics that come with the presidency, and that as our societies grow and evolve, we have multiple generations to engage. She remarked: "Some people will find that SAM will not be the society for them because it will be an open and inclusive place. It will be a place where there will be no little voices and big voices. It will be a choir of voices...we will try to mentor young scholars, old scholars, and in between scholars so that...whatever your work is, if it aligns itself with the principles of our organization you will have a place here."

We were deeply moved by the honesty and wisdom with which these presidents shared their thoughts with us. The atmosphere dramatically shifted when the evening concert began with two extremely diverse compositions. Rachael Coleman's big electronic composition *Lakapati* opened the program, and it was followed by Tao Yu's *Grappes*, an intricate, meditative solo piece for temple bell and tam-tam. We also noted the representation of the international part of our name. Yu came from Paris, France and Coleman traveled from Hong Kong—the "opposite ends of the earth." The next piece, Dayton Kinney's *Long Distance*, for clarinet, violin and piano, was inspired by WWII letters from her grandfather to her grandmother in which they expressed their love and desire for their next reunion.

After intermission Linda Chase's excerpts from *A City is Burning* began with a mournfully lyrical solo piece for voice and piano followed by a chorus both in front of and behind the audience. This blended into a solo by Berklee faculty member Nedelka Prescod singing "Lift Me Up." She was joined by the chorus to conclude the piece with the uplifting words, "Don't Be Afraid of Your Light."

Rita Yung was inspired by the game One Two Three Traffic Light, Watch Out

When You Cross the Road! Her woodwind quintet, *Red Light/Green Light*, portrayed a group of children playing the game. The performers reported having a lot of fun playing this piece, and the audience enjoyed their virtuosic playing. Next on the program was *The Passion of Joan of Arc* for string quartet, voice, and kanklės (Lithuanian zither) featuring composer Simona Minns on the kanklės. Elena Ruehr's *Lucy* for flute, clarinet, violin, viola, cello, and piano masterfully concluded the evening. The piece describes Lucy (bone fossils representing 40 percent of a female skeleton) walking with a child in her arms through a vast and mysterious landscape.

Many thanks to all of the fantastic performers who joined us in these two evenings of wildly contrasting music. It was an invigorating experience to be with so many talented musicians while listening to such a broad spectrum of what defines contemporary classical music. For a complete listing of compositions and performers, including program notes and biographies, go to: <https://iawm.org/news-events/iawmftm15-2019-conference-concert-program-booklet>.

### Sunday

There were just two combined theme sessions in the first group on Sunday morning: Suffrage and Stewardship, and Musical and Opera. The second group had three concurrent sessions: Trauma, Intersectionality, and Queer Aesthetics. The last conference events were concurrent performer-lecture recitals: "The Music of Rosy Wertheim, Flute Music" by Latin American Composers, "Trio ROCO Performance and Informance," and "ELISION: Solo and Chamber Works for Percussion and Euphonium." The conference concluded with separate lunch/board meetings for each organization.

As conference director this was one of the most challenging undertakings of my professional life and also one of the most important. Bringing together so many accomplished composers and performers, the vast majority of us female identified, is important. It was important 20 years ago, and it will be important 20 years from now. And having the musicologists with us, most of them joining through the FT&M15 group, brought even more depth and meaning. Through their research we learned of the many accomplished women composers who came before us, so many whose voices have been forgotten, whose accomplishments have become invisible. At our

conference we witnessed their names, their accomplishments, their music and contributions to the many traditions of music that we celebrate today. And with our own living composers and performers we gave witness to the music of today, music created and performed by women. May our voices not be forgotten in the years to come.

This was an amazing four days, and I cannot even begin to express my gratitude for the many people who came together to make this happen. Both the IAWM and the FT&M15 conference program committees worked many hours reviewing and selecting the concerts, performer-lecture recitals, and panel sessions. A big thank you to Hedy Law, who chaired the FT&M15 program committee with members Alisha Jones, Yun Emily Wang, Christi Jay Wells, and Aja Burrell Wood; and to Jeanine Cowen, who chaired the IAWM program committee with members Elizabeth Hinkle-Turner, Ayn Inserto, Kimcherie Lloyd, and Judith Shatin. And special thanks to Sarah Brady and Marti Epstein, who helped me find the finest performers for our combined concerts on Friday and Saturday evenings.

Many leaders, including Carrie Leigh Page, President, and Christina Rusnack, Treasurer, of the IAWM, and collectivist non-leaders Suzanne Cusick and Judy Tsou, from FT&M, provided advice and guidance throughout the planning process. I especially want to thank Suzanne, Judy, and Tes Slominski for always replying with kindness and insight to my frequent emails. And many thanks to so many more of you who helped as volunteers in myriad ways: making logos, forwarding social media postings, and letting others know how fantastic this conference was.<sup>2</sup>

### NOTES

<sup>1</sup> You can access it here: [https://www.facebook.com/ainie.fefferman/media\\_set?set=a.10102358998175544&type=3](https://www.facebook.com/ainie.fefferman/media_set?set=a.10102358998175544&type=3)

<sup>2</sup> I also cannot thank enough of the many people at Berklee who have made this conference happen for us. Never have I seen such masterful juggling of the seemingly infinite details that we've had here. Those of you out there who have been conference directors or concert producers know what I'm talking about. Mary McClory, Anjelica Montemayor, Keira Harman, from Vice President Lagueux's office, and Berklee's Meeting Planner, Christina Quarles. Thousands of emails, hundreds of issues: every person handled the problems like just another day at work. Thank you for all the time and effort you gave to make this conference happen.

Special thanks to Heather Reid, Dean of Learning Resources, who provided the space for our poster session and provided three librarians who were exceptionally helpful. Zoe Rath, Manager of the Collection Development, created the conference exhibit and composer/author LibGuides. Judy Pinnolis, Collection Assessment and Relocation Projects Librarian, worked tirelessly in proofing, advising, and acting as a liaison between our conference work and the library. In particular, Heather, Judy, and Jenée Force, Manager of Metadata Services, opened Berklee Research Media and Information Exchange (REMIX) academic archival service to us.

Thank you, Rachel Devorah Rome, for starting us with the Easy Chair platform for submissions and review, I couldn't have done this without your enthusiasm and expertise so early on and so needed in the planning process. And forgive me for not listing the names of the production/tech teams.

Finally, thank you, Berklee President Roger Brown, Chief of Staff Melissa Howe, and Provost Larry Simpson, for providing the institutional place and support for the conference, and especially to Associate Vice President of Academic Affairs Rob Lagueux for hosting us through Academic Affairs and the Graduate Studies offices. Aja Burrell Wood, the Director of founder Terri Lyne Carrington's Institute of Jazz and Gender Justice, joined in our conference efforts early on and her support, encouragement, and understanding has been priceless. And I specifically thank Jeanine Cowen, who encouraged me to create this conference four years ago, and Camille Colatosti, who initialized our institution's commitment two years ago. As Suzanne Cusick says, "Be the volunteer, let your voice be heard, let us be the change we seek!"

### Interview with Eileen M. Hayes by Judy Tsou

Center stage on Saturday evening a panel of presidents of three music societies: Suzanne Cusick, President, American Musicological Society; Eileen M. Hayes, President, College Music Society; Tammy Kernodle, President, Society for American Music, was enthusiastically received. Judy Tsou, Past-President, SAM, served as moderator. Excerpts from an interview with Eileen M. Hayes follows.

**Judy Tsou:** *Talk about your journey to the presidency of your organization. What was your path to leadership? How has your FT&M experience and feminism helped you with your paths?*

**Eileen M. Hayes:** Serving as president of the College Music Society is a tremendous honor. I think of it as an unpaid side hustle, but it is a high honor to hold the responsibility. My role in our academic societies has been to advocate for and advance the status of varied and overlapping constituencies—LGBTQ, women, people of color—and the scholarly interests they care about. My career in CMS, SEM, and SMT has been comprised of elected positions as well as presidential appointments. My path has been that of an organizational activist, with an eye open for inequity and a bag packed for the long haul. The skill set that I bring to organizational life includes the abilities to organize and advocate for others while remaining diplomatic. Feminism has provided me with the ability to identify structural inequalities. Feminist writer bell hooks' early work affirmed that the humiliations of racism and sexism are daily; I have thought frequently of her observation as I have experienced racialized and gendered disparagement in working within our societies.

**JT:** *Did professional-society politics play a part in your elections, and, if so, what might we make out of those politics?*

**EMH:** Professional societies exhibit contestations over power and representation on a daily basis, and so this is not limited to the election process. I would offer a couple of observations. The first is that research reveals that minority scholars experience academic societies differently from white scholars. Minority scholars report experiencing marginalization, second-guessing, isolation, and diminishment as they negotiate their way through predominantly white academic spaces. The attrition rate of scholars of color within professional societies is high; therefore, in the very first column I wrote for our Newsletter in January, I encouraged CMS members to examine their practice of "welcome." We should not assume that because CMS or any organization or *nation* has a minority president, modes of acceptance will emanate outward to members of the constituency. Our organizations will need to be vigilant about inclusion long past the conclusion of our respective presidential terms.

My advice to a newer generation of scholars is to spend no amount of time arguing over the relative liberalness of one society over the other. In another Newsletter column, I focused on schools of music

### Clara Schumann: Bicentennial Celebration

To celebrate the 200th anniversary of Clara Schumann's birth, the city of Leipzig, where she was born on September 13, 1819, initiated its CLARA19: a year-long festival with concerts in different venues. The festival opened on January 26, but the events during the Schumann Festival Weeks (September 12-29) were the highlights, especially the performance of Clara's Piano Concerto, op. 7 by pianist Lauma Shride and the Gewandhaus orchestra, conducted by music director Andris Nelsons. In addition to concerts, attendees had the opportunity to visit the Schumann House, where she and Robert lived, and to take organized tours such as "Clara in the Park" and "Clara in the City." The festival also presented discussions about her life as a child prodigy, her personal emancipation, and the conflict she encountered between work and family.

One of the celebratory publications this year is Breitkopf & Härtel's facsimile edition of Clara's flower diary, *Berliner Blumentagebuch der Clara Schumann* (The Berlin Flower Diary of Clara Schumann). Clara created the first in a series of flower diaries in 1854, the year Robert was admitted into a mental institution. Her last was in 1857, almost a year and a half after his death, when she was performing an increasing number of recitals throughout central Europe and England. The diary reflects her relationships with close friends, including the young Johannes Brahms. The diary pages are supplemented by biographical and botanical comments.

Edition Peters, in collaboration with Schumann-Haus Leipzig, has published a new Anniversary Songbook, which contains practical editions of fourteen songs that Clara composed mainly after her marriage. The volume has new English translations of the songs' lyrics as well as a CD containing recordings of the piano accompaniments. The songbook is available in both High (Original) Voice and Medium-Low Voice.



and issues highlighted by the #TimesUp movement. The point is that as long as our disciplines exhibit gender and racial disparities in income, status, promotion rates of faculty, etc., no one society can participate in self-congratulatory claims.

**JT:** *Has what you have learned from FT&M affected how you approached your presidency? How has the feminist ethos and practices of FT&M influenced your ethos and actions as president?*

**EMH:** I have cared about and supported FT&M since my first conference, which was the one held with IAWM in London in 1999. From my perspective, FT&M is an idea striving toward an ideal, and there is much in that perception to admire. For me, FT&M as a conference, but not an organization, was a semi-institutionalized hope that we could turn the tide within our schools and departments of music; that we could infuse studies of music and gender, race, sexuality, etc. into the curriculum and at the same time, support scholars from marginalized communities to participate in the academic labor market in ways that were equitable and could make a difference. Twenty years past my first FT&M conference, I would hold out that hope again. I would rather face the disappointment associated with having participated in a partially failed movement than never to have held forth that vision.

## Book Reviews

Matthew Hoch and Linda Lister, *So You Want to Sing Music by Women: A Guide for Performers*

New York: Rowman & Littlefield, photographs, diagrams, glossary, notes, appendix, bibliographic references, index, 412 pages, \$85 hardcover, \$40 paperback, \$38 e-book. ISBN 978-1538116067 (2019)

STEPHANIE TINGLER

The *So You Want to Sing* series of books invites singers into a hypothetical laboratory where they can experiment with a plethora of musical genres with which they may be unfamiliar. Many in the series are designed for singing professionals; for example, *So You Want to Sing Rock 'n' Roll* (2014) or *So You Want to Sing Jazz* (2015). Not only does this series provide a guide to singing these genres, but it also serves as a reference for teachers, students, back-up sing-

## Lainie Fefferman: Comments from the Audience

I offered my thoughts about trying to depart from finding “right” and “wrong” ways of navigating music and career with regard to gender and about my inner, unhushable monologue being perennially full of contradiction and conflict on most every point of behavior and trajectory. I said I thought it would be great if we can acknowledge and support a disparate plurality of need and want in our music making community, rather than seek monolithic “good things to do” for women in music. During my talk I asked folks to think about issues/questions/anxieties they have surrounding their music and careers and their gender and to write them on bits of paper and share them with me and those attending the conference. The results were generous and vulnerable, and I feel so proud and supported by sharing what they wrote with as wide a community as possible. A sample of the comments are below; I have removed the authors’ names.

“Getting the balance right between being as intersectional as possible in my research/writing and taking up space/speaking about things about which I don’t have lived expertise.” • “I’m not sure how open I could be about sexual assault issues that happened to me and some other peers. Is it wise/a good choice to use my music/arts

as an outlet to educate people and share stories and offer support?” • “Why are my students still surprised to find out about women composers? We exist!” • “Ageism and how it particularly affects and puts pressure on women’s careers. Women are not a minority and we shouldn’t be treated as such.”

“Dreams vs. connection/family/community (can’t have both).” • “I’m grateful for all the opportunities I’ve had as a ‘woman composer,’ but I’m happiest when my music is programmed with no mention of gender.” • “I constantly grapple with issues of invisibility: women over 50, unattractive, etc. are often not taken seriously as composers.” • “Feeling I’m not radical enough.” • “How can I express my anger without being labeled or misunderstood?”

“Whether I am obligated to work on feminist topics, whether I want to.” • “As a nonbinary performer, I think a lot about how I dress on stage. In the 100s of performances I’ve done, I have only once worn something I was happy with.” • “How much of my career and activism is because of my women composition teachers?” • “I am worried that someday I am going to be one of those women about whom it will be written: ‘We know she wrote some interesting music, but we can’t find any of it.’ Will future family members throw it out without recognizing its meaning?”

## REVIEWS: BOOK, COMPACT DISC, OPERA

ers, or even record producers. Other volumes are specifically tailored to introduce the history and heritage of a singing style, considering the techniques and approaches for performing sacred music, country, gospel, a *cappella*, light opera, the blues, and contemporary commercial music (CCM). Still another of this series, *So You Want to Sing for a Lifetime* (2018), offers singers, teachers, and choral conductors the opportunity to examine preserving and extending their singing with exercises and repertoire that address the aging voice.

The newest in the series, *So You Want to Sing Music by Women*, approaches this topic in a manner similar to *So You Want to Sing for a Lifetime*. It is in part a survey of the literature of women composers, much like Bowers and Tick’s *Women Making Music: The Western Art Tradition, 1050-1950* (1987); Karen Pendle’s *Women and Music: A History* (2001); or Julie Dunbar’s *Music, Women, Culture: An Introduction* (2015). However, its basic purpose, as stated by the

authors, is as “an advocacy book, encouraging singers and teachers of singing across all genres to program and perform music by women composers” (xxiii-xxiv).

Predictably, the book begins with forewords, but not like any that you have read before. Allen Henderson, Executive Editor of the *So You Want to Sing* Series and Executive Director of the National Association of Teachers of Singing, throws down the gauntlet to performers, teachers, and students alike:

It is a fact that compositions by women, although plentiful and of the highest quality, remain woefully underrepresented on every type of ensemble program, solo recital, contemporary commercial music concert, and music theater and opera season in the world. Why is that? We can place fault on the Western musical canon, male-dominated culture, well-

documented historical attitudes within the composition world, the constraints of academic degree programs, the content of textbooks that blatantly omitted or ignorantly diminished the contributions of women composers, the historic lack of readily available editions of music by women and a host of other factors. However, we must be realistic and honest with ourselves that the real reason lies within our own individual lack of initiative (xiii).

Absolutely! Henderson is as correct as the audience he addresses is guilty as charged. We can offer excuses, but featured works by women remain at disappointing levels. According to arts correspondent Mark Brown, “New statistics have shown up the ‘inexcusable’ fact that only 76 classical concerts among 1,445 performed across the world from this year [2018] to 2019 include at least one piece by a woman” (“Female Composers Largely Ignored by Concert Line-ups,” *theguardian.com*, June 13, 2018).

The second foreword is offered by Sharon Mabry, a respected teacher of voice at Austin Peay State University and a renowned promoter of women composers. Mabry agrees with Henderson’s inference, but stresses that “women composers do not want to be segregated or thought of as better or different than their counterparts. They just want to be noted and judged equally” (xviii). Festivals, concerts, workshops, and compact discs devoted to women composers will not in themselves change the statistics regarding performances worldwide. It must be a “career-style” choice, encompassing education, research, performance, lobbying, and advocacy for women composers.

In the following introduction, Matthew Hoch notes that from the beginning of the work’s inception as an “advocacy book,” it was critical for this project to be co-authored by a woman. Significantly, Linda Lister is not only a voice professor at the University of Nevada, Las Vegas, but also a composer herself. As is the case for other books in the series, *So You Want to Sing Music by Women* has an online supplement hosted by the NATS website, featuring links to recordings that are referenced in the work. In addition, there are “common chapters” on vocal production (Scott McCoy); recommendations for vocal health (Wendy LeBorngé); and audio

enhancement technology (Matthew Edwards), which are included in the installments of the *So You Want to Sing* series. These are inventive methods that ensure accessibility, and readers who are only interested in one topic will receive the same basic information for studying singing and maintaining and reinforcing the voice as readers of the other volumes in the series. Additional chapters have been authored by Erin Guinup and Amanda Wansa Morgan; their backgrounds provide credibility to the substantive information presented.

*So You Want to Sing Music by Women* begins each chapter with a brief history of the women under discussion from the Middle Ages to the twenty-first century. Notably, the book does not include non-Western cultures during these time periods. The scarcity of historical non-Western women composer studies is in part due to the dregs of colonialism and imperialism; these compelling topics do not receive even a glancing entry in the index. While the book is not intended as a confrontational treatise, the acknowledgment of these issues would have made the omission of historical non-Western contributions more palatable.

Chapters on musical theater, CCM, and the advocacy for women composers accompany sections on art songs, operas, choral, and experimental and extended techniques specifically for singers. Each one of these areas features a personal interview with contemporary composers: Lori Laitman (art song); Leanna Kirchoff (opera); Rosephayne Powell (choral); Meredith Monk (experimental/extended techniques); Georgia Stitt (music theater); and Martha Bassett (CCM). Clearly, including the interviews exhibits what is possible for women and resonates with the statement: “For girls, you have to see it to be it” (168).

As an advocacy book, *So You Want to Sing Music by Women* delivers. The final chapters, “Advocacy for Women Composers,” authored by Erin Guinup, and “Music by Women: The Future,” point readers in directions for continuing the efforts to right the wrongs done to women composers. Guinup suggests that women sing their songs, attend performances of women’s works, create opportunities for women, become acquainted with women composers, buy their music, commission new works, educate, and raise awareness. For example, she discusses the Luna Composition Lab, a project overseen by composer Missy Maz-

zoli that includes lessons with an established female composer, performances, and recording opportunities; the Lilly Awards that acknowledge women in American theater; MAESTRA, a networking community for musical theater composers founded by Georgia Stitt in 2016; and several composers who are writing works that bring attention to sexual abuse, human trafficking, and homelessness. Finally, Hoch and Lister’s chapter, “Music by Women: The Future,” focuses on women’s music festivals, feminist musicology, diversity and acceptance, men supporting women, and the various approaches in which all of us could take part.

This publication contains previews of operatic, choral, and musical theater works in progress; composers who are receiving recognition in their early careers; “ghost writers” in the CCM; unknown composers and lyricists for the musical stage, which also includes a section entitled “Everybody says don’t,” using a Sondheim song title for a segment on Mary Rodgers! The notes are very well done, the appendices are noteworthy for identifying digital and print resources, festivals and workshops, grants and awards available in professional organizations, and a glossary with descriptions of unfamiliar terms in the text.

If you believe that *So You Think You Want to Sing Music by Women* is another version of *Women Composers for Dummies*, you must seriously reconsider. Its intention is earnest and passionate; its writing is erudite and understandable; and its potential effects could change the way we think of educating and preparing the next generation of feminists, musicians, and human beings. The copy read by this reviewer is marred by underlined, starred passages, many question marks, and innumerable dog-eared pages. Exactly the way a book should be read—devoured!

*Stephanie Tingler, soprano, has appeared in opera, concert, oratorio and recital throughout the United States, Great Britain, Germany, Japan, South America and Africa. An eminent scholar of the art song repertoire, Tingler has served on the faculty at the University of Georgia since 1992, where she is Associate Professor of voice, teaching undergraduate and graduate voice, vocal pedagogy and literature. She holds undergraduate degrees in English and American literature (East Carolina University) and in Vocal Performance (Northern Kentucky University); a Master of Music degree (Cleveland Institute of Music); and a Doctor of Musical Arts (The Ohio State University).*

Laurel Parsons and Brenda Ravenscroft, eds., *Analytical Essays on Music by Women Composers, Volume I: Sacred and Secular Music to 1900*

New York: Oxford University Press, musical examples, glossary, bibliography, index, 273 pages, \$65.00 hardcover, \$29.95 paperback, \$24.60 e-book. ISBN 978-0-19-023702-8 (2017)

DEBORAH HAYES

In this beautifully produced volume, leading scholars in music theory in Canada and the U.S. analyze selected compositions in the Western classical tradition from the mid-twelfth through the nineteenth centuries by nine celebrated women composers: Hildegard von Bingen (1098-1179); Maddalena Casulana (ca. 1544-ca. 1590); Barbara Strozzi (1619-1677); Elisabeth-Claude Jacquet de La Guerre (1665-1729); Marianna Martines (1744-1812); Fanny Hensel (1805-1847); Josephine Lang (1815-1880); Clara Schumann (1819-1896); and Amy Beach (1867-1944). The essays, well-documented in the endnotes, are illustrated with a wealth of musical examples, tables, and figures. Notably, Oxford University Press offers a companion website that contains the examples and supplemental files, while the bibliography lists studies, scores, and recordings organized by chapter. In addition, the editors, Laurel Parsons (University of Alberta) and Brenda Ravenscroft (McGill University), provide introductions to their three chronological groups of essays, where they summarize and compare the contributors' various analytical approaches. They also supply a brief composer biography for each analysis chapter.

In their introductory chapter, the editors trace the various situations of women composers in European and American society during the 750 years that this volume covers, including issues of social class, musical genre, and cultural context. Concerning the music these women composed, rather than establish "a new canon" or separate female repertoire, the editors aim to bring more compositions by women into the mainstream of contemporary analytic discussion.

In the first essay, Jennifer Bain (Dalhousie University) analyzes the sequence "O Ierusalem aurea civitas" (O Jerusalem, golden city, ca. 1150-ca. 1170) of Hildegard

von Bingen. Bain's essay includes a photo of the manuscript source, her transcription of the twelfth-century German *neumes* into Gregorian notation, and much comparative data concerning sequences. Her line-by-line analysis demonstrates how Hildegard chose to depart from the rigid musical and parallel structure of the sequence form in order to expand upon text phrases that were significant to her spiritual vision.

Peter Schubert (McGill University), a theorist and director of vocal ensembles, is drawn to the twenty-four madrigals of Maddalena Casulana as examples of the *madrigale arioso*. After considering existing scholarship concerning this genre, he shows how Casulana's brief four-voice madrigal, "Per lei pos' in oblio" (For her I emptied my mind), from *Cinta di fior* (1570) is based upon fourteen repetitions of an *air*: a three-note melodic fragment.

Richard Kolb (New York Continuo Collective) and Barbara Swanson (York University, Toronto) examine Barbara Strozzi's solo cantata, "Appresso ai molti argenti" (By the silver banks, 1659), and find a "sophisticated approach" to the genre due to her status as part of the cultural elite of Venice. Their detailed analysis of the text and music exhibits how Strozzi uses the *recitativo/arioso* and *aria* styles from the operatic lament tradition in an ingenious approach to the cantata's formal structure.

Susan McClary (Case Western Reserve University) examines the *sarabande* movements from Elisabeth-Claude Jacquet de La Guerre's Suites in A minor (1687) and D minor (1707) for harpsichord, partly for their harmonic structure, but mainly in relation to the French court dance. She quotes a 1671 description of a gentleman dancing a *sarabande* who expressed "the emotions of his soul." Miniscule discrepancies of timing in the music, she writes, indicated the desired qualities of the motion of feet, arms, hands, and face. In this respect, readers can view a video of the *sarabande* on the companion website.

L. Poundie Burstein (Hunter College and the Graduate Center, CUNY) analyzes the first movement of Marianna Martines' Sonata in A Major (1765) for harpsichord as an example of the two-part structure (sonata form) described in eighteenth-century compositional methods as harmonically I – V :||: V (vi, ii, iii) – I. He shows how she follows compositional norms, while demonstrating her own cre-

ativity in surprising phrase extensions and daring metric features.

Stephen Rodgers (University of Oregon) is intrigued by Fanny Hensel's harmonies, particularly her "art of beginning" a *Lied*. Of her 96 *Lieder* in major keys, 43 begin in the home key and immediately modulate to the key of the second or sixth degree (ii or vi). This procedure may account for references to "fantasy" in her music, he notes, but rather than "feminine" fantasies outside accepted techniques and structures, she constructs "schematic fantasies" within structural archetypes. Rodgers discusses her two songs that modulate to both ii and vi in succession, "Von dir, mein Lieb, ich scheiden muss" (From you, my love, I must separate, 1841) and "Ich kann wohl manchmal singen" (I can sometimes sing, 1846), but convey different emotions and sensitive moments according to their respective texts.

The chapter on Josephine Lang is by Harald Krebs (University of Victoria, BC), an authority on Lang and editor of a volume of her settings of poems by Christian Reinhold Köstlin, whom she met in 1840 and married in 1842. Like other *Lieder* composers, Lang composed multiple settings of favorite poems. From her many Köstlin settings, Krebs compares the three versions of "An einer Quelle" (At a Spring, 1840/1853) and the two of "Am Morgen" (In the Morning, 1840), pointing out her different musical interpretations of the words and poetic ideas. Although no commercial recordings are available, the companion website includes audio recordings by the author as pianist with soprano Sharon Krebs, who co-authored *Josephine Lang: Her Life and Songs* (New York: Oxford University Press, 2007).

Most of the essays on tonal music concentrate on harmonic structure, leaving it up to the reader to consider such factors as tempo, register, timbre, ornamentation, and genre. Michael Baker (University of Kentucky) begins his analysis of Clara Schumann's *Lied* "Liebst du um Schönheit" (If you love for beauty, 1841) with a technical discussion of Heinrich Schenker's concept of *interruption*, that is, when cadential motion from V to I is interrupted by other material. Each of the four stanzas of the poem proposes a reason for love; the first three reasons are denied, but the fourth, love for the sake of love, is accepted exuberantly. Baker shows how the composer makes appropriate use of interrup-



tion at the endings in all of the three denial stanzas. In keeping with the resolution in the final stanza, Schumann takes the harmony to its goal, the final tonic.

In analyzing Amy Beach's *Phantoms*, Op. 15, No. 2, for piano (1892), Edward D. Latham (Temple University) uses Schenkerian theory along with consideration of extra-musical references. The piece, in A-A'-B-C-A form, is in A Major with significant moments of C-sharp minor, while the C section is in D-flat Major (enharmonic C-sharp Major). On the score, Beach has written, "Such fragile flowers, dead as soon as they are born" (quoting Victor Hugo), and the piece has a correspondingly "fragile, ethereal quality," Latham notes. The melody is fragile, with its "kaleidoscopic" chromatic harmonies and disjunct motives. Perhaps the fragile flowers are the passages of C-sharp minor; phantoms from the other world of D-flat Major that die in A Major.

These brief summaries only hint at the depth, detail, and clarity of the essays included in this collection. Here readers familiar with the music will gain new insights, while those who are less certain of the legacy of the music of women composers will learn much. Significantly, this volume offers college and university instructors an engaging body of music analysis, scholarly writing, and writings in music theory to share with their students.

This volume is one of four volumes in the series *Analytical Essays on Music by Women*. Volume 3, *Concert Music, 1960–2000*, was published in 2016. To come are volume 2, *Concert Music, 1900–1960*, and volume 4, *Electroacoustic, Multimedia, and Experimental Music, 1950–2015*.

Deborah Hayes is professor emerita of musicology and former associate dean for graduate studies in the College of Music at the University of Colorado Boulder.

## Compact Disc Reviews

### Çiğdem Borucu: *Silver Moon: Music for Piano, Film, and Theater*

Çiğdem Borucu, piano, prepared piano, and synthesizer; Pb Müzik Yapım Ltd. (Uncatalogued, 2018)

ROBERT BLACK

*Silver Moon* is a collection of 17 short compositions for piano, chamber ensemble, and electronic soundscape, created by Turkish composer, pianist, and sound de-

signer Çiğdem Borucu. Borucu studied piano at Istanbul University State Conservatory, as well as chamber music at the Hochschule für Musik und Darstellende Kunst in Graz, Austria. In 1991, she enrolled in the Brooklyn College Conservatory, where she earned B.A. and M.A. degrees in music. Following her academic coursework, Borucu moved to Istanbul, where she is a university lecturer and composer. Much of her work is collaborative and involves composing for plays, films, and art installations.

The opening seven compositions on the CD are for solo piano and are grouped together as a suite. The pieces were originally composed to accompany selections of silent film from the late Ottoman Empire of the 1890s, and all evoke a melancholy mood that no doubt mirrors the atmosphere in the films. The pieces rely upon a predominantly lean harmonic texture—typically two to three voices primarily in the minor-mode. The melodic lines are in a folk song style, the dynamic range is modest, the tempos are slow, and the formal structures are typically rondo or some variant of song form. There are some faint thematic connections among the seven compositions; for example, a melodic fragment from the initial "Balkan Women" piece reappears briefly over the course of the suite. It's worth noting that the seventh piece, "Migration," is a dirge that references Frédéric Chopin's Piano Sonata No. 2 in B-flat Minor (*Marche funèbre*, 1837) in its B-section. It would be interesting to hear it in connection with the silent film.

*Silver Moon* highlights a critical problem in the field of music composition. The compositions clearly belong to what is commonly called "incidental music." That is stated forthright on the CD cover itself: *Silver Moon: Music for Piano, Film, and Theater*. Composer Borucu created this music to accompany works by anonymous filmmakers from the late nineteenth-century. It is difficult to discuss the music without seeing the primary visual material.

The second half of the disc is comprised of ten compositions that expand the sonic palette to include prepared piano, synthesizer, kalimba, flute, violin, clarinet, and electronic tape. Some of the pieces accompanied plays by Gotthold Lessing (1729–1781) and Caryl Churchill (b.1938) and films by Nezih Erdoğan (b. 1959). The pieces are short; they average less than

three minutes each and provide splashes of sound. For me, the most promising track on the CD is the final one entitled *Margins of Istanbul*. It is described by the composer as a "sound installation." The track begins with an aggressive hip-hop rhythm played by a drum machine. It is gradually layered with synthesizer lines and field recordings from public spaces in Istanbul, but the composition is very brief at one minute and twenty-five seconds; I would have enjoyed hearing more.

Robert Black is an independent scholar and songwriter. He holds BFA and MA degrees from Kent State University and a PhD from the University of Washington (Seattle). Additionally, Dr. Black has studied music composition at the Oberlin Conservatory of Music. His portfolio includes original music for plays by Aristophanes, Brecht, Picasso (yes, Pablo Picasso!), Sartre, and Shakespeare. He has recently completed a two-act opera based on James Joyce's *Ulysses* and is currently working to arrange its premiere.

### Tsippi Fleischer: *Adapa*

A Grand Opera (sung in Akkadian) in Three Acts, Eleven Scenes.

Shlomo Yizr'el, libretto; Stefan Goergner, countertenor; Ammon Seelig, baritone; Eyal Edelmann, basso profundo; The Moravian Philharmonic Orchestra and Czech Ensemble Baroque Choir, Petr Vronsky, conductor. Vienna Modern Masters no. 4009 (2016)

ROBERT BLACK

Tsippi Fleischer is an Israeli composer with a deep interest in language and ancient mythology. Her recent opera *Adapa* is a striking work, based on the ancient Mesopotamian myth of the mortal figure *Adapa*, who visits the heavens, refuses the gods' gift of immortality, then returns to earth to mate with the South Wind. The opera is sung in the long-dead language of Akkadian, a Semitic language last spoken in the fourth century BC in what is now southern Iraq and Syria. The opera conjures a world both ancient and modern, strange and familiar, calling to mind Stravinsky's *Le Sacre du Printemps* (1913), while remaining fresh and exciting to the ear.

Fleischer's opera runs just over an hour, is divided into eleven episodes, and features three soloists: *Adapa*, sung by counter-tenor Stefan Goergner; Ea (God of the Sea), sung by baritone Ammon Seelig; and Anu (God of the Heavens), sung by basso profundo Eyal Edelmann. Addition-

ally, there are three choral groups—women's choir, men's choir, and mixed choir—who portray various gods, nymphs, and the role of the Earth.

The vocal demands made by Fleischer are significant, though far from those consolidated by the coloratura and bel canto traditions of most Western opera. Fleischer calls upon the voice to exhaust its formal sonic range rather than melodic capabilities. Barks, growls, slurs, warbles, and other vocal effects share equal time with scalar melody. Likewise, the orchestral instruments are frequently used outside their traditional ranges and are played with non-traditional techniques to achieve unusual sounds (think here of *Le Sacre du printemps*' opening bassoon part in an ultra-high register). And, in cases where traditional orchestral instruments cannot provide the appropriate sonic color, Fleischer employs non-traditional means to achieve her required sounds; for example, the opening of Act Two ("Hymn of the Painful Earth"), which is set in the desolate, sun-burnt desert and uses the crackling of amplified dry leaves as percussion to provide a sonority of barren desiccation.

Harmonically, Fleischer's opera does not adhere to traditional Western rules of tonality. Quartal harmony, clusters, and compound chords are more pervasive than tertiary, tonic-dominant formulations. Fleischer achieves harmonic ambiguity, but without that Debussy vagueness. Instead, ambiguity here is bold, and the seeming atonality asserts a kind of consonance whereby whole-tone harp passages in Act-Two, recognizable modal passages in Scene Eight, and major triads near the opera's close actually sound dissonant in the overall musical context. The composition is complex, but not complicated: Fleischer creates a coherent musical universe that is extraordinarily rich and surprising, while sounding primordial and unpretentious.

The vocal performances are strong. Stefan Goergner's portrayal of the opera's title character tackles difficult intervals in disjunct melodic lines, subtle and powerful by turns, in a range rarely heard in male vocalists. He handles the part comfortably and convincingly. The orchestra and choirs are balanced, recorded and mixed with precision, and the overall sound quality of the recording is outstand-

ing. Even in passages with the aforementioned dry leaves as percussion, the sound is balanced and engineered so that the various frequency ranges of the instruments and voices do not compete with each other, but find their own aural space.

A real bonus, however, is the recording's accompanying booklet. More than just a libretto and guide to the tracks, the booklet is abundant with production photos, score excerpts, and composer commentary that provide added dimension to the musical experience. Fleischer includes her thoughts on the compositional process, sharing both concrete and abstract inspiration—the percussive sound of the Akkadian language and the various shades of blue that she aligns to the opera's scenes, for instance. She also provides a brief essay into what she considers the musical essence of the work, drawing from both Classical and Romantic musical traditions with an emphasis on the interval of the fourth. She cites, too, her influences, which include the Polish composer Krzysztof Penderecki, the composer and filmmaker Mauricio Kagel, the choreographer Merce Cunningham, and the anthropologist Claude Levi-Strauss. Finally, Fleischer includes excerpts from her diary, which documents the "vivid memories of the cathartic process" of writing the opera. None of this written material is necessary to appreciate the opera, but it should be appealing to those interested in the creative process.

*Adapa* is a powerful musical experience. The score is colorful and unpredictable and sustains one's attention throughout its narrative. Fleischer's choice of using the extinct language of Akkadian summons a level of wonder that amplifies the mysterious, primeval quality of the music and fantastical action of the story. *Adapa* is an impressive achievement and one that stands as a welcome addition to our contemporary operatic repertoire.

*Robert Black is an independent scholar and songwriter. He holds BFA and MA degrees from Kent State University and a PhD from the University of Washington (Seattle). Additionally, Dr. Black has studied music composition at the Oberlin Conservatory of Music. His portfolio includes original music for plays by Aristophanes, Brecht, Picasso (yes, Pablo Picasso!), Sartre, and Shakespeare. He has recently completed a two-act opera based on James Joyce's Ulysses and is currently working to arrange its premiere.*

## Julia Mortyakova and Valentin Bogdan: *Journey For Two*

Julia Mortyakova, piano; Valentin Bogdan, piano. CD Baby, B07HGGQ373 (2018)

MARY KATHLEEN ERNST

The respected piano duo's debut CD, *Journey For Two*, showcases an international array of composers and musical genres from the nineteenth century to the present. Featuring mostly short works for two pianos and piano four hands, the album includes music by the following composers: Franz Schubert (1797-1828); Basque composer Sebastian Iradier (1809-1865); Parisian Cécile Chaminade (1857-1944); famed Argentine tango composer Eduardo Arolas (1892-1924); Russian-American Olga Harris (b. 1953); and Romanian-born composer Valentin Bogdan (n. a.). Throughout the CD, the duo's tight ensemble, deft musical balance, and the range of *timbre* render a pleasant listening experience.

Julia Mortyakova is Chair of the Department of Music at Mississippi University for Women and the Artistic Director of the Music by Women Festival. Her colleague, Valentin Bogdan, is a prolific pianist and composer whose works have been widely performed. Both award-winning artists perform extensively as soloists and duo pianists internationally.

The major portion of this recording is devoted to music by Olga Harris, Mortyakova's mother and a member of the composition faculty at Tennessee State University, and Cécile Chaminade. The opening Harris work, *Nostalgia*, is a theme and variations on the most famous nineteenth-century Russian song of romance, "Dark Eyes" (1897). Originally a Russian romantic folk song with gypsy and cabaret roots, it was popularized in Russia around 1910 and grew in popularity internationally, appearing in films and performances by artists such as Tommy Dorsey during the Big Band Era.

In this performance, it aptly retains a dark, sultry, and somewhat contemplative character, with doleful melodies above winding contrapuntal exchanges between the pianos. The duo's warm, round tone and clarity elegantly balance dynamic restraint with texture and nuance. The instruments are well matched and the ensemble's execution in the performance is flawless. Three very brief and entertaining waltzes by Harris have a decidedly Russian flavor within a tonal setting. *Waltz for Caroline* features unique harmonic progressions

over a repeated bass line, *Waltz in a Russian Style* evokes the spirit of Russian folk music, and *Intermezzo Jane* is thickly textured with powerful, pulsating downbeats.

Some of the most delightful and refined playing on the CD is in the Chaminade, op. 55, *Pièces Romantiques* (1890), a youthful collection of six brief, romantic sketches for piano four hands. Here, the duo exhibits their penchant for delicate, subtle tone colors in the opening “Primavera,” and a sparkling *leggiere* in “La Chaise a Porteurs. Idylle,” which features lovely melodic exchanges between the musicians. While this is not among Chaminade’s more substantial chamber works, Mortyakova and Bogdan share an engaging, meaningful, and personal interpretation with the listener.

The well-known and loved Schubert Fantasy in F Minor, op. 103, for Piano Four Hands (1828) is played with great sensitivity and nuance in concert. The duo clearly brings forth the poetic over the dramatic, carefully crafting tone and voicing.

The most modern, interesting, and difficult of the works on this recording belong to Valentin Bogdan. *Opus One* propels the listener on a wild ride through moments of reverie, intense argumentative interchanges, pensive *lento*, thematic reprise with contrasting scherzando passages, calm resolve, and a jazzy syncopated finish. *Metamorphosis* opens with a thematic section of rhythmic intensity followed by a rhapsodic interlude, a thematic return, followed again by another rhapsodic interlude and building and thickening textures. It concludes with a driving coda. In this context, the music is reminiscent of the intensity and excitement of the Brahms *Rhapsodies*. Bogdan also offers two thoughtful four-hand arrangements of the tango by the Argentinian master Arolas and a Spanish habanera by Basque composer Sebastián Iradier, which wrapped up the fine performances with a festive group of short encores.

Sound engineers James Bevelle and Andy Coburn produced a quality sound recording. The instruments were sympathetic and well in tune. However, there remains a lack of information in the program booklet about dates, track timings, and notes on the compositions, as well as any information on Valentin Bogdan or his significant contribution to the recording. These are generally accepted practices in the industry and certainly would have been appreciated.

*Pianist Mary Kathleen Ernst continues to achieve acclamation for her performances in major venues and festivals internationally. A graduate of the Juilliard School, Ernst has been a champion of music by American women composers in education, on the concert stage internationally, and in recordings. She served on the faculties of Shepherd University in West Virginia and the University of Virginia, and she is active in bringing music to all levels of education.*

### Nicholas Phillips: *Shift*

Works for solo piano by eight contemporary women composers. Nicholas Phillips, piano. Panoramic Recordings, PAN 901 (2019)

OLIVIA KIEFFER

*Shift* is the fifth solo release by Nicholas Phillips, an international soloist and collaborative artist, who is an active and energetic performer of the music by living composers. Currently, he serves as Associate Professor of Piano at University of Wisconsin-Eau Claire, where he teaches piano, piano ensemble, piano literature, and piano pedagogy. He holds a DMA degree from the University of Missouri Conservatory of Music, a Master of Music from Indiana University, and a Bachelor of Music from the University of Nebraska. Recent notable performances include a solo recital, which was sponsored by the U.S. Embassy, with additional solo recitals in Argentina and Lithuania. As a champion of contemporary music, Phillips states: “This album is my small personal contribution to what I hope is a continued shift towards embracing and celebrating diversity and equity in the study, performance, and promotion of art music. I present here premiere recordings of eight works by composers whose music I have come to know and love.” (*Liner Notes*, 2019)

Phillips’ playing has been acclaimed for its “bejeweled accuracy” (*Fanfare*) and its “razor-sharp” spirit (*American Records Guide*). It is clear from the first moment that Phillips has brought his unique vision and presence to each of these highly programmatic pieces. While many solo piano albums seem to showcase the performer, Phillips instead refreshingly showcases the music.

*Shift* opens with the gifted American composer Sarah Kirkland Snider’s *Ballade* (2001). The music sounds like a hot and muggy Sunday afternoon improvisation reminiscent of Chopin. This is appropriate given the composer’s desire for the music to

emulate the “emotionally nauseated” feeling, which derives from her heavy introspection and the quasi-religious experiences she associates with Chopin’s ballades (*Liner Notes*, 2019). Notably, the strongest composition on the album is its second track, *In the Midst* (premiere, 2014) by Ingrid Stölzel, assistant professor of composition, University of Kansas. The composer wrote the piece in memory of Van Cliburn. The composition commences with the powerful chords of Tchaikovsky’s Piano Concerto No. 1 in B-flat minor (revised, 1888), which remained Van Cliburn’s most famous signature piece. It concludes with a six-minute magical reflection, in which Phillips captures the spirit of the music and the interpretative style of the legendary pianist.

Libby Larsen’s five *White Pieces* are constructed on a 32nd-note turning motive on B-C-D-C-B. “White Piece 1” is the composer’s response and musical interpretation of T.S. Eliot’s *The Hollow Men* (1925): “This is the way the world ends,... Not with a bang but a whimper” (*Liner Notes*). “White Piece 2” is described by Larsen as a musical rapture inspired by Hilda Doolittle’s poem, *The Whole White World* (1921); the melody soars over an oscillating sextuplet, which never resolves and remains in suspension. According to the composer, “White Piece 3” is a “flat-out, white-key boogie with the energy of the Big Bop per J.P. Richardson’s 1959 rockabilly song “White Lightning” (*Liner Notes*). In contrast, “White Piece 4” resembles an *ostinato* study, which alternates the melody and *ostinato* in the treble and the bass, while “White Piece 5” resembles a perpetual wind and concludes in a final tonic resolution. Larsen spends a total of 14 minutes exploring the white keys of the piano; however, the contrast between each movement decidedly engages the listener throughout.

In *La Intervención* (2008), Puerto Rican composer Angélica Negrón contemplates the emotional fortitude and strategies required to confront a dear friend who is in trouble and needs to make life changes. In this respect, the composer addresses talking to a person in a different state of mind and the strategies necessary in this difficult situation. Accordingly, the composer infuses the music with a sense of despair, coupled with a resolution in relief.

*Rang De Basant* (2013) by American composer Reena Esmail takes its inspi-



ration from the Hindustani *Raag Basant* (Spring) and the iconic film *Rang De Basanti* (2006). The piece begins with powerful chords and is “followed by a short Hindustani composition (called a *bandish*),” which is distinguished by a vigorous chromaticism that eventually “vanishes back into the dense chords” (*Liner Notes*). For the listener, the music may seem neo-romantic, while veiling the recognizable characteristics of a *raag*.

Whitney George’s *Réunion Ibis* (2014) is a piano miniature from her *Extinction Series*, which amounts to a musical obituary to an ever-developing list of extinct animals. According to the composer: “The sheer volume of the series is a commentary on mankind’s carelessly destructive tendencies and manifest destiny attitude towards other living creatures on this planet” (whitneygeorge.com). Historically, *The Reunion Ibis*, endemic to the volcanic island of Réunion in the Indian Ocean, was most likely hunted to extinction in the mid-1700s. George’s musical homage is both tender and thoughtful and stands in direct contrast to mankind’s destructive tendencies.

In keeping with the condemnation of senseless violence, the penultimate work on the album is Mary Kouyoumdjian’s *Aghavni* (Doves, 2009), based on the poem *Carpet Weaver* by Najimian Magarity. The composer traces the lives of a group of women before (1910) and during the Armenian genocide (1915), and it concludes with a retrospective of what they lost. This is an energetic and powerful piece of music, imbued with Armenian melodic material that ends quietly and introspectively.

The album closes with *Karnavalito* No. 1 (2013) by Gabriela Lena Frank. The piece is inspired by the Andean concept of *mestizaje*, where cultures can co-exist without subjugating one another. Frank set the music in her own spirited vision of the mountain music of Peru. A highly virtuosic composition, the composer acknowledges the style of Béla Bartók throughout the *bravura* passagework.

Aside from the last work on the album, the pieces share a similar style, with lush, vibrant, and poetic landscapes. These premiere recordings are underscored and highlighted by Phillips’ sensitive, almost romantic performances. Hopefully, through the release of *Shift*, these composers will receive an increased interest from

the concert curators, the admirers of piano music, and the performers.

*Olivia Kieffer is a composer, percussionist, and educator. Currently, Olivia is pursuing a DMA in Music Composition at the Frost School of Music at University of Miami, studying with Lansing McLoskey. A native of Wisconsin, her music has been described as “immediately attractive,” “like a knife of light,” and “honest, to the point, and joyful!”*

### *Aboriginal Inspirations*

The album, produced by violinist Ralitsa Tcholakova and recorded at Kuhl Muzik in Toronto, Ontario, contains neither album number nor label, but is available via Canadian Music Centre (<https://www.musicculture.ca/node/148322>) as well as Spotify, Amazon, Apple Music, and YouTube. ASIN: B074N4ZTMX (April 2017)

CAROL ANN WEAVER

In the compact disc *Aboriginal Inspirations*, Bulgarian-Canadian violinist Ralitsa Tcholakova brings together compositions by eight Ottawa-based Canadian composers: Kevork Andonian, Christine Donkin, Victor Herbiet, Frank Horvat, Ron Korb, Jen McLachlen, Daniel Mehdizadeh and Evelyn Stroobach. Five performers from various branches of chamber, film, and world music—Ralitsa Tcholakova (violin, viola, producer), Ron Korb (flute), Jen McLachlen (flute), Dominique Moreau (frame drum), and Benjamin Smith (piano)—commendably bring alive the dance, dignity, and design of each composer’s compositions. As requested by IAWM editors, this review focuses mainly on the music by the three women composers.

While the music is said to be “inspired by Canadian aboriginal myths, legends, symbols or issues” (<http://frankhorvat.com/discography/aboriginal-inspirations>), none of the composers acknowledges having Indigenous roots, and only one Indigenous instrument is used: the frame drum. Thus, the album serves as a kind of *view into* an Aboriginal ethos from the *outside*, rather than a statement from the *inside*, or *heart*, of an Aboriginal people. As such, composers and performers on this CD attempt to envision, describe, or speak about Indigenous people in credible ways both musically and socially—certainly a tall order in these days of identity politics and appropriation issues.

Some of the music tends to fantasize or mythologize Aboriginal people in ways that seem at times soothing, nature-orient-

ed, New-Age-esque, or euphoric; for example, descriptions of the cunning fox, wily snake, courtship rituals, or spirits of the night. CBC’s radio shows, *Unreserved*, dedicated to Indigenous community conversations, and *Reclaimed*, featuring invigorating Indigenous Canadian music, bring us in touch with this world. Is this album able to do the same?

Virtually all of the music on the album includes the so-called “native drum” used by North American Indigenous peoples, a frame drum which has *no* pitch or tonal variations and which differs from the African djembe or talking drum, both of which have *many* pitch variations. However, the frame drum scoring throughout the album often seems *token*, like an after-thought, sounding extraneous to an otherwise Western chamber music medium.

It takes break-through composers to create a music that speaks clearly and authentically regarding a culture beyond their own. Three composers—Jen McLachlen, Daniel Mehdizadeh, and Christine Donkin—find ways to do this most successfully here, suggesting ways to listen beyond their own doorsteps.

Most tellingly, flautist/composer Jen McLachlen chooses an authentically credible route towards understanding and addressing Indigenous peoples in her *Birds of Prince Albert*. With heartfelt passion she effectively addresses the situation of “1,181 Aboriginal women who were murdered or went missing (from 1980-2012): a rate more than three times the Canadian national average.” She dedicates her piece to Marlene Bird who was “sexually assaulted, and set on fire in a parking lot in Prince Albert, Saskatchewan.” McLachlen’s music—pungent and strongly scored to depict this ongoing tragedy in our time—begins with disquieting piano, percussion declamations, as the viola creates an eerie, somber glue holding listeners to this appropriately disturbing soundscape. The “bird,” adroitly and beautifully represented by McLachlen’s own flute playing, allows Marlene Bird to sing of her grief, hope, and humanity to us all. The music, tastefully understated, allows us to hear our own personal responses to this bird whose song we need to hear.

Daniel Mehdizadeh’s *Oohoo* (visions of an owl) for piano, violin, flute, and drum, reveals dark, somber, percussive colors, and a throbbing, compelling

drum and piano pulse, along with evocative and interactive flute/violin melodies. The music wends its way into a truly engaging dance expressing strength and palpable presence, as Mehdizadeh magically incorporates a frame drum within this context, evoking his own kind of mesmerizing ritual dance.

Quite poetically, Christine Donkin's *Finding Arrowheads at Bear Lake* relates to her own childhood when she and her friends found arrowheads near Bear Lake in northwest Alberta where she grew up. Donkin imaginatively brings us in touch with physical reminders of a culture gone by, but still living. The music itself describes her own sense of "awe and curiosity about the people who had left behind so many clues about their lives and their culture." A soaring, expressive violin begins the musical essay, joined by a gently complex, intriguing pianistic texture, creating a thoughtful, questioning, harmonically-rich dialogue. The frame drum accentuates thickening textures with a steady pulse, becoming a rhythm track for a virtuosic violin, reminiscent of Metis fiddling. A pianistic waterfall-effect of cascading, descending arpeggios ends in a sonorous echo of sound, of time, of memory.

Evelyn Stroobach's concise, well-constructed *Fire Dance* for flute, viola, and drum contains excellent counterpoint, which struggles to bring Aboriginal and Western worlds together. She attempts to "depict an [imagined] event where people gather around the warmth of the fire and a dance is performed after dark." She wants listeners to envision both the "movement and purpose of the dance." The viola's percussive, double-stop rhythm in fast 6/8, answered by the drum's basic pulses, is followed by an imitative give-and-take dialogue between flute and viola, borrowing from a Baroque/Classical palette. As the viola and drum continue a straight-ahead, steady-beat texture, the flute essays into a folk-like soliloquy, before returning to imitative dialogue with the viola. Meanwhile, the drum plays mostly unvaried downbeats. At this point, the two worlds do not seem to interconnect; the powwow drum does little to enhance the Western classical palette, as the music tries to break into a dance.

While this album contains several compelling, well-performed compositions, and presents some powerful themes,

one can only imagine the added strength were a Metis fiddler or an Inuit throat singer heard, or if a composer with Indigenous roots could be part of the mix. The question remains as to whether this album bridges Aboriginal/Western worlds.

*Canadian/American composer Carol Ann Weaver's genre-bending music, often tinged with African influences, is heard in North America and beyond. She chairs Association of Canadian Women Composers and is Professor Emerita of University of Waterloo, Canada. Note: all unmarked quoted material is from the CD liner notes. This review appeared in the spring 2019 issue of the Journal in an edited version.*

## Opera Review

### Meira Warshauer: *Elijah's Violin*

DEON NIELSEN PRICE

*Elijah's Violin*, a family opera by Meira Warshauer, libretto by Susan Levi Wal-lach and Warshauer, was presented as an opera-in-progress in a stunning, semi-staged performance at the historic Presidio Chapel in San Francisco on September 15, 2019. Adapted from the Jewish folktale, "Elijah's Violin" (*Elijah's Violin and other Jewish Fairy Tales*, retold by Howard Schwartz, Harper and Rowe, 1983) adds a lovely gem to Warshauer's significant body of works that she says are inspired by her love for the earth and her personal spiritual journey.

The plot: Playing the game of hide and seek, Princess Shulamit, a teen in search of her identity, is hiding from her brother, Prince Raphael, when she finds an enchanted mirror. Believing that her reflection will reveal her true self, Shula falls prey to a mirror demon that captures her soul and leaves her frozen in stone. With the help of a mysterious mushroom gatherer in the forest, Auntie Malka (a healer), and her niece, Zohara, Prince Rafi sets out to save his sister by finding Elijah's violin, a magical instrument that can release the imprisoned melodies of the heart and free Shula. But Zohara must not only play the violin, an instrument she has never even held, but do so with true intent and a pure heart. Near the end of the opera, surprisingly, the audience helps Zohara overcome this challenge and make the violin sing.

Before the opera began, the composer asked the audience to listen to a fundamental tone deep in the cello and to hum

any pitch over it, which created a resonance that vibrated through the chapel. At the appropriate moment, when Zohara was frustrated and produced awful screeches on the violin, the able conductor, Jonathan Khuner, cued the audience, and *voilà*, the beautiful violin sang through the chapel! We recognized the hauntingly romantic violin theme from "Bracha," the overture that had been played by the excellent violinist Terrie Baune, with Warshauer at the piano.

With her gleeful "Tee-hee-hee," mezzo-soprano Jacqueline Kerns as Shula opened the opera by running to hide in each corner and crevice of the performing area. Remarkable throughout the production were the clever innovations by stage director Yefim Maizel that allowed the actors abundant lively activity in the limited space. Running breathlessly north, south, east and west while pursuing directions on a map, tenor Sergio Gonzalez as Rafi and soprano Alize Roznyai as Zohara created an especially exciting scene.

The two male leads, Gonzalez and bass Chung-Wai Soong, who sang both the mycologist and Elijah, were the most clearly understood in the acoustically live hall. Roznyai, the splendid soprano, was also well understood when not in too high a register. Mariya Kaganskaya was perfectly cast as Auntie Malka, with her rich mezzo-soprano voice and portrayal of mature wisdom. Kerns looked and acted appropriately like a young teenager, although her beautiful, well-developed mezzo-soprano voice belied the youthful role. As the jovial mushroom gatherer who sang, danced, and reminded us of Tevye, Soong was delightful. As Elijah, his extensive experience and command of voice and stage gave power and authority, and also compassion, to the role. The eight girls in the Cantabile Youth Singers, under the direction of Elena Sharkova, sang the various roles of Children of the Forest, Singing Trees, and Demons. They provided levity and brightness in an otherwise fairly dark atmosphere. Even the successful rescue of Shula seemed caught in the web of the enchanted mirror and not quite joyful. My two favorite lines were 1) when Elijah and Rafi encourage Zohara to try to play the violin. Elijah: "It's okay to be afraid." Rafi: "It's not okay to quit!" and 2) when Elijah sings: "Thank you for this life!"

Although care in casting and expert coaching contributed greatly to excellent characterization by everyone in the cast, I felt that the underlying impetus was the effective musical setting by Warshauer. Her music was in turn dynamic, dramatic, romantic, and Jewish folksong in flavor. Tonally, it was both modal and contemporary, and it made colorful use of extended instrumental techniques to mark dramatic moments, such as squawking violin double-stops, a shrieking flute, thumps in a prepared piano, and plucked strings inside the piano. The transcendent violin theme recurred at various enigmatic moments in the story.

The first-rate instrumental ensemble included violinist Baune; Stacey Pelinka, flute; Natalie Raney, cello; Jason Sherbundy, piano; all led by Maestro Khuner. Excellent singers and instrumentalists, thorough preparation, and the strong creative concept by composer, librettist, and music and stage directors were all apparent in this highly successful performance. The general audience reaction seemed to be one of fulfillment and satisfaction. During the finale, they enjoyed singing Auntie Malka's lovely folk lullaby along with the cast and ensemble, and at the end, I heard enthusiastic comments such as: "It was marvelous!" "I loved it!" "Beautiful and exquisite!"

### Compact Disc: *Hommage to Women Composers*

The CD features music by eleven composers: Clara Wieck Schumann, Germaine Tailleferre, Louise Talma, Miriam Gideon, Barbara Pentland, Marga Richter, Thea Musgrave, Jacqueline Fontyn, Marta Ptaszyńska, Shulamit Ran, and Ruth Lomon. Pianists Ruth Lomon and Iris Graffman Wenglin. Navona NV6254 (2019)

In the mid-1970s, Ruth Lomon (1930-2017) and Iris Graffman Wenglin performed regularly as a duo-piano team. Ruth herself was a composer, and the pair became curious about what other music there might be by women. When Ruth traveled to London and searched in the British Library for music composed by women, it was generally difficult to find, and what she did uncover was often in manuscript. So Ruth and Iris began a decades-long quest of searching in archives, and contacting composers themselves, to collect music for piano four-hands or two pianos composed by women, and bring those works to light through performance and broadcast. The best examples of these live performances are heard on this CD that celebrates the pioneering activism and brilliant musicianship of Lomon and Wenglin.

From the grace and rhythmic definition of Schumann's *Five Caprices* (1831) and *Polonaise* (1832), to the array of lyricism, rhythmic momentum, and moments of pointillist texture in Pentland's *Three Piano Duets After Pictures by Paul Klee* (1958), and the brief yet personality-packed movements of Ran's *Children's Scenes* (1970), the diversity of styles, textures, and emotions all within the genre of piano duet offer an exhilarating experience. The impact of female composers on the world of music is known by some, although there is a long way to go in unearthing the full treasure-trove of women's compositions throughout history. With *Hommage to Women Composers*, the impact is unignorable. ...*Liane Curtis and Emily Garcia*

*Deon Nielsen Price (composer, pianist, conductor, author, and veteran educator) was President of IAWM (1996-99). She is currently a board member of the Interfaith Center at the Presidio of San Francisco. Her more than 250 compositions are registered with ASCAP, published by Culver Crest Publications and Southern Music, recorded on Cambria Master Recordings, and catalogued along with her book, Accompanying Skills for Pianists, 2nd edition, online at <http://culvercrest.com>. Her entire output is being archived at Brigham Young University Harold B. Lee Library in Special Collections. Soon to be added are hundreds of digitalized tracks of her recorded piano performances, some going back to the mid-1950s.*

## Recent Releases and Publications

### COMPACT DISCS

#### Edith Alonso: *Khôra*

The Greek word *Khôra*, one of the inspirations for this work, is a philosophical term that refers to a receptacle, a space, or a place, such as "no man's land." Alonso's work depicts travel to another world, to a desolate land, but once there, the traveler can rise up, like Icarus, and try to touch the sun. *Khôra* has a positive ending, and the traveler, unlike Icarus, does not fall. Alonso explores sound in many innovative ways, and she tries to show how sounds

created by analog and digital synthesizers can change our perception of reality. Truth-Table TT006, UK (2019).

#### Adriana Isabel Figueroa Mañas:

##### *Tango Miniatures*

The disc, *The Other Half of Music*, features works for piano and winds by ten contemporary women composers from around the world (Argentina, Australia, Canada, China, France, Greece, Italy, Jordan, Latvia, and Nigeria). The CD illustrates different trends and the wealth of ideas of contemporary women, including Figueroa from Argentina. Chaminade Ensemble. Naxos-Dynamic CDS7837 (2019).

#### Jennifer Fowler: *Lines Spun*

Six chamber works, performed by soprano Raphaela Papadakis, mezzo-soprano Lauren Easton, and the UK ensemble Lontano, directed by Odaline de la Martinez. Metier #MSV28588 (2019). Copies of the CD are available from: [www.tutti.co.uk/cds/lines-spun-fowler-chamber-FLRJY-28588-R1](http://www.tutti.co.uk/cds/lines-spun-fowler-chamber-FLRJY-28588-R1) and [www.divineartrecords.com/label/metier](http://www.divineartrecords.com/label/metier) and other suppliers. Tracks are also available to download.

#### Juliana Hall: *Emergence: Emily Dickinson*

Settings of Emily Dickinson texts by composers Aaron Copland, Luigi Zani-nelli, Juliana Hall, Sylvia Glickman, and Ella Jarman-Pinto. *Twelve Poems of Emily Dickinson* (Copland), *Seven Epigrams of Emily Dickinson* (Zaninelli), *To Meet a Flower* (Hall), *A Northeast Storm* (Hall), *In Reverence* (Hall), *Black Cake: A Recipe by Emily Dickinson* (Glickman), and *This Little Rose* (Jarman-Pinto). Nadine Benjamin, soprano; Nicole Panizza, piano. Stone Records, London, UK. Catalogue No. 5060192780864 (2019).

#### Lydia Kakabade: *Ithaka*

The CD *Ithaka* includes the following works by Lydia Kakabade: nine songs for mezzo-soprano and piano, performed by Clare McCaldin and Paul Turner, and two commissioned choral works: *Odyssey* (SATB and harp) and *I Remember* (children's choir with piano and violin). *Odyssey*, commissioned by Royal Holloway University of London, symbolizes a musical journey through centuries of Greek history, culture, and literature. The disc includes both sacred and secular compositions, some of which are sung in Greek.



*I Remember* was commissioned by Forest Preparatory School (Greater Manchester, UK). The words are taken from the first three verses of Thomas Hood's poem "I Remember, I Remember." Both choral works were recorded in London earlier this year by The Choir of Royal Holloway. Divine Art Records (2019).

**Clare Shore: *Day Tripping***

The work is for piano trio and is performed by Trio Casals. Each movement was inspired by a day trip during which Shore experienced the beauty of one of Florida's natural waterways via kayak. The first movement, "Peace at Dawn," conveys the feeling of a misty morning paddle at sunrise along a wild section of southwestern Florida's Peace River. The second movement, "Juniper Run," was inspired by Juniper Springs in the Ocala National Forest. Juniper Run, one of the most pristine of Florida's hundreds of spring-fed streams, is a narrow, swift-moving, winding waterway set under a dense canopy of old-growth forest. Parma Recordings' Navona compilation CD NV6237, MOTO QUARTO (2019).

**Jamie K. Sims: *Terror-Bite Tango (Gettin' Down for the Count)***

The work is performed by Sims on vintage analog synthesizers. It was composed for magician Michael Makman's performance at Samuel Beckett Theater, NYC, 1983. Mooscular Phonic Tunes Record (2019). It is available on Amazon, iTunes, CD Baby, Spotify, and other digital/retailers sources.

**Ethel Smyth: *Fête Galante***

Retrospect Opera announces the release of its recording of another opera by Ethel Smyth. Dame Ethel described the one-act opera, *Fête Galante*, as "A Dance-Dream." It is a romantic evocation of the traditional *commedia dell'arte*, the world of Harlequin, Pierrot and Columbine. Odaline de la Martinez conducts members of the Lontano ensemble. The cast includes Charmian Bedford, Carolyn Dobbin, Felix Kemp, Simon Wallfisch, Mark Milhofer, and Alessandro Fisher. The 2019 recording is coupled with the dramatic recitation of *The Happy Prince* by Liza Lehman, after the story by Oscar Wilde. The reciter is Dame Felicity Lott, accompanied by Valerie Langfield. More details at [www.retrospectopera.org.uk](http://www.retrospectopera.org.uk).

**Carol Ann Weaver: *Songs for My Mother***  
Vocalist Mary-Catherine Pazzano and pianist Carol Ann Weaver. The text of the song cycle is by the composer's mother, Miriam L. Weaver, derived from her journals, ranging from her early days in the 1940s in Appalachian Kentucky to moments before her untimely death. These are the first art songs to reflect this part of Appalachian America as well as the unique aspects of Carol's mother's work in these primitive physical settings. Her accounts of "Hard Shell Baptist" practices are vivid, while "Feedsack Curtains" and "Flat Iron" are descriptive of the quiet isolation of Lost Creek, KY. The words of the songs "Crossing Over" and "To the End" were spoken right before she died, and they present a chillingly honest look into a death about to occur, but with a hue of hope. The music, premiered at EMU in Harrisonburg, VA, has toured Winnipeg, Manitoba, Ontario, and New York City. Available on Amazon and other sources. Canadian Music Centre, Lorac Productions LOR 027 (2018).

**Rain Worthington: *Full Circle***

*Full Circle*, for cello soloist and orchestra, is on the CD *PRISMA*, Vol. 2: Contemporary Concertos and Works for Orchestra (multiple artists). Recorded by Moravian Philharmonic Orchestra, Petr Vronský, conductor; Petr Nouzovský, cello soloist. Navona Records NV6232 (2019).

**Rain Worthington: *In Passages***

*In Passages*, for violin soloist and string orchestra, is on the CD *Beneath the Tide*, a collection of concertos (multiple artists). Recorded by the Croatian Chamber Orchestra, Miran Vauptić, conductor; Mojca Ramušćak, violin soloist. Navona Records NV6216 (2019).

**Judith Lang Zaimont: *A to Z:***

***Amernet Plays Zaimont***

The five works on the disc are: *A Strange Magic* (Quartet No. 2), *Verse* for Solo Violin, *The Figure* (string quartet), *Sestina* for Solo Cello (from "*Tanya*" Poems), and *Sonata Rhapsody* for Violin and Piano. MSR Classics #MS1709 (2019).

**VIDEO**

**Betty Beath: *Lament for Kosovo* (video)**

Camerata, Queensland's Chamber Orchestra, under the direction of Brendan Joyce. Betty Beath's *Lament for Kosovo*, her 1999 adagio for strings, is now available on video, produced by David Cox, whose

illustrations match the music and reflect the suffering of the people of Kosovo during the war (1998-99). The video is available on YouTube: <https://youtu.be/GSrvO8WXA8>

**BOOK**

**Jeannie Gayle Pool and Beverly Simmons, eds.: *Source Readings from the International Congress on Women in Music***

Jaygayle Music Books. ISBN 978-1-798-86289-6 (2019)

The ICWM (International Congress on Women in Music) was an important effort to promote, perform, and document the music of women composers, past and present, as well as the roles women play in broadcasting, teaching, and other music-related areas. The volume covers the Congresses presented in New York, Los Angeles and Atlanta; and in Mexico City, Mexico; Paris, France; and Bremen and Heidelberg, Germany. Stephen M. Fry's history of the ICWM serves as the Foreword. The 498-page facsimile edition includes the complete programs, brochures, flyers, and newsletters from 1980 through 1990, as well as the journal, *Working Papers on Women in Music* (1985). The volume presents a who's who of the international women-in-music movement of the 1980s. It is fully indexed and contains a necrology of birth and death dates for women and men musicians who participated in ICWM events. The volume is a companion book to Pool's *The Passions of Musical Women: The Story of the International Congress on Women in Music* (2009). Both books are available through Amazon or through [Jaygaylemusic.com](http://Jaygaylemusic.com) (\$40 plus \$5 shipping and handling. Inquire about international shipping charges).

**In Memoriam: Clora Bryant (1927-2019)**

Clora Bryant, one of the greatest jazz trumpeters of the 20th century, faced discrimination because the music community believed that the trumpet was a man's instrument. She was shunned by the major club owners and by record companies. She played in local clubs in Texas and toured extensively, but had to stop after a heart attack in the 1990s, when her only income was her Social Security checks.

## REPORTS

### Association of Canadian Women Composers

DIANE BERRY

We did it! The ACWC recently received the good news from the Canadian government that the organization now has charitable status. After much time and effort on the part of our treasurer, Janet Danielson, it was wonderful to hear her make the announcement at our meeting in September. This development means that, as an organization, we will be able to issue tax receipts to donors. Until now, any activities pursued by the ACWC have been funded through membership fees. We now have an opportunity to increase our funding sources including more access to both government and foundation grants as well. The treasurer and other members will be exploring all these possibilities.

Over the past several years the ACWC has been managing the Roberta Stephen Award. This grant offers support to a Canadian woman composer aged 36 or older for professional development such as further studies, conferences, workshops, and composers' festivals, or for a specific project. The prize was created by the generous provision of composer and publisher Roberta Stephen. While the finances have been handled by her family, the ACWC has been responsible for advertising, vetting the candidates and the proposals, finding the adjudicators and awarding the winners. There are hopes to make the award self-sustaining and to enable the ACWC to take over all aspects of the award. This is another example of how the ACWC's new status as a charity will be beneficial.

The board has seen some changes in the past six months, with the Journal Editor and the Web Master both resigning due to heavy workloads outside of the organization. Replacements have been found for both jobs, and with the help of those previously in the positions, the transition has been very smooth.

One item on the agenda for future meetings will be discussions about the upcoming 40th anniversary of the ACWC in 2021. Members will be contributing their ideas of how to celebrate. Stay tuned! For more information about the ACWC, please visit our website at: <http://acwc.ca/>, or the very active Facebook page: Association of Canadian

Women Composers (ACWC/AFCC), or follow on Twitter @ACWComposers 2.

### BBC Proms Survey 2019

JENNY FOWLER

For some years, Women in Music (UK) has been doing a survey of the numbers of women represented in the BBC Proms season. The Proms is the largest classical music festival in the world. The audiences in the Royal Albert Hall are of many thousands, and all the concerts are broadcast, with many also on television. The concert dates this year were from July 19 to September 14. There were 58 main evening orchestral concerts, as well as chamber music concerts, daytime events, and late-night concerts. The figures for women in the 2019 BBC Proms season are:

Composers: 29/160 (18%) [Last year: 21/133]

Living composers: 20/59 (33%) [Last year: 17/43]

BBC Commissions (or co-commissions): 5/15 (33%) [Last year: 12/19]

Conductors: 7/60 (11%) [Last year: 4/58]

Last year I initiated a new category for the number of living composers whose works are substantial (more than 15 minutes) and are featured in main evening concerts. This is because many of the new commissions are for short pieces in chamber concerts or "family" concerts. The number of substantial works by living composers this year was only 2/9 (22%) compared to last year: 5/14 (36%).

The women composers whose music was performed in the 2019 concerts are: Lera Auerbach, Grazyna Bacewicz, Sally Beamish, Zosha Di Castri, Alissa Firsova, Sofia Gubaidulina, Fanny Hensel, Hildegard of Bingen, Dorothy Howell, Elisabeth Jacquet de la Guerre, Joanna Lee, Mica Levi, Elizabeth Maconchy, Thea Musgrave, Laura Mvula, Carly Paradis, Ailie Robertson, Iris ter Schiphorst, Clara Schumann, Maddelena Laura Sirmen, Alexia Sloane, Linda Catlin Smith, Barbara Strozzi, Dobrinka Tabakova, Outi Tarkiainen, Anna Thorvaldsdottir, Freya Waley-Cohen, Errollyn Wallen, Judith Weir, and Stevie Wishart.

The conductors are: Karina Caneliakis, Elim Chan, Jessica Cottis, Mirga Grazinyte-Tyla, Sofi Jeannin, Dalia Stasevska, and Nathalie Stutzmann.

### Analysis:

These figures maintain the substantially better figures of last year. There are rather fewer composers but more women conductors (reflecting the fact that there are more women conductors making their mark in the world generally). It seems that the significant improvement of the figures last year is set to continue. The BBC Proms season has always reflected, or been better than, the proportion of women composers and conductors in other concert series around the world. Now we need to look at what is happening elsewhere.

*NOTE: To maintain consistency with past years, I take my figures from the BBC booklet, rather than the website, which may be slightly different. Anyone is welcome to quote these statistics, but please mention the source. The figures for past Proms seasons are also available on the Women in Music (UK) website: [www.womeninmusic.org.uk](http://www.womeninmusic.org.uk)*

### Report from Japan: Four Concerts of Women's Music

TAEKO NISHIZAKA

It is a great pleasure to report that concerts of women's music seem to have increased recently. All the following were presented in Tokyo and included music by women from the seventeenth to twentieth centuries.

A concert titled "Welcome to the Salon of Marianne Martinez" was given on June 4th at the Luther Ichigaya Center by pianist Takako Miyazaki. She has written a series of articles for a magazine for student pianists over a two-year period under the heading "Let's Listen, Let's Play Music by Women Composers" to introduce works by women composers to the students. At this concert, she played a couple of Martinez's sonatas, one each by Haydn and Mozart, and an aria for voice and orchestra. The latter was a piano accompaniment version arranged by Miyazaki. A fortepiano modeled on an 1800 instrument was used for this historical concert.

Clara Schumann's 200th anniversary concert series, consisting of five concerts, was held between March and September at the Yamaha Hall. The organizer was Hiroko Kawashima, who has researched and performed music by the composer for many years. The fourth concert of the series, July 5th, included music with strings and the pi-

ano concerto arranged for piano solo, with an added cello in the second movement.

"Piano Selections by Women Composers: Marathon Concert on Chaminade's Birthday" was held on August 8th, a matinee and soiree at the Suginami Kokaido. Motoiwa Yato and Midori Kobayashi programmed 52 works by Chaminade and 16 other composers: Beach, Jaëll, Mayer, Chaminade, Farrenc, Le Beau, Auernhammer, Boulanger, Badarzewska, Grendahl, Garcia-Viardot, Andrée, Mel Bonis, Men-

delssohn-Hensel, Montgeroult, Carreño, and Szymanowska. Eight pianists took part in the performance of those beautiful and valuable music pieces. In spite of being held in the early afternoon on a weekday, all the tickets were sold out; that would have been unlikely several years ago.

Barbara Strozzi's 400th Anniversary Concert was presented on September 2nd at Toyosu Civic Center. Discorsi Musicali, a musical group aiming to propagate the beauty of Italian Baroque music, played

some of her madrigals and cantatas and a motet as well as music by her contemporary composers. A pre-concert lecture by Midori Kobayashi and Naomi Sasaki on August 29th revealed Strozzi's mental strength and energy as well as her extraordinary ability in music.

*Taeko Nishizaka is a member of Women & Music Study Forum Japan. She has completed a Ph.D. degree in musicology at Ochanomizu University. Her specialty is music and gender in modern Britain. She is currently a researcher on the Faculty of Core Research at Ochanomizu University.*

## President's Message

Dear Fellow Members of IAWM:

It was a pleasure to be able to meet so many of you at Berklee this summer. I hope you found the conference to be invigorating and a source of friendship as well as professional development and networking. If you were unable to come to this year's conference, I hope you will consider joining us for other events in the future. Our next annual concert will be held in 2020. If you are interested in hosting a concert or conference in the future, please contact us!

With the change of seasons, we also look for other changes. We will welcome several new members to the Board in 2020, and we will continue to develop our strategic plan to grow membership, increase our visibility, and provide more opportunities for recognition of women in music. Some parts of our strategy include increasing our online presence and developing a robust online arm of the *Journal*; creating non-monetary awards to recognize organizations and individuals that have shown an exceptional dedication to promoting women in music; and renewing and formalizing partnerships with organizations doing similar work.

People join our organization for many reasons: to take advantage of opportunities like the Annual Concert or the Search for New Music, to seek camaraderie in a sometimes-lonely field, to receive the *Journal*, or to network with professionals. Whatever your reason for joining, know that you are a welcome part of our community. If you have a moment to go on social media this month, please share your reason for joining IAWM and encourage others to join us in our mission to work for equality for performers, composers, researchers, and educators.

Sincerely,

*Carrie Leigh Page*

## IAWM NEWS

### New IAWM Board Members

#### **Kerensa Briggs (UK)**

Kerensa is an award-winning composer with selected works published by Multitude of Voyces and Oxford University Press. Her music has been performed internationally and broadcast on BBC Radio 3 and Radio Scotland. Her works are also featured on recordings from the choirs of King's College London, Pembroke College Cambridge, and the University of St Andrews. She was a member of the Theo-Artistry Composers scheme with Sir James MacMillan, and she holds an MMus in Music from King's College London.

#### **Wanda Brister (USA)**

Wanda has enjoyed a career in opera, oratorio, and recital. She has taught voice at Baylor University, University of Arizona, and Florida State. She has given lectures on British composer Madeleine Dring at the International Congress of Voice Teachers, Music by Women Festival, and Women Composers Festival of Hartford. Her biography on Dring is expected in spring of 2020.

#### **Monica Buckland (UK, Australia)**

After four years in Northeast England as Music Director of the New Tyneside Orchestra and Tutor at Durham University, Monica is heading to Australia, where she has been appointed Adjunct Lecturer at the University of New South Wales in Sydney. In October 2019, she was nominated a "Woman of the Year" at ITV's (British television station) annual awards lunch. She continues to be an Associate of Newnham College, Cambridge.

#### **Michele Cheng (USA)**

Michele is a 1.5 generation Taiwanese American interdisciplinary artist who uses music, experimental theater, and other forms of media to establish a dialogue with

the social issues of the time and cultural identities. Her works have been performed in North America, Europe, and Asia. She co-founded the interdisciplinary artist collective *fff* and the experimental pop duo Meoark, and she is a member of Stanford New Ensemble.

#### **Samantha Ege (UK)**

Samantha is a British scholar, pianist, and educator. Her PhD (University of York) centers on the African American composer Florence Price. As a concert pianist, Ege's focus on women composers has led to performances across North America, Europe, and Southeast Asia. Ege released her debut album in May 2018, called *Four Women: Music* for solo piano by Florence Price, Vítězslava Kaprálová, Ethel Bilsland, and Margaret Bonds.

#### **Matthew Hoch (USA)**

Matt is associate professor of voice at Auburn University as well as choirmaster and minister of music at Holy Trinity Episcopal Church in Auburn, Alabama. He is the single author, first author, or editor of seven books, including the recently published *So You Want to Sing Music by Women* (see Book Reviews). He holds a BM from Ithaca College, an MM from the Hartt School, and a DMA from the New England Conservatory.

#### **Natalia Kazaryan (USA)**

Natalia, from the Republic of Georgia, began studying piano at the age of six and performed as soloist with the Tbilisi State Chamber Orchestra just one year later. A winner of Astral's 2016 National Auditions, she has captured top prizes in numerous international competitions, including Eastman Young Artists International Piano Competition, the Kosciuszko Foundation Chopin Competition, the Second New York Piano Competition, and the Concours FLAME in Paris (First Prize).



### Lil Lacy (Denmark)

Lil, a composer and musician, has refined her curiosity for improvisation and composition through creative collaborations and different artistic projects; experimental ensembles, chamber operas, installations, theater, film, and dance performances as well as within social projects and health care. Her music has been performed in Europe, Asia, USA, and Mexico. She has received two Danish Music Awards and been nominated for a dozen awards for her work and collaborations.

### AJ Layague (USA)

AJ has music degrees from Stanford University (BA), CalArts (MFA), and UC San Diego (PhD), and studied gamelan in Surakarta, Java. Her works have been performed in the U.S., Europe, and Asia, and she has received grants from the Center for Cultural Innovation, American Composers Forum, Durfee Foundation, Centrum Arts, and the Getty Foundation, and she has published and presented research on women composers, theater, and Asian-American hip hop.

### Natalia Rojcovscaia (Moldova)

Natalia is a composer, pianist, conductor, pedagogue, interpreter, linguist, writer, librettist, actress, painter, and sound director. She is a laureate of international competitions and festivals. She is a member of the Union of Composers and Musicologists of Moldova, a member of the Composers Union of the Russian Federation, and president of the Guild of Young Art Creators. She is also a lecturer at the Academy of Music, Theatre and Fine Arts of Moldova.

### Deborah J. Saidel (USA)

Deb freelances as a woodwind performer, maintains a private studio, and teaches for both the Music and the Gender Studies departments at Virginia Commonwealth University. Her innovative interdisciplinary work is focused on promoting wellbeing in the world through music-making, mentorship, and feminist musicological scholarship.

### Sarah Westwood (UK)

Sarah's music is focused on memory, embodiment and somatics; she composes for dance-theatre, installation, and concert. Her music, performed on four continents, has received awards and commissions. She is a doctoral candidate at Goldsmiths, University of London. Alongside composing, Sarah has

worked in marketing and administration for University of Oxford; is event coordinator for Estalagem's Contemporary Music and Electronic Residency (Madeira); and co-director for Illuminate Women's Music.

## Winners of the 2019 IAWM Search for New Music Competition

*Special thanks to Dr. Ingrid Stölzel, chair of the competition; to the adjudicators: Jennifer Beller, Sara Graef, Migiwa Miyajima, Jane Rigler, Sakari Dixon Vanderveer, and Nina Young; and to the sponsors of the prizes, without whom the SNM would not be possible.*

The competition recognizes the accomplishments of IAWM member composers and fosters IAWM's goal of increasing awareness of the musical contributions of women. IAWM hopes that performers around the world will see this music as a resource for their own concert programming. There were 120 submissions from 11 countries.

**Ruth Anderson Commission Prize** (\$1,000), sponsored by Ruth Anderson, for a new sound installation with electro-acoustic music. Winner: **Lauren Spavelko** for her Electronic Music Installation *Black Box 2.0*.

Lauren Spavelko is a composer, arranger, studio teacher, performer, and visual artist. People are her favorite part of music. From the serious to the lighthearted, Lauren's compositions ask us to better understand and explore our human experience. They invite empathy, reflection, discussion, curiosity, play, and connection. Her works have been performed across the

United States and in Italy. Her most notable works are *Baby Book*, a song cycle for soprano on miscarriage, pregnancy, and motherhood (winner of Festival dei Due Mondi's 2017 Young Composers Competition in Spoleto, Italy; finalist for the 2019 NATS Art Song Composition Award, and finalist for the American Prize in Vocal Chamber Music); and *Kéyah*, a symphonic work in collaboration with National Parks Eminent Photographer Frank Lee Ruggles and commissioned by the Central Ohio Symphony.



Lauren Spavelko

Lauren is a graduate of the University of Louisville (M.M. Composition) and Ohio Wesleyan University (B.M. Music Education). She has studied composition with Steve Rouse, Clint Needham, and Jason Bahr. She lives in Columbus, Ohio, where she operates her studio Musical Life, teaches at Otterbein University, and composes. You can hear her laughing through the city while swing dancing, singing and fiddling, and making a joyful raucous with her artistically-inclined circle. Learn more: [www.LaurenSpavelko.com](http://www.LaurenSpavelko.com)

The Ruth Anderson Commission Prize will support *Black Box 2.0*, a versatile, customizable vessel for sound that invites curiosity and interactive play by introducing novelty and peculiarity into an everyday environment. It explores: 1) How do people respond to an unusual object in their normal environment? 2) How can it continue to solicit attention when its initial novelty is gone? Sounds are tailored to specific audiences and to work with/against the environment in which it is placed. The puzzle is never the same twice!

**Christine Clark/Theodore Front Prize** (\$500), sponsored by Christine Clark of Theodore Front Musical Literature, Inc., for a large chamber work (for 9+ instruments) and/or orchestral works; may include works featuring a soloist (vocal or instrumental). Winner: **Yi-Ning Lo** for her composition *Woven Veins*.

Composer and pianist Yi-Ning Lo is from Taiwan. Over her career, she has shown particular interests in harmony, structures, and the joint evolution and combination of sounds as well as the relationship between text and music. She is currently pursuing a master's degree in composition at the Eastman School of Music, studying with Professor Carlos Sanchez-Gutierrez and Professor Robert Morris. She holds a bachelor's degree in fine arts from National Taiwan Normal University, where she studied with Professor Gordon Chin. She was awarded the 2019 Wayne Brewster Barlow Prize for excellence in composition and the diploma of the 10th annual International Antonín Dvořák Composition Competition.

Her sinfonietta, *Woven Veins*, explores a historical event that took place in Taiwan in 1930. The aboriginal Seediq people rose up and confronted the Japanese colonial government in response to their long-term oppression. In order to control Taiwan's indigenous people, the tribes were "tamed"

through assimilation. Many of their rituals and customs were banned because they were perceived as barbaric and uncivilized. Nowadays, aboriginal cultures are “slaughtered” in a different way.



Yi-Ning Lo

Fusion between different races and the highly developed technology industry accelerate the extinction of traditional culture. With different ethnic groups living in this young country, cultural identity is sometimes confusing for most Taiwanese. What does it mean to be a Taiwanese? What is our culture?

*Woven Veins* starts with heterophonic texture, which presents the sacred and fearless chants of the Seediq warriors. The music then turns to a different state of mind as the warriors look for prey in the forests. This symbolizes the searching for their own identities. Melodic lines circle around and somehow always go back to where they started. When the melodic lines break down into small fragments, the sound of raindrops, created by the vibraphone, harp, triangle, piano, string pizzicato, and harmonics, stir up distant memories.

**Miriam Gideon Prize (\$500)**, sponsored by Lucille Field Goodman, to a composer at least 50 years of age for a work for solo voice and one to five instruments. Winner: **Ellen Ruth Harrison** for her composition *All One Can Imagine*.

Ellen Ruth Harrison, a composer of lyrical, vividly colored music, lives in Cincinnati, Ohio, where she teaches at UC's College-Conservatory of Music.



Ellen Ruth Harrison

In addition to instrumental chamber music, she writes frequently for voice. Melody figures prominently in her work, as does her concern for color and gently shifting harmonies. Her music has received numerous honors and awards from orga-

nizations such as the American Guild of Organists, the Fromm Music Foundation, the IBLA European International Music Foundation, the IAWM, the Jacob K. Javits Foundations, and the Ohio Arts Council. Her works have been widely performed both in the United States and abroad by a diverse range of performers such as Cincinnati Camerata, the Cincinnati Symphony Chamber Players, concert.nova, Earplay, the Empyrean Ensemble, Left Coast Chamber Ensemble, the Lydian String Quartet, Octagon, Parnassus, the San Francisco Contemporary Music Players, and Voices of Change. The *San Francisco Chronicle* has called her music “stunning” and full of “sophisticated ensemble writing,” and the *Boston Globe* has described it as having “a deep sonic realm.”

*All One Can Imagine* for soprano and violin is a setting of six evocative poems by Jakob Stein that express the darkness of the Holocaust and the anguish of loss. The music reflects their magical, mysterious, and melancholy quality as well as their striking imagery. Throughout the set, haunting images of trees, ashes, scrolls, walls, death, bones, and stones link the poems together. Related musical motives underscore these thematic connections. Although the music has a mournful quality to it, it is tinged with longing as well. And with longing comes hope for “all one can imagine.”

Born in Streator, IL, Harrison earned her doctorate in composition from the University of California, Berkeley. She spent two years studying in Paris supported by U.C. Berkeley's Prix de Paris, and also earned an Artist's Diploma from the Musik-hochschule in Stuttgart and a Bachelor of Music from the University of Illinois, Urbana-Champaign. Her music is available on Albany and Emeritus Records.

**Libby Larsen Prize (\$300)**, sponsored by Libby Larsen, to a composer who is currently enrolled in school for a work in any medium. Winner: **Cara Haxo** for her composition *Three Erasures*.

Described as “movingly lyrical” (*Avant Music News*) and “quirky but attractive” (*The Art Music Lounge*), the music of Cara Haxo often incorporates stories, poetry, and artwork inspired by her childhood. Haxo was awarded the 2013 National Federation of Music Clubs Young Composers Award, the 2013 IAWM Ellen Taaffe Zwilich Prize, and second prize in the 2012 Ohio Federation of Music Clubs Student/Collegiate

Composers Contest. She has received commissions from the International Contemporary Ensemble, Quince Contemporary Vocal Ensemble, Splinter Reeds, and the PRISM Quartet, amongst other ensembles. Haxo earned her Ph.D. in Composition at the University of Oregon in June 2019, where she worked as a Graduate Teaching Fellow in Music Theory. She also holds degrees from Butler University and The College of Wooster. She currently serves as an Academic Dean and faculty member at The Walden School Young Musicians Program in New Hampshire.

**Pauline Oliveros New Genre Prize (\$300)**, sponsored by Claire Chase, for works incorporating innovative form or style, such as improvisation, multimedia, use of non-traditional notation, open instrumentation, or new performance practices. Winner: **Lisa Mezzacappa** for her composition *Organelle*.

Lisa Mezzacappa has been an active collaborator in the San Francisco Bay Area music community for more than 15 years. Her activities as a composer, bassist, and ensemble leader encompass ethereal chamber music, electro-acoustic works, avant-garde jazz, music for groups from duo to large ensemble, and collaborations with film, dance,



Lisa Mezzacappa  
(Photo by Heike Liss)

and visual art. Mezzacappa has released her music on the New World, Clean Feed, No-Business, Leo and NotTwo record labels, and her work has been supported by the MAP Fund, Foundation for Contemporary Arts, and the Aaron Copland Fund. Current projects include the improvising orchestra, the duo B. Experimental Band; a suite for sextet inspired by Italo Calvino's *Cosmicomics*; and a new podcast opera about relationships at the dawn of the Internet. For more information, see: [www.lisamezzacappa.com](http://www.lisamezzacappa.com)

Mezzacappa's graphically-notated work *Organelle* is a set of compositions inspired by diverse scientific processes—some enormous and unfathomable, others impossibly microscopic—that form a whole through the insights and explora-



tions of master improvisers. The modular work draws its musical ideas from the different ways that the human body, the natural world, and the cosmos mark and “experience” the passing of time. The notes, rhythms, musical relationships, melodies, and structures in each movement are connected to theories of cell biology, astrophysics, paleontology, zoology, or neuroscience, exploring these otherwise-imperceptible phenomena through sound. The notation draws connections between the poetic, playful, futile ways that science and music attempt to convey the magic of nature and sound through symbols and drawings on paper. Mezzacappa began composing *Organelle* at a residency at the Cité internationale des arts in Paris in 2016, and has since expanded the piece to include new movements inspired by the migration of salmon in Vancouver, British Columbia; the tides of the San Francisco Bay; and the glaciers of the Canadian Rockies. *Organelle* premiered in Europe in 2016, with musicians in Köln, DE; Naples and Rome, IT; and later in the U.S. in Berkeley, CA.

**PatsyLu Prize (\$500)**, sponsored by Patsy Rogers and Lucille Field Goodman, for classical art music in any form by black women and/or lesbians. Winner: **Chiayu Hsu** for her composition *Taiwan Miniatures*.

Commissioned by the Yale Taiwan Ensemble and premiered in December 2017, *Taiwan Miniatures* for string octet is inspired by the various images of Taiwan. The first movement, “Intrada,” depicts a scene in the mountains at the start of a day. “Crisis” incorporates different playing techniques to create various timbres in order to capture the pollution crisis that Taiwan is facing. The opening gesture in



Chiayu Hsu

“Transformation” generates dissonant tensions between voices. The texture gradually broadens and the movement concludes with an open space of harmonics. The finale, “Waves,” pictures the different waves created by sea, river, and rice fields. Taiwan is a beautiful island full of amazing landscapes—seashores, mountains, lakes, rift valley and skyscrapers. Most importantly, Taiwan is my homeland, memories of which I greatly cherish.

Chiayu derives inspiration from sources such as poems, myths, and images, but the hallmark of her music is the combination of Chinese elements and Western techniques. Chiayu’s music has been recognized with awards from the American Academy of Arts and Letters, Left Coast Chamber Ensemble, the Copland House, IAWM, Suzanne and Lee Ettelson Composer’s Awards, KH Tan Competition, Lynn University, music+culture (2009 International Competition), the Sorel Organization (2nd International Medallion Choral Composition Competition and recording grant), the International Harp Society (7th USA International Harp Composition Competition), ASCAP (Morton Gould Young Composer Awards), the Maxfield Parrish Composition Contest, and the Renée B. Fisher Foundation, among others. Her orchestral works have been performed by the London Sinfonietta, the Detroit, San Francisco, Spokane, Toledo, and Nashville Symphonies, the American Composers Orchestra, the Cabrillo Festival Orchestra, and the National Symphony Orchestra in Taiwan. Chamber works have appeared on programs of the Aspen Music Festival Contemporary Ensemble, Eighth Blackbird, Prism Quartet and Ciompi Quartet. She is currently an associate professor at UW-Eau Claire. She earned a Bachelor of Music degree from the Curtis Institute of Music, a master’s degree and Artist Diploma from Yale University, and a Ph.D. from Duke University. More information on her music is available at <http://www.chiayuhsu.com>.

**Portland Jazz Composers Ensemble Prize (\$300)** for a jazz composition of any duration for small ensemble to big band (4-17 instruments). Winner: **Sam Spear** for her composition *Survivor’s Suite*.

Sam Spear is a jazz woodwind instrumentalist and composer based in Boston, MA. She is a recent graduate of Berklee College of Music, with a double major in Performance and Jazz Composition. She

is continuing her education in Jazz Performance at New England Conservatory. Spear has studied saxophone with Shannon LeClaire, Jim Odgren, George Garzone, and Jerry Bergonzi. She has studied composition with Ayn Inserto, Greg Hopkins, and Ken Schaphorst.



Sam Spear

Spear has also been a rising voice for gender equality in the jazz community. She presented her lecture, “Mary Lou Williams in the Age of #MeToo,” at the 2019 IAWM and FT&M15 joint conference. Her advocacy work has been featured in *Downbeat Magazine’s* February 2019 issue and in a news story on Boston’s local NPR station WBUR. Spear co-founded Women in Jazz Collective, a student-run organization at Berklee College of Music with the mission of empowering female and non-binary jazz musicians. *Survivor’s Suite* was inspired by the #MeToo movement and how it empowered Spear in her personal journey. She was influenced by Duke Ellington’s suites that reflected his travels, culture, and times. Spear is thankful for the IAWM and their work on recognizing women composers.

**Alex Shapiro Prize (\$500 plus mentorship/consultation from Alex Shapiro)**, sponsored by Alex Shapiro, for a work of any duration for large ensemble wind band requiring a conductor, with or without a soloist, acoustic or electroacoustic, published or as yet unpublished. Winner: **Ruby Fulton** for her composition *I in 10,000*.

Composer and musician **Ruby Fulton** writes music that invites listeners to explore non-musical ideas through sound. Her musical portfolio includes explorations of mental illness, Buddhism, philosophy, psychedelic research, addiction, and chess strategy as well as profiles of iconic popular figures like the artist Jean-Michel Basquiat and musicians Syd Barrett and Whitney Houston. Her music has been performed by the Boulder Philharmonic, the Cabrillo Festival Orchestra, the American Composers Orchestra, the Holland Symfonia, Volti, and Newspeak; and has been programmed



on the Bang on a Can Marathon, the Guadalupe New Music Festival, and the SONiC Festival. In addition to composing, Fulton works as co-artistic director of the experimental vocal collective Rhymes With Opera, a five-piece vocal/composer ensemble based in New York City. She teaches composition and music theory at the University of Idaho Lionel Hampton School of Music. She holds a doctorate from the Peabody Conservatory, with additional degrees from the San Francisco Conservatory of Music and Boston University.

The award-winning work, *I in 10,000*, was written for the 2018 University of Idaho Wind Ensemble, and performed under conductor Al Gemberling, his last concert before retiring. The work is about the famous Idaho star garnet, with pre-recorded electronics featuring audio interviews with geologists, lapidary artists, national forest service employees, and rock hobbyists. The title refers to the odds of finding

the elusive six-ray star garnet. During the spoken program notes just before the performance, Fulton presented Gemberling with a custom-made baton with a six-ray star garnet embedded in the handle, which he then used to conduct the premiere.



Ruby Fulton

**Judith Lang Zaimont Prize (\$400)**, sponsored by Judith Lang Zaimont, for an extended instrumental composition—large solo or chamber works—by a composer at least 30 years old whose music has not yet been recorded or published. Winner: **Seunghye Chrissy Lee** for her composition *Bon II*.

Inspired by her deep affection for her

Asian roots, Korean-American composer Seunghye Chrissy Lee's music has been described as "intriguing" and "enjoyable" (*NACWPI Journal*), and "evoking mysterious lushness" (*New York Concert Review, Inc.*). She has received commissions from McCormick Percussion Group, saxophonist Seung Dong Lee (Selmer Artist), pianist EunMi Ko (Ensemble Strings and Hammers), and awards and grants from IAWM, ASCAP Plus Award, ASCAP Fellowship for the 70th Wellesley Composers Conference, Virginia Center for the Creative Arts, and Atlantic Center for the Arts, to name a few. She is a co-founder and a co-artistic director of the Dot The Line Music Festival since 2019. Lee earned her Ph.D. in Music Theory and Composition from Brandeis University, M.M. from the University of Illinois at Urbana-Champaign, and B.M. from Ewha Woman University. Lee serves as an Assistant Professor of Music at Ave Maria University.

## Members' News

COMPILED BY ANITA HANAWALT

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning appointments, awards and honors, commissions, premieres, performances, publications, recordings, and other items. NB: The column does not include radio broadcasts; see Linda Rimel's weekly "Broadcast Updates."

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.

Awards and honors and recent recordings and publications are listed in separate columns; you may send this information to the editor in chief, Eve R. Meyer, at [evemeyer45@gmail.com](mailto:evemeyer45@gmail.com).

The deadline for the next issue is March 30, 2020. Please send news about your activities to Members' News Editor Anita Hanawalt at [anita@hanawalthaus.net](mailto:anita@hanawalthaus.net). Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Organist Ellen Wright commissioned **Beth Anderson's** *Prelude on St. Patrych's Breastplate* and premiered it June 16, 2019 at All Saints Episcopal Church in Brooklyn, New

York. The San Diego Clarinet Quintet commissioned *November Swale*, premiering the piece on October 4 at the University of California at San Diego Extension Complex in La Jolla.

**Betty Beath** has recently completed a work for the Gold Coast Chamber Orchestra, *Agapo*, named for the song of the doves above their window. She has also written a song cycle with a similar theme, *Agapo, Agapo* (doves speak Greek in their part of town), words by David Cox, published by Wirripang Australia. Another commissioned work recently completed is *Song for Harp and Cello*, with the expectation that these works will be performed later this year. Late in 2018, Beath wrote the song cycle *Evie Dances* (words by Jena Woodhouse), published by Wirripang Australia.

After four years in Northeast England as Music Director of the New Tyneside Orchestra and Tutor at Durham University, **Monica Buckland** is heading to Australia, where she has been appointed Adjunct Lecturer at the University of New South Wales in Sydney. She continues to be an Associate of Newnham College, Cambridge. She has joined the IAWM Board for the 2020-22 period.

**Tamara Cashour's** gospel arrangement of *Ride On King Jesus!* was premiered in May 2019 by The Bronx Concert Singers in the Parkchester neighborhood of Bronx, New York City, at St. John's Lutheran Church.

The choral ensemble C4 premiered her sacred intonations at Manhattan's Church of the Transfiguration, receiving a very favorable review in *TheatreScene* from noted reviewer Jean Ballard-Terepka. The seven-part tone poem *Takt der Nachstadt*, incorporating elements of *musique concrete*, was premiered in abridged form by the electronic ensemble Anna's Ghost at The Vermont College of Fine Arts in August 2019. The Muse's Voice, in residence at Barnard College/Columbia University, essayed her sacred and secular incidental choral works for the theater on October 30 at Barnard Hall. The New York Composers Circle will premiere *Trio of the Troubled Earth* (piano trio) and a new piece for organ in February 2020. Cashour has also been commissioned by organist Gail Archer to write a new piece for concert organ.

**Kyong Mee Choi's** *Train of Thoughts* was chosen for the Ars Electronica Forum Wallis 2019. The work has been published on the Music from SEAMUS CD, vol. 28, which features works by SEAMUS member composers, representing the newest trends and ideas in electroacoustic music. *To Unformed* for piano and electronics was performed by Ricardo Martín Descalzo at the Festival Sierra Musical at the Teatro Municipal Villa de Collado in Madrid, Spain on August 2. The piece was also performed by Marialena Fernandes at the 10th anniversary of Con Brio at NCPA Experimental Theater in Mumbai, India on August 2. *Vanished* for harp and

electronics was premiered by Ben Melsky at the Dal Niente's Party at The Revival, Hyde Park, Chicago, on June 16. *Pendulum* for oboe, English horn, and electronics was performed by Oboe Duo Agosto (Ling-Fei Kang and Charles Huang) at the 2019 ICMC/NYCEMF Conference and Festival at Hebrew Union College, New York, on June 18. *Freed* for bass flute and electronics was performed by Shanna Gutierrez at the Festival at Centre for Present-Day Music at Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" in Leipzig, Germany on June 22.

Choi was a featured guest artist at the SPLICE Institute 2019 at Western Michigan University School of Music in Kalamazoo

on June 23-29, where she taught various workshops, gave a featured lecture on her music and compositional process, and gave private lessons. Three of her works were programmed. *Vanished* for harp and electronics was performed by Ben Melsky (harp) from Dal Niente, *Sublimation* for marimba and electronics, and *To Unformed* for piano and electronics were performed by the SPLICE Ensemble members: Adam Vidiksis (percussion) and Keith Kirchoff (piano). Choi and Stuart Folse taught a two-week dynamic program, including lectures, private lessons, seminars, and a student concert at the end of the program for the July 15-26 Summer Composition Institute hosted by the Chicago College of Performing Arts at Roosevelt University.

**Linda Dusman's** *Dancing Universe* was premiered by Trio des Alpes in Italy and Switzerland in October 2018, and the same group performed the U.S. premiere in Baltimore in April 2019. Violinist Airi Yoshioka premiered her solo *Dream Prayer Lullaby (for the children of Syria)* in Italy in October 2018, and Duo della Luna (Airi Yoshioka, violin, and Susan Botti, soprano) performed *Triptych of Gossips* in Italy last fall and at the Scotia Festival in June. *What Remains* for symphony orchestra was commissioned by the Hopkins Symphony, Jed Gaylinn, conductor, and was premiered in October 2019 in Baltimore. Inscape Chamber Orchestra, Richard Scerbo, conductor, premiered *Mother of Exiles* at the Livewire 10 Festival in October 2019.

**Adriana Isabel Figueroa Mañas'** work for piano and orchestra, *Los Colores del Alma*, received its world premiere by the Philharmonic Orchestra of Mendoza (Argentina) under the direction of Cesar Lara on November 21, 2019. Elena Dabul was soloist. *Leyendas de America*, a symphonic poem for full orchestra, received its world premiere on November 29 and 30 by the Symphonic Orchestra of National University of CUYO, in Mendoza. Rodolfo Saglimbeni was conductor.

In Frankfurt, preparations have begun for a concert to celebrate **Tsippi Fleischer's** 75th birthday in May 2021. The Belcanto-Frankfurt Ensemble will issue new versions of *Like Two Branches* and *Daniel in the Den of Lions*. Six German female singers, conducted by Dietburg Spohr, will sing an entire evening in ancient and exotic Semitic languages (Arabic, Coptic). Immediately after the concert in Frankfurt, the group will also perform the same program in Israel.

**Jennifer Fowler** has been celebrating her 80th birthday this year. As part of the celebrations, a CD of some of her chamber music has been released on the Metier label with performances from the long-established UK ensemble Lontano, directed by Odaline de la Martinez. Copies of the CD are available from: [www.tutti.co.uk/cds/lines-spun-fowler-chamber-FLRJY-28588-R1](http://www.tutti.co.uk/cds/lines-spun-fowler-chamber-FLRJY-28588-R1) and [www.divineartrecords.com/label/metier](http://www.divineartrecords.com/label/metier) and all usual suppliers. Tracks are also available to download.

**Yvonne Freckmann's** work *Nest* was commissioned and premiered by SOLI Chamber Ensemble in San Antonio, Texas on October 14 and 15, 2019. Field recordings of south-central Texas, ranging from an IH-10 underpass to cicadas to Bobwhite quail, combine with the sound of the tour de force ensemble of violin, clarinet, cello, and piano: Ertan Torgul, Stephanie Key, David Mollenauer, and Carolyn True.

New compositions of **Juliana Hall** include the following: *Blue Violin* (3 songs for mezzo soprano and piano on poems by Amy Lowell). *Godiva* (monodrama for mezzo soprano and piano on a text by Caitlin Vincent), premiered by mezzo-soprano Kitty Whately and pianist Libby Burgess at the Beverley Chamber Music Festival held in Beverley, Yorkshire, UK, on September 27. *Ruffians of the Sky* (2 songs for high coloratura soprano and piano on poems by E. E. Cummings). *Tornado* (song for soprano and piano on a poem by Kathleen Kelly), premiered by soprano Caitlin Lynch and pianist Kathleen Kelly on October 25 at Wayne State University in Detroit, Michigan. New Publications by E. C. Schirmer include: *And It Came To Pass*, No. 8851 (canticle for countertenor and piano on passages from the Gospel of Luke); *Great Camelot*, No. 8850 (3 songs for tenor and piano on texts by Sameer Dahar); *Sentiment*, No. 8849 (monodrama for soprano solo unaccompanied on texts by Caitlin Vincent); and *The New Colossus*, No. 8852 (for baritone and piano, poem by Emma Lazarus). New recording: *A Certain Tune on Still Life*, performed by Margaret Marco, English horn (independently produced).

Several complete song cycles were performed in August, September and October. *Bells and Grass* was performed by soprano Alicia Berneche and oboist Laura Perket of the CHAI Collaborative Ensemble on October 18, 19, and 20 in Chicago. *Godiva* was performed by mezzo soprano Kitty Whately and pianist Simon Lepper on September 28 at the Theatrebarn in Evesham, Worces-

## Awards

The IAWM congratulates the following award winners!

### Katy Abbott

Katy was announced the winner of the 2019 Paul Lowin Prize (song-cycle prize) in a ceremony at the Melbourne Recital Centre on October 22. Her large-scale work is the first composition in her series of festival pieces commissioned with funds provided by the Australia Council for the Arts. *Hidden Thoughts I* sets to music "secret thoughts" by anonymous women. The jury said: "This uniquely Australian work has an innovative and beautifully nuanced score with the compelling text always shining through. The composer shows an excellent technical understanding for each voice type with voiceless interludes focusing the narrative and establishing a wonderful emotional connection for the listener...an inclusive and interactive work for the audience." *Hidden Thoughts* is available for listening online as an ABC New Waves podcast.

### Monica Buckland

In October 2019, Monica was recognized as a "Woman of the Year" at ITV's (British national television) annual awards lunch. For the past sixty years, "Women of the Year" has presented awards to celebrated and inspired women of all backgrounds.

### Vivian Adelberg Rudow

Vivian received the 2018 Distinguished Alumna Award from the Peabody Conservatory of Music, Johns Hopkins University, in a presentation on April 27, 2019.



tershire, UK. On October 14, mezzo soprano Loralee Songer and pianist Perry Mears performed the work in Weill Recital Hall at Carnegie Hall in New York City. Mezzo soprano Kitty Whately and pianist Simon Lepper also performed the work on October 18 at the Oxford Lieder Festival in Oxford, UK. *In Reverence* was performed by soprano Nadine Benjamin and pianist Nicole Panizza on May 10 at the University of London, on August 10 in Suffolk, and on September 25 at the University of Coventry, UK. *Music like a Curve of Gold* was performed by soprano Leigh Folta, mezzo soprano Margaret Izard and pianist Natalie Sherer Schamp on August 23 at the Collaborative Arts Institute of Chicago, Vocal Chamber Music Fellows Showcase, and on August 25 in Winnetka, Illinois. Soprano Emily Truckenbrod performed *Sentiment* on October 18, 19 and 20 for the STL Opera Collective in Saint Louis, Missouri. *Through the Guarded Gate* received multiple performances in May through October across the United States. *To Meet A Flower* was performed by soprano Nadine Benjamin and pianist Nicole Panizza on May 10 at the University of London and on August 10 in Suffolk. Many individual songs from song cycles were also performed by multiple artists from May through October across the US and UK.

Two of **Lydia Kakabadse's** sacred choral works for male voices from her album *Cantica Sacra* were included in the Three Choirs Festival Eucharist 2019 at Gloucester Cathedral (UK) in July 2019. The Festival is the oldest non-competitive classical music festival in the world, having recently celebrated its 300th anniversary. Her duet for double bass and cello, *Concertato* (from her chamber album *Concertato*), was performed at the Chatsworth Arts Festival (UK) on September 20. The well-known double bassist Chi-chi Nwanoku OBE played the bass part.

In April 2019, **Gyuli Kambarova** was awarded a commission by the Kentucky Music Teachers Association, and on September 21, the work, *Unchained* (a quintet for alto saxophone, violin, cello, piano and percussion) was performed at the state conference. The work is based on her thoughts about liberty and peace. The primary question that inspired her was: "How can we make people feel unleashed or unchained?"

**Sheli Nan's** *The Last Gesture* for soprano, piano, and cello was performed November 9 in Palo Alto, California and November 10 in San Francisco, produced by NACUSA SF.

The third act from *An Oratorio for our Time - Last Stop Cafe* (libretto and music by Nan) was performed November 23, produced by the San Francisco based opera company, Goat Productions. She anticipates a composer residency at the University of Puget Sound in Tacoma, Washington, March 3-6, where *Bailando con mi Caballero* for clarinet, piano, and bass will be premiered with the composer at the piano. *Agree to Disagree* for bass clarinet and B-flat clarinet will also be performed, along with *The Clarient Quartet* for clarinets and *Fandango Ardiente!* with the composer again at the piano. *The Quadruple Quest* for bassoon quartet may also be performed. During the residency, she will lead a master class, coach the ensembles, and speak about being a female composer who has performed extensively in Latin America. Max Lifschitz has commissioned Nan to compose a Double Quintet (woodwinds and strings) for the 40th anniversary of his North South Consonance group in New York City on June 9. *American Promise* will be premiered at that time.

**Kristin Norderval** released a new EP - Future Retrospection - with Argentine pianist/composer Paula Shocron, and drummer Pablo Diaz. It received an enthusiastic review in *The Free Jazz Collective* (<https://www.freejazzblog.org/2019/09/kristin-norderval-paula-shocron-pablo.html>). She was one of the 2019 recipients of a Discovery Grant from Opera America for *The Sailmaker's Wife*, an opera she is developing with librettist and designer Julian Crouch. In October, she began an Artistic Research PhD Fellowship at the Opera School of the Oslo National Academy of the Arts in Oslo, Norway. She plans to develop techniques for improvisation and interactive audio processing technology for opera singers. It will be used in *The Sailmaker's Wife*, and the Opera School will produce the work.

**Hasu Patel** appears in the January 3, 2019 ThinkTV episode of "Traditions: Ohio Heritage Fellows" streaming at <https://video.thinktv.org/video/episode-1-39vi5c/>. She was also featured in the February 2019 Ohio Arts Council E-Newsletter for her musical services to schools, organizations, festivals, and orchestras for the State of Ohio and elsewhere, including teaching classical music of India to young children at the ISSO Temple in Strongsville, Ohio. On August 17, she performed a sitar concert to celebrate the 50th anniversary of the Woodstock Music Festival at Yasgur's Farm in Bethel, New York. On August 20 and 21, she offered a work-

shop called "Techniques to Awaken the Music Within" and performed a sitar concert as a prelude to an evening session for the 44th Annual SSF (Spiritual Science Fellowship) IIIHS (International Institute of Integral Human Sciences) International Conference ("The Next Step Forward: On Earth as it is in Heaven") held in Montreal, Canada.

On March 17, 2019, the premier concert version of **Deon Price's** two-act opera, *Ammon and the King: Immigrant Speaks Truth to Power*, was performed at the Presidio Chapel in San Francisco, and later reviewed in the *IJWM Journal*, Vol. 25, No. 1, 2019. *Yellow Jade Banquet* was performed by Katsuya Yuasa, clarinet, and Mary Au, piano, on the Piatigorsky Foundation concert tours: seven concerts in New Mexico in April 2019, and eight concerts throughout Wyoming in September 2019. As a birthday tribute to Deon, *America Themes* was performed on May 18, by the Peninsula Symphonic Winds, Dr. Berkeley Price, director, at El Camino College in Torrance, CA. On May 19, Rising Stars Ensemble from the San Francisco Conservatory of Music played Deon's *La Campana* and *Carefree* on Concerts at Presidio Chapel, San Francisco, Chunzi Duan Yang, conductor. The 100-member Los Angeles Symphonic Winds performed Price's *America Themes* on a gala concert at the Veterans' Memorial Auditorium in Culver City, California, supported by a grant from the Culver City Arts Commission, and sponsored by the National Association of Composers-Los Angeles chapter on July 6.

On July 28, Price's arrangement for violins, violas, celli, and piano of the "Arioso" from Cantata BWV 156 by J. S. Bach was played at the memorial for violinist Alice Schoenfeld at Pasadena Presbyterian Church in Pasadena. Deon played the piano solo version of her new opera, *The Light of Man—and Woman* on a Mu Phi Epsilon concert in San Rafael, September 21. She is looking forward to the premier staged workshop performance of the one-act opera on November 17, at Presidio Chapel. Inspired by an ancient story in the Hindu Upanishads, the opera explores the quest for a light that will guide and bolster a person's life. This is the last in the series of four operas representing different traditions presented by the Interfaith Center at the Presidio.

In 2018, **Natalia Rojcovscaia** won a teaching grant from the International Grant Program "Erasmus +" awarded to her by the A. Steffani Conservatoire, Castelfranco Veneto, Italy, Department of Composition, Theory



and Analysis - Composizione e Dirizioni. In November 2018, she participated in the International Teacher Forum held in Moscow, Russia, where she presented her methods of teaching music and the English language ("ArtWay" method). At the same time, she starred in a documentary film on educational reform, *The School of Nobel Laureates* by Mikhail Kazinik. In February 2019, she participated in the Scientific Conference of Young Researchers and had a research paper published in the *Journal of the Institute of International Relations of Moldova*: "Contemporary Art: Tendencies of Development and Their Impact on Education in the European Union." An article about her creativity was published in the newspaper *Russian Word*, and an interview was filmed for the YouTube channel of the American-Moldavian journalist Ludmila Alexei.

This past summer, Natalia took part in the International Festival "Days of New Music," in Moldova, Chisinau, including music of composers from Spain, Romania, and Estonia. Her composition *Dies Irae* for female choir and piano with two pianists (four hands) was performed by the academic choir chapel Moldova under the direction of Gabriela Tocari. This composition is part of a larger work, the Sympho-Suite "Master and Margarita," based on the novel of the same name by M. Bulgakov (for two solo violins, piano, youth choir, orchestra and three actors). It is being recorded in stages at the recording studio of Teleradio Moldova and will be released on CD by 2020.

In May 2019, Teleradio Moldova released the broadcast "Arpeggiando" about Rojcovscaia's creative life and activity. Also in May, she was one of the organizers of the V Children's Film Festival: "The World Through the Eyes of Children," and she joined the adult jury and chaired the children's jury. As part of this project, she held an open masterclass, "Music and Cinema." In July, she became a member of the Composers Union of the Russian Federation.

This year she organized and served as president of the Guild of Young Art Creators (GYAC). The guild is engaged in the integration of the arts to enhance educational opportunities for the public. From the fall of this year through May of next year, she will hold a series of workshops and seminars for young artists and teachers in the Guild of Young Art Creators and in the Children's Movie Studio of auteur cinema, "Globe." In early 2020, the organization plans to hold a major concert with the participation of distinguished art creators and young artists. The

Guild anticipates an unusually brilliant and innovative concert with events filled with special meaning thanks to music intertwined with choreography, cinema, and the fine arts.

**Anna Rubin** recently completed a residency at the Virginia Center for the Creative Arts, where she worked on a new piece commissioned by the Piano on the Rocks Festival for two pianos and narrator. *For the Love of Bees* was performed Nov. 8 and 9 in Philadelphia by pianist Sandrine Erdely-Sayo and actress Pamela Fields. This suite along with three other works are being recorded for release next summer. Her wind ensemble work *Chiaroscuro* will be released by Albany Records in 2020.

**Vivian Adelberg Rudow's** *Burnt Toast* for French Horn and Audience participation was performed by Sam Bessen (horn), and *John's Song* was performed by Bessen and J.T. Hassell (piano) at the Peabody Conservatory of Johns Hopkins University Reunion Dinner and Concert on April 27. *Devy's Song* (in memory of Devy Bendit) and *John's Song* (in memory of John J. Hill) were performed by Bessen and Yesse Kim (piano) during the August 1, 2018 concert "In The Stacks" at the George Peabody Library. *Fanfare For My Hero in the pin striped suit* was performed on May 18 and June 2, 2019 by the Susquehanna Symphony Orchestra in Bel Air, Maryland with Sheldon Bair, conductor. *Cuban Lawyer, Juan Blanco* was performed in an electroacoustic music concert assembled by Neil Leonard on June 27 at Radio Cadena Habana for Havana, Cuba audiences.

On October 27, 2019, **Clare Shore's** *Intensity of Degrees* for flute (picc/al fl) and piano was premiered by flutists Misty Theisen and Cathie Apple, and pianist Jennifer Reason on the Zimmermann's Café Chamber Music series in Lake Worth Beach, FL, July 20. Trio Casals premiered her piano trio *Day Tripping* in Carnegie Hall's Weill Recital Hall.

**Faye-Ellen Silverman's** *Edinboro Sonata for tuba and piano* was performed by Steven Maxwell, tuba, on the "Overlooked Tuba Solos" program at the 2019 International Women's Brass Conference (IWBC) held in Tempe, Arizona on May 24. On July 16, *Layered Lament* for English horn and tape was performed by Jacqueline Leclair, for a lecture/recital at the 2019 International Double Reed Society (IDRS) Conference in Tampa, Florida. *Protected Sleep* for French horn and marimba was performed on July 31 by Gabrielle Pho, horn, and Christine Comer, marimba, for a Horn Masterclass of Julie Landsman

given at the Music Academy of the West in Santa Barbara, California, with a second performance given for a Percussion Masterclass of Michael Werner on August 6. The Subito Music Corporation published *Green Ink Serenade* for two guitars and *Musicians of the Air* for solo violin during Summer 2019.

The Kaplan Duo, pianists **Nanette Kaplan Solomon** and her sister, Iris Kaplan Rosenthal, received a 2019 Seed Money Grant from New York Women Composers, Inc. They performed a series of recitals entitled "Fascinating Rhythms: Contemporary Works for Piano Four Hands" at the Jericho Public Library, Jericho, NY on November 3 with future performances at Eckerd College in St. Petersburg, FL on February 9, 2020; at the Hewlett-Woodmere Public Library on February 23; and at the Bayard-Cutting Arboretum in Islip, NY on March 29. The recitals will include works by Joelle Wallach, Judith Lang Zaimont, Jane Leslie, Hilary Tann, Victoria Bond, and Beth Anderson Harold.

Excerpts from **Evelyn Stroobach's** *Aurora Borealis* and *Aboriginal Inspirations* CDs were played at the Department of Music, University of Sheffield, UK, Music Faculty "Welcome Back" event.

**Hilary Tann** retired from Union College September 1 and is now working on a Children's Celebration of the Penrhys Pilgrimage in South Wales, plus a concerto for violin with the Robert McCormick Percussion Group of the University of South Florida. Her *Melangell Variations* (soprano, baritone, string quartet) have been recorded in Tucson for Lorelt, and her string quartet (*And the Snow Did Lie*) has been recorded by the Sirius Quartet for Parma (April release). Two of her organ pieces (*Pinnae Ventorum* and *Embertides*) are being recorded by Sarah Simko this fall as part of a three-CD collection of organ music by women composers.

**Rain Worthington's** *Night Stream* was performed by the Locrian Chamber Players: violinists Calvin Wiersma and Conrad Harris, in New York City. The world premiere of *Imagined Tango*, a miniature for flute and harp, was performed by Erëmira Çitaku, flute, and Gagatay Akyol, harp, in Prishtinë, Kosovë. Conductor Rodrigo Müller and the Orquestra Sinfônica de Limeira performed the world premiere of *Shredding Glass* for orchestra. *BaDaBaDaDa* for contrabass was performed by Sergio de Oliveria in Limeira, Brazil. Rain's article, "The Communicative Mystery of Instrumental Music," was published in *Sonograma Magazine* (Barcelona, Spain).