
Journal

of the
iaawm
international alliance for women in music



Anne Phillips
(Photo by Judith Kirtley)
“Survivor of the Music Business,” page 1

In this issue:

Eliane Aberdam
Orietta Caianiello
Mary Dawood
Denise Von Glahn
Ellen Grolman
Adelina de Lara
Rami Levin
Ruth Lomon
Karlín Love
Misha Penton
Victoria Petro-Eschler
Anne Phillips
Nadin Polyakova
Sarah Reid
Silvia Rosani
Clara Schumann
Anna Sowa
Eleanor Stublely
Carol Ann Weaver
Reviews
Reports
Awards and Honors
Members’ News

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Table of Contents

Volume 23, Number 2 (2017)

Articles

Survivor of the Music Business	Anne Phillips	1
Introduction, Appreciation, and Scholarly Pursuits: Part I	Denise Von Glahn	5
Notation Strategies for Sound-Based Electronic/Acoustic Music	Sarah Reid	10
One Thousand and One Nights to Heal the Heart.....	Eliane Aberdam	16
Reflections on a Composer’s Trajectory Across Two Hemispheres	Rami Levin	20
The Potential of an Electronic Detour	Silvia Rosani.....	23
“Interpretation of Schumann’s Music as Clara Schumann Taught It” by Adelina de Lara	Orietta Caianiello (transcr)	24
Meet Six New IAWM Members		
The North Country — The City of Light — An American Dream	Mary Dawood.....	27
A Multifaceted Musical Life.....	Karlin Love.....	28
Experimental Vocal Composition and New Opera	Misha Penton.....	29
New Music in New Places.....	Victoria Petro-Eschler.....	30
Music Sensitivity: Gift or Punishment?.....	Nadin Polyakova De Zuniga	31
Composing in Poland.....	Anna Sowa	32
In Memoriam: Ruth Lomon (1930-2017).....		33
In Memoriam: Eleanor Stubley (1960-2017).....	Carol Ann Weaver.....	34

Reviews

A Farewell to the Journal After Two Decades	Ellen Grolman	34
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Book Reviews

Abigail Gardner: <i>PJ Harvey and Music Video Performance</i>	Elizabeth Hinkle-Turner	36
Mary F. McVicker: <i>Women Opera Composers: Biographies from the 1500s to the 21st Century</i>	Jean Poole Wald.....	37

Compact Disc Reviews

<i>SPECTRA</i>	Krystal Folkestad Grant.....	38
<i>Elaine R. Barkin</i>	Anne H. Goldberg-Baldwin.....	39
<i>It’s About Time: Music for Trombone by Women Composers</i>	Alyssa Reit.....	40
<i>Wild Bird: Duo 47/7</i>	Alyssa Reit.....	41
<i>José Hernández Gama: Art Songs</i>	Diane Reich	42
Hilary Tann: <i>Exultet Terra</i>	Lydia Kakabdse	43
Betty R Wishart: <i>Piano Sonorities</i>	Emma Lou Diemer	44
Recent Publications.....		44
Recent Compact Discs Releases		44

Reports

Celebrating Amy Beach’s 150th Birthday		46
Composer/Inventor Carla Scaletti Receives SEAMUS Award at Annual Conference	Elizabeth Hinkle-Turner	46
Opera Report: Jennifer Higdon’s <i>Cold Mountain</i>	Christina L. Reitz.....	47
Report from Alaska: “Composing in the Wilderness”	Christina Rusnak, with Libby Meyer and Dawn Sonntag	48
Report from Australia: “Women in the Creative Arts”	Natalie Williams	50
Report from Canada: Association of Canadian Women Composers	Diane Berry	50
Report from Japan	Taeko Nishizaka	51
Report from London: BBC Proms Survey 2017.....	Jenny Fowler	51

IAWM News

A Tribute to Susan Borwick, IAWM President, 2012-2017		52
Award Winners: IAWM Annual Concert Competition		53
Award Winners: IAWM 2017 Search for New Music Competition	Ingrid Stölzel	57
Awards and Honors		58
Members’ News	Anita Hanawalt.....	59

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.

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JOURNAL: BACK ISSUES

For information on purchasing back issues, contact Deborah Hayes at membership@iawm.org.

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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.

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Please send your news items to the Members' News Editor, Anita Hanawalt, at anita@hanawalthis.net. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other news items. 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 she 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. Announcements of future events and of recently released CDs and publications should also be sent to the editor in chief.

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Survivor of the Music Business

ANNE PHILLIPS

I was a kid the night that I woke and cried
 “Take me to New York City, please let’s ride
 To New York,”

That was my nirvana.

*A lyric by Anne Phillips to a tune
 by Dextor Gordon*

Yes, my mother heard me sobbing and ran up the stairs. “All my friends have been to New York but you only take me to Philadelphia!” I bawled. New York was not that far from my home in Pennsylvania. It took a few more years but I finally got there. I started as a singer and went on to become a composer, an arranger, a lyricist, a producer, an educator, in short: a Survivor of the Music Business! I have covered a lot of territory and I’m not done yet. Here’s what’s coming up:

November: *That “Certain Age,”* an evening of my short operas about aging with grace, courage, and humor. **December:** *Bending Towards the Light – A Jazz Nativity,* a jazz opera. **2018 events:** JAZZCAB Festival in Ketchikan, Alaska, a two-week residence teaching, coaching, and performing in January. *What Are We Doing To Our World?* a co-production of the Duke University Nicholas School of Environment and the University Chapel. Visiting Artist at North Carolina State University.

Growing up in suburban Wyomissing, Pennsylvania, the only jazz I had been exposed to was my aunt’s ’40s big band record collection. That was until my senior year in high school when I serendipitously fell into a very “hip” vocal group with grown-up jazz musicians! My direction was set.

I went to Oberlin College, where I had my own radio show singing and playing the piano; I sang with the big band and was the “other act” on the famous “Brubeck at Oberlin” concert. After a year at New England Conservatory in what they then called “the Popular Department,” I finally headed to New York. The Studio Club was a safe YWCA residence for young ladies on the East Side, where I was told I should be. It was the fall of 1954, and there was jazz...lots of jazz. There was the Hickory House, where jazz pianists Billy Taylor and Marian McPartland played, the Village Vanguard, and Café Bohemia in the village, and of course, Birdland. I wrote

a new lyric to “Lullaby of Birdland” recently that tells it all:

I remember Birdland in its day
 Where the cats came to play
 Down the steps to Birdland

Into a cavern of jazz, evermore unsurpassed.
*(See www.annephillips.com for the full lyrics
 and recording with Marian McPartland.)*

I hadn’t been in New York long before I met a woman who booked music into clubs and, because I played piano and sang, I could work...no waiting tables for me. Almost every restaurant had a piano and mike set up...we didn’t have to lug sound systems (or pianos!) to a job. Six hours a night, from 9 to 3 or 10 to 4 (yes, 4 AM) for \$20 a night, less 10% for the agent. I played dives and I played chic night clubs like Number One Fifth Avenue. For three weeks, I played the Beverly Hotel opposite a young man named Bobby Short who was to become a famous cabaret performer. I spent every break madly scribbling down lyrics of songs I’d never heard. I played at the bar in the ByLine Room when the great Mabel Mercer held court in the back room. What a lesson in lyric interpretation! She could sing the oldest standard and make you feel like you’d never heard it before! Even Frank Sinatra said he learned about interpretation from her.

Writing this article has given me the opportunity to think about and pinpoint the actions that led to my having such a long career. The first important element, **Survival Element #1:** *Recognize and be proud of your talent.* I cannot take credit for having what jazz musicians call “ears.” As a child, I could play almost any new song I heard on the radio. My parents were not in the music business, but they let me go to New York to “get it out of my system.” **Survival Element #2:** *Be as valuable a singer/musician as you can be!* For me that meant sight-reading music! If I hadn’t been able to read music well, I would never have gotten further than performing in clubs. I had taken piano lessons so of course I could read music, but when I got to NY and began to work with singers who could sight-read just about anything, I strived to improve my skills. Later, when I taught in the Jazz Department at NYU, I started a class, “Sight-

reading for Singers.” Developing your talent is more important than aiming for fame!

My career took a step forward when I heard about singing demonstration records for songwriters. The writers would write a song and then take it to a publisher who, if he liked it, would pay for a “demo.” The publisher would then submit it to an artist, hoping the performer would record it. In an hour, with piano, bass, drums, guitar, lead singer and back-up, we’d make a beautiful recording. I made a little demo of my own performance and took it to the studio where most of them were done. A few days later I got a call from the studio asking if I could sing obligatos. I wasn’t a soprano but there were some high notes on my demo. I said “yes.” That is **Survival Element #3:** *Daring to do something you are scared to try.*

The experience of making demos taught me more than I could have ever learned in school. In an hour I’d sing the song, write out the back-up part and then put on ear phones and harmonize with myself (being aware of every breath so my entrances would be perfectly together). And the pay was a little better than six hours a night in a club. Some of the songwriters I did demos for were a major part of pop music history. A memorable moment: Burt Bacharach coming into the studio and excitedly sliding onto the piano bench saying, “Hey, Annie, I just got a movie song, listen: *Hey, little girl...*”

It was a demo heard by Roulette Records that gave me the opportunity to record my first album: *Born to Be Blue*. That was 1959 and the beginning of the rock era but *Born to Be Blue* got great reviews; for example, *Billboard* Special Merit Spotlight, April 1960: “Miss Phillips has a willowy, wistful sound...Her phrasing is good...and her approach doesn’t invite comparison. A talent to watch.” Because rock had begun there was no second album. Curiously, when I re-released *Born to Be Blue* a few years ago it received great reviews all over again, even in *People Magazine* (February 2001). I love what reviewer Steve Dougherty wrote: “Imagine: Britney and the Backstreet Boys wake up tomorrow to find that a brand-new genre of music has swept them from the pop charts, rendering them over-night has-beens. Im-

possible or wishful thinking? Well, that's precisely what happened to a generation of breathy balladeers whose dominance of the 1950's hit parade ended abruptly with the coming of rock and roll. This reissue is a lovely reminder of how dreamy pop once was. Bottom Line: Sublime." It is now called a "classic" and sells on my own label, on CDBaby.

"Albums" were done in three three-hour sessions, four tunes on each session. We sang with the world's greatest musicians, all of us in the studio together. No separate tracks, no "pitch correction"—just live.

When I was planning my second album, *Noel Noel*, my arrangements of Christmas Carols for twenty-five a cappella singers, **Survival Element #4: *Be open to good suggestions***, came into play. My friend from demo days, Malcolm Dodds, who did all the Johnny Mathis demos and was conducting for me, told me about some good singers and asked if we could use them. That opened a whole new world of outstanding New York singers to me, singers who weren't doing the TV shows and record dates: African-American singers who were extraordinary musicians as well as excellent singers. They all continued to be a major part of my musical life in the years ahead.

Noel Noel was released on the Stereo-Craft label, a part of Bell Records. It received marvelous reviews; for example, in *Cashbox* (November 1960): "of the highest artistic order." But Bell closed its classical Stereo-Craft Label the next year, and the recording's distribution ended. **Survival Element #5: *Don't give up!*** I had a copy of the tape release they had made. Forty years later it is a CD on my label available on CDBaby, and the arrangements are for sale on my website!

Survival element #6: *Almost never say no.* I was eight months pregnant and a session with Carole King and her husband, Gerry Goffin, went over-time until the wee hours. This was the first commercial recording Carole made as a singer; her previous singing was only on demos. You can hear me singing ALL the back-up voices on *It Might as Well Rain Until September*. I went directly from the studio to Valley Hospital in Ridgewood, NJ in what fortunately turned out to be false labor! My son Alec starts his bio with, "It was a dark and rainy night on a Carole King session."

During this time, I also auditioned for Ray Charles—"the other Ray Charles" as

he later billed himself in TV show credits. This was the Ray Charles of The Ray Charles Singers. Television also was LIVE. And what energy that had! Besides singing with the Ray Charles Singers on the *Perry Como Show*, "Dream along with me..." I did many "Specials" directed by the new young blood like Joe Papp. Rehearsals for those shows were crazy! Sometimes we never made it through the whole hour show even by dress rehearsal time! A typical schedule:

Day 1. Singer's call (typically four women and four men), three-hour run through of the music.

Day 2. Rehearsal with orchestra plus costume call.

Day 3. Blocking on stage in the theater, usually with eight dancers.

Day 4. Start early: make-up, hair, costumes, run-through, dress, show.

When rock and roll came in and the music on the record dates began to change, I was lucky I had done so many demos! **Survival element #7: *Take advantage of your experience.*** I sought out the session singers who were familiar with the sound and feel of the music, and soon I was contracting and singing on the record dates for most of the arrangers who were making the rock-influenced recordings. I cannot begin to describe the vitality and the musical and personal camaraderie on a record date when everyone on the recording was present AT THE SAME TIME, IN THE SAME PLACE to make music TOGETHER! There was magic in the room when all the people were aware that they had just made an extraordinary recording, when the combined musicianship and enthusiasm had produced an unforgettable performance. The result is not the same with a digitally produced track and each group is recorded separately.

In the mid-sixties, nearly every day of the week, we had the wonderful experience of walking into a studio, being handed the music, and recording with the world's greatest instrumentalists and singers. We rarely knew who the artist was going to be; we performed with Mahalia Jackson, Jerome Hines, Sammy Davis Jr., Bobby Vinton, Aretha Franklin, Leslie Gore, and so many others. And there were unforgettable times such as when we were doing a session for Bob Crewe and arranger Charlie Calello (who wrote all the Four Seasons' hits). There was a fire in the hotel upstairs. Just before a take, and it was going to be THE

take, the door burst open and six New York firemen came charging in. "You've got to wait!" shouted Bob, "You've got to wait for this take!" The electric guitarist glanced up fearfully at the water dripping down on him from the ceiling above...and the take began! And finished! While the firemen waited!

And all that background (also Survival Element #7) enabled me to be ready for the change in the music for commercials—actually, be ready to help make that change. The advertising agencies, for many years, had their own music writers on staff. Then they began to go to outside "music suppliers." Most of the people who had those music houses came from the swing era and that's what advertising "jingles" sounded like. The singers who did jingles were not a part of the record date crowd—they were too busy singing jingles and, with residuals, making a lot of money! I approached a couple of the jingle houses with the idea of writing and producing spots with a rock feel, the rationale being that the people they were trying to reach, often those in their twenties and thirties, had grown up with that music. I was told "maybe" for a few teen-age products but not across the board.

Then I met Scott Muni, a top disc jockey who arranged a meeting with the advertising agency for Pepsi. And that brings me to **Survival Element #8: *Jump on an opportunity.*** The swing-style Pepsi commercial in the early 60s was "Come Alive, You're in the Pepsi Generation." I wrote and recorded three rock versions of "Come Alive." The agency asked us to re-record them with star performers. I arranged and produced the ads for what they called their "Youth Market." That was the start of my writing and producing commercials. (See Figure 1.)



Fig. 1. Anne Phillips listening to the playback of a commercial.

At this point, Survival Element #3 (dare to do something you are scared to try) also becomes significant. I would never have stepped out and said I could orchestrate! But my two partners in the jingle business, my husband and a sales rep, told the agency I could. I was terrified! Thanks to Henry Mancini's book on orchestration, when the next Pepsi campaign, "Taste That Beats The Others Cold, Pepsi Pours It On," began, I wrote the song and the arrangements for all the stars who sang it: Linda Ronstadt, Wilson Pickett, the Tops, etc. The TV commercials were produced by a young lad at the agency, Jerry Bruckheimer, now famous for his many films and TV series.

Writing commercials may seem like the bottom of the composing barrel but it was a great training ground. As my album arranger once said: "There are melodies and there are bunches of notes." And, as Jim Jordan, creative head, then president of BBDO Advertising, said: "A memorable tune is like free air time!" Coming up with that memorable tune overnight and presenting it with five agency people standing behind you eagerly waiting to hear the music that is going to "save the campaign" is very scary training.

But the era of record dates was coming to an end and shortly thereafter, music for advertising, too. Melody had become "old fashioned." Now what? In the late '70s I had a house in the Pennsylvania Chataqua, Mount Gretna, where there was a wonderful summer chamber music series. I was invited to add jazz. (Survival Elements #3, #4, #8.) The first concert I produced was with Dave Brubeck. And after that came Gerry Mulligan, Marian McPartland, and another jazz great—singer Helen Merrill—with a chamber orchestra and arrangements written by Tori Zito (Tony Bennett's arranger).

That was fun but where was my place in the music world in New York now? A drink with a friend at Broadway Joe's led to my being hired to play there two nights a week—back to where I started? I received a call from the Rector of St. Bartholomew's Church to be the music director of the 9 am service with a non-professional choir, and I also had a call from the head of the NYU Jazz Department asking me to teach: a teacher with no degree and only real life musical experience! Those belong under Element #8 (jump on an opportunity). And all turned out to be marvelous experiences.

But the most important thing that has kept me going for the last thirty, yes, thirty years, is *Bending Towards the Light – a Jazz Nativity*. That goes under Survivor Element #3 (when you are scared to try). The Rev. John Garcia Gensel, the "Jazz Minister" as he was named, called me and said he had suggested me as the writer of "A Jazz Nativity." I could only think, "Why me?" In the summer of 1985, I wrote and arranged it as a combination of standard carols: original music with the through-line of the biblical story shared by classical and jazz singers. Charles Kuralt (the famous journalist) became our host, and he wrote a beautiful introduction to the piece: "...The light is meant to serve—as light serves for so many religions and philosophies—as a symbol of truth and love...and hope. Hope that even in a dark season, we may begin to see the world...*bending towards the light*."

My husband, tenor saxophonist Bob Kindred, and I produced the show. Starting in the darkened house with Bob's haunting saxophone solo of "Silent Night," building to the entrance of the Three Kings who present the gift of their talent is both thrilling and moving. "By the end of 'The Jazz Nativity' you know you've been through something wonderful...a stirring celebration of Christmas!" commented Dr. Billy Taylor, on *CBS Sunday Morning*. Arthur Mills, from the New York City Office of the Mayor, called it an "Incredible show!" and remarked: "You deserve an award! Our children couldn't stop talking about it!" The show was recommended by Alison Steel in *City Guide New York*: "The memory of this extraordinary performance will keep Christmas in your heart forever!" It was also praised by distinguished performers; for example, Mauricio Trejo (Sony Classical Artist and winner of the International Caruso Competition) said: "A most extraordinary and powerful

blending of opera and jazz...absolutely truthful to both genres." (See Figure 2.)

We have performed it every December in New York, with the most incredible jazz artists (all of them playing for just union scale). We started with Dave Brubeck (of course), Lionel Hampton, Tito Puente, and now with the artists of today including "King" clarinetist Paquito DeRivera, a female King (our "Quing"), trumpeter Ingrid Jensen, and the finest opera and jazz singers. Audiences return to see it every year.

We have performed the show in other cities also; it has continued to receive rave reviews: "None of the classics is half so giddy, nor so utterly entertaining as 'The Jazz Nativity' that burst onto the stage of Orchestra Hall on Sunday afternoon!" (Howard Reich, *Chicago Tribune*). "Anne Phillips has created a compelling evening in which the secular and sacred swirl and soar!" (Chuck Berg, *Topeka News Journal*). Cities have produced the show themselves: "What an awesome experience—worthy of Broadway with fantastic choral, and orchestral music, dancing and spiritual messages. Kudos to West Market St. UMC for bringing this wonderful gift to our community!" (Barbara Geese, Greensboro, NC).

Three years ago, Leonarda Priore, co-founder of Chelsea Opera, suggested that we co-produce the work (see Survival Element #8: jump on an opportunity). Since my husband had become ill, I had had to



Fig. 2. Curtain call at *A Jazz Nativity* performance with Anne Phillips and the Three Kings: Clark Terry, tap-dancer Harold Nicholas, and Tito Puente.

shoulder the production of the show myself. That included fund-raising, advertising, casting, conducting! What a relief to have a wonderful new co-producer, and I met so many new opera singers. The 2017 New York production by my not-for-profit Kindred Spirits and Chelsea Opera will again take place at Christ & St. Stephen's Church this December. And there will be productions in other cities, too.

But even with all those jazz legends in the show and the marvelous reviews, we were never able to get corporate sponsorship or a record deal. We had to produce the CD ourselves. We had hoped it would be performed on television; we were very disappointed when an Emmy-winning producer presented it to PBS and they turned it down. It did get published by a major house, but it just sat in their catalog and received virtually no promotion. So I took it back and am promoting it and shipping the music myself.

Obviously, *A Jazz Nativity* also comes under Survival Element #5 (don't give up!) and an additional one, **Survival Element #9: Be prepared to take a risk.** Without major underwriting any production is always a risk. For example, for the December 2005 shows we had great stars and a beautiful venue. The two-day NYC transportation strike was called for exactly the days of the show! When we performed it in Newark, there was a double snow storm, and last year my two most supportive funders dropped out (one died and the other lost his business). But the show went on.

I had fused real jazz and real opera in the show, and that gave me the courage to say "yes" when Monica Harte asked me to write an opera for her *Opera Shorts* to be performed at Weill Hall at Carnegie Hall. *Tempo Fuori del Tempo* (Time Out of Time) was the first in 2009 with libretto by my friend Marilyn Scott Murphy. (See Survival Element #4: be open to good suggestions!) I have since written many more, and they have been performed in other cities. Chelsea Opera is producing my night of short operas *That "Certain Age"* (about aging with grace, courage, and humor) in November. My art songs have also been sung in concerts throughout the country; often the result of submission calls from the New York Women Composers.

I realize now that I haven't mentioned a very important survival element. Shall we call it **Survival Element #10: Network-**

ing? I don't think the word existed when I began, we just called it "keeping your face in the place." One of the most interesting instances occurred in 1973 when a singer friend moved to Los Angeles and suggested that I take her place on the board of the NYC Chapter of NARAS, the Recording Academy. (Survival Element #8: jump on an opportunity.) I later became a National Trustee and then the NY representative to the Grammy Show. I remember my anxiety when I walked into that first Trustees meeting! A room filled with the top people in the music business...some whose names I had heard from childhood! But, little by little, I realized that I was qualified to be there. I had been in more areas of the business than most people there! When the producer, Pierre Cossette, talked about his concerns for the live show, I understood. I had done live TV. Produced shows! Been a working singer! Composed, arranged, and produced records and commercials! I was the NY representative who had to come up with the best way to use the new young trumpet player who was nominated in both classical and jazz. His name was Wynton Marsalis. I presented Grammys to many famous performers, such as Itzhak Perlman and Richard Burton (see Figure 3).



Fig. 3. Anne Phillips presenting a Grammy for the Best Spoken Word to Richard Burton (1976).

And now we come to today. It's a world that has changed so much. It's now the world of numbers. How many people will you "draw"? How many "followers" do you have? Quality vs. Quantity. I saw it begin to happen when beautiful advertising campaigns began to die in "test," and the most creative people said, "I just can't put my heart into it anymore." When did you last read a review of a movie before you heard the opening weekend box office take that determined its fate? It wasn't always like this. If you are curious enough to know

how we got here, to this bottom line world of numbers, read *The Hunger for More... The Search for Values in an Age of Greed* by Laurence Shames, written in the '80s. (It is available on the web; the new edition on Kindle has a very recent preface. Shames says, "It is more important to read it now than when he wrote it.")

So how do you wade through this new world? (Follow Survival Element #5: don't give up.) My children's musical, *The Great Grey Ghost of Old Spook Lane*, which I wrote when my children were in grade school, has recently been published by Samuel French. *Damn Everything But the Circus*, a full musical (title song written in 1975) has finally found the right book-writer and has had two NY readings. Most excitingly, I took off the shelf *What Are We Doing to Our World?* (an hour piece about creation and the environment) and produced it in New York this past spring. It will be performed at Duke University next year, a co-production of the School of Environment and the University Chapel. Although I wrote it years ago, the timing is perfect now.

Some works are still gathering dust: *A Spark of Faith*, a one-hour show of twelve songs connected by New Testament scripture (performed and toured but now on the shelf), my Easter Mass, *Sing, for The Lord Has Risen* (recorded at St. Patrick's Cathedral with John Goodwin conducting), and innumerable songs. Rex Reed commented: "Her songs renew my faith in good taste... very much in the tradition of the classic songwriters." I never stop looking for opportunities for performance and recording. My advice to you in these changing times: be prepared to take a risk (Survival Element #9):

1. Singers or instrumentalists: could you produce and market your own CDs? Previously, you had to be signed by a label but now you can do it yourself. I've done it. I have put my CDs on CDBaby and have gotten a lot of airplay on Signify, Amazon, etc.; I have sales from all over the world. I am lucky. My first album, *Born to Be Blue*, sells steadily. The down side: are you independently wealthy? Can you raise the money through crowd funding? To be successful you must become a pro in many areas such as recording, design, promotion, and social media.

2. As a composer, do you produce your work yourself? Sometimes I do. Or do you seek out opportunities for performance through the web as I have through member-

ship in The New York Women Composers? Should you publish your work yourself? You don't have much choice. The head of a major company recently told me that they no longer publish individual pieces, they only sign writers with proven performance records. The bottom line rears its head. No quality decision: no risk for them. But self-publishing requires time to learn Finale or Sibelius software (I decided to pay a copyist instead) and to market your work. Can you still find the time to remain an artist?

3. As a jazz or cabaret singer, the upside of the music business today is YouTube. At least you can be heard and seen without praying that someone will come to your performance. The down-side of club work is that performers often must guarantee an audience of 40 or more people or they don't receive a percentage of the receipts.

4. As an opera singer? Now that I am part of the opera world, I am thrilled to see how many wonderful singers there are who are hired by small opera companies, but saddened to see how little they usually get paid. No "cost of living" raise!

The music business has never been more difficult. There have been big dips for

me: the "I'll never work again," and "will anybody ever hear my music?" times. I once wrote a sad lyric about my piano bench being so full of what I called my "piano bench songs" that I couldn't get the lid down!

Survival Element #11: Hang on to the JOY!

Did anybody ever ask you, "Why did you choose music as a career?" Didn't you think, "That's a stupid question! I had no choice! Music chose me! Music gives me life! Music gives me joy." The joy of *Jazz Nativity* performances: the joy in the audience, the joy from the cast, the joy I feel standing in the midst of the most talented people in the world who come back to perform it year after year!

The joy of the Kindred Spirits Children's Jazz Choirs—an outgrowth of *A Jazz Nativity* for which we had a Children's Project that enabled inner-city children to experience the show. Hearing 100 inner-city children singing the great songs of Gershwin, Ellington and Berlin? Joy!

The joy of my family vocal group. I'm sure it was music that has led them to have such fulfilled lives.

The joy of the Ketchikan, Alaska Jazz/Cabaret Festival every January. That comes under Survival Element #3 too. This was a new experience for me, and I discovered the joy of hearing townspeople who have never had the confidence to sing outside the shower perform in a big concert for their supportive friends.

The joy of composing and just hopefully hearing the work performed.

The joy of having the respect and love of such dear friends in the music business and of living in New York, luckily in a rent-stabilized apartment, so close to places where I can hear breathtaking artists every night of the week!

And not the least, the joy of singing. I am still singing. I teach enough to keep warmed up, and I take pleasure in the growth of my students, especially one very disabled young woman who can now sing and play, with one finger, about 100 Great American Songs. Every lesson is a joy.

That is the reason music chose you. As the wonderful trumpet player Clark Terry, who played and taught until he was 93, said, "You gotta keep on keepin' on." Just HANG ON TO THE JOY!

Introduction, Appreciation, and Scholarly Pursuits: Part I

DENISE VON GLAHN

This article, the first of a pair, responds to the welcome junction of multiple IAWM-related realities: the tradition of new members introducing themselves in the journal; the opportunity to thank the association for awarding my book, *Music and the Skillful Listener: American Women Compose the Natural World* (Indiana University Press, 2013), the 2015 Pauline Alderman Award; and the invitation to write about my most recent work, a just-published biography: *Libby Larsen: Composing an American Life* (University of Illinois Press, 2017), and a new collaborative endeavor that considers Annea Lockwood's 1982 installation *A Sound Map of the Hudson River* in relation to the sounds of that same place in 2017. The Lockwood project will be the focus of the second article, although I will introduce it here and provide some background. It incorporates research being conducted jointly with a doctoral cultural geography student, Mark Sciuchetti, who is also completing a master's degree in musicology with me at Florida State University, my home institution.

I've taught in the College of Music at FSU since Fall 1998. Arriving with a dissertation and a couple of articles on different aspects of Charles Ives's music, as well as a book contract for what would become *The Sounds of Place: Music and the American Cultural Landscape* (Northeastern University Press, 2003), I had no idea that my scholarly focus would turn the way it did; I was an Ivesian through and through. Perhaps it was being the only woman musicologist in the department that heightened my sensitivity to issues surrounding women in music. Or maybe it was my role as the one-size-fits-all model for the dozens of women in our program that caused me to pay greater attention to the people who weren't in the historical narratives I taught. It's tempting to look back and create a neat story line for how or why I set out on the new path I did, but neither history nor an individual life yields to tidy plot lines, and I won't suggest one here. Whatever the confluence of serendipity, conscious intentions, and fortuitous opportunities I turned increasingly to place and identity as topics I needed to ex-

plore, and to historiography, the aggregate of the explanatory stories we tell and that get passed along—why we tell them, the purposes they serve, who is in, who gets left out—and I turned to women in music.

In *The Sounds of Place* I discussed twenty-four compositions by fourteen



Denise Von Glahn

composers, thirteen of whom were male. My focus on the monumental iconographic places used by the nation to shape its identity and tell its story, one traditionally rooted in the idea of rugged individualism and

a conquering spirit, had put unanticipated constraints on the people and pieces I studied. Only gradually did I appreciate the implications of the restrictions that had kept women from learning compositional skills equal to the task of capturing the most celebrated sites—Niagara Falls, the Hudson River, the Grand Canyon—in equally impressive musical forms. I discovered that, like educational opportunities, much of the natural world was also off limits. Beyond what women could experience in their gardens, anxieties and taboos associated with their traveling alone prevented most women from interacting independently with the large natural world. They were deprived of original, solitary, unmediated (unique) experiences of grand nature, something that Margaret Fuller bemoaned when writing her travelogue *Summer on the Lakes, in 1843*. Similarly, threatening scenarios associated with urban centers meant women were discouraged from interacting independently with city environments as well; the result was they wrote more often about

home and hearth than about teeming cata-racts or skyscrapers.

It required research far outside the boundaries of traditional musicology for me to discover women who took on the range of the natural world. *Sisters of the Earth*, Lorraine Anderson's 1991 collection of 117 women writers and poets, was the first of a series of epiphanic readings.¹ Dozens of other nature-focused writings by literary women and religious scholars, Carolyn Merchant and Rosemary Radford Ruether being two of them, and paintings by women whose eyes were trained on horizons beyond their fenced yards broadened my view.² Bonnie G. Smith's pioneering 1998 study, *The Gender of History: Men, Women, and Historical Practice*, provided background and context for still thriving behaviors and practices.³ In retrospect, *Sounds of Place* with its single woman composer, Ellen Taaffe Zwilich, and her only nature-related piece, Symphony No. 4, subtitled "The Gardens," illuminated the dilemma: historical accounts reflected the values of those writing them. I was unconsciously complicit in the perpetuation of selective and partial stories.

Before I could return to what I knew was the unfinished business of *Sounds of Place* I became consumed with another project. As it turned out, *Leo Ornstein: Modernist Dilemmas, Personal Choices* (Indiana University Press, 2007), a biography co-written with Michael Broyles, provided a different opportunity to explore the power of accepted, selective historical narratives, one that had nothing to do with nature or women. Regarding the explanation of how modernist music developed in the United States, the consensus has been that Edgard Varèse brought it with him when he came to the country from France in 1915. Taking advantage of strong anti-German sentiment stoked by World War I and eager to make his mark in the New World,

Varèse initially sought a career in the U.S. primarily as "a conductor and organizer of concerts."⁴ He composed his first recognized modernist work (complete with siren) over the three-year period 1918-1921.⁵ That the piece draws, liberally, upon Stravinsky's 1913 masterpiece, *Rite of Spring*, is seldom the focus of discussion, although numerous passages of the latter piece are more than distant echoes of the original. Despite other modernist composers operating in the U.S., Leo Ornstein most visibly but Charles Ives and Henry Cowell among them, Varèse is regularly credited with introducing modernist thinking to a backwards glancing, romantically inclined, wholly derivative American music culture.

Our biography of Ornstein, the "futurist," "anarchist" Russian-Jewish, pianist-composer who was regularly compared to Stravinsky and Schoenberg in the day's press, drew upon archival research of contemporary newspaper accounts, concert programs, the collected papers of his many associates, and critics' reviews. We conducted interviews of generations of family members and read personal letters between Ornstein and Paul Rosenfeld, Waldo Frank, Claire Reis, John Marin, and a host of others involved in early modernist efforts in the United States. The materials revealed the existence of an enthusiastic modernist music scene as early as 1913; and it was a home-grown effort. It didn't require the nation being rescued by an ambitious and photogenic French musical prophet with a gift for self-promotion. None of this is said in the spirit of diminishing Varèse's *real* contributions to twentieth-century musical culture, which are undeniable; I've acknowledged them in chapters and essays dedicated to his work.⁶ It is to point out, however, that reductionist narratives, created and embraced for myriad reasons, tell only partial and sometimes inaccurate stories. Although there are many more references to Leo Ornstein in the scholarly literature today, and increased numbers of recordings have disseminated his music among performers and aficionados, Varèse's position as the messiah of American musical modernism seems ensconced. When Ornstein, the enfant terrible of the late-teens music scene, voluntarily exited the public eye in the early 1920s, he left no one to tend to his legacy. Varèse and historians filled the void and created their own. In truth, the story is much more complex than it appears.

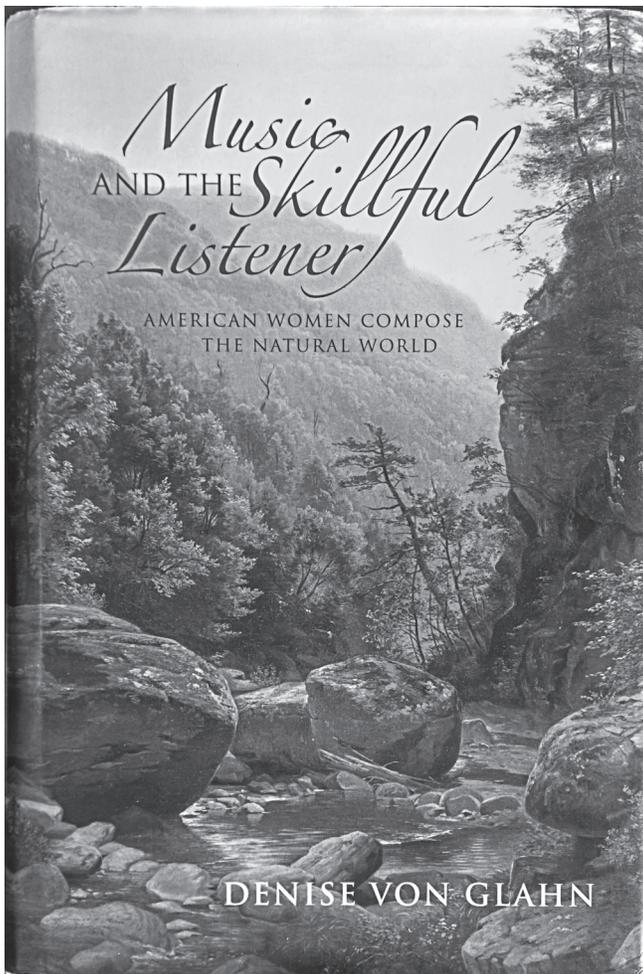


Fig. 1. Book cover, *Music and the Skillful Listener: American Women Compose the Natural World*

Music and the Skillful Listener: American Women Compose the Natural World and *Libby Larsen: Composing an American Life* are increasingly focused explorations of what was missing from *Sounds of Place*. Both reflect my continuing interest in the intersections of music, the natural environment, culture, identity, and place, but now the subject is unquestionably women and how they provide another “angle of vision.”⁷ *Skillful Listener* concentrated on nine North American-born women whose music reflects their widely varying interactions with the natural world. I considered works by Amy Beach, Marion Bauer, Louise Talma, Pauline Oliveros, Joan Tower, Ellen Taaffe Zwilich, Victoria Bond, Libby Larsen, and Emily Doolittle, and observed the ways the composers listened intently to their environments, responded with both traditional and experimental chamber, orchestral, vocal, and choral works, and were motivated by a deeply felt collaborative impulse; that impulse, more than anything else, determined their relationships with the natural world and with their co-creating performers. Interviews with all the living composers underscored how each saw herself as part of some larger ecological enterprise that had nothing to do with rugged individualism or a conquering spirit. Having limited my project to women who had been raised on American wilderness-conquest myths meant I wouldn’t talk about Chinese-born Chen Yi, or New Zealand-born Annea Lockwood, both of whom were on my original wish-list of subjects. Only too late did I realize that national conquest myths meant little to my American women composers. The *Hudson River* project, however, allows me to return to more unfinished business.⁸

The Libby Larsen biography grew out of a chapter I’d devoted to her in *Skillful Listeners* and an invitation from Laurie Matheson, now Director of the University of Illinois Press, to write a biography for their Women Composers series. Ultimately it found a better home in the Music in American Life series because the study was as much about late twentieth- early twenty-first-century U.S. music culture as it was about the gifted, indefatigable, and courageous composer. Based upon years of personal interviews, close study of dozens of pieces as well as numerous articles and writings about Larsen and her music, archival research, conversations with collaborators, performers, assistants, associates, and fam-

ily members, and observations of her interactions with friends and strangers alike, the book became yet another inquiry into the selectivity of historical narratives. Larsen challenges notions of who gets written in and out of the grand narrative of American art-music composers; she contests traditional expectations and practices with her talent, determination, and success. She writes symphonic music for the most prestigious orchestras and ensembles, and operas for professional companies, as well as for college and children’s productions. Her gift for text setting has been compared to that of Benjamin Britten, and her song literature is treasured. Her choral and instrumental chamber music are staples of the contemporary repertoire. In 1973, while a graduate student at the University of Minnesota she co-founded what is now the American Composers Forum and for over ten years she tended it, honed her entrepreneurial skills, and watched it grow. Had she done nothing more, her place in American music culture would be secure. Thankfully she didn’t allow administrative tasks to consume her and she continued to compose. Today Larsen serves on multiple boards that support a variety of American music initiatives.

Although Larsen knows she paid a price for her independence, she continues to reject what she calls “false choices”: those ultimatums laid down by people in power who are incapable of imagining something beyond that with which they’re familiar. She dared to stay in Minneapolis rather than move to one of the coastal cultural capitals. She knew the Upper Midwest artistic enclave welcomed new ideas whether in the visual arts, theater, opera, literature, or instrumental music. She defied those who said it had to be one or the other, a family or a career, and insisted upon having a child and a profession. She resisted the lure of competitive awards where applicants were

made to “stand in line” to receive someone else’s blessing (and funding), and she created opportunities where none existed. Larsen continues to believe that composers have a responsibility as citizens to use their music as a force for good, and not primarily as an intellectual object cultivated by and for an initiated few. Her advice to everyone is “Get out of line!”⁹

Upon reflection, the Larsen biography became the book I had needed to read as an adolescent when I searched in vain for accomplished musician models who looked like me. Writing Larsen’s story presented new challenges as an author, however, especially given the many experiences I shared with my subject. Born in the same year, 1950, to white, middle-class, Christian families with similar values, we remembered Ginny Dolls, parochial schools, duck-and-cover air raid drills, excruciating hair curlers, exactly where we were when JFK was shot, when Vatican II replaced the Latin mass and chant with the vernacular and guitars, and when the Cuban Missile

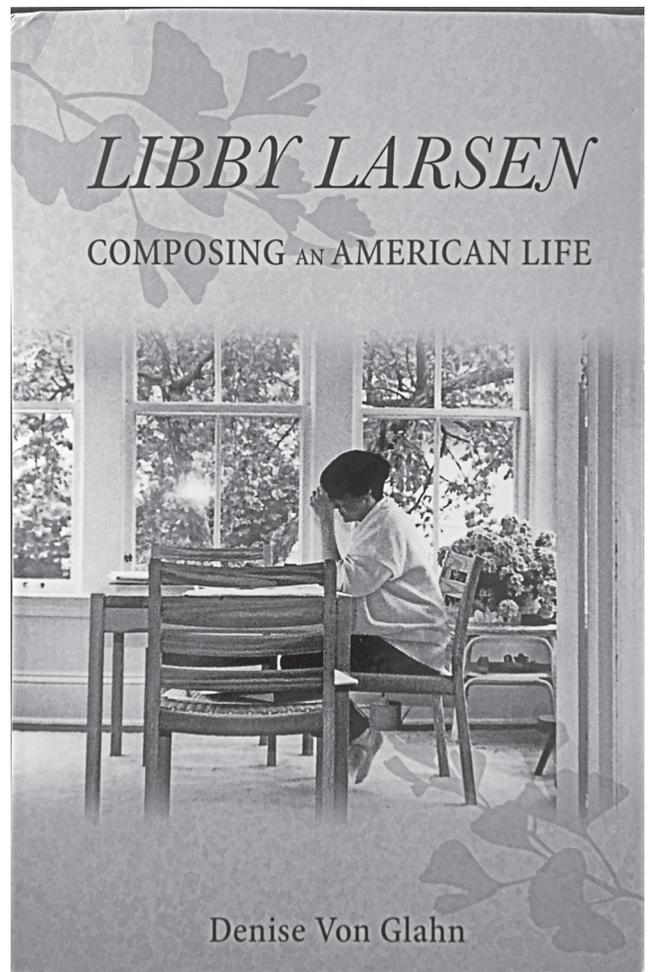


Fig. 2. Book cover, *Libby Larsen: Composing an American Life*

Crisis meant you didn't know whether you'd be vaporized in a nuclear attack before school was out. We shared wringing emotions that accompanied the deadly crap shoot of the first Vietnam draft lottery December 1, 1969, the trauma of that ill-fated war, the searing realization that Kent State could have been us, and the ways women were routinely told they couldn't do certain things and steered away from professions. We understood what it was to be the middle child in a family of all girls, where you owned nothing that was new or yours, and where unchallenged family practices meant you wouldn't go to the college or

university of your choice, but to a fine one approved by your father.

Always conscious that I was *not* the subject of the biography, I had to, nonetheless, acknowledge and own the many similarities of our lives: anything less would have constituted a lie of omission. The project became a multi-year exercise in arms-length empathy. Perhaps the most daunting task, however, was accepting the reality that in writing about a living person I became part of my subject's story.¹⁰ Larsen's assistant, Toni Lindgren, observed that the composer seemed to have become more circumspect in the last few years, which

she speculated might be the result of the biography. This weighed heavy on me; I didn't want my presence to alter my subject. Trained as a historian-musicologist I'd been taught that the best scholarship was objective; that "facts" didn't bend to our handling; that the subject was outside oneself. What I had accepted as gospel, I discovered was largely untrue: We are all *always* part of our scholarship—from the topics and the methodologies we select, to the aspects of the subject we focus on—it changes us and we change it: sometimes it's just more obvious than others. With the Larsen biography now safely on the shelf, I'm following Libby's advice and moving "Onward!"

Lockwood's *A Sound Map of the Hudson River* allows me to glance backwards and forwards: back to a composer and music edited out of an earlier project, and back to a place I knew well from childhood when my family spent two-week summer vacations near Hudson, NY and the river was an orientation point for our comings and goings. The study also provides the opportunity to look forwards to combining ideas from the burgeoning field of ecomusicology, of which I've been a part since its coalescence in the U.S. in the first decade of this century, and to work in cultural geography that uses geographic information system (GIS) digital technologies.¹¹ I approach this project with increased appreciation for the selectivity of the stories we tell and the uses to which they can be put. That awareness has become the frame for the entire undertaking.

What was the story Lockwood originally intended? Was she telling a story at all? What about now? How does the message and relevance of Lockwood's piece remain or change for twenty-first century listeners who can't help but process the river's sounds with ears increasingly sensitive to climate change and water pollution, global warming, rising seas, and human complicity in the degradation of the natural world? With Rachel Carson's *Silent Spring* written fifty-five years ago, it's not that these are new concerns, but the incessant headlines they've grabbed more recently add new layers of meaning to a work about one of the nation's most romanticized and idealized waterways. These questions and others will

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be tackled in part two of this article, but first a little background on the work itself.

As best Lockwood can remember, sometime around 1967-68, she invited friends who were traveling to send her recordings of rivers they visited.¹² Among those she received was a recording of a river in Massachusetts from Pauline Oliveros. Someone traveling in the Himalayas sent a recording, which she found particularly moving. The idea of a river archive whose goal was to contain the sounds of *all* the rivers in the world had started as something of a joke, but Lockwood was seriously curious about the affects the sounds of water had on people's physical, mental, and emotional beings. In her notes to the Hudson River piece Lockwood explained that she sought "the special state of mind and body which the sounds of moving water create when one listens intently to the complex mesh of rhythms and pitches."¹³ *The Sound Map of the Hudson River* is a case study of complex rhythms and pitches, and timbres and textures as well.

The idea of the archive was not to document rivers per se, or to compose a particular work from the recordings, but rather to create a library of sounds from around the world that were associated with waterways. The project was short lived with the last recordings being added to the archive sometime around 1970. It remains an informal collection of reel-to-reel and cassette tapes on a shelf in her home office; there is, unfortunately, no formal catalogue. That said, the sound maps she has created since that time, *A Sound Map of the Hudson River* in 1982, *A Sound Map of the Danube* in 2005, and *A Sound Map of the Housatonic River* in 2010 are now part of Lockwood's river archive. They provide their own kind of catalogue. All three works were created as installations for different sites and museums; such installations are currently the focus of her compositional work.

Without access to the installation at the Hudson River Museum in Yonkers, New York, where there are *in situ* vistas of the river and the palisades to enhance the experience, one simply listens to the work. Listeners process the recordings in the order they occur on the CD without expectations of where one is headed, except down the river. Although the composer had interviewed six people associated with the Hudson, and recordings of their reminiscences were available to museum-goers as

part of the installation if they chose to listen to them, they are not a part of the CD.¹⁴ Instead, bare-bones journal-like entries in the CD liner notes identify the fifteen sites Lockwood recorded: place, date, time of day, and a descriptive word or two is all there is. Beyond that, a listener is left with her imagination and the river's sounds. For those who allow themselves to sink down and be carried by the current, that's enough.

There is no traditional notated score for Lockwood's *Sound Map*, nor are there sonographs or spectrograms. For those accustomed to hearing with their eyes, or wanting the predictable comforts of formal musical structures, or even conventional instrumental sounds, the work could present significant challenges. Some might question whether the work qualifies as music at all, made up, as it is, of sounds of the natural world (and a few trains and tug boats). When asked whether she thought of her piece as music, Lockwood summoned the ghost of John Cage whom she quoted as believing that everything that is sound is related to music. She explained that thinking this way was "immensely freeing," and I agree. I will proceed with referring to Lockwood's sound map recording as a musical composition.

As the earliest river sound map, the *Hudson* drew from recordings made on high quality, but relatively limited technology by today's standards. These were the waning days of the magnetic tape era; digital technology wouldn't begin to take hold until the late 1970s. Regarding the recordings for the Hudson River sound map Lockwood explained: "The raw analog tapes are cassette tapes, made on a Nakamichi deck."¹⁵ Nakamichi had started as an audio-research company following World War II. By the 1970s the Japanese firm was famous for its three-head cassette deck and advances in noise reduction. While not producing the kind of surgical clarity that digital recording technologies eventually provided, analogue recording captured the natural flow of sound, which served Lockwood's river-focused project well. The steady presence of water is among the defining qualities of the sound map, and this is true whether a listener is focused exclusively on the sounds of one of the fifteen sites Lockwood recorded, or listening to the work as an uninterrupted journey down the river from the pond-like Lake Tear of the Clouds nestled in a col on Mt. Marcy,

to the heavily peopled waters off Staten Island. There is a continuousness to the work that Lockwood's analog technology, despite its various limitations, helped to make possible. As a listener, there is also a constant sense of wonder at the variety of sounds associated with the river.

Unless a listener is watching the CD player as it changes tracks, it is impossible to know exactly where the splices occur between site recordings. Lockwood's slow and variable cross-fades guarantee that a listener's "sense of floating" is never interrupted.¹⁶ She's sensitive to a listener's body rhythms, and loathe to disturb them. She works with frequency continuities and carefully graphs out the lengths of the cross-fades to avoid creating even the hint of a pattern. The result is seamless transitions from site to site; birds ostensibly call from one locale to the next.¹⁷

Within a few seconds of moving to a new location, however, a listener hears differences in the environment, the water's particular activity, or speed of movement, or depth or shallowness of the river bed. This happens without Lockwood having used a hydrophone.¹⁸ We hear water slapping against rocks or gushing through narrow spaces. By turns the soundscape is thicker and more contrapuntal or thins out to virtual transparency. Birds clearly in the foreground of the soundscape fix the location of the recordist as on the shores of the river's bank. Lockwood stayed on land, or only walked on the very edge of the water, and explained that she "used a modular Sennheiser condenser mic, with omni and cardioid heads and a small foam windshield" to focus on the sounds she wanted and to minimize noise.¹⁹ Although Lockwood also used a tripod mic when she wanted to linger in a location, thanks to her practice of holding the mic as she walked, listeners get a sense of moving with her, although her own movements are never audible. Audible invisibility was of utmost importance to Lockwood who explained that "I want no filter between the listener's body and mind and being and the water's sound. I want as few filters as possible. Obviously, there's a human being there...but to make a listener conscious of my presence is a kind of interference. You don't need to hear me walking."²⁰

How does Lockwood's 1982 sound map of the Hudson convey the composer's intentions, values, and goals at the time?

How will it resonate with and respond to the Hudson River sound map being made by Mark Sciuchetti in summer 2017? How do the particular sites a composer records affect the story that is told? How does Sciuchetti's sound map compliment, complicate, reinforce, or refute the overwhelmingly pleasing soundscape Lockwood composed? What story will he tell? In light of the constantly changing nature of a river, can there ever be a complete sound map? These questions will drive the second article.

NOTES

¹ Lorraine Anderson, ed., *Sisters of the Earth*, second edition (New York: Vintage Books, 2003).

² I'm grateful to musicologist Sabine Feisst for calling my attention to the 2010 exhibit at the Thomas Cole National Historic Site named "Remember the Ladies: Women of the Hudson River School," which introduced me to ten painters and ultimately provided me with the painting by Harriet Cany Peale that became the cover of the *Skillful Listeners* book.

³ Bonnie G. Smith, *The Gender of History: Men, Women, and Historical Practice* (Cambridge, Massachusetts: Harvard University Press, 1998).

⁴ See Carol J. Oja's book *Making Music Modern: New York in the 1920s* (Oxford, England: Oxford University Press, 2000), 28, and her chapter titled "Creating a God: The Reception of Edgard Varèse" for a discussion of Varèse's "political acumen that was to serve him well over the years," 28-29.

⁵ It is worth noting that in 1918, the same year Varèse began *Amériques*, twenty-five-year-old Leo Ornstein was the subject of a biography written by Frederick H. Martens. His impact was so great as to warrant it.

⁶ Varèse was a focus of the chapter "Urban Places: Iconic New York" in *The Sounds of Place*, and I wrote an essay on his work *Déserts* titled "'Empty Spaces': The Conceptual Origins of *Déserts*" for the book *Edgard Varèse: Composer, Sound Sculptor, Visionary* (UK, Woodbridge: The Boydell Press, 2006).

⁷ For my introduction to this phrase, see Doris Kearns, "Angles of Vision." In *Telling Lives: The Biographer's Art*, edited by Marc Pachter, 91-103. Philadelphia: University of Pennsylvania Press, 1985.

⁸ If there is a single thread that pulls through my scholarly life it appears to be that I leave a lot of things to finish later!

⁹ Larsen's comments come from personal interviews with the author over many years of the biography project. For their full context readers are encouraged to consult *Libby Larsen: Composing an American Life*.

¹⁰ Leo Ornstein was still alive when Michael Broyles and I began our biography of him in 1998, but he died at 108 years of age soon afterward. We had one in-person interview with him, but most of our personal interactions were with his son, Severo, and daughter, Edith, and extended family members. Given the distance in time between Ornstein's glory days in the teens and twenties and our writing the biography in the early twenty-first century, there was no real opportunity for us to become part of his story except perhaps as part of those interested in bringing him back to life.

¹¹ In 2012 Sabine Feisst and I were founding co-editors of the *Music, Nature, Place* series at Indiana University Press, part of an effort to provide a forum for scholarly publications in this field.

¹² I'm grateful to the composer for a lengthy telephone conversation, August 10, 2017, during which time she responded to dozens of questions that I had mailed to her earlier. Lockwood's responses are quoted with her kind permission.

¹³ Annea Lockwood's note to *A Sound Map of the Hudson River*, Lovely Music, Ltd. LCD 2081.

¹⁴ Lockwood changed that practice with her *Sound Map of the Danube* project. That CD contains interviewees' voices and a large fold out map of the places she'd recorded. In effect, the Hudson River Sound Map CD is only half the length of the original installation because of the absence of the people's voices.

¹⁵ Email correspondence from Annea Lockwood to author, August 6, 2017. Quoted with the composer's permission.

¹⁶ Lockwood's phrase. Telephone conversation with the composer, August 10, 2017.

¹⁷ When I shared with Ms. Lockwood that I repeatedly attempted and failed to locate where the splices occurred, she was pleased no end. Telephone conversation with the composer, August 10, 2017.

¹⁸ A hydrophone is a submersible microphone designed for optimal performance within a dense watery environment.

¹⁹ Ibid.

²⁰ Telephone conversation, August 10, 2017.

Notation Strategies for Sound-Based Electronic/Acoustic Music

SARAH REID

Introduction

Consider, for a moment, that you have been asked to compose a new quartet for trumpet, cello, modular synthesizer, and laptop computer. How might you approach such a task? In comparison to a purely acoustic ensemble, the compositional palette afforded by mixed electronic/acoustic instrumentation is greatly expanded: electronic instruments are capable of synthesizing or reproducing virtually any sound you can imagine. However, along with an expanded range of sonic possibilities comes a number of interesting challenges and questions: What does a musical score for a mixed electronic/acoustic ensemble look like? How do you notate these new, unconventional, or electronically synthesized sounds? Do the acoustic musicians use one notational system, while the elec-

tronic musicians use another, or is a more integrated approach conceivable?

This article is the second in a three-part series focused on the integration of electronic and acoustic instruments in composition and performance. This installment will begin to address the aforementioned questions, and will provide ideas and strategies for composing with instruments and ensembles that fall outside the traditional acoustic realm. We will begin by loosely defining notation, for the purpose of providing some context to our discussion, and will look at a number of different forms and functions musical notation can hold. To deepen our discussion, we will then look at a few innovative musicians working with unconventional instrumentation and notational systems, unpack their approaches, and discuss their strategies. The

article will conclude with an overview of my own approach to composing for hybrid electronic/acoustic ensembles and instruments, along with a few score examples.

The first article in this series discussed the practice of improvisation as a means by which to approach a collaborative electronic/acoustic performance practice. Additionally, the article presented a brief history of electronic music, and discussed a number of fundamental differences in approach between electronic and acoustic instruments.¹ As before, the approaches discussed in this article are experimental in nature, and are presented in order to offer a range of ideas and techniques to serve as the basis for further exploration. My goal is to provide a cursory look into the world of collaborative electronic/acoustic practice with the hope

to inspire and spark further curiosity and inquiry into this area.

What is Musical Notation?

In its simplest form, notation can be understood as a means by which to communicate musical ideas and information. In the Western world we are perhaps most familiar with a 5-line staff, and a basic vocabulary of symbols to delineate pitch, duration, and articulation, among other parameters.² But musical notation can take many forms and serve many purposes. For example, Pauline Oliveros's *Sonic Meditations* are scores that use a text-based notation. At times these scores are detailed and lengthy, while at other times they are no more than a single sentence long.³ For a composer of early tape music, a musical score might be a detailed record of sound sources, tape segments, splice points, and timings (as in *Williams Mix* by John Cage).⁴ Indeed, non-traditional notation is certainly not a new practice, and it can be employed for many purposes. Author and music historian Thom Holmes remarks:

It is interesting to note that even in this early stage in the development of electronic music...some composers insisted on scoring a structure for this material. Was the purpose of the score to allow others to reproduce the work independently of the composer? Or was it merely an organizational aid for the composer who was trying to assemble a complex matrix of many sound objects into what might be called a composition?⁵

In selecting one's notational toolkit, it is useful to consider notational function rather than form alone. The 5-line staff, for instance, is most commonly employed to document and communicate specific organization of rhythm and pitch to one or more instrumentalists for a live performance to take place. The use of such notation in this scenario makes the music relatively quick and efficient to learn and allows for consistent repeatability even with entirely different musicians. However, as evidenced by the work of Oliveros, Cage, and many others, emphasis on pitch and rhythm as determinate musical features is not the only option, and as such, the 5-line staff is not the only viable notational form. This and other possibilities for the form and function of notation include:

1. Notation that serves as instructions on how to execute or reproduce a piece of music. This may take the form of the 5-line staff; a circuit diagram that can be used to build a particular tool or instrument required for the piece (as in David Tudor's *Rainforest IV*,⁶ or Douglas Leedy's *Entropical Paradise*⁷); a description of how a particular computer program or process functions (*In The Beginning I [Electronic]* by David Rosenboom⁸); or literal instructions for the performers and/or audience (such as Alison Knowles's "Make a Salad"⁹); and so on.

2. A document or record of a performance and/or compositional process, particularly for fixed media and other pieces in which notation is not required for a live realization to take place (Karlheinz Stockhausen's *Studie II*).¹⁰

3. A framework for analysis and/or guided listening (such as Rainer Wehinger's listening score for György Ligeti's *Artikulation*,¹¹ and Heinrich Schenker's analytical notation system).¹² Of particular interest here is the fact that entirely different notational systems may be employed depending on one's role (performer vs. listener) in the piece.

4. A conceptual meeting place or common ground for musical conversation. Certainly, the most subjective and open-ended example, notation of this type is often intended to provide an inspirational spark—a jumping off point—or to provide some

kind of form or structure while maintaining an element of spontaneity and improvisation (as in Wadada Leo Smith's *Pacifica*).¹³

As this sampling of possibilities shows, not all notation has the same end goal, but in all cases there is some kind of transfer of knowledge, idea, or inspiration. Over time, as instrument technologies (like adding valves onto a trumpet) and compositional practices have developed, the language of Western notation has likewise expanded to facilitate these new techniques and sounds.¹⁴

This notational language, however, is only optimal for highlighting particular characteristics of sound. What about all the *other* sounds in the world—those naturally occurring in our environment, produced by new and unconventional instruments, or synthesized electronically? Using traditional approaches, we are equipped to notate a sustained E-flat with a sharp attack and a sudden decay in loudness, but what if we want to hear a fuzzy, intermittent sound, or a squishy sound? Perhaps there is not a traditional acoustic instrument equipped to make the sounds you want to hear. In current practices, one could conceivably use electronic instruments to create these sounds, but as of now there is no universal way of notating for these instruments—nor for these types of sounds. Why is this so?

Less than a century ago, most tools for the creation of electronic music were large, cumbersome, immovable machines only

“Listening to Ladies” by Elisabeth Blair

“Listening to Ladies” is a podcast which first aired on September 26, 2016. The episodes feature excerpts from interviews with composers who are women, interwoven with excerpts of their music. Interviewees include established, emerging, and under-recognized composers from the USA, Canada, Argentina, Israel, Iran, Scotland, England, and Australia. Each interview covers two main themes: the composer's experience of being a woman in this field, and the composer's music and aesthetics. The episodes run an average of 25-30 minutes. Thirteen episodes have been released as of October 2017. The podcast is produced from start to finish by Elisabeth Blair, including research, conducting and recording the interviews, and maintaining the website and social media presence.

Contemporary living composers thus far featured in this series include the following from the USA: Beth Anderson, Elizabeth A. Baker, Augusta Cecconi-Bates, Sakari Dixon, Kaley Lane Eaton, Lainie Fefferman, Whitney George, Mara Gibson, Dorothy Hindman, Mari Kimura, Jessie Montgomery, Andrea Reinkemeyer, Marga Richter, Judith Shatin, Kate Soper, Ingrid Stölzel, Dolores White, Pamela Z. From other countries: Aftab Darvishi, Iran; Emily Doolittle, Canada/Scotland; Djanit Elyakim, Israel; Bobbie-Jane Gardner, England; Lauren Sarah Hayes, Scotland; Anna Höstman, Canada; Jenn Kirby, Ireland; and Nicole Murphy, Australia. An interview has also been conducted with Karla Hartl on the historical composer Vitezslava Kapralova (with additional future episodes on historical composers being planned). Upcoming interviews will take place with Reena Esmail, Patricia Martinez, Renee Baker, and Eleanor Alberga.

available to a very narrow population of composers and musicians.¹⁵ Because rendering electronic compositions was seldom a real-time process, sound-based electronic music did not develop initially as a performance genre, and the need for a notational language by which to communicate to external performers was not particularly urgent. Now that the compositional sound palette has greatly expanded, and electronic instruments are so much more accessible to composers and performers alike, is it our responsibility to develop a similarly expanded system of notation? If so, how?

Developing a notation system that accounts for every discrete sound we encounter or are able to synthesize is certainly impossible, as there are infinite sounds. Even if we were able to define a unique symbol to represent every sound, the task of learning and mastering this notation would be impractical. Some alternatives include:

1. offering a technical reference, a recipe by which a sound can accurately be produced;
2. decomposing the sounds into a set of perceptual parameters (e.g., pitch, loudness contour, complexity of timbre), and notating the individual components, forming a sonic taxonomy;
3. abandoning symbolic notation altogether and instead using text or extramusical references to name or describe the desired sounds;
4. altering our approach to focus on notating more general or conceptual parameters of the music.

It is important to remember that at the heart of this discussion is sound. What is the sound you want to hear? How can you

Tania León and The Little Rock Nine

Tania León has been commissioned by the University of Central Arkansas to write an opera about the nine courageous African American students who integrated Little Rock Central High School 60 years ago despite a defiant governor and racist mobs. The university commemorated the anniversary of the event with a performance of excerpts from León's not-yet-completed opera. For additional information, see Michael Cooper's lengthy article, "An Aria for the Little Rock Nine," in the *New York Times* (October 2, 2017).

most effectively achieve that sound? Is notation even necessary? If you are imagining a pulsing rhythm, with cleanly articulated punctuations spanning a specific range of pitches, I would most certainly recommend utilizing traditional notation. The tools and vocabulary already exist to notate those features precisely. If, however, the sounds you are imagining are the creak of a wooden floorboard gradually transforming into a small voice coming from within a tin can, you might find one of the above strategies to be more effective.

The following section will introduce three different musicians working with unconventional instrumentation and primarily timbre-based music, each with his or her own unique approach to notation and communicating musical ideas. Entire books should be dedicated to these individuals to properly unpack and analyze their work and contributions, but for this article we will begin with brief overviews and references for further reading.

Daphne Oram - Oramics

Daphne Oram was a pioneer in electronic music and synthesis at large. In the late 1950s, she invented a machine called Oramics that could synthesize sounds from drawings.¹⁶ The machine analyzed hand-drawn graphs to synthesize the sounds she wanted to hear—utilizing not a symbolic representation or abstraction, but a precise drawing of sound's fundamental waveform. Oram would then draw out each parameter of the sound on individual strips of 35mm film, such as pitch, envelope, and vibrato. These graphs were fed through the Oramics machine with a conveyor belt-like mechanism, scanned with light-sensitive resistors, converted into electronic signals, and eventually used to synthesize sound.¹⁷ Oram invented this machine long before computers and analog synthesizers were commercially available—a truly remarkable innovation.¹⁸ The notation that Oram used fits most closely with the first aforementioned "alternative" to notating sound: offering a technical reference, a recipe of sorts by which a sound can accurately be produced. On speaking about her motivations for building the Oramics machine, Oram says: "I am interested in being able to manipulate every subtle nuance of sound. There is no system for notating electronic music...What one has to do is pick out each parameter separately. You need to have a graph for how loud it

is at any particular moment and how the vibrato is giving a wavering to the pitch."¹⁹

In certain respects, Oram's approach is similar to traditional notation, insofar that it defines every parameter of the sound: the pitch, duration, attack, vibrato, and so on. The main difference is that her approach was to notate the exact visual form of the sound as opposed to symbolic references to performance techniques. Oram organized her notation by breaking it into numerous horizontal lines and assigning one component of the sound to each lane. This approach and layout is still very common today in digital audio workstations such as Ableton or Pro Tools, with piano roll-style MIDI editors and automation lanes for effects such as reverb.²⁰ Although many aspects of Oram's work persist today, the Oramics machine itself was never commercialized. Even so, Oram "succeeded in transcending one of the major obstacles to composing electronic music at the time—writing or notating ideas for synthetic sounds that could be faithfully reproduced by a sound-generating instrument."²¹ A further point of consideration is that Oram's notation was never intended to be realized by human performers. The Oramics machine functioned as dual instrument-performer, with Oram at the compositional helm.

Lasse Thoresen - Spectromorphology

The first article in this series provides a brief introduction to the development of tape music and *musique concrète*.²² As more and more composers were starting to work with magnetic tape to create fixed media pieces, Pierre Schaeffer, pioneer of *musique concrète*, began to author an extremely specific method by which to organize and categorize "sound objects."^{23,24} Other composers of the time, however, were more interested in creating "intuitive" music, and as a result Schaeffer's approach was never standardized.²⁵

A direct extension from the work of Schaeffer, Lasse Thoresen's Aural Sonology Project seeks to categorize sounds into spectra, scales, and species as a basis for analysis.²⁶ Spectromorphology, originally coined by Denis Smalley, refers to the study of sonic spectra and their evolution over time.²⁷ The Aural Sonology Project has extended Spectromorphological practice by introducing an analytical notation system, with the intention of gaining insight into form and structure in the perception of timbre-based music.²⁸ Unlike

Oram's notation, which was entirely literal (the waveform drawn is the exact waveform sonified), Thoresen's notations are symbolic. Because this notation is used for analysis of timbre-based music, pitch and rhythm are treated as relative parameters. As such, focus is placed on defining pertinent features of a sound's timbre and its evolution in time. This method of notation fits most closely with the second aforementioned "alternative" to notating sound: deconstructing the sounds into a set of perceptual building blocks (e.g., pitch, loudness contour, complexity of timbre), and notating the individual components, forming a sonic taxonomy.

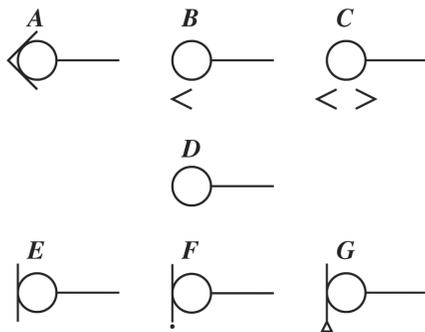


Fig. 1. The spectrum of onset phase genres: A) no detectable onset; B) gradual onset; C) swelled onset; D) flat onset; E) marked onset (accented onset); F) sharp onset (heavily accented onset); G) brusque onset (forceful, abrupt onset). (Image courtesy of Ryan W. Gaston.)

A spectromorphological analysis might include defining the attack of a sound relative to a predefined spectrum of "onset phase genres," such as sounds with a swelled onset, marked onset, or no identifiable onset. Figure 1 illustrates a pure tone (represented by a white circle) with seven different onset phase genres, arranged in a spectrum from softest to hardest onset. The horizontal prolongation line extending from the circle is an indication of the tone's duration.²⁹

A spectromorphological analysis might also include the definition of a sound's "spectral gait": its variation in relative brightness and darkness over time. Figure 2 illustrates a few different examples of this concept. In these examples, the black square denotes a complex sound with a highly dense inharmonic spectral structure. Such a sound has no identifiable fundamental pitch. The line extending upward from the black square terminating in a parenthetically-contained white circle

indicates the presence of an accentuated region within the complex sound's spectral structure. Ornaments placed on this white circle's prolongation line indicate variation in the region of spectral focus; the two dots on either side of the prolongation line indicate that such variation is periodic and continues until otherwise noted.³⁰

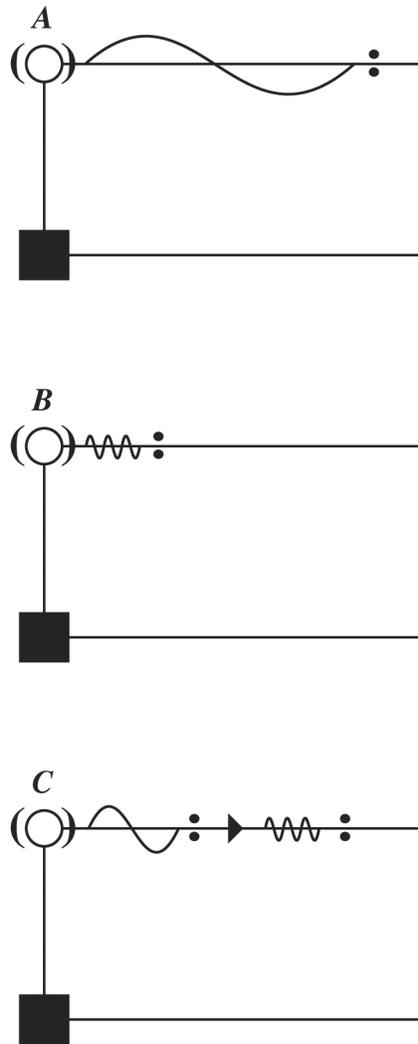


Fig. 2. Examples of spectral gait: A) A complex, sustained sound with slow, relatively broad spectral gait; B) A complex, sustained sound with rapid, but narrow spectral gait; C) A complex, sustained sound with spectral gait that increases in speed while decreasing in intensity. (Image courtesy of Ryan W. Gaston.)

There are, of course, many other characteristics of sound addressable by this notation system. It is interesting to note that Thoresen's spectromorphological notation was constructed for analytical use, and not for musical composition or performance. However, because it is concerned with ad-

ressing qualities of sounds themselves without concern for how they were produced, its concepts could prove useful in developing a notation system for sound-based music that is applicable to all instruments.

Wadada Leo Smith - Ankhramation

Unlike the two previously-discussed approaches to notation, which break down sound into objective building blocks, Ankhramation is an intentionally subjective and enigmatic musical language. This approach, developed over many years by Wadada Leo Smith, falls into the final aforementioned "alternative" to notating sound: altering our approach to focus on notating more general or conceptual parameters of the music.

At the core of Ankhramation is the relative relationship of rhythm and sound, organized into shorter and longer groupings called Rhythm Units. These are not rhythmic patterns as we may be familiar with in traditional notation, but instead are structural markers for how the music of one moment relates to another: this is long, this is a little longer, and now this is shorter, and so on. There is no metronome or meter to maintain these rhythmic relationships—it is the responsibility of the performer and ensemble to stay true to their own internal understanding of long and short relative to the notations they see on the score. This kind of relative relationship appears in other aspects of Ankhramation, such as velocity units and pitch range. In an interview with Wadada Leo Smith, author Lyn Horton summarizes the concept of Rhythm Units as follows:

Rhythm Units are non-metrical and therefore no counting is needed, but a keen sense of proportional measurement that is connected with the motion of the musical elements is a performance. The rhythm-unit concept is one that accepts a single sound or rhythm, a series of rhythm-sounds or a grouping of more than one series of rhythm-sounds as a complete piece of music.³¹

Also at the heart of Ankhramation is an emphasis on imagination. This notation can be considered, in certain respects, as the starting point for a much larger musical exploration, but it is not to be written off as incidental either. By composing in this way, Smith is able to create structure

and form by leveraging certain conceptual and creative ideas that are accessible to all musicians, regardless of instrument type. At the same time, he leaves much to the performers: he offers inspiration and trusts that the performers will pursue it.^{32,33}

These three musicians were discussed because of the unique ways in which they each handle the organization and communication of sound. Despite being quite different in both form and function, their notational approaches all share one common thread: interface neutrality. The ideal of interface neutrality dismisses notation specific to performance technique or instrument type, and instead reduces all music to simply “sound.” Interface neutral notation endeavors to address the qualities of sound rather than the means by which sound is produced. Rather than being simply reductive, however, this is a positive step toward the formation of an integrated electronic/acoustic performance practice. As much as it is important to understand the differences between electronic and acoustic instruments in order to learn how to discuss and work with them, it is equally important to move away from the electronic vs. acoustic dichotomy if a truly collaborative and integrated practice is the ultimate goal.

Forming a Personal Compositional Practice

I am a composer of both acoustic and electronic music. Most often, the music I write involves some combination of both acoustic and electronic instruments, or makes use of hybrid electronic/acoustic instruments. I am fascinated by the intersection of acoustic and electronic sound, and in finding ways to pull instruments away from their typical genres, techniques, or traditions in favor of exploring their capabilities on the fundamental level of sound.

As a composer of this type of music, I often find myself considering how best to communicate a particular musical idea to an entire ensemble, regardless of instrument type. I tend to focus predominantly on illustrating what a given gesture should sound like, rather than how it should be executed. This manifests as a mostly graphical notation with occasional elements of traditional Western notation. This method of notation is interface neutral, focusing on the qualities of a sound, rather than the means by which it is produced. Moreover, I choose to focus on certain characteristics or parameters of sound that are common

to all instruments, such as density or presence, rather than specific pitch or rhythm. My goals for this approach are twofold: 1) to lessen the divide between electronic and acoustic instruments by simply considering them as instruments of sound at its most fundamental level; and 2) to pull performers into a more subjective, conceptual creative space, in which they are forced to listen and consider sound in a new way. I am hopeful that my musical scores serve as a collective meeting place or focal point, from which creativity and inspiration can emerge. (See Figure 3.)

The primary pictographic elements of my notation are simple geometric forms, such as dots, lines, polygons, and so on. I choose to work with these shapes because they are relatively easy to identify and remember, they are distinct from traditional Western notational symbols, and simply because I find them to be aesthetically pleasing. While making a score, care and consideration is given to the make-up of those elements themselves, as well as their relationship to one another. The following section details select parameters commonly addressed in my compositional practice and how I notate them. Additionally, I will provide a number of examples to illustrate these concepts, however, the examples are not definitive and countless other interpretations are possible. The method of interpretation is indeterminate and personal, but it must be disciplined. The following parameters exist on a spectrum and may relate to both the spectral and temporal aspects of a piece of music.

Density

Density can refer to the quality of a particular sound or collection of sounds, or to the pace at which material unfolds or changes. For example, high-density sounds could include a burst of white noise, or a

rapidly articulated passage of notes. A high-density sonic form could be notated as a solid black shape, a mass of smaller objects with minimal interstitial space, or similar. Figures 4A and 4B are examples of how these types of high-density forms may be notated. In contrast, a low-density form may be notated as a single row of points orbiting a central object or following an otherwise orderly trajectory, as in Figure 4C.

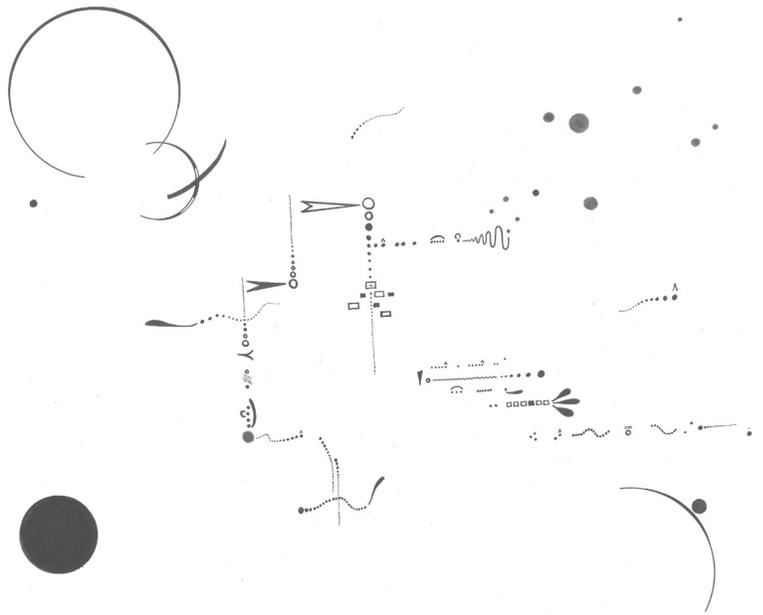


Fig. 3. Score for *[Spectral][Impulse]*, for 2-4 players. Reid (2016).

Such sounds could include an airy whistle or irregular tapping.

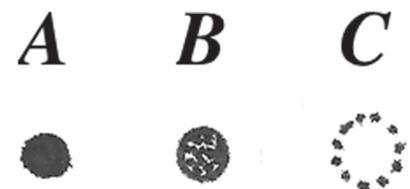


Fig. 4. Examples of sonic forms with varying density: A) highest density form; B) mid-high density form; C) low density form.

The density of a sound should be considered relative to its surrounding notations, and is not exclusively linked to the surface area it encompasses: a solid, small circle may have greater density than a similar large circular form constructed out of numerous fine points with ample white space between them.

Presence

Presence can be employed in contradiction or as a complement to density. It is perhaps most easily understood in relation to time, where a high-presence sound

is one that is constantly audible (but animated enough to remain within the perceptual present), and a low-presence sound is one that is intermittent. Alternatively, presence may be defined by other qualities of a sound, such as timbre, pitch, and loudness. For example, a pure tone in a high, piercing register would be more present than a tone with identical dynamic profile and harmonic content, but voiced in a lower register. Two tones with equal fundamental pitch and dynamic profile may differ in presence based on their harmonic content (the sound perceived as being brighter, in this instance, is more present than the darker one).

Presence is represented visually by surface area, relative to surrounding objects. Combining density and presence yields interesting results, because the two are not directly linked: a highly present sound can have low density, as in the aforementioned high piercing tone. Conversely, a high-density sound can be scarcely present, such as soft radio static or a distant fluttering of wings. Figure 5 illustrates how this type of relationship may be notated.

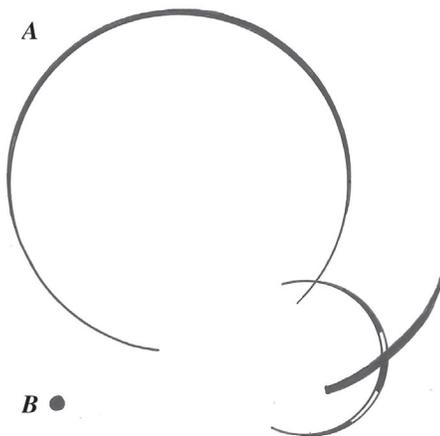


Fig. 5. Example of density and presence in opposition: A) highly present, low density (fragmented) sound; B) high density, low presence sound.

Silence

White space is not simply incidental, but is to be considered as important as the notation itself. Silence surrounding sounding gestures should be active and proportionate in length. This relationship is determined by the performer in any given moment and performance. This establishes a personal rhythm both for discrete gestures and for the overall pacing of a piece. Silence can also be understood as an articulator of presence. For example, when

an air conditioning unit turns off in a room, the air conditioner's presence may only then be brought to attention. The act of silencing provides new context to the sound itself, and calls into focus certain elements that may otherwise go unnoticed.

Color

Color is mapped onto other notational elements, and is perhaps the most subjective parameter. As with Smith's Ankhras-mation, specific meaning or action is not prescribed onto specific colors, but instead it is the responsibility of the performer to carefully consider—even research—each color in the score as part of its preparation for the piece. This research strengthens the performer's relationship with the given colors, imbuing the ideal performance with greater depth and commitment.

In an ensemble setting, each performer should research and prepare his or her own associations with the colors in their respective part or score. These associations need not be shared among the ensemble. If the performers approach this process with commitment, the colors act as a unifying element in the ensemble, even if each performer forms a different association with the same color.

Conclusion

The absence of a standardized approach to notating synthesized, unconventional, and/or electronic sounds is simultaneously a challenge and an opportunity for composers. On the one hand, the absence of formalized notational tools means that there is no universal way by which to disseminate musical ideas to performers. Each newly devised notational system must be learned, which is certainly not a small task. On the other hand, composers are free to imagine and construct their own sound worlds and notational languages in ways that best serve their unique compositional voices and ideals.

Regardless, this field is rich with potential and deserving of further exploration. The ideas introduced in this article and the specific examples presented are exploratory and experimental in nature. They are intended to broaden the current scope of discussion and inquiry surrounding music notation and form a basis from which further dialogue may emerge. I will conclude with a reminder, once again, that at the heart of our conversation is sound. What sound do you imagine? How can you best communicate that sound? Composing for an

ensemble of acoustic and electronic instruments may seem complex and daunting, especially if you are new to the world of electronic music and instruments. It is important to remember that all instruments—whether acoustic, electronic, or a hybrid thereof—are fundamentally instruments of *sound*. Focusing on composing the sounds you desire as opposed to the process by which to produce them can empower both composer and performer to explore new means of listening to and producing sound.

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One Thousand and One Nights to Heal the Heart

ELIANE ABERDAM

I composed *The Heart of Shahrazad* as a modern re-telling of the story from *One Thousand and One Nights* (also called *Arabian Nights*), a collection of folk tales from Persian, Arabic, and Indian cultures, compiled in Arabic during the Islamic Golden Age. The story, however, relates to all times and cultures, even our present. It addresses the issues of violence against women, including rape and murder, as well as the healing process through story-telling, endurance, forgiveness, and remembrance.

The Heart of Shahrazad, a monodrama in one act with five scenes, is scored for soprano, actress, and harp, and it was written, produced, and performed by women. Its genesis can be traced back to the Festival of Women Composers (February 13-16, 2014) at Indiana University of



Eliane Aberdam

Pennsylvania, where my piece, *Deux Poemes Océaniques*, scored for soprano, violin, and harp, received its world premiere performance. The encounter gave birth to a new friendship with two of the performers, soprano Lara Cottrill and harpist Marissa Knaub; our musical chemistry sparked the idea for *Shahrazad*.

Lara emailed me four months later with an idea for a commission from her performance company, Amiche, which was planning a new show on the themes

of betrayal and healing based on the stories of Shahrazad. She invited me to compose the music and said that her business partner, Sarah Carlton, would write the text. On August 12, 2014, the libretto arrived. Sarah remarked that a few years earlier she had read the book *Shadow Spinner* by Susan Fletcher, and it created a new perspective for her of the story of Shahrazad. At the time, Sarah was concerned with what it meant to forgive and how to deal with betrayal. A paragraph from the program notes describes our concept of the plot:

We imagined...a story from the past that had much to say about our current world and those who currently live in the midst of violence. The news is often filled with stories of violence, both locally and around the world, from rape to domestic violence, from kidnappings to human trafficking. And though violence impacts everyone, women bear the primary brunt....This performance wrestles with what we do when we live in the midst of violence or have been the recipient of violence.... We believe stories matter, the stories we tell and the ones we write with our lives. It is our hope that this performance connects our audience with their own stories, but also reminds us of the helpers in the world who are bringing light to the dark places of violence.

The composition process involved many challenges. First of all, a musical work with “Shahrazad” in its title automatically recalls the gorgeous *Scheherazade*¹

symphonic suite by Rimsky Korsakov (1888), and this can be intimidating and humbling for any composer. Another challenge was that the libretto refers to many characters and has different settings and various moods, implying a full operatic cast and myriad kaleidoscopic orchestral timbres; the monodrama, however, is scored for a cast of only three: actress (Sarah Carleton), soprano (Lara Cottrill), and harp (Marissa Knaub).



L to R: Marissa Knaub (harp), Lara Cottrill (soprano), Sarah Carleton (narrator)

The solo singer has two roles: she serves as the emotional mirror of the story through powerful and dramatic as well as lyrical arias that portray the passion of individual characters. Her second role could be compared to the “Greek chorus” (as put by one critic), since her arias provide reflective, contemplative comments on the action. The singer embodies the concept of “Story,” the allegory of the healing process. She is both the muse of the unfolding story and its process. As explained in the libretto, she sings about “stories in their various forms as they manifest and change—across time and cultures—weaving together the power

to help us to see one another.” “Story” is the goal and the medium of the monodrama; the emotional narrative is recounted through her singing.

The orchestral palette consists of only one harp, which meant that I would have to create enough timbral, textural, gestural, and harmonic variety to express the shifting moods, feelings, and atmospheres conveyed by the libretto with one solo instrument.

Shahrazad, the main character-role, was to be performed by an actress—not a singer—with her part, much like the recitative in an opera, representing Shahrazad’s inner monologue with a series of strong emotions as she remembers, anticipates, or mourns. Her role, sometimes spoken over music, is evocative and powerful. The problem that I encountered was that I had no sense of the actress’s speech speed, her vocal strength, her emphasis in diction, or her agogic accents. This made the process of underscoring a challenging guessing game.

SCENE 1: Shahrazad’s home

The stage set is simple so that the focus is on the women. The harp is on Stage Right, a wooden screen with various colored material hanging from it is Upstage Center, and lamps and books are scattered around.

Shahrazad enters the home where she lives with her father, a viceroy to the Sultan of the land. She is carrying a package of books that her father brought back from one of his many travels for the Sultan. Her collections of stories from various places and peoples have become her dearest treasure and delight, as she shares them with her family and friends. Her reading is interrupted by the delivery of a letter from Zurafa, a close friend who has been like a sister to her. Zurafa’s letter contains shocking news, as she relays a conversation she overheard between the Sultan and Shahrazad’s father. The letter is filled with anxiety. The Sultan told the vizier that the queen was unfaithful and will be put to death. Convinced that all women are unfaithful, the Sultan declared that a woman will be brought to him every night and killed the next morning. Overwhelmed with the news, Shahrazad goes in search of her father. As she leaves, Story moves about the stage and turns the hourglass, a symbol of the time that has passed.

The scene opens with the Overture introducing the “Story” theme played by the harp (Example 1). The theme is later hummed lightly by the singer whose voice hovers above the intricate harp texture. The

harp plays a very significant role throughout the monodrama for it provides the moods and emotions especially in the portions where there is no vocal part. The two musical ideas in the theme are connected gesturally and rhythmically (triplets, dotted rhythms, three against two hemiolas) as well as harmonically (the mysterious equivocations of the augmented and diminished harmonies in D minor and F# minor). The cadences are interspersed with augmented chords and diminished intervals: this deliberate blurring aims to convey a sensation of floating, suspended harmonies that suggest the uncertainties of the unfolding healing process of the Sultan and Shahrazad. After some dense chromaticism, the C chord in second inversion at the final cadence implies brightness as a hint of the eventual healing. It recurs four times during the course of the monodrama.

One of the most challenging problems in writing intricate chromatic harmonies for the harp was the constant concern about pedal changes; the chromatic-mediant relationship in mm. 3-4, from C minor to E minor in eighth notes, requires a D# in the spelling of the C minor chord to avoid an additional pedal change (E flat to E natural). But even more challenging than the technical issues was the need to create a multitude of timbres to evoke a variety of emotions and narratives.

The only aria in the scene, King Solomon’s “Song of Songs,” suggests a Middle Eastern at-

Ex. 1. Overture, “Story” theme

mosphere; it is symbolic of idealized love, eternal and uncompromising. (See Example 2.) To depict the all-encompassing aspect of love, I chose an all-encompassing device: a minor/modal pandiatonic scale—the motives are tonal, but they lack a sense of tonal center. The harpist has many pedal changes as the chromaticism increases. The meter alternates between triple and duple and the rhythm between eighth notes and triplets, and this contributes to the music’s fluid pulse and shifting downbeats. The recurring triplets have the effect of an accelerated heartbeat. The mid-section is more passionate, and the words “jealousy,” “death,” and “burns like blazing fire” are emphasized in the vocal part while the harp plays glissandi and arpeggiated chords.

Ex. 2. “Song of Songs”

Ex. 3. "Letter from Zurafa"

Tension rises in the next number, "Letter from Zurafa," when Shahrazad learns about the Sultan's murderous plan. The actress reads the letter: "Let their blood cover my shame," the sultan says. To express "great darkness," "unending sorrow," and the desire for revenge, I used the harp in its extreme registers, starting with three warnings cries in the depth of despair (F \flat -A \flat -B \flat); the short-short-long rhythm enhances the stress. (See Example 3.) The B \flat half-diminished-seventh chord, played in different inversions, adds a level of anxiety and has the power to express poignancy and misery in a very compelling way. At the end of the piece, a dim ray of light and hope emerges with the open fifth.

At the first performance in Pittsburgh, the sheer power and unusual timbre of the harp during "Letter from Zurafa" caught the attention of the audience; they found the sound of the harp to be unexpected, startling, forceful, and even bewildering.

In "Time," the third number in Scene 1 (which returns later in the monodrama), the harp "plucks" time with quarter notes in the middle register. A simple but foreboding melodic line adds counterpoint, as if to suggest the tragic and horrifying events that are happening during the relentless tick-tocks of time-passing. There is no singing in "Time," which allows Shahrazad the opportunity to change her costume.

SCENE 2. Shahrazad's home, three years later

Three years have passed, about 1,000 women have been murdered, and Shahrazad's life has drastically changed. Her daily routine includes writing down the name of each woman who has been killed by the Sultan. She remains in a state of numb reflection until she writes the

name of her friend Zurafa. The death of someone close and dear to her turns her numbness to rage. As she wrestles with her anger, the character of Story tries to help her see past her hate and nudges her towards the stories she has loved in the past. Shahrazad slowly begins to be moved by Story, and in her desperation to do something to honor her friend's life and love of beauty, she decides to tell the Sultan a story. The scene showcases, in a relatively short time, three very different moods and feelings: anger ("I want him to suffer, I want him to die"), sadness and despair ("as if we are stuck in some endless darkness"), and hope.

To express Shahrazad's anger, the actress vociferates at the top of her lungs, and the harp needs to match her dynamically and dramatically. To accomplish that I had to write for the instrument in a most peculiar and non-harp-like style. Example 4 illustrates the short upward and downward glissandi at the bottom of the harp's register (the hands are two octaves apart), which creates a percussive yet resonant effect at a *fortissississimo* level. The harp sounds unnaturally and unexpectedly aggressive. There is no singing in "Anger."

The "Anger" theme is even more powerful and threatening than the fear and horror of "Zurafa's Letter," not only because of the sheer volume, but also because of the timbre of the harp and the harmony of the synthetic scale: three semitones (D \sharp -E-

Ex. 4. "Shahrazad's Anger"

F-G \flat) separated by a minor third, then two semitones (A-B \flat -C \flat); each reiteration of the glissando ends a semi-tone higher than the preceding glissando, as if to reflect the rise of wrath.

The statement of the theme (tritones and a descending chromatic motif in sixteenth notes) is in measure 5 in the right hand while the left continues with the low glissandi back and forth. Incidentally, the two chromatic sets of the scale also start a tritone apart. The theme begins in the middle register and slowly climbs to the high register. The overall structure follows a simple pattern: ABA'B'A' (A = glissandi alone, B = theme over glissandi).

The next number, "The Lost Ones" is one of the most poignant and intensely sorrowful arias in the entire monodrama. The murderous crime scene is uncovered, and the names of the women whom the Sultan has slaughtered are enumerated. The melodic line relies on text painting and the contour reflects the various distinct qualities of the women: "companion," "wise," "strong," "flower." The step-wise descending broken line, with a two- or three-note mini-motif, contributes to the disheartenment, sadness, despair, and sense of mourning and loss. (See Example 5.) The aria has a passionate, intense feel to it, yet the larger leaps—which sharply contrast with the downward stepwise motif in two—add an imploring, sobbing quality.

The text for the last aria in the scene is based upon excerpts from *The Essential*

Ex. 5. Basic descending motive of "The Lost Ones"

Rumi (Persia, 1207-1273). The piece leads to a pivot point in plot: how can the Sultan be cured and his pain and suffering alleviated? Shahrazad suggests: “What if I told him stories?”

SCENE 3: The Palace

As Shahrazad offers herself to the Sultan, Story reminds us of the importance of stories and the courage it takes to tell them. When the Sultan grants Shahrazad permission to tell him a story, she begins to weave together a story, and within the story, she places her friend Zurafa as the princess, honoring her beauty and life. As dawn appears, the Sultan agrees to let Shahrazad live so that he can hear more. Shahrazad stops every night before the story ends; she finishes it the next night and starts a new story. The story telling continues in the same way for 1001 nights.

In “Offering,” Story sings about the healing powers of stories: “May the stories you live guide you to love...take you to the other side of pain.” The various textures in the harp (melodic fragments over chords, arpeggios, and glissandi) express the variety of emotions of the text: strength, courage, hatred, cunning, love, darkness, and truth. (The soprano sings in her middle register so that her words will be clear.) The bright C-major chord enhances the words “Stories” and “heart” (an echo of the final cadence of the “Story Theme”), and the highest notes (G# and A) fall on the words “fight,” “strength,” and “take.” (See Example 6.) Shahrazad reads the tale of Aladdin to the Sultan over harp accompaniment. The Story character interrupts

Example 6 is a musical score for the piece "Offering". It features three staves: Soprano (S), Harp (Hp.), and Dar (Drum). The Soprano part begins at measure 24 with the lyrics: "with love Fight the dark-ness with truth. Breathe life in the face of death. Face fear with an o-pen heart. with gen-tle strength". The Harp part provides accompaniment with various textures, including arpeggios and glissandi, with dynamics ranging from *p* to *mf*. The Dar part is a simple rhythmic accompaniment. The score includes dynamic markings such as *f*, *mf*, and *mp*, and includes a glissando in the harp part.

Ex. 6. “Offering”

the tale, asking the Sultan to listen with his heart to release the “sickness deep within.”

SCENE 4, The Palace one year later

Scene 4 marks another turning point in the plot. The audience learns that Shahrazad has survived and has become a mother. Story sings a “Lullaby” with harp accompaniment while Shahrazad cradles her baby in her arms. With its constant sixteenth-note arpeggios in 6/8 meter, simple harmonies, and idiomatic texture, “Lullaby” conveys a soothing and peaceful atmosphere—a moment of serenity very much needed at this point in the monodrama.

SCENE 5, The Palace two years later

Three years have gone by since Shah-

razad entered the palace, and she has no more stories to tell. She is free from the hatred she had felt toward the Sultan but is afraid to tell him that she loves him, for he might not be ready. Story encourages her to tell her own tale and sings the “Heart Song,” a forbidden love story from *Layla and Majnun* by Nizami Ganjavi (seventh century

Persia). This expressive aria in a romantic-style is in ABA’ form: it features a clear melodic line in the soprano, enhanced by large leaps upward for the question: “How shall I free myself?” (See Example 7.)

The “Healing Song,” the last number of the monodrama, is more sober; it is half recitative (repeated notes, simple rhythms, small range), half aria (rhythmic agitation, sixteenth notes, higher register, leap of a sixth and high G# on the word “death”). I chose the brighter keys of E and B major for the first section to symbolically acknowledge the victory of stories and love over evil, but went back to F and Bb in section 2 as an echo of past suffering and loss (empty fifths and avoidance of tonic-dominant progressions). The bright keys of E and B return at the end. The Story character is on stage alone and reaffirms the power of stories to heal, the power of words “to create life or death,” “to break through violence”; it is an exhortation to “live stories of healing...for the freedom of our cities, the freedom of our hearts.”

Production,² Review and Conclusion

Three performances took place in August 2015 in Pittsburgh, PA. The premiere on August 13th was held at the Mansion on Fifth; the August 14th and 15th performances were given at the Founders Room at the Carnegie Museum and the Garden Center respectively. The beautiful evocative costumes, glorifying jewelry, floor cushions, and decorated wooden screen added a layer of professionalism and magnificence to the

Example 7 is a musical score for the piece "Heart Song". It features four staves: Soprano (S), Actress Tambourine, Harp (Hp.), and Tenor (Tbr). The Soprano part begins at measure 6 with the lyrics: "How shall I free my-self from love's hid-den tor-ments when they have be-come my heart's joys and its on-ly choice?". The Actress Tambourine part provides a rhythmic accompaniment. The Harp part provides accompaniment with various textures, including arpeggios and glissandi, with dynamics ranging from *mf* to *mp*. The Tenor part provides accompaniment. The score includes dynamic markings such as *mf* and *mp*, and includes a tempo marking of *Allegro* with a quarter note equal to 80.

Ex. 7. “Heart Song”

production. After the performance on August 13th, there was a panel discussion on the topic of violence against women. The panel members were Beth Docherty, Michael Madonia (both from the Pittsburgh Action Against Rape), Dr. Joanne Martin from the Lazarus Center, Professor Esther L. Meek (Geneva College and Redeemer Seminary, TX), Amanda Ludwig, Counselor for the Allegheny Prison System, and Valerie Fulmer, University of Pittsburgh's School of Medicine.

"It's not like anything I've ever seen before," were the first words written by drama critic Drake Ma in the online magazine *Pittsburgh in the Round* (August 16, 2015) after he saw the world premiere. He called the work a "refreshing piece of art" that "combines the beauty of opera and acting into one mind-cleansing journey: a healing through story-telling" and pointed out that "this is not your typical big-orchestra big-dance-number opera production." He explained that the work "provides a one-of-a-kind theater experience with its unique complexity yet simple aesthetic."

The Heart of Shahrazad not only tells a story of a young woman fighting through violence and anger with hope and courage, it also presents us a healing journey that could potentially resonate with hundreds and thousands of people out there in the world who are still fighting through their pain and darkness. We certainly will always remember the fact that one of the intentions of this piece is to raise awareness about violence against

women. But through this journey it also reminds us of the reason why we love stories and theater in the first place: because we believe in the power of language, the influence of hope and faith, and most importantly, the magic of storytelling. Ms. Carleton's performance was...very emotional. Her interpretation of the progression of Shahrazad's internal struggle and pain was truthful.... And her portrait of the character's exploration...was compelling and exhilarating. Story is interpreted as a representation of the inspiration and muse that drives the plot forward, and Ms. Cottrill's singing did just that! Her voice comes with both stunning colors and a striking range that strengthens the narrative....Ms. Eliane Aberdam's vibrant score is the spirit of the healing. Starting from the first few notes...[her] music will immediately grab your attention and take you back to the roads of the ancient Arab world....The music of the opera is performed entirely on a harp by Ms. Marissa Knaub. With her exquisite techniques plus Ms. Cottrill's magnificent voice, the music puts the audience on a magic carpet....In this score not only can you feel the pain and anger that the characters struggled with throughout the story, you can also hear the courage and hope that Shahrazad took....Ms. Aberdam's

music highlights the timeless story with an invigorating yet calming scent, and it's a one that promises to dig out all the feelings.

Being asked to compose the music for *Shahrazad* was an empowering experience for me both as a woman and as a composer. Sarah perfectly summarizes how the three of us felt when the work was completed: "It was a privilege to work with such amazing women who shared their passions and work to bring beauty to a hard topic and hopefully help the audience...think about violence towards women." My hope is to see this piece produced again soon, because the message it carries is transmitted in a unique way.

NOTES

¹ Most of us are familiar with Rimsky Korsakov's *Scheherazade*, but the accepted spelling of the character's name is indeed Shahrázád.

² The production was made possible thanks to Christine Kroger (provided the list of Names of Women), Arianna Carleton Assistant (costume designer), Sombre Carleton (props), Heather Greco (donated custom designed pillows), Kayla Habern (choreography of "The Heart Song" dance), Doug McGill (poster design), and Emily Havranek (video). Special thanks to the donors: Judy Kirby, Mary Beth Siedenburg, Esther Smith, Rebecca Oilrig, Rose E. Freeman, Annie Adams Moon, Mr. and Mrs. Dale Cottrill, Heather Greco, David and Candy Carleton, and Karen Merritt.

Eliane Aberdam was raised in France. She completed her undergraduate studies in composition at the Rubin Academy in Jerusalem, earned a master's degree from the University of Pennsylvania, and completed a Ph.D. degree in composition at U.C. Berkeley. She is currently teaching composition and theory at the University of Rhode Island.

Reflections on a Composer's Trajectory Across Two Hemispheres

RAMI LEVIN

I wanted to be a composer even before I knew such a vocation existed. I was admitted to Yale University in 1975 as a member of only the third class of women who entered as freshmen, and I joined a group of composers who gave concerts of contemporary music several times a semester. One of the privileges of being at Yale was access at the College and the School of Music to outstanding instrumentalists who were eager to play new music by fellow students. Feedback from performers provided me with invaluable training in writing idiomatically for specific instruments. The envi-

ronment at Yale was exciting and stimulating, and there was no discrimination against women.



Rami Levin

After college, I headed west to the University of California, San Diego, for an M.A. in composition. Pauline Oliveros taught the composition seminar for new graduate students. In our first class, we lay on the floor listening to white noise for 45 minutes. I wasn't sure what to make of it. This was not the only time UCSD pushed me outside my comfort zone. During my year there, I was exposed to conceptual music, theater pieces, and an ensemble devoted to the use of extended vocal techniques. Though I may not have appreciated it at the time, these experiences helped expand my concept of music and music

making. For the second year of my master's studies I transferred to UC Berkeley, which was more comfortable for me, given my "East-Coast" sensibilities.

Before leaving San Diego, I had several lessons with Kenneth Gaburo, a composer and an inspired teacher. After moving to Berkeley, I flew to San Diego once a month to study with him. During one lesson he asked, "How many ways you can think about 18?" I said, "Nine times two, two times nine, three times six, six times three...." He replied, "What about seventeen plus one?" It was a revelation, and taught me to explore less obvious ways of constructing my works and thinking in less conventional ways.

After finishing my master's degree, I spent a year in London, where I played oboe in the Morley Wind Group, led by the delightful conductor Lawrence Leonard. When he invited me to write a piece for the ensemble, I composed *Unfoldings* for double woodwind quintet, using the London Tube map as my inspiration. Each line represented one of the instruments in the tentet, the map's contours and intersections guided the score—a technique I learned from Kenneth Gaburo.

I left London to enter the Ph.D. program in composition at The University of Chicago, where I studied with Shulamit Ran, another supportive teacher. In Chicago, I became active in American Women Composers, Midwest, through which I met many instrumentalists from the Chicago Symphony Orchestra and superb chamber ensembles who regularly performed in our concerts. One such fortuitous meeting was with John Bruce Yeh, assistant principal clarinetist of the CSO. After hearing a piece of mine for three flutes on a concert, he said he liked the instrumental interaction and asked me to write a solo piece for basset clarinet. My challenge was to compose a solo piece that was interactive; I decided to write for basset clarinet and four pre-recorded clarinets. When writing for a particular player I like to personalize the work by using references to his or her life. After asking John to tell me about himself, I focused on one aspect in each of the three movements. The piece is called *A New Leaf* (his name, "Yeh," is the Chinese word for leaf). He premiered it (with recordings of him playing the other parts) in a clarinet festival in 1991, and he later recorded the piece on a disc along with Boulez's *Dia-*

Rebecca Oswald's opera, *Via Láctea*

Rebecca Oswald's first opera, *Via Láctea*, with a libretto in English by Ellen Waterston, received its fully-staged premiere in Bend, Oregon in June 2016. The three sold-out performances were heard by an audience of nearly 1,200.

Eugene [Oregon] Opera has announced that the opera will be part of its 2017/2018 season and that the May 2018 production will feature many of the original principal singers who performed in the premiere. Eugene Opera General Director Mark Beudert stated that "he and the opera community are proud to be associated with this exciting new work. The birth of an opera is always an exciting event. The birth of one written by an Oregon composer and an Oregon author, featuring both international stars and singers from the Pacific Northwest, is even more exciting!"

Via Láctea (Milky Way) addresses a variety of timely yet timeless themes, placed against the backdrop of the Camino de Santiago in Spain (Camino means path or road). The path is one of the pilgrimage routes to the shrine of the apostle St. James the Great in the Cathedral of Santiago de Compostela in Galicia in northwestern Spain, where tradition has it that the remains of the saint are buried. Many follow its route as a form of spiritual path or retreat for their spiritual growth.

The opera is based on award-winning author and poet Ellen Waterston's verse novel *Via Láctea: A Woman of a Certain Age Walks the Camino*, a fictionalized account of her own Camino experience. The title of the opera stems from the folkloric belief that the Milky Way, always overhead when walking the Camino, was created by dust kicked up by pilgrims' feet over centuries of pilgrimages. Rebecca Oswald is a prolific, award-winning composer who has written numerous works for chorus, solo piano, various chamber ensembles, string orchestra, chamber orchestra, full orchestra, chorus with orchestra, and a clarinet concerto.

logue de l'ombre double, a work that was the subject of my Ph.D. dissertation.

In 1994, I was hired as Assistant Professor and Chair of the Music Department at Lake Forest College (Illinois), where I taught theory, form and analysis, and Latin American music, and I conducted the chamber orchestra. One of my first acts at the college was to create a concert series, Lake Forest Lyrica, for which I used my connections with Chicago-area musicians to invite some of the city's finest chamber ensembles to perform: the Vermeer Quartet, the Pacifica Quartet, Chicago Pro Musica, Chicago Chamber Musicians, and excellent choruses from the area including Chicago Chorale, Bella Voce, and Chicago *a cappella*. A number of these groups commissioned me to write pieces for them, which were premiered on the series.

In 2008, I received a Fulbright grant to spend a semester teaching and composing at a university in Brazil. (I am fluent in Portuguese, and my husband is Brazilian.) Teaching a graduate analysis seminar on the works of Stravinsky was a marvelous experience. The students, many of them composers, were engaged and enthusiastic. For a final project, I gave them the option of writing an analysis paper or composing a piece for the instrumentalists in the class,

using some of the compositional techniques we had studied. They presented the works in a concert at the university, with brief spoken introductions by the composers, explaining their compositional ideas. The participants were delighted with the results and the audience was enthusiastic in its reception.

During that semester, I got to know the members of Prelúdio 21, a group of six composers who give monthly concerts of their music at a cultural center in Rio de Janeiro. When I moved to Rio in 2010, after taking early retirement from Lake Forest College, they invited me to write a piece for one of their upcoming concerts featuring soprano and guitar. I chose to write my own text in Portuguese. The piece, *Obras* (Works), describes the horrors of living through apartment renovations. It begins with a lyrical melody without words, which is suddenly interrupted by an angry rant from the soprano, saying that all the renovations in her home and on the street are driving her crazy. When she says the word *maluca* (crazy), she cries, stutters, screams, and grunts while the guitarist makes weird sounds on the guitar—knocking the wood, plucking the strings violently, and so on. The performers improvise the "crazy" section, which happens twice

for daniel
Reflections of Reflections
11.11.11

Rami Levin

Ex. 1. Rami Levin, *Reflections of Reflections*

in the piece. After the outbursts, the musicians continue their lyrical song, only to have it interrupted again until a happy musical resolution is reached. Two years later, *Prelúdio 21* invited me to be composer in residence for one semester. Writing for a different ensemble each month, culminating in a performance, was a terrific opportunity and challenge.

One outgrowth of my association with that group was a project I developed in 2015 with one of its members, Sergio Roberto de Oliveira.¹ We invited three other composers to join us in creating two compilation CDs. The first of these was with Orquestra Sinfônica Nacional, under the brilliant direction of Tobias Volkman; it features my piece *Expressões*, written specifically for the project. The second recording with Trio Paineiras (clarinet, violin, and piano) includes my two-movement piece *Asas* (Wings), which explores the calls of two different birds commonly found in Brazil. Both recordings were produced by Sergio's studio, A Casa Discos.

Throughout my career as a composer, which has included writing for orchestra, chorus, chamber ensembles, and solo instruments, my

creative process has varied from work to work, but I always begin with an idea—an intellectual one, or one based on events or feelings current in my life. For instance, I wrote my *Portrait* for wind quintet after the death of my father. The first movement, “In Absence,” musically describes my feelings of deep sadness and mourning; the second, “In Presence,” is a depiction of his ever-optimistic and exuberant nature.

Another example is *Fruits of Life*, for flute, cello and piano, which I wrote for my daughter Arielle when she was pregnant with her first child, Sam. So that I could follow his growth, she showed me a website that pairs each week's gestational developments with pictures of fruit that show the size of the fetus: a blueberry (early on), then a grape, an apple, a mango, a pineapple and finally, a watermelon. My piece is a musical expression of the key stages of this process, beginning with a three-note cell in the flute, followed by the other instruments. The cello then plays a steady pizzicato pitch, symbolizing the baby's heartbeat; shortly thereafter, a trill motive appears, representing the blinking of the eyes. In the next stage, the fetus starts to hiccup, expressed musically with a lilting motive. The piece builds and develops, much as the fetus does. When, towards the end of the process, the baby typically turns upside down in preparation for birth, the opening material returns in inverted form. The music grows steadily to a climax, signifying the child's emergence into the world.

My wind quintet *Reflections of Reflections* (2011), commissioned by Quintet Attacca, is based on an intellectual idea (see Example 1). The piece is dedicated to my son Daniel, who spent two years in Paris working with the OuLiPo, a group of (mostly)² French writers dedicated to creating constraint-based literature. (The most famous example is a 300-page novel written by Georges Perec, which does not include the letter “e.”) The piece pays homage to the OuLiPo and the idea of constraints. I have always been fond of palindromes, and I was particularly delighted by the once-in-a-lifetime occurrence of the date 11/11/11. The piece has 11 sections, each containing 11 measures, and is in 11/8 meter. Each section uses only 11 of the 12 pitches of the chromatic scale. The missing pitches begin with C in the first section and follow the circle of fifths in each subsequent section. (The only pitch never

to be eliminated is F, for France.) The metronome marking is eighth note = 275, a multiple of 11. By sheer chance—or perhaps not—the score is 11 pages long. The listener does not need to be aware of the constraints on which the piece is based to appreciate it.

Life changes are often catalysts for creativity. In May 2017, I moved back

The Potential of an Electronic Detour

SILVIA ROSANI

For the past two years I have been regularly reading the *Journal of the IAWM*, and it is always a source of both pleasure and disappointment to discover that many female composers/sound artists had to go through completely different careers before eventually turning back to music. It is a pleasure to learn that those women managed to find a way back to the artistic field, but it is also disconcerting to read about or imagine how great an effort this might have been, not to mention the missing stories of those who lost their way toward art.

I can readily empathize with the women whose detours are either over or still intertwined, since I also interrupted my studies in composition to complete a five-year degree in electronic engineering. I soon realized, though, that my life could not go on without music. First, I founded a vocal ensemble with some friends; later I started to conduct different choirs, and eventually I returned to my studies in composition. By that time, I had stopped asking myself whether I was good enough to be a composer. Although the environment at the undergraduate school I attended, Conservatorio J. Tomadini in Udine, Italy, was extremely stimulating, the conservatory had no electronic studio at that time. In order to combine my knowledge of electronics with my knowledge of music I traveled to Salzburg, Austria to start my master's degree program at the Mozarteum Universität. There, I finally wrote and performed *Omertà*, my first piece with live electronics.

While writing my engineering degree dissertation, I had become acquainted with the research that the Analysis-Synthesis Team at IRCAM was developing, and, once in Salzburg, I started to experiment with the sound analysis of spoken text. The result was my chamber opera, *Versteinerte Flüge* ("Petrified Flights"), which was performed by ÖENM (Austrian Ensemble for New Music) during the Taschenopern

to the U.S. to be closer to my family. I have already met many fine musicians and have joined two choirs in West Hartford, Connecticut. I plan to become involved in the Women Composers Festival of Hartford. I don't know yet what my next musical expression will be, but surely my recent move will inspire new creations.

(Vienna Pocket Opera) Festival 2011. The opera also led to my application to the PhD music program at Goldsmiths, University of London. I graduated last year and have been teaching composition and improvisation as Associate Lecturer at Goldsmiths. In September, I started teaching at Cardiff University.

As part of my doctoral research project, I investigated human and animal voices that not only offered me a wonderful tool to strengthen the relationship between text and music but also a way to develop intersectional work, since the voices I analyzed belonged to people who live in specific socio-political contexts. "Intersectional work" refers to a sociological theory about how individuals can face multiple threats of discrimination when their identities, such as race, gender, age, ethnicity, health, and other characteristics, overlap. They are interconnected and cannot be examined separately from one another.

The idea that lies behind integrating some elements of these people's voices within the spectral tissue of my compositions is that the aura of the people whose voices I analyze is somehow also included in the performance of the pieces. The states of mind the people had at the moment they were talking are reflected in their voices and, hence, imprinted in the spectral features of their voices. Shaping a sound with the envelope that a voice had is, for me, like transferring some of the voice's features to another "sonic object," one that the audience will not necessarily associate with a specific individual's voice. It will, however, still carry a set of characteristics of that person's voice. I use the term "sonic object," since the musical structures/figures that I develop in my acoustic pieces originate from sources that are invisible to the audience. If one moves further and considers a group of voices, one can also shape the relationships of the sonic objects

NOTES

¹ I feel fortunate to have known Sergio Roberto de Oliveira (1970-2017), composer, producer, and a leading creative force behind contemporary music in Rio de Janeiro. He left a huge imprint on all who knew him, and although his music will live on, he will be sorely missed.

² Daniel was elected a member of the group in 2009, the second American to be so named.

associated with different voices such as the social relationships that exist among the people in a group.

While researching my project, I looked for recorded voices, and I discovered the richness of the British Library Sound Archive. I particularly enjoyed a recorded conversation with four women about the life of women in postcolonial Africa. My perception of this conversation was that at the beginning there was a bit of embarrassment because one of the four women was the wife of the former British governor of Uganda, and, hence, maybe perceived as a part of the colonialist apparatus, while the others were African. After a while, one of them had the ability to trigger laughter, and the tension started to release. The transformation of the relationship between two of these women (which was more intense than with the others) was later mirrored in the transformation of the sonic objects associated with their words. *White Mask*, a piece I composed for cello, includes these sonic objects.

White Mask is part of a bigger project that I call *White Masks*, after Frantz Fanon's renowned book, *Black Skin, White Masks* (1952), in which Fanon examines the psychology of racism and dehumanization under colonial domination. *White Masks* is an intersectional project since it strives to discourage different kinds of oppression, and, in particular, aims to fight gender and social inequalities. The work is a cycle for cello, live electronics, and resonating masks, consisting of metal panels connected to sound excitors. I developed the work with cellist Esther Saladin and visual artist Inês Rebelo. It was premiered at Goldsmiths, University of London, thanks to the Public Engagement Grant of the Institute of Musical Research (IMR), and was further performed at Deptford Lounge (London) and at the University of Huddersfield during the conference "Activating Inclusive Sound Spaces."



Fig. 1. A performance of *White Masks* at the University of Huddersfield, Phipps Hall, July 8, 2017. (Photo by Liz Dobson)

(See Figure 1.) The Francis Chagrin Award (2015) and the Goldsmiths Annual Fund (2017) were fundamental to the work's development and successive performances.

The intersectional aspect of *White Masks* does not end with postcolonialism; it also points to gender and social inequalities. Since our first performance in London, Esther, Inês and I have always tried to bring *White Masks* to public spaces with no admission fee, such as universities or public libraries, to enable people who would usually not go to concert halls or theatres to hear contemporary music. The project, besides reaching out to new audiences, also aims to offer them a less hierarchical experience through the concept of role-swapping. During the performance, audience members sometimes find themselves side-by-side with the performer, who also becomes a member of the audience while listening to the music when the live electronics is featured.

An interactive audio-visual installation is also part of the project and, through it,

audience members can record their experiences related to the words “loss” and “transition,” hence becoming active participants in the project. Although the project focuses on these themes within the perspective that immigration may be the consequence of colonialism, and, hence, becoming a sonic and visual representation of *the other*, audience members are free to associate the words “loss” and “transition” with whatever meaning they prefer. Their voices will be embedded within the musical texture in the next performance of the project and will be re-synthesized by the live electronics through the metal panels, which, since humanized, become a virtual community and assume their identity of *masks*.

The workshops organized in connection with this project also assume the function of promoting female role models for younger female artists, since the three artists who organize the workshops are all women. While I was studying engineering and composition, both environments were, in fact, almost entirely male, and I had no

female role models. I am aware that the situation is slowly changing, but the imbalance between the two genders is still unacceptable in some disciplines.

This is why I especially appreciate those music festivals that promote the music of female composers, and, in particular, those that value artists who, through their detours, have achieved specific knowledge within other disciplines, such as electronics. For example, I am referring to Music Current, a festival in Dublin, which has for two years in a row assigned the MISO/Music Current commission to women. This year I myself have been selected by the Dublin Sound Lab, and I am currently working on a piece for keyboards and live electronics, which will be premiered by pianist Xenia Pestova at Music Current 2018.

Besides this exciting opportunity, I will also have the chance to work as composer/performer with ensemble In Extensio while in Montreal, thanks to the Residency for New Music // Québec – UK exchange, organized by Huddersfield Contemporary Music Festival and Groupe Le Vivier Montréal. With them I will create a work for trio and live electronics in which a recording of a piece by François Couperin (1668-1733) is analyzed and partially re-synthesized by the trio and the electronics. What is left of it for the audience is a series of windows, created either by the analysis process or by the fact that the trio members are not physically all in the same space. While the flutist and clarinetist play in one room, the percussionist, by playing in another space, activates the electronics that enables the sound of the other two performers to flow in waves into this second space through the speakers. As in this piece, the separated windows in my background as composer and electronic engineer have finally come together.

“Interpretation of Schumann’s Music as Clara Schumann Taught It” by Adelina de Lara

Transcribed by ORIETTA CAIANIELLO

Introduction

I had the good fortune to spend a two-week research period at the Royal College of Music Library in London, thanks to an Erasmus+ staff training agreement between my institution, the Conservatorio “N. Piccinni” of Bari, Italy, and the RCM. I had established contact on a previous visit to London. The RCM library contains in its archives the acts and documents of the Society of Women

Musicians, founded in 1911 by Marion Scott, Gertrude Eaton, and Katharine Eggar. My work there led to the preparation of a short essay, “L’Inghilterra musicale e le donne tra l’età vittoriana e il primo Novecento. La *Society of Women Musicians: 1911-1973*.” It will be published by SEdM (Società Editrice di Musicologia), along with several other articles, in the first in a series of volumes dedicated to women and music.

The Society of Women Musicians’ archives has a treasure of documents, paperclips, programs, and autographs related to the activities of its members. Among the various manuscripts, I found the handwritten draft of a speech by Adelina de Lara on the occasion of her appointment as Honorary Vice-President in 1945. Many of her remarks became part of her autobiography, published ten years later. Her

broadcast interviews are still available on the web (<https://www.youtube.com/watch?v=j0HOP6094-8>).

I was fascinated by the freshness and spontaneity of her recollections of Clara Schumann, her piano teacher in Frankfurt. De Lara claimed that her memory of her studies was “absolutely accurate.” The document is such a valuable and informative source that I thought IAWM members would appreciate reading it, and I decided to transcribe it for the Journal. I wish to thank my friend and colleague Angela Annese, who first made me aware of the existence of de Lara, and Peter Horton, librarian at RCM, whose substantial help guided me throughout the research process.

Adelina de Lara was a British child prodigy, born in 1872, whose life in the early years was marked by extreme hardship; her family was very poor and survived on money that de Lara earned as a pianist. In her autobiography, *Finale* (Burke Publishing, London, 1955), she recollects her childhood at the age of nine: “I was engaged to give piano recitals at a wax-works gallery in Liverpool, a kind of Madame Tussaud’s, at a salary of four pounds a week. I played on a raised platform from three to five-thirty and from eight to ten o’clock....” Both of her parents died when she was young, and her elderly sister committed suicide leaving her alone in the care of tutors. She started touring England giving recitals, when Fanny Davies, an accomplished and very famous pianist who had studied with Clara Schumann, heard her play and prompted her to go to *Madame* in Frankfurt (details are in her talk). She became a specialist in Clara’s method of teaching and an authority on the interpretation of Robert Schumann’s works, which she recorded (the recordings are still available).

“Interpretation of Schumann’s Music as Clara Schumann Taught It”

A talk by Adelina de Lara before the Society of Women Musicians in London, May 27, 1945.

I am very pleased and indeed honoured to have this opportunity of telling you a little about the interpretation of [Robert] Schumann’s music as taught by my great teacher Clara Schumann and about tradition, which in the days long ago meant so much.... Tradition – as we all know – is that which is handed down from father to son, or, from teacher to teacher, and my teacher had “that” handed down direct from Bach and Beethoven. As for Schumann, Chopin

and Mendelssohn, the one was her husband, and the others such friends that she knew first-hand what they wanted; she has played duets with Chopin and Mendelssohn and sat by the Piano while they played to her their own compositions.

It is many years ago since I had the great privilege of studying with Clara Schumann but, as life passes, and we grow older, Time does not seem to exist; as far as I am concerned my student days might well have ended last year.... I want you, therefore, to believe that what I tell you about that great musician is true, and that my memory (at all times fairly good) is absolutely accurate in connection with my studies notwithstanding the fact since those splendid musical years I have travelled three quarters of the world, experienced wondrous things, not forgetting three Wars, for I was in Africa during the Boer War. I remember almost every word, gesture and mannerism of Clara Schumann as well as Brahms, Grieg, Dvorak and all those wonderful persons with whom I associated as if it were but yesterday.

I am of course only going to talk to you about Schumann, but I must tell you this; the training we had in Bach, Beethoven, Mozart and so forth was equally as intensive for, as I stated a moment ago *Madame* Schumann had the tradition of Bach and Beethoven just as truly—as she had of Schumann and the others. There were, in particular, two works, Beethoven’s *C Minor Variations* and Bach’s *Chromatica–Fantasie and Fugue*, the knowledge of the correct interpretation of these had been handed down to her direct from Beethoven and Bach, how, exactly, I do not know but so it was. I remember she said each Variation of the C minor expressed an emotion, Love, Sorrow, Joy, Anger, Happiness, reaching up to that wonderful Calm and Peace at the end, and as she taught me these things, she would say Beethoven wished it so, or with the *Chromatica–Fantasie*, Bach wanted it like this, Bach wished it so, until one felt one was in the presence

of these great Spirits; it was such an exalted atmosphere, that I am glad I lived in those days. No one has ever given the breadth, fullness of phrasing and brought out the glorious beauties of the *Chromatica–Fantasie* quite as Clara Schumann did. The nearest was Fanny Davies....

Fanny Davies was not many years with Madame Schumann, nothing like Leonard Borwick and myself, but she grasped and absorbed in the most amazing manner the profound teaching she received and had the genius of being able to hand that knowledge to her pupils! I owe much to Fanny Davies.

In this connection, perhaps you will like to hear how it actually came about that I studied with *Madame* Schumann, it was so difficult to get to her, she accepted very few pupils, and was mightily particular as to their capabilities. So, I will tell you briefly....

From 6 years of age until 13, I gave Recitals as a Prodigy Pianist all over Great Britain and Ireland. My parents having died in the meantime, I was looked after and my Concerts arranged by an elder sister. My playing was brought in the notice of the Directors of the Birmingham Musical Festival, and it was arranged for me to give a short recital at a house where such musicians as Dvorak, Grieg and Richter visited and before his death Gounod had stayed there often. I gave the Recital and ended it with Schumann’s Novelette in D....

It seems to me now, looking back, rather strange and prophetic that I should have chosen Schumann as I played all and sundry from an arrangement of Blue Bells of Scotland to Beethoven Sonatas very badly. I could not finger the C scale by this time, I had become careless and neglected, no one to tell me. After the Novelette, a young woman with an intelligent face and large eyes rushed up to me and embraced me; it was Fanny Davies, recently returned to her Home Town Birmingham from Frankfurt where she [had] been, full of success and enthusiasm. She said, “You

Mexico Lieder Fest

Nuevo León and Coahuila, Mexico; October 13 to November 6, 2017

The fourth edition of the Mexico Lieder Fest included performers from Canada, France, Germany, Mexico, and Russia. Canada was featured this year with three special events: a concert of “150 Years of Canadian Song,” a photographic exhibit of the “First Peoples of Canada,” and a conference on “150 Years of the Canadian Confederation.” In addition, the festival offered master classes, a poetry session, and several concerts and recitals. IAWM Membership Chair Cecilia Montemayor presented two art song recitals.

must go to *Madame Schumann*". Later on, it was arranged I should study at least a year with Fanny Davies, and when she thought the time was ripe, she would ask Me Schumann to hear me.

This happened in due course, during one of her visits; when she came to play at the Pops and Philharmonic, I was sent for, to go to the palatial house where she was staying with some of her English friends. My memory of her entering the Music room is very vivid, a tall massively built woman dressed in black with black lace draped over her head. Her face was impressive rather than beautiful, a very serious face with large blue eyes, and an unexpected smile which flashed out suddenly and warmed your heart. I remember also her large, well-shaped hands, that could run up a scale in tenths as other pianists could in octaves. I played to her Bach, Scarlatti, etc. and was rewarded by a smile and a pat on the shoulder. I realized later that this meant much more than you might suppose, the little pat on the shoulder, it was a favour not bestowed often and made me feel on top of the world.

The Audition was a success, and my good Patrons of Birmingham, which included the great Joseph Chamberlain, raised a large subscription which enabled me to go to Frankfurt for 6 years to be educated musically and otherwise, where Clara Schumann was principal Professor of Piano at the Hoch Conservatorium, after she taught at her own house. I began my lessons not with the *Frau Doktor*, but with her daughters Marie and Eugenie, who always taught beginners for the first year of the studies. Some pupils never reached *Madame Schumann* at all, however after a fortnight, I was received in her class. I say class because we had our lessons in groups of three, my fellow students were Leonard Borwick and Ilona Eibenschütz (that fine Pianiste who retired so early). The folding doors of the Music Room were left open, so that the daughters' pupils could listen from the adjoining room; we had these rather public lessons each week, we students had to attend the rehearsals of the Frankfurt Symphony Orchestral Concerts and performances two or three times a week of the Opera, as part of our education and follow the Scores, many of which were but given me by the Schumanns. Some of us were asked to play at the beautiful Parties, or *Gesellschaften*, as they were called at

the Schumanns' House, numerous eminent musicians who came to perform at the Concerts. Conductors, Soloists, Singers would be guests. Brahms most frequent of all for he stayed weeks at a time two or three times a year, with the Schumanns, and he would constantly pop in and out of the room, while we had our lessons, particularly when we were playing—Brahms—his remarks in the *Haendel-Brahms Variations* and his sitting next to Clara Schumann at one of the Parties close to the Piano when I was playing his *Scherzo* in E flat minor, are things never to be forgotten by a humble student.

Joachim, Piatti, Paderewski would be present at these parties, and many a time have I turned over the Piano part, for either Brahms and Joachim, or *Frau Doktor* and Joachim playing the Brahms Violin Sonatas, and a great occasion was when Brahms and Clara Schumann played the Hungarian Dances together as duets, I was turning for them: she looked so serious, Brahms kept on looking at her, when suddenly he called out "Warum bist Du so ernsthaft Claërchen?" (why are you so serious little Clara), he was always full of fun and jokes.

To come to the method of our training in a general way, one of the strongest impressions Clara Schumann's teaching left on my mind was that she would tolerate no affectation and no sentimentality. I do not mean real expression, no one felt music more than she did; more than once, she told us, we should never become a real Artist until we had loved and suffered. But she could not and would not, stand for cheap sentiment, what I call in modern parlance "soppy playing," she taught us to play with Truth, Sincerity and Love, play music we love and revere, not just music which merely shows off our fine playing and displays technique and power sentimentalizing the slow passages, but to express truth, that is to be truthful to the Composer's meaning, interpret sincerely the Composer's work, emphasizing every beauty in the composition, seeing pictures as we play, a real Artist must have Vision – she would say. If the music were to mean anything to our listeners it must mean even more to us, and in giving pleasure to our hearers we had a great purpose in life to fulfil.

Apart from all this, her musical outlook was one of Academic correctness, her regard for tone-quality, rhythm and phrasing was supreme, to briefly sum up, she treated the Piano as an Orchestra, every

smallest phrase must be considered and expressed as a separate instrument. You know Schumann's Piano music is extremely Orchestral, I think it could all be played by an Orchestra, and concentrating on this, when playing Schumann, makes for general fullness and depth of tone.

[For the remainder of her talk, Adeline de Lara discussed and played excerpts from several works by Schumann. We include a few passages that do not require a demonstration at the piano.]

Referring to speed in music, speed today is a terrifying thing—it is a menace—so much is lost for speed, *Madame Schumann* said in her husband's music there was no passage "Kein Passage" she would cry out, it all meant something. There is so much Legato, Staccato, *Portamenti* or percussive as it is called in the English School, one has no time for speed, particularly in the Concerto, *Quintette* and *Quartette*.... Why hurry over beautiful things, why not linger a little and enjoy the music.

Now the *Carnaval*, nearly every number is—as you know—a portrait of Schumann's friends including Clara herself.... I must mention Paganini; she told me she had heard Paganini play that Intermezzo or something similar, it must be made to sound like the difficulties in a Violin, one can only do that by paying strict attention to the phrasing, not playing it too quickly but speeding here and there, avoid treating it as a technical demonstration, and risking it through, for then it conveys – just nothing. After Promenade, that slow, gracious *Waltz* preceded by a little stroll and conversation comes the real *Carnaval*; in this, *Madame Schumann* said, we can go mad, we see people...throwing flowers at each other, getting more and more excited, here one can speed up and 'rush', on to a grand climax and finale, but even so, never forget all the wonderful phrasing; here and there, give way, in order to send out Schumann's meaning. When you have heard the *Carnaval* as she played it, you feel you have been to a *Carnaval*. What a glorious work it is, one never tires of playing it, like the Concerto in A minor, which is ever young and fresh.

What I have briefly stated applies to all Schumann's works, great attention to phrasing, both hands equal in tone value, and particularly every note in chords to be pressed deeply and heard—no passage hurried—ever—and as I said in the beginning play with truth, sincerity, Love.

Meet Six New IAWM Members

The North Country – The City of Light – An American Dream

MARY DAWOOD

I was born in the northern Canadian town of Montmagny, Quebec on the banks of the Saint Lawrence River, where the snow geese fly home after the winter migration. My earliest memory was listening to music, and my parents recall how, as a baby, I would crawl to the piano reaching for the keys. The piano became my instrument and my companion. When I was two years old we moved to Ottawa, Ontario, and I continued on my musical path taking private lessons and studying at The Royal Conservatory of Music.

As a young child and adolescent, my parents gave me the greatest gift for which an aspiring musician could hope: the time to discover, to learn, to choose my life's path, and most importantly, to dream. I now realize how essential my varied life experiences have been in helping me become a fulfilled pianist, musician, and person. When I was twelve I played baseball in the boys' North Gloucester Little League. I had big dreams of scouting for the New York Yankees by day while giving concerts at Carnegie Hall by night. In high school I played rugby and competed in the Eastern Canadian Junior Women's Rugby Championships. Always looking for a new challenge, I even tried out for the boys' football team. I traveled to the United States with Scouts Canada and participated in the New Jersey Youth Police Academy during the summer of my fifteenth year. I will never forget waking up at 4:30 am for physical training and running ten miles while singing cadence. Also burned into my memory: seeing a pistol for the first time, a shriveled up severed human thumb in forensics class and deciding right then and there that police work was *definitely* not for me.

I participated in national public speaking competitions; played in the percussion section of the school concert

band; played in twenty-four-hour "Bandathons" to raise money for the Children's Hospital; sang in choirs; traveled to Germany in a school music exchange, seeing Europe for the first time and dreaming of going back one day. I volunteered as a first-aider for the Saint John Ambulance Brigade; babysat and tutored after school; experienced the great Canadian outdoors (along with trench feet and poison ivy) during bush weekends in the Royal Canadian Air Cadets and as a counselor at a YMCA summer camp; volunteered as an equestrian tour guide and stable-hand at a nearby horse ranch, and dreamed of maybe seeing Montana one day.

As these wonderful experiences enriched my life, the one steady constant remained my piano, my music, and my deep love for performance and the stage. I



Mary Dawood at Carnegie Hall, American Protégé International Competition of Romantic Music, Winner's Recital, March 29, 2014

continued taking private lessons in piano, music history, and theory, and I continued with the Royal Conservatory of Music examination program. I vividly remember how exciting it was to take a Conservatory exam, get to that next level, go to the music store and pick up the Celebration Series RCM books. I will never forget how excited I felt to open that beautiful book and start practicing my new repertoire. Each performance was as exciting and new as the first, whether it was during a piano exam, at the Kiwanis Music Festival, or in school talent shows and recitals—pure excitement, my heart pounding through my chest and one thought in mind: to play the piano.

My first job in music was at Domenic's Academy of Music as a piano teacher; that

was when I discovered the joy of teaching. A few years later, my new life began as I graduated from high school, grew out of my childhood daydreams of scouting for the Yankees and focused on my first and greatest dream: becoming a pianist and one day playing at Carnegie Hall.

I was admitted into the piano performance program at the University of Ottawa, won second prize in the Central Canada Exhibition Youth Talent Search, and sought more performance opportunities in Ottawa: at Noon Hour Concerts, in retirement homes and communities, for the veterans, with various chamber and contemporary music ensembles, participating in master classes and performing at Rideau Hall for the Governor General. I traveled to France to take master classes at the Académie Internationale d'Été de Nice.

My first professional experience as a performer was with the Canadian Music Competition Association when I was invited to perform in their Embassy Concerts series in Ottawa. I participated in Les Concours Jeunes Artistes de Radio Canada and in the CBC Radio 2 Young Artists Competition, which led to my first radio broadcasts on CBC Radio. I graduated from the University of Ottawa with a Bachelor of Music degree in performance, with honors. Two days later, I was flying to Paris, France.

France

I fell in love with France when I was hired as a first-year university student, along with ten other Canadians, by the Ministry of Veterans' Affairs to work as a historical tour guide for three months at the Canadian National Vimy Memorial near Arras. The history of the two World Wars was a vital part of my home life. My mother was born in Trieste, Italy during World War II, and I grew up listening to my grandparents' stories of horror and courage. The Canadian and American veterans have always held an extremely important and special place in my heart.

After graduating from Ottawa University, I returned to France to study in Paris. I continued participating in piano master classes, was admitted into the Master of Music and Musicology program and then the doctoral program at the Sorbonne. I

spent many long days in the museums and libraries for my research, practiced the piano, tutored first-year music students at the Sorbonne as a teaching assistant and taught music in the conservatories. I kept performing at every opportunity, collaborating with various artists—painters, dancers, poets, composers, singers, choirs—while working, learning, discovering, traveling and taking in the wonders of Western Europe. For more than a decade I belonged to Paris and its very fabric, nurturing a relationship with the city and its history, which became an intrinsic part of my academic, musical, and creative life.

Inspired by the artists, composers, musicians and poets of the nineteenth and twentieth centuries, I created *Piano Poetics*, a recital of piano-prose-poetry, which was described as a new and innovative approach to the performance of classical music. I was invited to perform *Piano Poetics* at the XIIth International Congress on Musical Signification in Belgium, where I also presented an academic paper. I wrote and have performed *Piano Poetics* in both French and English in France, Belgium, and Canada, uniting the arts on stage, bringing the history of music to life by reciting prose and poetry about notable composers and then performing their music.

Piano Poetics was a catalyzing force in the production of my first album, *Nostalgia*, as were my studies at the Sorbonne, where I developed the methodical skills to independently create intellectual and artistic work from its initial conception to the final product. I produced and recorded my album at Studios 7eme Ciel in France and released it worldwide last December. My album as well as my participation in two international competitions, the American Protégé International Competition of Romantic Music and the Grand Prize Virtuoso International Music Competition, were creative turning points. They lead to my debut

at Carnegie Hall in New York; my childhood dream of playing the piano in one of the greatest concert halls in the world came true, and it happened in America! My very own musical American Dream!

My performance at Carnegie Hall opened the doors to more amazing opportunities; I became a Bösendorfer Artist and played at the Musikverein in Vienna, walking through its echoed halls after my performance and looking up at Beethoven's statue, in awe of the greatest master of all time and of the city of music where time itself seems to have stood still since the Romantic era.

I recently became a proud member of the Canadian Academy of Recording Arts and Sciences (Juno Awards), of The Recording Academy (Grammy Awards) and of the IAWM, an extremely important organization, offering women a platform where they can share and be recognized for their hard earned and deserved accomplishments.

The Future

In a world in which we are told over and over again that the cut off age is thirty, I have had to push forward against the grain every step of the way. Instead of fighting against time and giving up in the face of adversity and of ruthless age limits, I continued, pushed forward and time became my friend. I have had to remind myself that classical music has no age limit.

I have had ups and downs, periods of intense musical and artistic creativity and periods of drought, moments of pure bliss, and others filled with defeat. I have had to face a few destructive people, but I have also met, studied, and worked with countless amazing people who have encouraged and guided me along the way, and opened the doors to incredible opportunities; for these incredible people I am forever grateful.

During my life, music and my piano have always been there, loyal companions, never giving up on me as I never gave up on them or on my dreams. As for the future—my hopes, my dreams, my plans—there is one thing that I know and that I am certain of with every fiber of my being: mine is a world where classical music is limitless, ageless and where the future is an ocean of endless possibility.

A Multifaceted Musical Life

KARLIN LOVE

Last weekend I drove from my home in the small city of Launceston in Tasmania, Australia, to the somewhat bigger city of Hobart. My first stop was at the Tasmanian Symphony Orchestra to work on an education kit I'm co-writing with an outstanding high-school music educator. Before she moved to Hobart, we had a guitar-flute duo and taught senior composition and improvisation together. The main reason for the weekend trip was a solo gig at MONA (Tasmania's amazing Museum of Old and New Art). I played instruments created by the late sculptor, Garry Greenwood: saxophone-style leather horns and an 18-string circular harp, which can be plucked, bowed, played with a slide, or with sticks. I also planned to get some contemporary clarinet music I needed for one of my advanced students, work on a research project and concert series, visit the saxophonist who's premiering a concerto I wrote for him, and walk along the beach with a friend in the brisk late-winter breeze and admire the snow on the mountain. So many possibilities!

My earlier life: Although I grew up in a musical family (in Washington State in the U.S.) and studied and loved clarinet, guitar, and music theory, my concern about peace, global inequality, and hunger led me to a social work degree at Seattle Pacific University, inner-city youth work in Atlanta, and soup kitchen coordination back in Seattle. I took teenagers to see their first live chickens, waterfalls, beaches, and forests; we played basketball, baked cookies, and gradually created a safe group space. I quickly came to love the communities I worked in, with many enduring friendships that still enrich my life and my imagination. Yet my love of "arty" music didn't sit comfortably with the pressing needs I was immersed in. Eventually I recognized that I had to deal with my musician side and em-

Free Scores at IMSLP.org

The International Music Score Library Project (IMSLP) collects scans of scores that are in the public domain. The collection has a considerable amount of Classic Era editions and manuscripts of works by women composers such as Martinez, Guest, Sophie Dussek, and Liebmann as well as some obscure names. Contemporary composers, including IAWM member Sabrina Peña Young, are also represented. The scans are largely by music libraries, especially the Sibley Music Library, the Bibliotheque National, and the Bayerische Staatsbibliothek. Individuals can also submit scores, comments, and further information. The scores are available for download in PDF format; in using them be careful to note if the score has copyright restrictions. ...Deborah Hayes

barked on studying again: jazz guitar first, then classical clarinet and composition.

The return to music: Among the many wonderful professors at the University of Washington was William O. (Bill) Smith whose composition class for non-majors opened up a new world for me. I also studied extended clarinet techniques and jazz with him, continuing beyond my degree. Bill's insatiable enthusiasm and encouragement was inspirational. A year later I accepted a teaching position at the University of Tasmania and moved to Australia. I found that most of my students weren't advanced enough for Bill's pieces, so to introduce them to the wonderful world of extended techniques I began composing for them. And because it's easier to pick up new habits in a group (and more fun), I wrote ensemble pieces such as the *Clarinet Quartet for Vasco Pyjama and Extensions*, a set of playful duets introducing extended clarinet techniques, but without virtuosic conventional technical demands.



Karlin Love (photo by Helena Lopes)

My first work for the University's wind ensemble, *Assorted Colours*, includes woodwind multiphonics to create a mysterious texture for a movement called "Fog." In *On Power*, a concerto for electric guitar and wind ensemble, I use other multiphonics to suggest grungy distortion (<https://www.reverbnation.com/karlinlove/songs>). More recently, in *Beyond the Break*, a piece for band members with little experience, I incorporate unusual techniques that are also effective for conventional technique development (<https://soundcloud.com/karlinlove/beyond-the-break-hws>).

My teaching position at the University of Tasmania (1989-1997) had extreme variety: as well as clarinet, saxophone, and guitar, I taught jazz improvisation, world music rhythm, classical theory and history, music education, and combined projects with drama and dance. Although I was sometimes frustrated, I loved the variety and continual learning. Years after working with those inner-city families on the other side of the world, I realized I was still opening up possibilities and encouraging

positive communities through my teaching and in my composition. As last weekend's mix of activities demonstrates, my work since leaving UTAS is still diverse: composing, performing, organizing, teaching, and research. And I still deeply care about world peace, as illustrated in my concerto for alto saxophone and strings, *Homage, Laments and Ecstasies*, a reflection on war-torn Iraq, which was premiered by Jabra Latham and Camerata Obscura on September 15 in Launceston.

Research: I've completed two research post-graduate degrees in Australia. My master's study developed strategies for analyzing scoring, focusing on texture, timbre and volume—parameters sometimes considered "surface" but which probably influence listeners' first impressions most profoundly, especially in non-tonal works. The PhD study investigated an intensive program for advanced (mostly post-graduate) composers, situated within a professional symphony orchestra. It illuminated tensions in creative formation between the development of technical and cultural expertise and the development of one's voice and imagination. I'm continuing work in those spaces, among other things, looking at how composers do or don't experience and describe influences beyond the conscious mind (understood as spiritual or otherwise).

Leather music: One of the great privileges of living in Launceston was working with the late sculptor, Garry Greenwood. Garry created exquisite playable sculptures from leather, informed by, but never replicating, instruments from many musical cultures. Since 1994 I have been recruiting people to play them and find their voices. We formed the Chordwainers quartet to bring Garry's leather instruments to life, occasionally augmenting them with additional percussion and kora. The group has played together for many years, and it has taken many years to find voices (voice = instrument + player) that sing expressively together. Again, I realize I'm introducing people to new possibilities and getting them to do it in groups.

Garry envisioned a leather orchestra with sections of related but not identical (he didn't do "identical"!) instruments: ocarinas and flutes, double and single reeds, buzzed natural horns and didgeridus, bowed and plucked strings, and percussion. We put the Tasmanian Leather Orchestra to-

gether for the first time in 2010, five years after his death, and again in 2012. We're aiming to do it again soon. The TLO was a community ensemble like no other I have encountered: thirty-five musicians with relevant or irrelevant instrumental expertise came together to work out how to play these unique, tradition-less instruments, create music for them, and perform. The ensemble included rock, jazz, and classical musicians; people who could read music and people who could not; people who improvised fluently and people who had never improvised; conductors and people who had never played under a conductor.

I composed a framework for the music, Chordwainers members coached instrumental groups as they developed their feature sections of the piece, players proposed what they wanted for notation in the projected PowerPoint score, and we performed *Heterophony 2* for a national regional arts festival. A condensed version of the performance recording with slides from the final rehearsal is at: <https://www.facebook.com/pg/The-Chordwainers-108430555860547/videos>.

In the diverse array of things I find myself doing as a musician, I am consistently attracted to collaborative experiences that open windows to new possibilities of sound and community. And while my work isn't directly addressing global poverty and hunger, I think it reinforces values and lifestyles that find meaning and joy in things that are more open and less exploitive. I can be content with that tension, for now.

Experimental Vocal Composition and New Opera

MISHA PENTON

I'm a soprano, experimental vocal composer, new music and new opera vocal artist, director, writer, and media/visual artist. I create experimental voice pieces, and invent and perform solo and collaborative contemporary postopera and new music works. My projects blossom in many forms: live performances, audio projects, video works, site specific/installation performances, visual art works, and writings. I write poetry inspired by reimagining myth and fairytale, and I transform my writing into the lyrics and libretti I sing—sometimes composers set my words and sometimes I compose works for my own voice. I love the power and depth of classical

vocal technique combined with the possibilities of experimental singing and improvisation. There's a unique focus and dynamic intensity to the classical sound: from a spider-silk tone thread spinning on silence to a shimmering and cascading wail—the sound emerges from a deeply physical place. Experimental vocal work uses all my vocal skills to discover something new and uncharted.

I make my home in Houston, Texas, but I've plane-hopped quite a lot. I've been from Beijing to Brunei and Bangkok to Berlin, but I'm most in love with isolated and wild places like Vancouver Island, Isle of Skye, and The Orkney Islands: everything is aglimmer there: the elements of land and sky and sun and wind and waves meet with an extraordinary energy. It's a threshold land opening to an underworld-othe-world, a place to mine and wonder about dream images and explore reinventions of epic feminine heroines and antiheroines.



Misha Penton

My recent projects include *Anecdote of the Spirit*, an experimental, contemplative work created with double bassist Thomas Helton for the Rothko Chapel in Houston; and *Threshold*, a site-specific dramatic, experimental postopera inspired by the ancient Greek Eleusinian Mysteries created for the cavernous and iconic old rice factory, The Silos at Sawyer Yards in Houston. My upcoming projects include *The Lighthouse*, a collaborative opera project with composer Brent Fariss; the music video release of *Threshold* under my direction, with a score and text that I created, and with original contributions from collaborators; and *The Medusa Project*, my experimental monodrama which integrates live performance and media.

My performance work has appeared at the Museum of Fine Arts Houston, Dallas Museum of Art, Menil Collection Houston, Rothko Chapel, University of Houston Center for Creative Work, and the Jewish Community Center Houston. Organizations and ensembles I've sung with include Liminal Space Contemporary Music Ensemble, Foundation for Modern

Music, Quartus Chamber Players, and Houston Grand Opera.

Some of my favorite performances and projects include the title role in Dominick DiOrio's chamber opera *Klytemnestra*, a setting of my libretto; a site-specific world premiere co-composition collaboration with composer George Heathcote in a nineteenth-century military bunker at Fort Worden State Park in Washington State; the performance premieres, CD, digital EP, and music video releases of *Silkier* and *ravens & radishes* composed by Elliot Cole and George Heathco, respectively. I produced, directed, and performed in both, and both were settings of my libretti. I've created experimental voice sound art works for contemporary performances at DiverseWorks Arts Space Houston, the University of Houston Center for Choreography, New Orleans contemporary dance company, Happendance, and ActLab Studios Austin. My recordings and music videos include *selfie* (2013, composer Elliot Cole; a setting of my libretto), *ravens & radishes* (2014, composer George Heathco; a setting of my libretto); *The Captured Goddess* (2015, composer Dominick DiOrio); and *This is our universe* (2016, Penton, HJ Tsai, Helton, composers).

My voice mentors include renowned opera pedagogue Lois Alba; and I've studied with Kathleen Kaun and Katherine Ciesinski, Rice University voice faculty emeritus and Eastman School of Music voice faculty, respectively—they were inspiring teachers who encouraged my unique artistic journey. I am currently a doctoral candidate in music at Bath Spa University, UK, and I hold a BA in Music from Skidmore College and an MFA in Interdisciplinary Arts from Goddard College. I split my time between Houston, Texas and the UK. (Please visit <mishapenton.com> for additional information.)

New Music in New Places

VICTORIA PETRO-ESCHLER

My relationship with music has been fraught with peril. While it was my refuge and engine for personal development as a young person, my engagement stalled out when it appeared my performance anxiety was terminal. I felt a constant battle in my head and my heart: *I loved* sitting in graduate level classes, debating for weeks if that D# meant Schubert knew he had syphilis

or not. However, I felt guilty for the indulgence. I knew that within walking distance, someone was feeling hopeless, unloved, or needed nurture. Reconciling my love for the greatest of all human expression and the urgency to meet needs in real time was a task that took me a long while to figure out.

I graduated in 2002 with a Bachelor of Music in Music Therapy (East Carolina University) and went on to earn a Master of Arts in Musicology (2009, Brandeis University), as well as a Master of International Studies with an emphasis on International Nonprofit Management (2013, North Carolina State University). My personal passions and educational pursuits came in handy when I found it difficult to gain acceptance to a PhD program, became unexpectedly pregnant, and my husband—with a freshly minted PhD in Music Theory and Composition—had difficulty finding university-level work. Instead of becoming disillusioned or angry, we did what musicians do: we created through interpretation and inspiration. Thus was born our collaborative pursuit of providing high caliber music education and access to all people.

Today, I am the Executive Director of the Salty Cricket Composers Collective in Salt Lake City, Utah. The organization was founded nine years ago as the pet project for our current board chair. A composer herself, she was saddened by the lack of opportunity for non-university composers to get performances in general. So she created Salty Cricket as an avenue to keep her composing skills sharp while pursuing other professional and personal passions, like politics. "Salty" of course refers to Salt Lake City, and "Cricket" refers to a Mormon pioneer story. When there was a plague of crickets that threatened to destroy the crops for the settlers, they prayed for deliverance and god sent seagulls. Since they have a prominent place in Mormon folklore, and since the cricket is a "musical" insect, our founder / current board chair thought it was a great fit.

The organization plodded along with a budget of about \$3,500-\$5,000 annually. She hired symphony musicians, thanks largely to her reputation in the community. The limited budget translated to limited practice time and energy from the performers, however. Audience development

also needed much attention.

In 2015, she handed the reins over to me as Executive Director. Knowing that I had become a believer in the El Sistema model of music education, she commissioned me to establish an El Sistema program that would capitalize on the unique and often unsung strengths that composers bring to the table, while also maintaining a vibrant concert series for composers. Being an idealist and optimist, I took the charge seriously and hopefully.

Since that time, we have increased our budget more than twenty-fold, gaining sponsors and supporters who firmly believe in our vision and in the work we execute daily. Through our El Sistema program, we offer seventeen hours weekly of orchestra-based instruction to students in a Title I school in downtown Salt Lake City. Our curriculum is highly customized to students and includes pieces written for them by the composers within our collective. Our students also get full music theory training, ensuring that they are able to perform, interpret, analyze, conduct, and compose music fluidly if they stay with us from PreK to graduation, as our program is designed. Through our Composer Enrichment programing, we offer four concerts a year of music by Utah-based composers. We've been able to increase performer pay and offer small honoraria for composers. We have developed our audiences to more than 100 people per performance and have



Victoria Petro-Eschler

plans for music festivals and symposia. Next year, we will celebrate ten years of composing in Utah with a year long celebration that allows composers to write pieces for local ensembles of renown. (If you are interested in starting a similar organization, please contact me at vpetro@brandeis.edu.)

I was a bit of a black sheep within the traditional music profession tracks for a long while. However, I am thankful for such a circuitous journey. Because I was forced to learn and perform the Hindemith *Sonate fur Flote und Klavier*, I know how demanding and rewarding devotion to a piece can (and should) be. Because I

was a music therapist, I know the power of music to shape lives. Because I was forced to take theory twice when I transferred schools, I understand the difference between a musician who respects theory and one who internalizes it and allows it to work with other facets of musicianship. Because I taught in my own studio, I understand the need for clear expectations and good pedagogy.

And, now, I am able to advocate for it all with passion and accuracy, while building innovative possibilities for music and musicians in my home in Utah.

Music Sensitivity: Gift or Punishment?

NADIN POLYAKOVA DE ZUNIGA

We are especially pleased to welcome Nadin, the IAWM's first member from Kazakhstan.

It happened in kindergarten when I was four years old. We were preparing a special dance to celebrate the New Year, and our choreographer asked a pianist to play Mozart's *Rondo alla Turca* to accompany us. While the other children started moving to the music, I closed my eyes and couldn't stop crying. It was the first time I had heard classical music. I now realize that it was my natural emotional reaction that something great was happening; I could feel it but didn't know how to explain it.

I was curious and had a strong desire to learn how music is constructed, how this thing we cannot touch can have such power to make us cry, smile, love, think. My life continued with the magical world of learning music: seven years in music school, four years at the College of Arts, another four years at the University of Arts (Astana, Kazakhstan), private lessons in Moscow, Berklee Online (Boston, Massachusetts)—and still my curiosity was not satisfied. My study of music is an ongoing process.

Since that time, I have listened to thousands of great classical works and was affected by many of them; each time I tried to determine why it is great. What is the magic that makes people admire masterpieces of Mozart, Beethoven, Mahler, Tchaikovsky, and others again and again? I am still searching for the answer, but I know, without any doubt, that it is not only the composer's exceptional com-

positional skill. I have observed that the most powerful music always has three main components: beauty, simplicity (in a good way), and the individual composer's world outlook (which depends on the artist's character, temperament, life experience, etc.). Every poem, piece of music, or painting reflects the inner world of the person who shares with us his or her vision. And if this vision has something really special and it is transmitted through extremely well-trained skills, we receive something great. Again and again we want to listen



Nadin Polyakova de Zuniga

to Chopin's ballades with a score in our hands, we want to see Van Gogh's "The Potato Eaters," we never get tired of re-reading Dostoyevski's *Crime and Punishment*, and we are curious to learn about their lives. I believe the main purpose of music is to touch and affect the human heart, brain, and soul. Composition itself is a collaboration of heart and brain. Music that doesn't lift our minds—is empty. Music that doesn't touch our hearts—is artificial and false. I also believe that everyone who is gifted with a special sensitivity to music has an obligation to improve this given talent by training his or her skills in order to leave a beautiful and unique trace on our Earth. It is sad when someone with this extraordinary talent works in a different field (although vice versa would be worse).

In addition to all of the above, one necessary component for a composer is the situation in his or her country. Although I am Russian, I was born in Kazakhstan, which, in 1987, was part of the USSR. Kazakhstan is a very fast-developing, modern country with a strong industry and rich culture, tradition, and art. All people, both men and women, have an equal chance to express their talents, to receive an education, and to have their works performed. I am sure that the future of music and art in Kazakhstan will continue to grow and that its ethnic Asian traditions can be realized by native Kazakhs.

I lived in Moscow for a few years and discovered that not many women wanted

to be composers, but I believe their numbers will increase over time. In Moscow I received my first award and became a Laureate of the International Open Competition “Media Music 2015.” That same year I went to New York City, but unfortunately the possibility of staying there longer, as a foreigner, was very limited. For the past two years I have lived in Central America (because of my marriage). Latin America has amazing music; sometimes I like to interweave Latin American rhythmic elements or include some specific percussion instruments in my music. For example, my ten-minute piece for orchestra titled *Vighotti* is based on a five-stroke clave rhythm, which is typical of Afro-Cuban music. My *Pangolino* for flute, clarinet, percussion, piano, and cello is filled with dance rhythms that I probably used subconsciously. I do not, however, consider myself a Latin American composer. I am strongly attracted to European classical music traditions and try to follow them wherever I live.

Most people who hear my music say they can recognize immediately that the composer is Russian (especially my *Water Mood* for violin, cello, and piano, which took a first prize in the competition “On-Time 2017. Water,” USA). I do not feel a strong need for my music to belong to any particular country, and one of my favorite quotations is attributed to Frederic Chopin: “Music has no fatherland; its homeland is the whole universe.” Nevertheless, if could I choose the place where I would want to live and work it would definitely be the USA. Two of my small pieces were recently performed there (thanks to the possibility of participating in competitions worldwide using the Internet and having a work selected for performance): *Small Trio* for flute, clarinet, and bassoon by Third Wheel Trio (Glendale, California, March 25, 2017) and *Nepomuk* for wind, brass, and piano by Vent Nouveau (NYC, Manhattan, April 1, 2017, organized by Elisabeth Blair’s “Listening to Ladies”). Even though I couldn’t attend the premieres, I was very glad to receive recordings of the live performances.

I continue to participate in competitions, writing in my own style, improving my English, organizing recordings, and searching for communities that can help me feel that I am not alone (I am so happy to be part of IAWM). I also work as a freelance copyist in order to cover my needs.

I think that every profession has its own problems, but when we choose to be an artist we have to remember that this profession is never easy. Every composer knows how magical and breathtaking the process of composing can be, but it is not a paradise. After an entire day of searching, training, re-starting, learning, working, struggling, being refused, suffering from the high level of competition, being stressed about the lack of time to compose, or searching for a job to take care of our families, we feel exhausted and simply do not have the energy to fight for our rights.

Although I have traveled a long way from my first exposure to classical music at age four to my current thirty years, I am still at the beginning of my career as a composer, and I plan to continue on this wonderful journey. I believe that thirty is a very young age for a composer and that women composers should never be afraid to age, because every year of practising plus life experience will bring richness and individuality to our style and will make our music better and more recognizable (can’t wait until I am fifty!). I hope that every deserving composer, man or woman of any age, race, or citizenship, will be treated respectfully and will have the opportunity to have his or her works performed worldwide, since all of us speak the same language. And the name of this language is music.

Composing in Poland

ANNA SOWA

We are especially pleased to welcome Anna, the IAWM’s first member from Poland.

I have been engrossed in music since I was a child. I attended music school in Tymbark, Poland and continued my education at the Fryderyk Chopin Music School in Cracow. I graduated from the Academy of Music in Łódź, specializing in eurhythmics (Dalcroze method), and later on, the department of composition under the supervision of Professor Zygmunt Krauze. Currently, I teach eurhythmics in music schools: first-level (ages 7-12) and second-level (ages 13-18).

Most of my compositions are for solo instruments, chamber music groups, and orchestra; some works also include dance. Initially, my music was closely connected to my regional folklore. I come from a small town situated in the Island Beskids,

a mountain range in southern Poland. In 2011, I wrote *Wariacje na temat...* (Variations on a folk song, “The Mazurka from Tymbark”) for solo cello. The work was background music for the dance and theatrical performance of *Korzenie* (Roots), a project carried out together with Off Harnam, a dance group that is known for combining modern and folk dances.

Then my interests shifted to searching for new sound qualities and modern performance techniques. That change resulted in a number of chamber works such as the Quintet for saxophone, accordion, piano, viola, and double bass that I wrote for the National Competition of Movement Interpretations held in Radom, Poland during the Third Meeting with Eurhythmics festival for students ages thirteen to eighteen. The work was choreographed.

A significant part of my personal development was a one-year study course that I took at Folkwang Universität der Künste in Essen, Germany (European educational program called Erasmus +). I was a student of Professor Dietrich Hahne in the department of composition and visualization. The outcome of my work in



Anna Sowa

Essen was the composition *An...* for chamber music and visualization. The inspiration to compose this piece was internal fear: a moment of inner restlessness in which we do not know what to do, where we

are, who we are. The title comes from the German word *angst*, which means “fear.” The background video clip presents dancers on stairs running, pausing, covering various distances, and tripping, which symbolizes fear. This concept is also reflected in the music. The composition includes the sounds that I associate with internal fear; for instance, rapid breathing (played by flutes and clarinets), insecurity and anxiety (sharp sounds made behind the bridge of string instruments), the heightening of tension, and increases in energy.

In 2016 I composed a piece titled *na*, a follow-up of *An...* The music focuses

on electronics and dancing with a background video clip. The underlying theme revolves around stepping, running, and trying to reach a destination by traveling a bumpy road. The sounds used in the electronic piece include steps, people running, and rustling foil. That year I also wrote my first piece for chamber orchestra and electronics, *Krawall* (Riot); the most significant elements in this work are colors and fascinating sounds, which reflect the title. One of my most interesting chamber music pieces is *Second time...* for an accordion duet.

Currently I am working on a cycle of seven songs with the lyrics from Julita Konieczna's *Prośba do filiżanki* (Request for a Cup). The music will reflect the meaning of the words to a certain extent, as the lyrics themselves will serve as a separate entity. The performer's dramatized approach to the text interpretation will play a significant role and will inspire not only the vocal but also the piano part. The work will include contemporary com-

position techniques with a close correlation between words and music in an unconventional manner. In the future, I intend to focus on both chamber and orchestral music along with projects that correlate music with the visual and performing arts.

I am still at the very beginning of my professional career, and I have been searching for performance opportunities in my country as well as abroad. Overall, concerts of contemporary music have been lacking for several reasons. First, audiences for contemporary music in Poland are small, largely due to the system of education. Music schools teach primarily the classical repertoire and classical music theory, thus too few people are familiar with pieces by contemporary composers. Also, classes that include improvisation and writing music seem to be neglected. A similar situation is noticeable in the music academies, where only few students who demonstrate a good performance technique are willing to perform contemporary music.

There are, however, some Polish events in which works from the twentieth and twenty-first centuries are presented: Warsaw Autumn, Sacrum Profanum, Musica Polonica Nova, Musica Electronica Nova, Poznan Spring Music, Polish Contemporary Music, and Polish Music Festival. Additionally, more and more frequently Polish orchestras present contemporary music concerts and more unconventional initiatives are being undertaken. A growing number of young artists are joining hands to organize alternative music festivals, meetings, and concerts. Although performances of contemporary music have made remarkable progress over the last ten years in Poland, there is not yet an association that promotes female artists, and there are only a few women composers. I learned about the IAWM on the internet, and I joined because no similar organization for women composers exists now in Poland. I think the IAWM will prove to be important for me and my work.

In Memoriam: Ruth Lomon (1930-2017)

Ruth Lomon passed away at her Cambridge, Massachusetts home on September 26, 2017, following a long period of illness. Ruth was a composer, pianist, and pioneering researcher as well as an advocate on behalf of women composers. She served as National Vice President of American Women Composers (AWC) (1979-1985) and Founding President of the Massachusetts Chapter of AWC, which co-sponsored the first conference of Women in Music in Massachusetts (1984) with Tufts University. She had been a Resident Scholar at the Brandeis Women's Studies Research Center since 1998. The center held a "Celebration of Ruth Lomon's Life and Legacy" on October 28; the program included a performance of her Piano Quartet, *Shadowing*.

Ruth's compositions include orchestral works; concertos for piano, trumpet, and bassoon; chamber music; solo piano works; and large vocal works such as *Requiem* for soprano, chorus, and winds with Latin text and *Testimony of Witnesses*, an oratorio for chorus, soloists, and orchestra based on multilingual poetry and texts of the Holocaust. She received commissions from the Massachusetts Council on the Arts, New England Foundation for the Arts, New Mexico Arts, National Endowment for the Arts, Pro Arte Orchestra of Boston,

Dinosaur Annex Music Ensemble, and the Rebecca Clarke Society. She was the 2009 "Composer of the Year" for the Professional Music Teachers Association of New Mexico and was awarded the 2009 American Music Center Composers Project. Her fellowships and residencies include Macdowell, Yaddo, Virginia Center for Creative Arts, Helene Wurlitzer Foundation, and the Bunting Institute/Harvard. She was composer in residence for the Boston Secession, a vocal arts ensemble directed by Jane Ring Frank.

For many years, Ruth and her husband lived part of the year in New Mexico, where she became interested in the music and culture of Native Americans. That experience is reflected in many of her works such as *Weavings* for Navaho flutist R.C. Nakai and mixed quintet. It was commissioned for the Abiquiu, NM Music Festival and was a finalist for the American Prize in 2014.

Ruth's most recent CD was *Shadowing* for piano quartet issued in March 2017 by Navona Records. A representative from Parma Recordings wrote that they were saddened to learn about Ruth's passing, and they commented: "Ruth was an incredible composer and here at PARMA she will be missed. We have written a blog in her honor that we wanted to share with you. Here's the

link: <https://parmarecordings-news.com/remembering-composer-ruth-lomon/>."

Linda Dusman reports that Ruth's music is available on a digital archive that she maintains at UMBC (University of Maryland, Baltimore County), and you are welcome to use it in your classes. This is the link for I Resound Press: <http://iresound.umbc.edu/>

According to her friend and colleague Liane Curtis, "Ruth had been working with great determination on another important CD: selected recordings of the Lomon-Wenglin piano duet performances of 1972-1985." During that period, she concertized with Iris Graffman Wenglin in duo piano and duet programs of contemporary music and works by women composers. They were important pioneers in researching and focusing on women composers both historic and contemporary. Liane and Ruth's family have suggested "that memorial donations on behalf of Ruth be made in support of the production of this CD. Making these recordings available will carry out Ruth's wish to help other women composers, and will be a tribute to her work and legacy. Donations may be made through The Rebecca Clarke Society's: website: <https://www.rebeccaclarke.org/support-our-work/>."

In Memoriam: Eleanor Stubleby (1960-2017)

CAROL ANN WEAVER

We note with great sadness the passing of Eleanor Stubleby, 57, the Associate Dean of Graduate Studies at the Schulich School of Music and an Associate Professor of Music History at McGill University in Montreal, Canada. “Eleanor Stubleby was a vital member of the Schulich School of Music community,” said Brenda Ravenscroft, Dean of the Faculty. “As Associate Dean for Graduate Studies, she demonstrated on a daily basis profound devotion and fierce advocacy for students, learning, and artistry. An accomplished choral conductor and a thought-provoking scholar, she constantly found unique ways to bridge performance and research, and was an influential mentor for countless graduate students. She was a beloved colleague, who inspired all those around her with her humanity, passion and courage.”¹

Prof. Stubleby was an internationally renowned conductor who worked with ensembles around the world, including the Massey Singers, Elektra, Laapula, the Bach Festival Orchestra, and members of the Canadian Opera Company. She wrote on her website: “As a conductor, I engage with music in and through my hands as a bodily experience. Not only does music have a tactile presence across the surface of

my palms, the movements of my hands are the very means by which I shape, sculpt, and carve out its expressive possibilities to give it a dynamic presence as evolving sound.”²

Her artistic creations include *The Pines of Emily Carr*, a performance documentary about the relationship between inspiration and place, and *Living Gestures*, a multimedia concert series that was performed in Canada and Finland. As the founder and artistic director of Chora Carmina and music director for Montreal’s Yellow Door Choir, she helped create innovative collaborations between Quebec musicians and visual artists. Her choral work on the international stage began in 1986 and resulted in a variety of commissioning projects and premieres. Prof. Stubleby received many accolades, including winning the Prague Conservatory’s International Dvorak Competition and receiving the Queen Elizabeth II Diamond Jubilee Medal in 2013 in recognition of her outstanding contribution to the arts.

She was a champion of contemporary Canadian music, authoring *Louis Riel 2005: the Story* for the Schulich School of Music’s performance of Harry Somers’ opera of the same name, and editing *Compo-*

sitional Crossroads: Music, McGill, Montreal (McGill-Queens University Press, 2008). And as a very devoted teacher, she established the Eleanor Stubleby Recording Prize in 2016 to award talented, innovative graduate students.³

Prof. Stubleby had multiple sclerosis, requiring the use of a wheelchair or forearm crutches, and her work tried to bridge what she called “the schism that has traditionally existed between the words used to describe and explain music and the experience of music in and through the body in performance.” One such project, a performance collaboration with sculptor Joël Prévost, asked “How are we touched as we listen? What do these hands touch and what are they touched by?”⁴

NOTES

¹ <http://publications.mcgill.ca/reporter/2017/08/prof-eleanor-stubleby-1960-2017/>, accessed August 15, 2017.

² <http://sites.music.mcgill.ca/es/artist/>, accessed August 15, 2017.

³ <http://montrealgazette.com/news/local-news/mcgill-professor-eleanor-stubleby-a-profoundly-musical-person>, accessed August 16, 2017.

⁴ op. cit. <http://publications.mcgill.ca/reporter/2017/08/prof-eleanor-stubleby-1960-2017/>.

A Farewell to the Journal After Two Decades

ELLEN GROLMAN, Review Editor

Women composers, both contemporary and historical, have been the focus of my research, performance, publications, personal interest, and, to some extent, teaching, since the late 1980s. By the time I retired from Frostburg State University (Maryland) in 2013, after thirty years, I was ready to make a clean break with both teaching and performing. Many of my retired colleagues volunteered to teach in schools, perform in community or regional orchestras, or lend their conducting skills to nearby ensembles, but for many reasons, I knew I was done. What I didn’t know that May, when I moved from Frostburg to St. Augustine, Florida, was what exactly I was going to do.

Within a month after the move, I met with the station manager of St. Augustine’s Flagler College radio, WFCF FM, about

his interest in finding a home for my large collection of CDs of music by women composers. I thought I was merely delivering the 400+ CDs, but Dan McCook had other ideas. By the time I left his office, I’d agreed to produce and host a two-hour, live, weekly radio show that aired exclusively classical music by women. (I’m still not quite sure how this happened.)

I don’t think I’ve ever felt as joyous and passionate about a music-related pursuit as I do about “Music of our Mothers,”

my radio show. What I loved about being Review Editor of the *Journal* is what I love about the radio show—the discovery of new music, the contact with composers, and the subsequent sharing of the repertoire. And the teaching that I was so sure I was done with? Maybe it wasn’t quite done with me. You can’t do a live radio show that features music by unfamiliar composers without introducing them—however briefly—to your audience. They want to get to know these women, understand their struggles, and learn about the historical context. So it’s teaching of a sort, albeit the students are self-selected and never ask for extra credit. And, thank God, there’s no grading.

Once the terror-to-joy ratio behind the mic balanced out and I became comfortable with the basic electronics involved (which buttons to push, which dials to turn), I could, through “Music of our Mothers,” continue to do what I did as Review



Ellen Grolman

REVIEWS

Editor: promote interest in and the importance of and enthusiasm for the music of women composers. Within six months of establishing the show in St. Augustine, I had syndicated it with an NPR-affiliate in Maryland. This was thrilling, but also daunting, as it required me to learn audio editing to comply with the new station's requirements. I figure that at this point I log about thirty hours a week in radio-related activities: speaking with or writing to composers, emailing staff at record labels, maintaining the show's webpage (musicofourmothers.com), editing the live show for syndicated broadcast, program preparation, and miscellaneous research.

Corresponding with composers and reviewers and listening to newly-released recordings were among my favorite things about my nineteen-year stint as Review Editor for the Journal. Most people enjoy what they're particularly good at, and for me, I think, that was editing. I loved adjusting phrases within sentences and sentences within paragraphs in order to make the author's intent clearer; playing with word order was like a Rubik's cube challenge. I'm sure that more than once I frustrated reviewers with my requests for rewrites and clarifications.

A consistently rewarding aspect of my tenure was my association with General Editor Eve Meyer, the best friend I've never met face-to-face. Eve is endlessly patient and possessed of exquisitely good judgment and over the years we've had countless email discussions ranging from pushy composers (it happens) to *Journal* cover art to travel to family visits to the

intolerable Florida summer weather; I'll miss our exchanges.

I leave my Review Editorship in the capable hands of Kimberly Greene, who is, as I told Eve, the one reviewer who never balked at my requests for re-writes, never turned in a late review, and never failed to volunteer to write one. She will excel, I am certain, and I wish her the same kind of gratification that I have experienced serving the *Journal of the IAWM* for the past two decades.

Message from the Editor

Dear Ellen,

I was very surprised when you contacted me earlier this year and said it was time for you to retire as review editor. We have been colleagues and friends for nineteen years, and I assumed we would continue working together in the future. The *Journal of the IAWM* has been very fortunate to have had such a dedicated, well-organized, and talented editor for so many years, and I am sure the membership will agree. Thank you for your commitment and outstanding work and for the lovely comments you made about our relationship; I can say "ditto." It has been a very rewarding experience, and although our professional relationship is ending, I am sure our long-distance friendship will continue. You are certainly leaving the journal for a worthwhile endeavor; your radio program has been a success, and it provides a valuable service for all women in music as well as the listening public.

With great appreciation,

Eve

Meet the Journal's New Review Editor: Kimberly Greene

When Ellen and I discussed a replacement for her, we both had the same recommendation: Kimberly Greene, and we are delighted that she has accepted. Kimberly has been one of our prime reviewers of both books and CDs, and you may also recall her detailed and well-informed article on selected works by Judith Lang Zaimont.

Kimberly has held the position of professor of music history at California State University, Fullerton since 2007. She earned her PhD from Claremont Graduate University, where she was a recipient of the Walker Parker Memorial Endowment Fellowship and the Albert A. Friedman Research Grant. Her research expertise includes nineteenth-century German and French musical production, the period of transition from late-German Romanticism to the Second Viennese School, and the musical contributions of women throughout the centuries. Kimberly's notable commissioned publications include several named articles for Oxford Music Online and a series of articles for the Peter F. Drucker Graduate School of Management. In addition, she holds a master's



Kimberly Greene

degree in Music History and Literature (Cal State University); with degrees in German Studies; French Language and Literature (University of California); and Business Administration (California Lutheran University). Prior to the completion of her graduate studies, Kimberly served as an editor for eight years for dissertations and academic journal articles across the disciplines at Claremont Graduate University. In addition, while living in Eastern Europe, she was engaged as Study Master and Soloist for the State Philharmonic Orchestra and Chorus and as an instructor of Classical Voice at a Fine Arts High School.

"Music of Our Mothers"

"Music of Our Mothers" is a two-hour weekly radio program dedicated exclusively to broadcasting classical compositions by women across the centuries. It airs live on WFCF, 88.5 FM, Flagler College Radio in St. Augustine, Florida on Wednesdays from 1:00-3:00 p.m. In addition, the program streams live on iheartradio.com, NPR-affiliate WFWM, 91.9 FM in Frostburg, Maryland; the station also airs "Music of our Mothers" on Fridays from 10:00 a.m. to noon. Listeners can always access recordings of current and/or past shows by visiting the show's companion website at: <https://www.musicofourmothers.com/archives-past-shows> and downloading files.

Composers and performers interested in having their music broadcast on the show may send CDs or MP3 files with complete performer/ensemble data; program notes are welcome. CDs should be sent to the address below:

Ellen K. Grolman
192 Anastasia Lakes Drive
St. Augustine, FL 32080

Tel: 301.268.8998

www.musicofourmothers.com

BOOK REVIEWS

Abigail Gardner: *PJ Harvey and Music Video Performance*
Surrey, UK and Burlington, VT: Routledge [Ashgate] (2015). 192 pp. ISBN 9781472424181 hardcover, ISBN 9781315600536 e-book

ELIZABETH HINKLE-TURNER

Abigail Gardner's extensive analysis of the musical imagery of Polly Jean "PJ" Harvey MBE, an English singer-songwriter and poet with a critically-acclaimed career of almost thirty years, takes as its primary theme the idea that through her music videos and short films Harvey is causing trouble and disruption to typical ways of thinking about women and video. Harvey's career has evolved through several stages, reflecting the trends and interests of the past few decades but mainly drawing from rock, blues, and folk traditions. She is often mentioned in critical context with Nick Cave and Patti Smith and occupies a genre category termed "independent" and more "intellectual" music. Gardner, who says she owes her academic interest in Harvey's videos and short films to her personal appreciation of her music, is Principal Lecturer in Popular Music at the University of Gloucestershire, UK, and has contributed to other well-received studies of women in popular music.

PJ Harvey and Music Video Performance begins as a daunting read, but I encourage folks to plow gamely through the Introduction and Chapters 1 and 2 in order to "get to the good stuff." Chapters 1 and 2 primarily consist of a background crash course in feminist music video criticism with comparisons and descriptions of the work of others in the field. Gardner talks extensively of the work of Judith Butler, Luce Irigaray, and Carol Vernallis as precursors and describes similarities and differences in their work and hers. She also discusses Lori Burns' and Mélisse Lafrances' *Disruptive Divas: Feminism, Identity and Popular Music* (2001), which features Harvey and how the ideas brought forth by these authors shaped her writing and thought processes. However, the language of these chapters is unfriendly at best and incomprehensible at worst (and is frankly typical of a PhD thesis that has been turned into a book). Careful editing could have made these chapters quite rewarding for a more novice reader. It is a shame because Gardner knows what she is talking about, and her references, bibliog-

raphy, and discussion could serve as invaluable introductory resources to the field of feminist music video criticism. I found myself referring often to Google searches and supplementary readings and reviews of the sources cited to gain a full understanding of these initial chapters.

Chapters 3 to 6, where a selection of Harvey's music videos and short films are discussed, are very well done and are both accessible and enlightening. Though I am rather well-versed in the music of Patti Smith (as a fan) and Nick Cave (not really a fan) and had heard of Harvey, I was not very familiar with her songs and music videos at all. Fortunately for me (and other readers) all the works are readily available via YouTube, Vevo, and other free online sources and, of course, must be viewed and studied in connection with Gardner's discussions and analysis. These four chapters discuss Harvey's visuals as examples of masquerade, camp, and diva portrayals of women, with the final chapter featuring her more recent works that can be classified more as "short films reflecting upon her Englishness" rather than what is commonly thought of as a commercial music video. In the book's introduction, Gardner reminds us that "the music video is...a promotional product, marketing tool, artistic artifact and representational text... which represents the artist but is also an audiovisual trace of their performance of a song at a particular time." [p. 7] Although Gardner doesn't explicitly state it, the reader understands that due to their promotional nature, contents of such videos may be controlled by entities other than the artists themselves and influenced by commercial needs and interests.

Chapter 3, "Harvey's Memorades," is the strongest, in my opinion. A discussion of videos from 1995, 2004, and 2007 effectively illustrate how Harvey uses her placement "within a variety of pasts so that she may perform her masquerades [as mother, whore, jilted lover, etc.] as a comment on the distance between herself and these types of femininity." [p. 73] The videos show the struggle that Harvey has with these archetypes of femininity—archetypes that many women deal with. What is missing from this chapter is a more thorough discussion of how much commercial forces may have shaped some of the costumes and images utilized in these videos

and how much control Harvey herself had over the use of the archetypes mentioned above. This notion was teased at in the introduction to the book and cited earlier but was not obvious to me here.

I had a harder time with Chapter 4, which discusses Harvey's "camp" performances in the early 1990's videos, *Man-Size* and *50ft Queenie*. Gardner presents an interesting new take on camp performance in this chapter, quite different from the traditional definition of camp as "engaging due to ironic bad taste." The author maintains that in these videos Harvey is using camp as a way to draw attention to and subvert "dominant tropes of femininity by overdoing them, exaggerating them and 'miming' and 'displacing' them." [p. 95]. Some of her interpretations were not quite convincing to me, but I freely admit that it may have been because I did not find the music videos particularly interesting.

Chapter 5 returns to the notion of Harvey as a "diva" (extensively discussed in the opening chapters; the artist is always featured as a "deathly diva" in the videos spotlighted from the late 1990s to the early 2000s. Gardner suggests that these are a way for her to work through fantasies of loss and desire and this is convincing. I am very well-acquainted with similar music and video performances by artists of the same period such as Amy Lee (*Evanescence*) and later work by Cathy Smithson (*We are the Fallen*) and have the following question: does the author assume that Harvey is the only performer who uses the "deathly diva" persona? Because she is not, and this detracts from the central premise that Harvey is a quite "disruptive force" in the genre and gets to one of my core discomforts with much of the book. Due to the volume's almost complete lack of critical comparison with other female performers and singer-songwriters, I am never quite sure whether Gardner is deliberately ignoring the performances and videos of others (*and if so, why?*) or whether she is just a bit provincial in her outlook. This is a significant distraction from the critical impact of what is otherwise a fine and thorough piece of research.

Finally, Chapter 6 features Harvey's more recent work (the album *Let England Shake* [2011] and its accompanying short films) and a strong discussion of the marked change of artistic intent here. Gard-

ner emphasizes the fact that the artist is frequently described as being from Dorset and that the notion of her being a “national treasure” has been further ingrained in the public consciousness after she was made a Member of the Order of the British Empire (MBE) in 2013. Harvey, as she ages, has seemed to embrace the more poetic aspects of her work, and her videos (more “short film” in character) scarcely feature her at all and instead focus on the English countryside and its beauty and meaning. The book presents a good discussion of Harvey’s possible reaction to her aging status and how it is reflected in her short films, but what is not discussed is how much commercial forces may have informed these artistic decisions. The “problem” of aging women in popular culture has been amply studied, and I would have liked to have seen at least an acknowledgment of the possible issue here. (Gardner is the co-author and editor with Ros Jennings of *‘Rock On’: Women, Aging and Popular Music* [Ashgate, 2012]; maybe I will find what I seek there.)

PJ Harvey and Music Video Performance is a valuable, informative, and worthwhile book to own and to use as a resource, especially as Gardner is an expert, and her comparative study of earlier work in the field and her own ideas/theories are significant. My misgivings with the text are minor and, as stated earlier, could have been easily handled by a good editor. The author is convincing in her intent and focus on PJ Harvey, but her analysis of Harvey’s work could have been strengthened from connections, correlations, and contradictions with music video work of other female artists. While it was acknowledged, little or no discussion was given to the commercial forces that often shape women’s portrayals in music video, and I still have no real understanding of how much substantive input Harvey had in the final productions of her work (see Susan McClary’s 1991 classic *Feminine Endings* for discussions of this type). The illustrations (black and white photo stills from the videos) are unnecessary because they are of poor quality, and the reader can view the videos online. Finally, although personal contact with a popular music star can be extremely difficult to achieve, the volume would clearly have benefited from the opportunity to ask questions directly of Harvey herself. These very minor “quibbles” have nothing to do with Gardner’s expertise or skill as a writer

and everything to do with the inherent issues that many face when translating their thesis work into the book market.

At an over \$100 price tag for the hardcover, that version of the text will be primarily found in libraries, and I strongly encourage institutions to acquire the book, as it is a valuable contribution to what is still a relatively small and specialized field. However, the e-book is less than \$40 and is definitely worth the read, especially if one is interested in gaining more insight about the critically important topic of women performers in music video. So, grab a laptop and some headphones, load up the Harvey videos from YouTube, and have a rewarding and interesting study! I sure did!

Elizabeth Hinkle-Turner is a composer, author, and researcher who is Director of Instructional Information Technology at the University of North Texas. She is the creator of the blog afterthefire1964 (<http://afterthefire1964.blogspot.com/>), a resource for families living through the nightmare and distress of watching a loved one succumb to alcohol and/or drug addiction. She is the author of Crossing the Line: Women Composers and Music Technology in the United States (Ashgate 2006) and is beginning a new edition of that text. An avid martial artist and an (ill-advisedly) aspiring gymnast, she is currently working on a new piece exploring these aspects of her life in connection with electroacoustic music.

Mary F. McVicker:
*Women Opera Composers:
Biographies from the 1500s
to the 21st Century*

Jefferson, N.C.: McFarland & Company (2016), 274 pp. ISBN: 978-0-7864-9513-9 (print)

JEAN POOLE WALD

Mary McVicker has degrees in both law and finance and is currently a freelance writer who has authored a work of fiction, a book on small business, a music reference book (*Women Composers of Classical Music: 369 Biographies from 1550 into the Twentieth Century*, McFarland, 2011), a biography, and a book on women adventurers. Although she is not an academic, she is, it would seem, a lover of music and of music composed by women.

The structure of the book is straightforward. Each section begins with an overview of opera in the period, brief essays about the composer (with names and dates in bold), a list of works by type (opera, operetta, etc.), librettist, and venue, followed

by sources consulted for that entry. The first eight sections (211 pages) are arranged chronologically into periods, e.g., 1590-1636, 1637-1700, etc., then sub-arranged by country or region, followed by composers listed roughly chronologically, although not strictly so. In addition, “unperformed” or “never performed” are used for those titles that weren’t produced. (The distinction between the designations is not explained and is not obvious to this reviewer.)

After the eight chronological sections, a brief (two page) section on Children’s Operas follows, covering 1850 to the present. The final chapter (forty-six pages) is devoted to librettists and follows the same basic pattern as the main part of the text. The Bibliography precedes an Index of proper names, which includes organizations, prizes, and institutions.

The book suffers from a lack of sharp-eyed editorial work. For example, the Boulanger sisters’ names appear correctly in the Index but Lili’s surname is misspelled “Boulanager” in the text. The introduction to the book, a mere page, is neither very illuminating nor well-written. The book grew out of the author’s previous work (cited above), as she became intrigued by “how many of the women composers’ operas were produced, some quite successfully.”

The audience for the book is unclear, and the lack of a discography, present in her previous music reference work, is explained as due to the meager number of recordings of operas by women. More than five hundred women composers are included, covering four hundred years of compositions, ranging from Maddalena Casulana’s 1614 *Il ballo della Zingare* to *Monster* by English composer Sally Beamish in 2013. The final sentence of the Introduction begs for either omission or explanation and for this reviewer remains puzzling: “It’s a story about the importance of what happened—the operas and the composers—and not about what didn’t happen.”

The writing is informal and sometimes repetitive; better and further editing could have tightened up the essay portions considerably. Use of bold type in the lists makes for quick and easy scanning; employing the same bold type for dates and composers’ names in the essay sections would be an improvement. Citations within the text are inconsistent, as sources are sometimes cited by author(s) and sometimes by title.

The Bibliography consists of eighteen items, four of which are Grove titles, and several of which are reference books on women composers. *The New Grove Dictionary of Opera* (1992) was omitted from the Bibliography—probably an oversight, as it is mentioned in the text. Websites referenced throughout the book should also have been included in the Bibliography.

Although clearly neither written by an academic nor in an academic style, the

extensive coverage of women opera composers is useful and the effort admirable. Her 2011 book on music by women composers is held by more than 250 libraries, and this one is already held by more than 100, also mostly academic. This speaks to the still-relevant topic of music by women and the need for the creation of more of these resources. As a launching point, it is a good beginning. One hopes that this

volume will inspire a more academically-oriented effort in the future.

Jean Poole Wald, Music Specialist and Research Librarian at Stetson University, DeLand, Florida, has a BM in vocal music education from West Virginia University, an MM in music history and literature from Butler University, an MLS in library science from Indiana University, and doctoral coursework in historical musicology, also at Indiana University.

COMPACT DISC REVIEWS

hands and the tertian harmonic endings to each movement make it programmable repertoire for other pianists.

Elizabeth Austin's *Rose Sonata* reflects on the senses a rose evokes. Intermittently throughout the three, eight-minute sections of the piece, the composer declaims poetry. The texts are from poems by Rainer Maria Rilke, William Carlos Williams, and Johann Wolfgang von Goethe; the composer made the English translation for the Goethe poem and two of the Rilke poems. For anyone familiar with Brahms' *Intermezzo*, op. 118, no. 2, Austin's work is an Ivesian kaleidoscope of the first four measures. Her 2002 composition takes motives from the Brahms piano solo, overlaps them with each other, and broadens their harmonic language. Austin's piece consists of chord clusters that follow the shape of the motives, shrouding them in ways that make pianist Jerome Reed's voicing notable.

The first section is filled with drama. Using the three-note motive from Brahms' measures 1-2, this section opens monophonically with intervallic alterations of the motive cascading from the treble to the bass. Grand, loud, ringing chords follow—then diminuendo. Reed's phrasing and timing elucidate the contours within subsections while Austin delineates subsections by contrasting levels of harmonic complexity.

The second section begins with gentle two-voice counterpoint, states the Brahms opening motive on its original pitches, then tumbles into a rumbling figure in the lowest octave of the piano. Expansion of the section's opening yields a raindrop-like texture in the upper registers of the piano, contrasting with the intense waves of motivic exploration of Brahms' measures 1-4. After a brief declamation of Rilke's poetry, the first four measures of Brahms' work are played in their original form.

The third section starts with a layer of harmonies akin to the major sonorities from Brahms' opening two measures. Parallel ascending chords and lines in similar motion cause waves of the three-note motive to overlap and descend. As the bass resonates, Austin speaks William Carlos Williams' observation of how poetry perpetuates the "splendor" of a temporal rose. From the end of the poem, the chordal idea from the end of the second section recurs in a lower register. The piano concludes with mi-re-do in parallel octaves widely spaced between low and high registers. As the piano fades into silence, the Goethe poem describes the power of the presence of "one late-blooming rose."

As a whole, Austin's *Rose Sonata* provides more mystery than clarity to a listener. Like the poetry chosen, the music features impressions more than depictions. Contrasts of dynamics, register, contour, and harmonic complexity yield an engaging and beautiful variety of sounds. Yet the ordering of the subsections lacks the audible coherence inherent in a traditional definition of sonata form. The reflective piece seems more like a twenty-five-minute rhapsody on a theme of Brahms rather than three sonata movements of about eight minutes each.

The disc opens with *Droysiger Wald*, a fluid and lyrical piano solo by Michael K. Slayton, who has thoroughly examined Elizabeth Austin's *Rose Sonata* in his book *Women of Influence in Contemporary Music: Nine American Composers* (Scarecrow Press, 2011). Other tracks include a piano trio and unaccompanied works for violin and contrabass. Ken Steen's piano trio *RE: Moon in the Afternoon* frequently employs harmonics in its ethereal sections. Stephen Michael Gryc's *deep-diving loon* for violin sustains, repeats, and bends pitches in ways evocative of bird calls. Ryan Jerpser's

SPECTRA

A Concert of Music by Members of Connecticut Composers, Inc. Allen Brings and Jerome Reed, piano; Elizabeth R. Austin, reciter (2014). Navona Records NV5964

KRYSTAL FOLKESTAD GRANT

SPECTRA is the title of a series of albums by members of Connecticut Composers, Inc. Three previous albums in the series were recently re-released by Navona Records.

Margaret Collins Stoop, in *Time Pieces*, explores the meanings of the word "time" through five short programmatic movements. In the first, "Times Square," the articulated, linear bustle of people moving with frequent, unexpected pauses is followed by and layered with low register chiming bells and middle-register, chord-cluster car horns. Similarly, the third movement, "Dinnertime," places a dinner bell amidst the clatter of meal preparation and the scurrying of people to the table. Solace comes in between through the second movement, "Time Alone." It begins with several phrases of high-register chords, each ending on a harmony in which the pianist releases a few pitches, leaving the rest to decay naturally. Melody gradually interpolates the chordal phrases as the music slowly descends into the middle register. The piece concludes chordally, similar to its beginning. The fourth movement, "Time Warp," is also calmer in its stepwise, chordal motion and chromatic scale flourishes. It is reminiscent of the melting clocks of Dali's *The Persistence of Memory*. The work concludes with the shortest of its movements, "All in Good Time." This *perpetuum mobile* features extreme fragmentation of the hymn tune "Slane." Pianist Allen Brings deftly expresses the playfulness and peacefulness of Stoop's collection of pieces. The work's dialogue between the

BA(da)SS explores the timbres of the bass by alternating low-register, heavy-metal grooves with growling slides, mellow pizzicato dyads, and bowed harmonic double-stops. The stylistic variety and motivic craft of the album make one hope for future projects from Connecticut Composers, Inc.

Composer-pianist Krystal J. Folkestad has participated in arts festivals throughout the eastern and southern United States and taught in college classrooms, after-school programs, a homeless shelter, and a senior center. With her B.M. in piano performance from Vanderbilt University and her Ph.D. in composition from Stony Brook University, she currently teaches composition and theory in Lancaster, Pennsylvania, while using diverse music to reckon with society's brokenness alongside artists and audiences.

Elaine R. Barkin

Open Space, OS034 (2016)

David Frank Long, MIDI; William O. Smith, clarinet; University of Washington Contemporary Group; Washington DC Forum; Katherine Hay, flute; Gary Marion, clarinet; Helmut Braunlich, violin; Erick Edberg, cello; UC Davis Trio; American Quartet; Sue Carole DeVale, harp; Michael Baka; ERB; Wanda Bryant; Alice Hunt; Jay Keister; Grace M; David Martinelli; Georgina Dobrée, basset horn

ANNE H. GOLDBERG-BALDWIN

From her acoustic works to MIDI ensembles, Dr. Elaine Barkin's latest double disc collection celebrates more than forty years of achievement, while offering a wide variety of compositional styles. The album comprises a rich and diverse collection of music, which ranges from the isorhythm technique of Philip de Vitry (1291-1361) to contemporary, spacious musical contemplations, which are separated by impeccably placed silences. Barkin has held positions at several prestigious institutions, most notably as a professor of composition and music theory at UCLA (1974-1997). She also served as co-editor of *Perspectives of New Music* (1972-1985). Her work utilizes a variety of acoustic and electronic ensembles in order to explore disparate compositional methods, such as the 12-tone technique, Balinese and Javanese practices, and improvisation. Both discs include recordings from the 70s and 80s, restored and remastered from reel to reel and cassette recordings, while others, including some of the more recent pieces, are reproduced through MIDI orchestrations, creating a diverse, yet potentially confusing narrative across the entire set.

The album commences with an ethereal performance of Barkin's *Violin Duo* (2007), electronically realized by David Frank Long. The piece establishes the governing aesthetic of this musical offering, with its delicate harmonic tremolos and pizzicatos. Barkin's long sustained dissonances are carefully shaped by subtle dynamic variations and vibratos, producing a distinct pulsation suspended throughout long sustained passages, separated by thoughtfully placed silences. In this respect, each silence is exquisitely timed, allowing the sounds to remain poignant and fresh. In addition, a broken melody slowly emerges from this texture, demonstrating the composer's mastery of musical timing and development.

The album's early works: String Quartet (1969), *P.R.I.M. Cycles* (1972), *Mixed Modes* (1975), and String Trio (1976), reflect Barkin's former fascination with atonality and dissonance. Throughout *Mixed Modes*, the clarinet soloist William O. Smith executes the composer's sporadic, sharp gestures with impeccable precision, which stands in direct contrast to the spacious atmosphere engendered by the exquisite orchestration. In this context, the University of Washington Contemporary Group conveys the pointillistic poignancy through their attention to each distinct gesture, while maintaining a timbral balance during their entire performance.

P.R.I.M. Cycles opens with flautist Katherine Hay's delicate, haunting solo at half-breath; quiet growls of flutter tongue immediately create a mystical aesthetic. The flute is interrupted by dramatic, discordant solos, performed by violinist Helmut Braunlich, clarinetist Gary Marion, and cellist Eric Edberg, which consist of distinct gestures and varying textures. This gorgeous opening centers on the heterophony that develops among the instruments, exhib-

iting the composer's detailed counterpoint as well as her concentration on timbre. The ensemble's adherence to the dynamic nuances embedded in the piece enhances the misty and jagged effect of the music.

Both string pieces not only illustrate Barkin's detailed 12-tone technique but also the meticulous performance of the UC Davis Trio. String Trio, in two movements (1976), displays the composer's sensitivity to textures and the intermingling lines that dissipate into a sparse, disparate sphere of colors. The UC Trio performs the interlaced lines gracefully, while collectively embellishing the music with dramatic changes in dynamics or by adding a shimmer of vibrato. Similarly, the American Quartet's enthusiastic performance of String Quartet (1969) expresses the intensity of the cutting dissonance inherent in the composition. As Barkin describes in *The Open Space Magazine*, reprinted in the disc jacket, "Sonata Form it ain't," but rather a "seething mass of edgy sensibility." The performers in the American Quartet render this "seething mass" with a biting edginess to the searing dissonance.

The MIDI recordings of the acoustic works reflect Barkin's more recent interest in maintaining control of the performance by removing the potential of the performer's inaccuracy. In this respect, she feels that she has a greater command of the details of the performance and the interpretation of her work. Furthermore, it may perhaps be surprising to find MIDI recordings of acoustic works, but it unmistakably displays Barkin's current focus. Philippe de Vitry's *Vos Pastores* is a re-orchestrated ode to his *ars nova* compositional method, which oddly lends itself to the MIDI ensemble, but does not seem to correspond to the Humanistic elements of *ars nova* due to the lack of a voice or an acoustic instrument.

Women Composers Festival of Hartford

Hartford, Connecticut; April 6-8, 2018

The festival will present concerts, academic papers, workshops, lecture/recitals, and panel discussions, plus a music marathon. The composer in residence will be Canadian composer and IAWM member Tawnie Olson, whose music has been described as "especially glorious...ethereal" by *Whole Note*, and "a highlight of the concert" by the *Boston Musical Intelligencer*. The keynote speaker, Dr. Karen M. Cook, specializes in medieval and Renaissance music theory and performance. Cuatro Puntos String Quartet, the ensemble in residence, is dedicated to intercultural dialogue and universal access through the performance, writing, and teaching of music. Cuatro Puntos has performed extensively throughout the United States as well as in Bolivia, Brazil, England, Germany, the Netherlands, and Afghanistan. For information about attending the festival, please visit the website: www.womencomposersfestivalhartford.com

Included in the MIDI ensemble tracks are excerpts from *The Subtle Suitor* (1979), a song cycle based on texts of Emily Dickinson for mezzo-soprano, flute, oboe, cello, harpsichord/piano, and vibraphone/bells. Written as a National Endowment for the Arts commission, it seems odd that this piece would be generated on the album using MIDI, devoid of a real voice or even the text. The MIDI provides a simplicity and clarity of line and texture, but the piece loses something in translation, especially given the absence of a musical interpretation.

Conversely, *Gamélange* (1992) combines the qualities of human performance along with Barkin's gravitation towards communal and social music. The simple modal melodies that transform into lively heterophony develop and decay effortlessly from tiny seedlings of motifs. In this context, *Gamélange* reflects the sentiments of the MIDI orchestration of De Vitry and gives life to Barkin's self-described artistic ideology "...to enable possibilities for the performer, ranging from the most traditional to the most far-out liberated; to relinquish authority albeit not responsibility; and to minimize my role as proprietary instruction-giver."

The album concludes with *...out of the air...*, which remains one of Barkin's most impactful compositions and features the composer's long-time collaborator Georgina Dobrée. As an encapsulation of her mature style, throughout *...out of air...* the composer successfully marries the acoustic and electronic sound worlds by utilizing the extraordinary extended techniques of Dobrée. Dobrée's intentional multiphonic improvisations on basset horn bring a human quality to the otherwise synthetic landscape of the electronic tape. The sounds produced on tape blend organically with the basset-horn multiphonics, creating an effervescent cohesion to the sound world Barkin facilitates between herself and the soloist. The tender balance of improvisation and tape fulfills Barkin's intention to collaborate with others, rather than writing with complete control over the sounds produced.

The eclectic blend of acoustic and synthetic performances in this collection creates a diverse listening experience, although perhaps not the most cohesive. Undoubtedly, the detail captured in the live interpretations eclipses the MIDI ensembles' recordings; the mix of the two, however, produces an interesting listening

juxtaposition—one that is not commonly encountered. The collection represents an opus that exemplifies the transformation of compositional methods over the decades and remains a testament to the musical production of women composers.

Anne H. Goldberg-Baldwin is a composer-performer living in the Seattle area. She is currently Adjunct Professor of Music and Dance at Cornish College of the Arts, teaching theory, composition, piano, and ear training while keeping an active performance career.

It's About Time: Music for Trombone by Women Composers

Ava Ordman, trombone; Derek Kealii Polischuk, piano. Blue Griffin Recording BGR427(2017)

ALYSSA REIT

It's About Time offers the listener a versatile and virtuosic sampling of some very worthy new music. In the classical field, the trombone is arguably under-appreciated and under-served as a featured solo instrument. With this recording, Ava Ordman brings it into the well-deserved spotlight.

Andrea Clearfield's *The River Melos* (River Melody), composed in 2014, opens the album. Almost constant flowing notes in the accompaniment carry the listener along the river's journey "through smooth and rocky places...like the journey of our lives." The attractive, lyrical theme changes shape, passing from one instrument to the other, sometimes serene, sometimes tumultuous, exploring a variety of densities and colors, finally coming to expression in a relaxed trombone solo, followed by a simple conclusion—a "spacious resting place." In many parts of the piece it sounds almost as if the trombone and piano are independent entities. Unfortunately, sometimes the trombone line is overpowered by the accompaniment; whether this was intended by the composer or a result of some aspect of the recording is unclear. However, this was the only selection on the entire recording where the balance of dynamics was in question.

About her piece, *A Caged Bird* (2014), Barbara York states: "...this piece is not so much an exploration of 'why the caged bird sings' as it is simply a comment...on its remarkable inevitability." It begins with a beautifully-shaped, song-like introduction, which invites us into the harmonic, melodic, and emotional sphere of the piece. The opening lyrical material contrasts with the faster, more dynamic, and

flowing transition and the slow middle section, where York sets up a pulsing harmonic background in the piano accompaniment that might be described as "Chopin meets Sondheim." Polischuk and Ordman treat us to some especially expressive playing, creating a nuanced, enveloping world. Overall, York's unapologetic use of conventional harmonies and phrasing is refreshing, because the climaxes and cadences are clear without being overly predictable, and the general sense of "breath" enhances the emotional integrity of the performance. The only place the listener may feel otherwise is at the very end. York speaks of singing with "...both joy and praise," and it seems that this is the intent of the final fast section. Although joyful indeed, the concluding major mode phrase ended too soon, out of balance with the previous minor segment, not wholly convincing, and out of keeping with York's otherwise superb sense of timing and proportion.

Joelle Wallach composed *Loveletter* (Postmark, San Jose) during her residence with the San Jose Symphony; she describes the work as representing her feelings towards that city. Originally scored for euphonium/tuba and string orchestra, this version is notable in the excellence of the balance between the piano and the trombone—not always an easy transition in a transcription—with the accompaniment being both light yet supportive and holding its own in the dialogue passages, skillfully played by Derek Polischuk. In addition, the middle section, where the trombone is very exposed over low piano octaves, provides an effective contrast to the general texture. There are instances, however, where a greater variety of rhythmic phrasing would have been appreciated; for example, the relentless three-note *appoggiatura*. The soundscape is relatively conventional and tonal, but without sentimentality, and the music gives the overall impression of intimacy, which matches its title: *Loveletter*.

In *Four Delininations of Curtmantle* for solo trombone, Karen Thomas shares with us short musical glimpses into history. The first, "...of the cloak given to a beggar," depicts a scene in which King Henry II (called "Curtmantle") and Sir Thomas Becket (then Archbishop of Canterbury) share a comical exchange. The musical representation of the scene centers on a two-note melodic gesture, with an unpredictable rhythmic construction that not

only captures the exchange of dialogue in the scene, but also conveys the humor embedded in the plot. The second, “The Penitent at Becket’s Tomb,” creates a pensive atmosphere that represents King Henry’s possible sentiments after Becket’s martyrdom at the hands of the king’s soldiers. The movement has well-shaped, legato phrases, later interrupted by short rhythmic bursts of repeated notes, which could be taken to suggest the agitation of the King’s conscience. The piece also includes fairly extensive use of multiphonics in the middle section, some of which did not speak distinctly enough, leaving a fuzzy impression of their musical purpose. The movement displays Ordman’s expertise in some especially fine upper-register playing.

“Eleanor of Aquitaine,” according to the liner notes, “represents...her conflicts, private and public, with her husband, Henry.” Here Thomas employs a loud, boldly articulated and recurring ascending figure that sounds much like a call to arms. This gesture is contrasted with sliding, descending patterns, which appear seemingly confused in order to depict her conflicting emotions. The last movement, “Dies Irae,” is described in the notes as “...the king struggling with death; a lonely, bitter man whose wife and sons have warred against him in open rebellion.” This *Dies Irae* has a strangely wandering quality, unlike the more typical tempestuous style of other composers’ settings. The movement features long, slow notes, seemingly out of time, with virtuosic intervallic leaps, skillfully executed by Ordman. As such, the aspect of loneliness seems especially emphasized, with the few wild, raging moments seeming to represent the king’s unavoidable lapses into an anger.

The *Fantasy for Trombone* (1984), by Canadian composer Elizabeth Raum, was written as a Christmas gift for her husband, trombonist Richard Raum. The opening makes a definitive statement with a rhythmic 3/4 motif in a traditionally tonal idiom, spiced with moments of dissonance and added color. This theme is offset by a lovely secondary theme, much calmer and sweeter, in and out of duets and piano solo passages—performed with warmth and delicacy by Polischuk. The emotional shapes in these “calmer” sections are convincing; however, some of the transitions between various sections of the piece feel rather abrupt, and, occasionally,

the dynamic climaxes seem sudden and a bit unearned. At the end, the transformation of the secondary theme into one with a more affirmative, robust tone is wonderful, yet also over too soon. Regardless, Ordman gives an exemplary rendition, playing throughout with commitment and panache.

A “dermish” is a Croatian folk dance, and in Lauren Bernofsky’s *The Devil’s Dermish* (1994), it is certainly a defining rhythmic influence. Described as “fiendishly virtuosic,” the piece has rapid passages calling for quick-tongued notes in the lower register, which are punctuated by dense piano chords. In addition, there are contrasting sections of a legato “limping waltz in 5/8 time,” and an extended cadenza-like solo, which features multiphonic extended technique. Overall, Bernofsky relies heavily on the dance rhythm to energize the forward motion of the fast sections. However, this did not always create an effective dramatic arc and wore thin after a few listenings, possibly because she neither established a “groove” nor set up the piano accompaniment with any consistency as a real rhythmic counterpoint. Similarly, although Bernofsky certainly displays her craft in the use of a descending three-note motif throughout the slower sections, its use in the cadenza did not create an effective climax. Ordman’s execution of the multiphonics may have contributed to this issue, as some seemed a little strained, and not all were in tune.

The *Concerto for Trombone* (1978) by Ida Gotkovsky is a full-bodied work in three movements. In the first movement, “Lyrique,” the piano often takes center stage, with ferocious passages of densely voiced fortissimo chords, insistent tremolos, wild runs, and pounding bass octaves. Against this, Gotkovsky sets off angular, intense melodic fragments in the trombone—and for some time the listener wonders at the title because the first four minutes are anything but lyrical. During the following trombone solo, the movement becomes more lyrical and ends with a muted trombone passage over a quiet accompaniment, which, though softer and more cantabile, continues the sense of agitation; it is hauntingly played by the performer. The second movement, “Dolcissimo,” employs a simple motif in a very effective display of compositional economy, with a penetrating transparency of texture. The repetition of the motif, and the frequent return to a single, compact chord in the bass of the piano, could, in less

skillful hands, become tedious. The opening of the final movement is a tour-de-force with its sliding chromatic material, separated by clusters of repeated notes and staggering dynamic accents and rhythmic drive. Gotkovsky offers a moment of reprieve, with a slow middle section of lyrical trombone phrases over piano arpeggios. With a return of the opening material, the music careens towards a resounding finale, which is ferociously played by both Polischuk and Ordman.

Alyssa Reit is an independent performer, teacher, composer, arranger, and storyteller in the New York City area. Her main body of work has been creating theatrical-musical settings of myths, classic stories, and fairy tales, with a focus on bringing out their inner meanings. Recent highlights include commissions from the New York Scandinavian Music Festival to make settings of H. C. Andersen stories, and performances in Florence, Italy of The Triumph of Love, a theatrical chamber music setting of the life of Botticelli.

Wild Bird: Duo 47/7

Music for violin and harp, Viktoria Kaunzner, violin, Anna Veichtl, harp. Works by Violeta Dinescu, Ja Young Choi, and Camille Saint-Saëns. Oehme Classics OC 1825 (2015)

ALYSSA REIT

Composed in 1983, *Auf der Suche nach Mozart* (In Search of Mozart), by the Romanian composer Violeta Dinescu, is an adaptation of a work originally scored for flute, saxophone, bassoon, French horn, harp, violin, and piano, prepared for violin and harp in collaboration with the composer. The work takes the listener through a wide range of sonic landscapes, from almost bird-like trills and ostinato to full-toned glissandi, delicate harmonics, and tempestuous thumps. Dinescu uses bold, short musical monologues alongside well-defined dialogue—where each instrument speaks in response to the other—as well as more collaborative duet phrases. The overall atmosphere is tonally austere, without featuring real harmonic progression, favoring rather simple melodic fragments and colorful gestures. Violinist Kaunzner writes that the composer makes room for improvised “intuitive tones,” giving the whole composition a wonderful sense of spontaneity and leaving the listener somewhat suspended, never knowing what to expect next. Indeed, the piece itself well exemplifies its title, for the sections never quite arrive at a conclu-

sion or clear cadence, lending the whole an emotional tone of constant searching.

Kaunzer describes *Der koreanische Tropfenfänger* (The Korean Drip-catcher) as fundamentally an improvisation. The performers take their inspiration from a Korean *Sijo* verse, using a different text each time, so that, according to the composer, “the piece is always created anew.” This rendition is based on a poem by sixteenth-century poetess Hwang Jini: “Blue valley river of the blue mountain, do not be proud of running fast. / Once you end up in the sea—it is hard for you to come back again. / The moon shines brightly above all mountains alike—once to recover—how it would be.”

The recording has roughly three sections. The first shows off the extreme registers of the harp, with pulsing low notes contrasted with very high repeated figures, the harmonies changing like a fascinating kaleidoscope, interwoven with moaning melodic-minor seconds in the violin. This opening soundscape is then offset with an extended pizzicato phrase, complimented by harp harmonics. The second section flows into a more rhapsodic violin melody, with a harmonic base tinted with both pentatonic and whole-tone flavors, all a refreshing sweetness of tonality, dissolving into trills and ostinati. The final section is heralded by a very welcome rhythmic pattern stated in the harp accompaniment. The violin continues the sustained expansive tone, but now with a distinctly more extended harmonic palette, both instruments echoing moments reminiscent of the beautiful Saint-Saëns *Fantasie* (also on this recording), bringing the piece to a satisfyingly rich conclusion.

Korean composer Ja Young Choi takes her inspiration for *Song of Sackcloth* from Psalm 30: “You have turned my mourning into dancing, you have loosened my sackcloth and clothed me with gladness.” She describes the piece as having three parts—a prayer for all those who suffer, a passionate dance, and lastly a “contemplative atmosphere, a dance of revival.” This well-crafted piece opens with arpeggiated broken chords and extended octaves in the harp, punctuating the anguished, dissonant violin double stops. The overall tone is angular and sparse, with well-defined thematic minor thirds, easily evoking the sense of mourning stated in the psalm. The insistent repetitions and returns to the same note in the violin are anything but tedious; rather,

they serve the sense of sadness, much the way grief sits heavily on the heart without relief. The music transitions into a swaying 3/4-like rhythm—a dance indeed, though the harmonic vocabulary remains plaintive and agitated. There is a brief respite from the emotional distress as the violin begins a repeated pattern—F-C-F(8va)-C—open and clear, as the harp sings out a series of resonant chords. The instruments switch roles, and the violin shares a melody, full of minor seconds and thirds, but expressive of the contemplation mentioned by the composer. Unexpectedly, the piece returns to the opening music. Although musically convincing, it was hard for this listener to hear it as any part of the “contemplative atmosphere” and “dance” mentioned by the composer, as it so strongly recalled the initial emotional territory.

I cannot praise violinist Viktoria Kaunzner and harpist Anna Veichtl highly enough. Their intonation is consistently impeccable, and passages requiring great manual dexterity are played with apparent ease. The wide range of dynamics and tonal color from both the harp and the violin is an absolute delight. The balance of the ensemble and the unquestionably high degree to which they are attuned to each other is inspiring. And best of all, they have a profound capacity to involve the listener deeply in the emotional world of each piece, creating a memorable experience.

Alyssa Reit is an independent performer, teacher, composer, arranger and storyteller in the New York City area. Her main body of work has been creating theatrical-musical settings of myths, classic stories, and fairy tales, with a focus on bringing out their inner meanings. Recent highlights include commissions from the New York Scandinavian Music Festival to make settings of H. C. Andersen stories, and performances in Florence, Italy of The Triumph of Love, a theatrical chamber music setting of the life of Botticelli.

José Hernández Gama: Art Songs

Cecilia Montemayor, soprano; Cliff Jackson, piano. Mexican Art Song Series, Palosanto Records (2015)

DIANE REICH

Soprano Cecilia Montemayor and pianist Cliff Jackson take the listener on a journey—personal as well as poetic and musical—and also provide a bit of the musical history of Monterrey, Mexico, in their recording of nineteen short songs by Mexi-

can composer José Hernández Gama. The CD jacket indicates that the website (www.palosantorecords.com) provides scores, translations, and phonetics, but the link was unfortunately not working at the time of this review.

Montemayor is a native of Mexico as well as the author of the book *The Mexican Lied—Catalogue of music for voice and piano*. With Spanish as her native tongue, the language flows naturally (although not with very crisp diction). Montemayor displays a variety of color and emotion in her voice and deftly uses dynamics to create soft and beautiful vs. strong and passionate moods. Her vocal tone is pleasant and quite lovely in the middle range; the upper notes, however, are lacking in vibrancy and warmth. The digital engineering somewhat enhances the vocal quality, but the same effects are not applied to both the voice and the piano.

As a contemporary composer, Gama's melodies are simple and vocally friendly, and his style is more cosmopolitan than solely Latin or nationalistic. (The songs even hint at George Gershwin here and there.) Each song is structured so that the rhythmic patterns and motivic material are unified, and a few of the songs show a more expansive vocal range, but most are moderate in scope. The piano accompaniment is repetitive though not monotonous, and the composer underscores the voice by using the piano in a supportive role that creates color and atmosphere for the vocal part. Cliff Jackson is to be commended for his well-executed and expressive accompaniment.

Seis canciones al sol niño (Six songs to the sun child), on poetry of José Villalobos Ortiz, are brief depictions of moments in nature, somewhat in the style of children's songs; at times they have a child-like, sing-song lilt. Each is a vignette that aptly portrays its subject with melodies that are quaint but memorable. *Cinco Canciones* (Five Songs) set to poems by José Emilio Amores, are more expansive musically. The slightly longer poetry allows for musical and vocal development as well as dramatic variation within each song.

For the listener, the real value of this recording is the exposure to contemporary Mexican art song. It is difficult for singers to find this particular genre in print or recording, and the collaboration on Gama's songs provides a resource for some lovely and very approachable music. When the scores are made available on the website,

Montemayor's interpretation will prove valuable to other singers who wish to perform these little gems.

Dr. Diane Thueson Reich is Associate Professor of Music and Chair of Classical Voice at Brigham Young University. She teaches Private Voice, Art Song Literature, Italian and Spanish diction, and Supervised Teaching. She has concertized throughout the USA, and also in Italy, Vietnam, China, and Russia.

Hilary Tann: *Exultet Terra*

Choral music of Hilary Tann and Hildegard von Bingen. Cappella Clausura Ensemble, directed by Amelia LeClair. Navona Records NV6069 (2017)

LYDIA KAKABDSE

This delightful CD consists of choral works by Welsh born (U.S. based) composer Hilary Tann, as well as two short works by twelfth-century composer Hildegard von Bingen. The first half of the CD is made up of three shorter works by Tann sandwiched between the two works of von Bingen, while the second half contains Tann's main work, *Exultet Terra*, scored for double chorus and double reed quintet. The SATB Cappella Clausura Ensemble, directed by Amelia LeClair, are the core performers.

The opening track, *O Deus*, taken from von Bingen's liturgical drama *Ordo Virtutum* (Play of the Virtues), served as the inspiration for Tann's *Exultet Terra* (Let the Earth Be Glad), hence its inclusion in this album. While medieval plainchant did not usually employ intervals greater than a third, von Bingen often used wide intervals in her works, such as in *O Deus*, which begins with two remarkable consecutive fifth leaps. Tann also makes use of such large leaps in the works on this disc. The monophonic recurrent melodies and soaring soprano lines—characteristics of von Bingen's writing—are beautifully performed a cappella by female voices.

Von Bingen's other work on this album, *Rex Noster Promptus Est* (Our King Stands Ready), is magnificently performed by the full ensemble, using four singers to each voice part, including the impressive solo bass Elijah Blaisdell. Arranged by Amelia LeClair, the work opens with a monophonic male vocal line against an ingenious *pianissimo* bass drone and alternates with the female voices singing a very moving repetition of *sed nubes super eundem sanguinem plangunt* (but the clouds are grieving over the same blood).

This unique arrangement is a masterpiece, indeed, and all credit goes to LeClair.

Tann's love of nature is her muse, and her music is known for its association with nature. There are certain similarities between Tann's music and that of von Bingen, insofar as both share an intimate relationship between music and text in their compositions and both are inspired by the beauty of nature. Tann's three shorter works, which precede *Exultet Terra*, are *The Moor*, *Contemplations 8, 9* and *Contemplations 21, 22*, each scored for female voices.

The Moor is inspired by the moors in Wales and is set to texts taken from the Welsh poet R. S. Thomas and the Welsh hymn "Rheidol," as well as Latin excerpts from The Book of Psalms. The Latin words *Laudate, laudate Dominum* (Praise, Praise the Lord), which are repeated throughout the work, are sung to maximum effect. There is a good contrast between the flowing sextuplet phrase interweaving the parts and the open intervals. The latter feature, which Tann uses to great effect throughout this recording, conjures up a sense of bleakness and bareness.

Both *Contemplations 8, 9* and *Contemplations 21,22* are set to texts by the seventeenth-century American poet Anne Bradstreet and also include Latin excerpts from the Book of Psalms. *Contemplations 8, 9* is very much in tune with the text and is made up of two distinct sections, the first being rather smooth in texture, the second characterized by a jerky rhythm depicting the chirping of the grasshopper and cricket. Tann makes wonderful use of the Latin words *Cantate Domino* (Sing to the Lord) in the opening of *Contemplations 21, 22*. The three-part female voices sing first in unison and then repeat these words several times in a von Bingen-type manner: the top part rising a fifth above the middle part and the bottom part falling a fifth below the middle part. The flowing movement, portraying streams and rivers, gathers pace, reaching its climax with the words "Let the floods clap their hands," which is repeated in Latin.

Exultet Terra was commissioned by the 2011 Women in Music Festival of the Eastman School of Music. Written for antiphonal choir and two oboes, cor anglais, and two bassoons, this work has five movements, two of which are instrumental interludes. Tann chose this particular instrumental ensemble for its "earth-like combination, since reeds are like grasses,"

and the double reeds do seem to radiate an earthy feel. Texts for the three choral movements are taken from poems by seventeenth-century Welsh-born metaphysical poet George Herbert; the Latin texts are from the Book of Psalms.

The first movement, "Exultet Terra," is a little gem peppered with open intervals, drones, and mesmerising antiphonal effects. Its powerful rhythmic opening with an echo-like sound, similar to an incantation, is sung by male voices a cappella and is repeated throughout the piece by both female and male voices. Harking back to "Let the floods clap their hands," Tann attaches great significance to the words "all the Trees of the field shall clap their hands," making much use of its repeated rhythmic pattern, which is later taken up by the reeds. "Trio of Descent" is an appealing short instrumental interlude for two oboes and cor anglais and manifests a natural simplicity. Displaying frequent interplay between the instruments, the cor anglais, with its mellow tone, adds a melancholic feel. "Trio of Ascent," scored for two bassoons and cor anglais, retains a simplistic beauty throughout and, like "Trio of Descent," repeats thematic material from other movements. The slower choral movement "In Sanctis Eius" is somewhat sorrowful and subdued, reflecting the words "my heart is smitten and withered like a grass" and extolling some beautiful harmonies. Competent oboist Peggy Pearson echoes the voices, playing at times in the instrument's very high register. This movement is characterised by soft flowing rhythms and a torment that cannot be shaken off.

The final movement, "Iubilate Domine," performed with great fervor and joy, brings together rhythmic and thematic material from each of the earlier movements, as well as the now familiar text "let the floods clap their hands." The dialogue between the instruments and the voices is effective throughout. With its rising soprano line, there is a feeling of moving ever nearer to Heaven, in keeping with Herbert's text, taken from his poem *Heaven*.

The quality of the performance is first rate, and the studio recording has a clear resonance. In short, this album is memorably beautiful.

The accompanying CD booklet is rather confusing, insofar as it does not set out the texts to *The Moor*, *Contemplations 8,9* and *Contemplations 21,22* in the order in which they are sung, making it hard to

follow the words. While each of the works in the recording starts with Latin texts, the booklet starts with the English texts, and the Latin is buried within the English texts. There is no English translation for much of the Latin texts in Tann's works, which may be a problem for those not familiar with the language. The translation of the Welsh text is not found in the text pages of the booklet but is elsewhere. There is also the odd Latin typo and the center of the CD sleeve mixes up the bassoon and cor anglais players.

Lydia Kakabadse is a British composer of choral and chamber music. She read music (B.Mus Hons) at Royal Holloway London University and her works, which have been released on CD under the Naxos and Divine Art labels, have been widely performed, commissioned, and broadcast. Greatly inspired by mediaeval music, she has written texts in Latin for her choral works. She also holds a master's degree in Law (distinction) and, in the past, worked as a solicitor [lawyer] to fund her many music projects. (www.lydiakakabadse.com)

Betty R Wishart:

Piano Sonorities

Jeri-Mae G. Astolfi, piano.

Ravello Records, RR 7929 (2015)

EMMA LOU DIEMER

The piano has been the stimulus for many a composer, especially for those of us who explore in depth its abundant qualities of pitch, range, and versatility. Betty Wishart has enjoyed a long career as a pianist and composer and has found inspiration in the many aspects of the piano's sound. She has a fondness, for example, for the low notes, the very bottom keys of the instrument, whether dampened or not, to express her various moods and ideas. The other registers serve as an effective source for contrasting flourishes and motivic flashes.

Her new CD contains seven major works, played with great sensitivity and nuance by Jeri-Mae Astolfi, Artist in Residence at Piedmont College in Demorest, GA. The two toccatas on the CD require great dexterity and fluidity, which are amply supplied by Astolfi. The more satisfying of the two is *Tocatta II*, which closes the recording. Its tightly-spaced, driving sixteenth notes are broken by contrasting chords, and the work offers a surprisingly tonal ending. The most expressive work on the disc is *Remembrance*, which vacillates between G major and G minor and is warmly presented by the pianist. The composer's penchant for tonal, melodic fragments is abundantly present in this piece.

Contrast is one of the most significant aspects of *Variations on a Folk Melody*. The twelve variations proceed without a break through moods of restlessness as well as calm. The most fun is variation seven, which explores jazzy, rag-time rhythms with welcome lightness and humor. The variations become more tonal, more chordal, and operatic as they develop and conclude.

The disc contains two sonatas. Sonata "The Kohinoor" is a one-movement work with a slow-fast-slow construction. Wikipedia states that Kohinoor is the name of "an ancient diamond found in India" and that it means "Mountain of Light." The two Adagio outer-movements make striking use of clusters, and the middle scherzo movement ends with a forceful arm cluster. The three-movement Sonata II favors, by turns, the intervals of the fourth and major and minor seconds, extreme registers of the piano, polyrhythms, and contrapuntal texture.

In the liner notes, Wishart tells us that the four-movement *Night Visions Suite* "invite[s] listeners to use their imagination. Are there sounds that evoke visions of a

gong, perhaps thunder, or rustling leaves?" The use of slow-moving rhythm in the lowest reaches of the keyboard, with occasional upper register glissando-like interpolations, is adhered to throughout and it lends a feeling of mystery, resignation, and submission. The delicate, quiet dynamics required in much of this work benefit from Astolfi's skill in playing softly.

The talents of both composer and pianist meet to fine advantage on this recording.

Composer and keyboard performer Emma Lou Diemer is Professor Emeritus at University of California, Santa Barbara. She is the recipient of numerous awards, including ASCAP awards for her performances and publications annually since 1962.

Recent Compact Discs Releases

Punch: the brass music of Katy Abbott

The album features music for brass performed by the Melbourne Brass, with soloists Don Immel (trombone) and Joel Brennan (trumpet), plus music for Ensemble Three: trumpet, trombone, and guitar (Ken Murray). It will be released digitally through iTunes on the ABC Classics label (December 2017) and will be available in hardcopy through the website: www.katy-abbott.com. This is Katy Abbott's fourth solo album, and it presents brass music that is both soulful and charismatic.

Jennifer Higdon

Secret & Glass Gardens was recorded by pianist Emanuele Arciuli on his *Walk in Beauty* disc released on Innova 255 (2017). The work has been described as a fantastical musical traversal of a space in which "every turn of a corner brings new discoveries."

Recent Publications

The Kapralova Society, Toronto, Canada (2015-17) has published three volumes of Vitezslava Kapralova's annotated correspondence from the years 1935 to 1940. The correspondence (in Czech), collected, edited, and annotated by Karla Hartl, has been published with Kapralova's drawings as a limited print edition. The Library of Congress has a copy of each volume.

Juliana Hall: E. C. Schirmer Music Company is publishing her Art Song Catalogue, including the following works: Unaccompanied Soprano: *In Spring*. Soprano and Piano: *A Northeast Storm, A World Turned Upside Down, Christina's World, How Do I Love Thee?, In Reverence, Night Dances, Propriety, The Bells, To Meet a Flower, Upon This Summer's Day, When the South Wind Sings*. Soprano, Cello, and Piano: *Lovestars*. Soprano and Organ: *Christmas Eve*. Soprano and Oboe: *Bells and Grass*. Soprano, Oboe, Clarinet, and Bassoon: *The Walrus and the Carpenter*. Mezzo Soprano and Piano: *Dreams in War Time, Letters from Edna, One Art, Theme in Yellow*. Countertenor and Piano: *O Mistress Mine*. Tenor and Piano: *I Can No Other Answer Make, Peacock Pie, The Holy Sonnets of John Donne, The Poet's Calendar*. Baritone and Piano: *Death's Echo, Julie-Jane, Winter Windows*. Bass and Piano: *The Poets*. Soprano, Mezzo Soprano, and Piano: *Music like a Curve of Gold, Roosters*. Soprano, Mezzo Soprano, Tenor, Baritone, and Piano: *Fables for a Prince*.

Steeley Pause for four flutes was released by the Beta Quartet on their own label.

Three major works by Jennifer Higdon are on a recent disc by Naxos 8559823 (2017): Viola Concerto, Oboe Concerto, and the tone poem *All Things Majestic*. The soloists are Roberto Diaz (viola) and James Button (oboe) with the Nashville Symphony conducted by Giancarlo Guerrero.

Viteslava Kapralova: Complete Piano Music

Giorgio Koukl, piano. Naxos/Grand Piano GP708 (2017)

According to the liner notes by Karla Hartl, Kapralova's works for piano represent the best of her compositions, which abound in "fresh and bold ideas, humour, passion and tenderness." The disc offers an "in-depth exploration of Kapralova's development as a composer for piano," ranging from her teen-age *Five Piano Compositions* (1931-32) to *Festive Fanfare* (1940), the year of her death. All the works are available in print. The most substantial composition is the two-movement *Sonata Appassionata*, op. 6 (1933), considered to be "a major contribution to twentieth-century Czech sonata literature." Several of the works are miniatures, lasting just twenty-four seconds to three minutes. The music is performed by pianist Giorgio Koukl, who has also recorded the complete works of the Czech composer Bohuslav Martinu. The disc received the Diapason d'Or in May and has been unanimously praised by critics, including the renowned author Norman Lebrecht.

Rami Levin: Orquestra Sinfônica Nacional Interpreta Compositore de Hoje

Orquestra Sinfônica Nacional UFF with Tobias Volkman, conductor. Works by Alexandre Schubert, Marisa Rezende, Pauxy Gentil-Nunes, Rami Levin, and Sergio Roberto de Oliveira. A Casa Discos (October 2016)

Rami Levin's *Expressões* (2015) is featured on this disc. "Refletivo," the first of two movements, conveys a sense of calm and reflection. An opening chord unfolds slowly, one note at a time. A melody emerges in the flute then passes to the bassoon. The opening chord reappears in retrograde form, and the movement ends with a reiteration of the original melody. The second movement, "Efusivo," has a spirit of determination and exuberance. Three motives are developed: a series of repeated

notes, chords that are revealed one note at a time (as in the first movement), and a triplet figure. It begins energetically. After a slower, lighter section, a gradual accelerating and crescendo lead to a return of the vigorous spirit of the opening, culminating in a climactic finish.

Rami Levin: Trio Paineiras Interpreta Compositore de Hoje

Works by Rami Levin, Sergio Roberto de Oliveira, Marcos Lucas, Liduino Pitombeira, and Pauxy Gentil-Nunes. A Casa Discos (July 2017)

The disc includes Rami Levin's *Asas*, a two-movement work which explores the calls of two different birds common in Brazil: Bem-te-vi and Sabiá.

Ann Millikan: Millikan Symphony

Boston Modern Orchestra Project, conducted by Gil Rose, featuring violin soloist Jennifer Curtis. Innova 981 (2017)

The Symphony is in honor of Ann's brother, Dr. Robert C. Millikan (1957-2012). Each of the four movements reflects one aspect of his life. The first movement is titled "Science"; Dr. Millikan and his colleagues did groundbreaking research in the study of breast cancer. The second, "Animals," pays tribute to his years in veterinary medicine and his life as an avid outdoorsman. "Rowing," the third, brings the rhythms and splashes of a boat race to life. The extensive finale, "Violin," is an elegiac violin concerto, which provides a fitting conclusion to a life cut all too short. The CD is receiving outstanding reviews and international radio play, including on BBC Radio 3.

Hasu Patel

Hasu Patel released three new sitar CDs in 2017; they were recorded in India with a well-known tabla player, Kalinath Mishra ji. They are available on cdbaby.com/hasupatel, spotify, amazon, iTunes, YouTube and elsewhere. Composer, performer and educator, Hasu Patel is one of the few world-class female artists who performs the classical music of India on sitar, the most popular string instrument of India. Her style of playing is known as gayaki ang (vocal style), where the sitar replicates the fluidity and subtle nuances of the human voice. The titles of the three CDs are:

Lalit (Using Komal Dhavata) / *Darbari Kanada*

Charukauns / *Bhairavi*

Yaman Kalyan Raga / *Kirwani*

Evelyn Stroobach: Aboriginal Inspirations

Aboriginal Inspirations was released on April 21, 2017 at the Embassy of the Republic of Bulgaria in Ottawa, Canada. (www.musiccentre.ca/node/147580). Her composition *Fire Dance* for flute (Ron Korb), viola (Ralitsa Tcholakova), and aboriginal drum (Dominique Moreau) is included on the disc. Stroobach, as well as the other composers and performers on the CD, attended the event and were honored in the Senate and the House of Commons at the Houses of Parliament in Ottawa, Canada for their participation on the disc, which the Canadian Music Centre has agreed to distribute. The Centre and NAXOS will do the digital distribution.

Hilary Tann

Anecdote (soliloquy for cello solo) was recently released by Parma Recordings (Navona NV 6108) on a compilation CD entitled *Tomorrow's Air*. The work was performed by the Târgu Mureş State Philharmonic Orchestra with cello soloist Ovidiu Marinescu. Parma released a blogspot conversation with Tann in connection with *Anecdote*: <https://parmarecordings-news.com/hilary-tann-inside-story-composing-hiraeth>.

Solstice, a piano/marimba duo with pianist Eunmi Ko, was released by Parma (Ravello label) on the compilation disc *Kid Stuff*.

Patricia Van Ness: Birds of the Psalms

Cappella Clausura, Amelia LeClair, director (2016)

Several years ago, composer, violinist, and poet Patricia Van Ness began the long-term project of composing an anthem for each of the 150 passionate prayers in the Book of Psalms. The theme in this recording is *Birds of the Psalms*: the safety to be found under the divine wings of a bird. In six of the Psalms, the sheltering bird appears: "In the shadow of your wings I will rejoice," and in three, the birds are sheltered. The use of spare contrapuntal lines and modality captures the spirit of the middle ages along with the beauty and ethereal character of medieval sacred music. Also on the recording are a cappella sacred works by Tchaikovsky, Rachmaninoff, Purcell, Weelkes, and Kasia.

Celebrating Amy Beach's 150th Birthday

Many events and performances have taken place this year to celebrate the 150th anniversary of the birth of Amy Beach (1867-1944) on September 5. Marty Walsh, Mayor of Boston, issued a proclamation listing some of Beach's achievements and declared September 5 "Amy Beach Day." Liane Curtis has been especially active in promoting Beach's music. With the support of Brandeis University's Women's Studies Research Center, Liane was successful in having Beach's name added to the Hatch Memorial Shell, an outdoor concert venue on the Charles River Esplanade in Boston, which formerly included only male composers. On August 9, the Boston Landmark Orchestra performed the "Alla Siciliana" from Beach's "Gaelic" Symphony at the Shell. Liane was interviewed by musicologist William Robin for an article entitled "Amy Beach, a Pioneering American Composer, Turns 150" (*New York Times*, September 1, 2017). Liane is President of the Women's Philharmonic Advocacy (WPA), which sponsors both the Beach website (amybeach.org) and an extensive blog review (<https://www.wophil.org/2017/conference-diovanni/>). The WPA is also issuing new versions of Beach's music, including the first edition of her "Gaelic" Symphony.

Beach was born in New Hampshire and the University of New Hampshire is presenting a series of Beach events this fall with numerous performances of her music plus an exhibit of her photographs, manuscript scores, and personal objects. Liane Curtis helped organize a conference at the University entitled "American Women Pianist-Composers: A Celebration of Amy Beach and Teresa Carreño," September 15-16. (Carreño was a noted Venezuelan pianist, singer, composer, and conductor who died 100 years ago.)

The conference included performances and several scholarly papers. IAWM President Susan Borwick's paper was entitled: "And the World Has Changed: The Creative Mrs. Beach." She summarized the highlights of the conference:

Presentations were plentiful and strong. Performances were delightful. The latest generation of Beach and Carreño scholars, some

from Chile and Venezuela, illustrated how much work is being done now on women pianists and composers living around 1870-1940 across the world. Virginia Eskin, pianist extraordinaire, presented an hour-long informal talk on Beach's music, while playing from memory full scores of many works and singing Beach songs while accompanying herself at the piano. She performed; she entertained; she charmed everyone in the audience.

Composer/Inventor Carla Scaletti Receives SEAMUS Award at Annual Conference

ELIZABETH HINKLE-TURNER

The 2017 Annual Conference of the Society for Electro-Acoustic Music in the United States (SEAMUS) was held April 20-22 at St. Cloud State University in St. Cloud, Minnesota. Conference hosts were Scott Miller and Kristian Twombly of the St. Cloud faculty. Each year the highlight of the conference is the honoring of a person for lifetime achievement and contributions to the field of electroacoustic music; the recipient is selected by the Board of Directors of SEAMUS. The prize was first awarded to Vladimir Ussachevsky in 1987.

This year's award was presented to Carla Scaletti (carlascaletti.com), inventor of the Kyma System and founder of Symbolic Sound (kyma.symbolicsound.com). Scaletti lives and works in Champaign, Illinois, and her company is a critical and commercial success. Her hardware and software are in private studios, academic institutions, and the facilities of popular artists and Hollywood entities. She spends much of her time developing and marketing the Kyma sound specification language as well as creating her own music with that language. Kyma gets its name from the Greek word meaning "wave" and is described on the Symbolic Sound website as "an environment for the composition of sound objects. A sound object is a collection of discrete entities functioning as a single element. The sound object is a uniform, abstract structure for the composition of sound at any level." Kyma is a standalone

software composition tool on a Mac or PC-compatible (also available for Linux) computer but additionally utilizes a separate microprocessor accelerator, which is basically a computer whose sole purpose is to make sound. This hardware component had its first iteration as a unit called the Platypus, but a later unit, the Capybara, served as the primary audio hardware for several years. Now the company has a more portable and powerful unit called the Pacarana (yes, Carla is fond of unusual rodents, just like I am—we have bonded over this!).

Scaletti's contributions to the SEAMUS program included a concert of her works and a powerful speech at the conference banquet. She emphasized the importance of *community* and the question that many communities we belong to are asking: "What can we do to try to steer things in a more positive direction?" amidst all the unethical and outrageous events that are taking place in the world today. She said that *WE* are the answer—the creators, educators, and experimenters, and she encouraged us to continue our work because "now, more than ever, the world *needs* your art, your passion, and your ideas." (Her full award speech can be found online at <http://carlascaletti.com/words/talks/2017-seamus-award-acceptance-speech/>.)



Fig. 1. Composer/Inventor Carla Scaletti performs *Bubble & Squeak* at the 2017 SEAMUS Conference (photo by Elizabeth Hinkle-Turner)

Conference participants were treated to a concert of Scaletti's works featuring the composer as performer. These included *SlipStick* (2008) for Continuum [fingerboard] and Kyma, *Double-well* (2016) for audience processed live through Kyma, *h→gg* (2017) for fixed media, and *Bubble & Squeak* (2017) for live performer (Scaletti and balloons) and Kyma (see Figure 1). It needs to be mentioned that the

majority of the composer's works have a thread of science and mathematics that form a sort of unifying path or theme, and many of the pieces presented on the concert featured and illustrated scientific ideas, essays, and theories.

Carla Scaletti is not the only woman in electroacoustic music who has received the prestigious SEAMUS Award. Last year's recipient was Pamela Z, and other women award winners include Bebe Barron, Pauline Oliveros, Wendy Carlos, Laurie Anderson, and Laurie Spiegel. SEAMUS has always been a very friendly and welcoming organization for women and though the percentage of women in the membership has ebbed and flowed, their numbers have risen as women continue to make great strides in the field of electronic and computer music (electroacoustic music), a field that has often been erroneously cast as being almost exclusively male-oriented.

This year's conference featured a variety of women composers and performers participating together in a communal event to celebrate artistic and musical experimentation with electronic sounds, video, and live interactive productions. An incomplete list of composers includes Linda Antas (Montana State University and membership vice-president of SEAMUS), Becky Brown (University of Richmond), Brigid Burke (Australia), Nicole Carroll (Brown University), Lily Chen (U of California, Berkeley), Yi-Wen Chen (independent composer, Dallas, TX), Kyong Mee Choi (Roosevelt University), Lyn Goeringer (Michigan State University), Akiko Hatakeyama (University of Oregon), Elaine Lillios (Bowling Green State University), Olga Oseth (University of Oregon), and Judith Shatin (University of Virginia). Some of the performers participating included Coca Bochonko (vocalist, St. Cloud, MN), Maja Cerar (violin, Columbia University), Andrea Cheeseman (clarinet, Appalachian State University), Patti Cudd (percussion, Wisconsin), Esther Lamneck (clarinet, NYU), Elizabeth McNutt (flute, University of North Texas), and Jacqueline Ulten (cello, Minneapolis, MN).

The striving for variety and diversity in SEAMUS opportunities and events was an important part of the conference. Music for the conference was selected by an independent and diverse panel of adjudicators who provided careful evaluations of over 250 submissions for performance. SEAMUS appointed me to its Board of Direc-

tors as its first Diversity Officer. One of the featured papers was "Intentional Inclusion: Promoting Diversity in Graduate Study of Music Technology," written by Christopher Dobrian and Molly Jones of the University of California at Irvine. Presented by Molly Jones, the paper discussed features of Irvine's MA/PhD program in Integrated Composition, Improvisation, and Technology (<http://music.arts.uci.edu/icit/>) and provided possibilities and models for graduate programs in music technology celebrating a diversity of ideas, backgrounds, and aesthetics. During a Friday panel session lead by Jon Appleton, I brought up my own philosophical emphasis in the area of diversity: often exclusion of certain groups in organizations such as SEAMUS occurs not through any sort of ill-will or intention but because many of its opportunities are of the "pay to play" variety, and independent musicians outside the academy with diverse aesthetics and/or circumstances cannot afford the time or money to participate more fully. All of these ideas and discussions emphasized the fact that diversity is not limited to gender, race, or sexual orientation but to many other possibly excluding and unwelcoming factors as well.

IAWM members are encouraged to visit the SEAMUS website (seamusonline.org) to learn more about the organization and are invited to consider joining. SEAMUS is a non-profit organization of composers, performers, researchers, and educators involved in music that uses electronic forces in its creation. SEAMUS promotes this stylistically diverse field of music through commissions for student composers, an email forum, annual national conventions, *Journal SEAMUS*, online articles, and publications of CDs and/or digital downloads of members' work. The site hosts an Electroacoustic Repertoire Database, which is an excellent resource for performers and cura-



Fig. 2. Olga Oseth performs her piece *Ride On* for skateboard controller and Kyma at the 2017 SEAMUS Conference (photo by Elizabeth Hinkle-Turner)

tors who are programming concerts. Members keep up with each other and activities in the field through the organization's newsletter. The national conferences provide performance opportunities for composers, instrumentalists, and vocalists. In addition to the many performance opportunities on each conference concert, SEAMUS has recently launched the Performer-Curated Concert. This is an opportunity for a performer to propose an entire concert program of instrument plus electronic works that they perform at the conference. Although the name correctly indicates that SEAMUS is a "national" organization, many international members have joined while attending a university in the U.S. or have heard about us through our members and internet presence. It is an interesting, thoughtful, and increasingly diverse group of musicians. IAWM members who would like to learn more can contact Linda Antas at vp_membership@seamusonline.org. The next SEAMUS conference will be at the University of Oregon in March 2018.

Elizabeth Hinkle-Turner is a composer, author, and researcher who makes her living as the Director of Instructional Information Technology at the University of North Texas. She is the author of the blog after the fire1964, a resource created for families living through the nightmare and distress of watching a loved one succumb to alcohol and/or drug addiction. An avid martial artist and an (ill-advisedly) aspiring gymnast, she is currently working on a new piece exploring these aspects of her life in connection with electroacoustic music. She is the author of Crossing the Line: Women Composers and Music Technology in the United States (2006, Ashgate) and also a forthcoming chapter, which features the work of Carla Scaletti in Laurel Parsons and Brenda Ravenscroft, eds., Analytical Essays on Music by Women Composers, Vol. 4, Oxford University Press.

Opera Report: Jennifer Higdon's *Cold Mountain*

CHRISTINA L. REITZ

Jennifer Higdon's award-winning opera, *Cold Mountain*, was produced by North Carolina Opera in Memorial Hall at the University of North Carolina, Chapel Hill on Thursday evening, September 28th and in a matinee on Sunday, October 1st. North Carolina Opera worked in collaboration with the commissioning companies—Santa Fe Opera, Opera Philadelphia, and Minnesota Opera—to bring Charles Frazier's best-selling novel to the stage. *Cold Moun-*

tain premiered to sell-out crowds in Santa Fe, New Mexico in 2015 (reviewed by Mary Kathleen Ernst in the *Journal of the IAWM*, vol. 21, no. 2) and was produced in Philadelphia, Pennsylvania in 2016, where ticket sales ranked in the top three highest of the company's prestigious history.

The sold-out performances in Chapel Hill saw the return of many of the singers who premiered the roles including Emily Fons (Ruby), Jay Hunter Morris (Teague), Roger Honeywell (Rev. Veasey), and Deborah Nansteel (Lucinda). Edward Parks, who sang the role of Inman in North Carolina, is the third baritone to create the role following Nathan Gunn in Santa Fe and Jarrett Ott in Philadelphia. The role of Ada, originally premiered by Isabel Leonard who also performed the role in Philadelphia, was sung by Melinda Whittington, while the role of Stobrod Thewes, originally created by Kevin Burdette, was performed by Kristopher Irmiter. This most recent production was conducted by Christopher Allen and directed by Keturah Stickann.

Differences between the world premiere's outdoor venue and Memorial Hall included, most significantly, the acoustics. The latter allowed the genius of Higdon's symphonic writing and her subtle instrumental nuances to be heard more clearly. Additionally, the opera, which recounts Inman's journey from Raleigh (the home of North Carolina Opera and a short 40 miles from Chapel Hill) to Haywood County, resonated on a personal level with this audience as evidenced by the laughter in the comical sections. Also instantly recognizable to North Carolinians was Higdon's subtle use of bluegrass elements and open fiddle strings associated with the character of Stobrod. The same weekend, by pure coincidence, Raleigh was hosting the World of Bluegrass Conference sponsored by the International Bluegrass Music Association.

Regarding the latest production, Higdon remarked: "I'm very happy that North Carolina Opera is producing *Cold Mountain* and that they've secured some of the finest voices in today's industry—Melinda Whittington (a UNC alum), Edward Parks, Jay Hunter Morris, and Emily Fons, among others. It's an honor to bring the people of *Cold Mountain* back home to North Carolina."¹

Reviews of this production were highly favorable as witnessed by *Triangle Arts*

& *Entertainment*: "Most people are familiar with Charles Frazier's novel, which won the 1997 National Book Award for Fiction, and Miramax's 2003 blockbuster film of *Cold Mountain*, starring Renée Zellweger, Jude Law, and Nicole Kidman. In our humble opinion, this production of *Cold Mountain*, directed by Keturah Stickann, surpasses them all."² Similarly, Roy C. Dicks from Raleigh's *News & Observer* proclaimed the production a "tremendous success, and in many ways is the company's greatest achievement in its eight-season history. The first-rate cast and artistic team created an experience that firmly establishes N.C. Opera's big-time credentials...Higdon's first opera offers many engaging moments, especially magical and emotional, in the intimate portions."³

In attendance at the opera were the librettist, Gene Scheer, as well as Frazier, who, along with Higdon, received a vigorous standing ovation. Minnesota Opera is the next company to stage *Cold Mountain* on an as-yet-undecided date.

NOTES

¹ Cheryl Lawson and Jennifer Higdon, e-mail message to author, September 19, 2017.

² Pamela Vesper and Kurt Benrud, "Jennifer Higdon's 2015 Opera, *Cold Mountain*, Surpasses the 1997 Novel and the 2003 Film," *Triangle Arts & Entertainment*, October 1, 2017. <http://triangleartsandentertainment.org/2017/10/jennifer-higdons-2015-opera-cold-mountain-surpasses-the-1997-novel-and-the-2003-film/>

³ Roy C. Dicks, "Review: 'Cold Mountain,' the Opera Based on the Beloved Charles Frazier Novel, is First-Rate Production," *News & Observer* (Raleigh, NC), September 29, 2017. <http://www.newsobserver.com/entertainment/article176230536.html>

Report from Alaska: "Composing in the Wilderness"

CHRISTINA RUSNAK, with LIBBY
MEYER and DAWN SONNTAG

"Composing in the Wilderness" (CitW) is uniquely positioned in the array of seminars for composers. The field course, conceived by composer Stephen Lias in partnership with Alaska Geographic and the Fairbanks Summer Arts Festival, launched in 2012. In July 2017, for the first time, women outnumbered men, with three of us members of IAWM. While nature has inspired composers for hundreds of years,¹

this seminar actively engages composers to interpret the grandeur of Denali National Park, with park scientists leading challenging hikes to help participants gain an understanding of the complex landscape beyond the obvious beauty. In addition, composers spend four days in a remote gold mining camp along the massive Yukon River reflecting and composing.

As musicians and composers, we spend years of perseverance and discipline to learn our craft and obtain our degrees only to discover that we are *just beginning* the journey of truly learning what it means to be a composer. Most of us have a love/hate relationship with pushing past our comfort zones to challenge ourselves both musically and personally. Those who self-select for CitW are people who tend to seek new challenges. With only nine open slots, composers have been primarily American but have come from as far as Australia and Sweden. In 2017, participants represented a wide range of experiences including students, professors, and independent composers. Sleeping quarters are shared and rustic, and composers who choose this experience usually get along. Hierarchical tendencies disappear.

Part of the uniqueness of "Composing in the Wilderness" field seminar is the pace and musical expectations. Instrumentation is given to each participant at the end of the first day. The span of time between composers arriving in Denali and providing musicians with parts is only ten days. The "course" is not a master class; Stephen Lias does not teach composition, he works with the National Park Service and Alaska Geographic to facilitate our active learning about Denali so we can interpret the landscape into music.

As an avid hiker who is passionate about the intersection of nature, place, and music, I was fortunate to have met Stephen Lias in 2009 while in graduate school. When I heard him present his first National Parks piece, *River Runner* about Big Bend National Park, I knew that a significant part of my musical path would be to compose for, and about, nature, wilderness, and place. I eagerly signed up for the inaugural workshop in 2012. Since then, I've composed for a National Monument, four National Parks and Preserves, a National Forest, a Wild and Scenic River, and an Oregon State Park. Upon deciding to attend "Composing in the Wilderness" for

a third time this year, many people asked me why. The reasons were difficult to articulate, but largely, I sought depth—depth of understanding of this place more fully, to get past the obvious grandeur to those detailed elements that require us to pay attention. I sought to create a piece with more depth that matched my understanding of Denali as a place.

The year 2017 marked Dawn Sonntag's third and Libby Meyer's first experience in CitW. Dawn, who had found creative inspiration during her past hikes in the European Alps, Northern Cascades, and southwestern Rocky Mountains, was drawn to both the opportunity to experience the remoteness and solitude of the Alaskan Wilderness and the physical challenge of Alpine hiking, which she found stimulated fresh ideas and clarity of compositional goals. Libby, a member of the Landscape Composers Network, knew CitW was a great opportunity, and was awarded a professional development grant from the Michigan Council for Arts and Cultural Affairs to attend.

Commonly, we found that the quieter the environment, the further we could hear; our ears opened up. Over the course of four days we hiked through diverse areas of Denali to learn how the sounds we hear reflect life in the region. As musicians, we understand that space is a critical component of music and sound, as well as place. The scale of space in Alaska, and in Denali specifically, is vast. Participants grappled with this vast space as a timbral element. We spent the first two days with Soundscape Ecologist Davyd Betchkal, who explained that the impact of human noise is altering the call patterns of birds and other animals; interfering with their ability to hear sounds necessary for their well-being or survival whether it's mating calls, hearing potential prey, or preventing becoming prey. On one hike, we examined how the "pitches" of a stream—some distinct, others indeterminate—sing on a micro level, depending upon the flow of energy released. Former years have also included some of the National Park Service's foremost biologists, geologists, and naturalists. This year, botanist Sarah Stehn led us to a high outcropping overlooking the Teklanika River to examine the details of tundra plant life.

Experiences to any natural landscape vary from year to year. On this third ad-

venture, I was still in gleeful awe of the immensity of its landscape, the complexity of its geology, and the intricate details of its flora and fauna. In 2012, it was cold, wet, and foggy; in 2017, we hiked in short sleeves. The compositional process, with such a tight time frame, is arduous. Fortunately, the accommodations at the remote Coal Creek camp and Slaven's Roadhouse, located four miles north of Coal Creek, directly on the shores of the Yukon, allowed for quiet, concentrated work, and the midnight sun of the Alaska summers facilitated late night work and early morning work sessions. The composers possessed a wide range of musical experiences and preferences, as well as different worldviews and ways of understanding what landscape and *wilderness mean*—which manifested itself musically in numerous ways!

The nine pieces from each of these trips sound incredibly diverse despite shared experiences, scientific interactions, and similar and/or overlapping instrumentation. After only one rehearsal with the composers, the talented CORVUS New Music Ensemble with Katie Cox on flute(s), Mara Meyer on clarinet(s), Andie Springer on violin, Charley Akert on cello, and Joe Bergen playing percussion, performed the works two days later—in Denali National Park on July 24th and in Fairbanks on July 25th. Steve welcomed the audience and prefaced the concert by saying: "These pieces did not exist two weeks ago. This is as new as new music gets." Libby Meyer's *Turbulence* reflects the multiple definitions of the word "turbulence," inspired by both the swirling motion of water and the turbulent age in

which we live. Christina Rusnak's *Tundra Tapestry* explores the mosaic of moss, lichen, and millions of tiny plants that make up the tundra within the vastness of Denali's landscape. Dawn Sonntag's *Tattler Creek*, which reflects upon the ancient counterpoint between sky, mountains, river, rocks, and wildflowers of the Tattler Creek valley, was also performed in Eagle, Alaska, located 60 miles upriver from Slaven's Roadhouse, in the first chamber music concert ever held in that tiny and remote community. The concert, which featured the premiere of a commissioned piece by Stephen Lias as well as older works, drew more than 150 audience members—more than the entire population of Eagle itself.

As composers, given the short window of creation, we write pieces that authentically represent our interpretation of our experience and our artistic vision. However, it was on my first trip that I began to understand the transformative power music has to advocate for our parks. As a group, we discussed how nature opens up the creative spirit of all artists. This intersection of composing and exploring nature enables us to become ambassadors for parks and public lands, a topic I wrote about in 2015.²

Yes, it was fun; actually, the word that kept coming up was "magical," but the benefits surged beyond that. Everyone concurred that each of us grew artistically and personally. Most didn't expect that. The fourteen days fully immersed us into a place completely apart; the hiking was moderate to difficult and the composing very demanding. And in the process, we

The Alternative String Quartet

A small number of string quintets include the double bass, but should the double bass also be included in a string quartet? Composer Lydia Kakabadse says "yes," and all six of her string quartets are scored for violin, viola, cello, and double bass. She states that the timbral combination works well and that the double bass's distinctive tone quality adds great richness and an abundance of color to the quartet's sonority. She also finds that the bass's unique pizzicato sound cannot be replicated by the cello. The down side to writing for this "alternative" format is there are fewer opportunities for the works to be performed. Two of Lydia's string quartets, *Arabian Rhapsody Suite* and *Russian Tableaux*, are on *The Phantom Listeners* CD (Naxos, 2011). Following the compact disc's release, quite a few bass students from around the world sent Lydia email messages telling her how much they enjoyed listening to and playing her string quartets, and they asked for more. Several years later, her CD titled *Concertato* (Divine Art, 2017) featured four additional string quartets, which have received excellent reviews. The quartets are being published by Noteworthy Sheet Music.

discovered things about ourselves and/or our music. For a few of the composers, this experiment, a coalition of composers into the wilderness, was life changing. For me, this trip clarified my personal and compositional path.

NOTES

¹ Many sources provide specific documentation on this. Two recent examples in American music include Denise Von Glahn's *The Sounds of Place: Music and the American Cultural Landscape* (Northeastern University Press, 2003), and *Music and the Skillful Listener: American Women Compose the Natural World* (Indiana University Press, 2013).

² Rusnak, Christina, <http://landscapemusic.org/essays/landscape-music-as-advocacy/>

Report from Australia: "Women in the Creative Arts"

NATALIE WILLIAMS, Director

The School of Music at the Australian National University in Canberra hosted an innovative research conference, "Women in the Creative Arts," August 10-12, 2017, highlighting the creative work of women in music, film, dance, theatre, visual arts, and literature. This conference provided a unique platform for research professionals to gather, discuss contemporary issues surrounding the creative arena, and propose strategies to enhance and enrich their working lives as strong members of an international cultural and artistic voice.

The conference was attended by more than 100 delegates, including eleven international attendees, and featured sixty events: forty-seven papers, four recitals, five keynote talks, three panels, and one general meeting. The ensemble in residence was the dynamic Muses Trio (piano, violin, and cello), a group of women musicians dedicated to the performance and promotion of music composed by women. In a public recital, the trio presented seven new compositions chosen from a global call for scores.

Alongside research papers, panel discussions, and keynote speeches, the conference program included a film screening, lecture recitals, and the presentation of new creative works. Across three days of vibrant and engaging presentations, the delegates developed a strong sense of comradery and shared experience as they explored the many facets of creative life from a female perspective, drawn from all historical eras.

While collegiality grew so did the sense of urgency to provide more advocacy and opportunities for creative women.

History: Data from the field reveals a persistent imbalance in representation for the work of women in the creative arts. Collective gasps could frequently be heard from delegates at the revelation of shocking statistics about both the number of women practitioners in the field and the comparatively small amount of their work that is seen and heard. In Australia, only 26% of composers are women, a figure higher than in many other developed countries. Several conference papers revealed statistical data in the single digits for creative works by women represented in the concert hall and alongside film, on the theatrical stage, and in the public arena.

Discussion: The range of papers was testimonial to the rich diversity evident in contemporary artistic practice. Papers included research in historical musicology, new collaborative works, an app trial in development, and lecture recitals exploring the creative process. Panel sessions discussed gender parity in the creative arts, suggested methods to develop the next generation of creative women, and gathered strategies to foster the dissemination of new works. The larger discussion was twofold: a celebration of the variety of creative work, against the inescapable commentary around the lack of women recognised in creative industries.

Solutions: Keynote addresses by two composers, Professors Cat Hope (IAWM member) and Liza Lim, highlighted gender equality and privilege and discussed the re-routing of power relationships in music. Cat Hope's address discussed the role of merit and privilege, women in positions of power, and the importance of mentors and role models in the workplace. Liza Lim discussed the power of structural luck within the life of a creative artist and highlighted the importance of early training in the arts. She advocated for access to developmental programs and learning pathways in school-aged years to foster a growing cohort of future artistic practitioners.

Future Initiatives: There is a current wave of renewal in discussions about the role of women in the arts, and the future looks increasingly bright for female practitioners. Within Australia, many arts organisations offer tangible solutions to redress the gender imbalance. Musica Viva hosts the "Hildegard Project," a national

commissioning program dedicated to promoting new music by women, the Sydney Conservatorium offers a composer development program for postgraduate women, and APRA AMCOS recently announced an initiative to increase female membership by 25% over three years, reaching a strict 40% female participation. The ANU conference played a central part in bringing together representatives from these partner bodies for three days of fruitful discussion.

The conference was supported by the College of Arts & Social Sciences, the Gender Institute at the Australian National University, and the Australia Council for the Arts.

Report from Canada: Association of Canadian Women Composers

DIANE BERRY

The ACWC has continued to grow over the past year, and it now has 74 members, with some new members coming to the organization through concerts, call for scores, and the Roberta Stephens award. All of these activities are helping with both membership and raising the profile of the organization in the arts world.

Soundbox, the membership's concert listing that goes out once a month, is doing exceptionally well. It generally receives more clicks and opens than the arts industry's average. The listings also include calls for scores as well as other information and resources useful to the membership. At the same time, the website (<http://acwc.ca>) has been quite active; July of 2017 saw the highest traffic to date. One of the big draws was the "Caution Sound Tape" call for scores, again showing the importance of these kinds of activities to the organization.

The last few months have been busy as well. In May, the piano collective within the ACWC, presented a concert in Waterloo, Ontario, featuring piano students performing the works of eleven members. In June, a music festival in Parry Sound, Ontario, entitled "Riversong," also featured ACWC members. In October, the ACWC co-sponsored, with the Heliconian Club in Toronto, a concert celebrating Canada's 150th birthday and the country's natural environment. The programme featured the works of twelve members.

The Caution Sound Tape Collective is also working with the ACWC to organize

a concert in March 2018. A call for scores went out, which received responses from almost all parts of the country. The quality of the works was very high, and the concert will be a mix of acousmatic, sound-inspired, electroacoustic, and acoustic music.

In looking to increase its concerts and opportunities for its members, a concert committee is being formed, including members from all of the country's regions. They will look at more ACWC sponsored concerts, perhaps including a concert season, as well as possible collaborations with existing organizations. Lots more exciting things to come for Canadian women composers!

Report from Japan

TAEKO NISHIZAKA

An event devoted to the music of Fanny Mendelssohn Hensel was held on September 24, 2017 in an elegant Western-style house in Kyu-Furukawa Teien, Japan, which used to be owned by a wealthy industrialist in Tokyo. The audience heard a lecture, a tripartite talk, and a concert.

The talk was shared by Tsuyoshi Yamashita, a scholar of German literature; Hiromi Hoshino, a Felix Mendelssohn scholar; and Yuko Tamagawa, a music and gender scholar. The session was of special interest because of the differing viewpoints, especially between Hoshino and Tamagawa. Hoshino felt Felix's music was better than Fanny's; she stated that, generally, Fanny's musical ideas and motives were poorly developed.

Tamagawa commented that Fanny, who had almost no possibility for publication of her works, was writing music for her own pleasure and for the audience at her Sunday concerts. She did not find it necessary to follow the contemporary trends in published music. Tamagawa emphasized that Fanny and Felix had different approaches to music composition and one should not be judged superior or inferior to the other. Hoshino agreed with Tamagawa's point, but she suggested that her impression was inevitable as a traditionally trained musicologist.

The event was organized by Mendelssohn Foundation Japan; most members of audience were probably familiar with Felix's music but not with Fanny's. Classical music lovers tend to have ideas similar to Hoshino's; that is, the more elaborate and complex the music is, the better it is.

I hope the talk had a desirable influence on such a thinking.

At the concert, Fanny's Piano Trio and some extracts from *Das Jahr* were performed. Takako Miyazaki, the piano soloist, has written a series of articles, "Recommended Female Composers and their Works," that were published in a magazine for piano students and teachers. It is important that information in Japanese on composers such as Marianne Martinez, Hélène de Montgeroult, and other relatively unknown musical women is now available.

Report from London: BBC Proms Survey 2017

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. This year there were 58 main evening orchestral concerts, as well as chamber music concerts, daytime events, and late-night concerts. The audiences in the Royal Albert Hall numbered in the thousands, and all the concerts were broadcast, many on television. The figures for women in the 2017 BBC Proms season (July 14 to September 9) are:

Composers: 9/120 (7.5%) [Last year: 8/116]

Living composers: 8/36 (22%) [Last year: 7/40]

BBC Commissions: 4/13 (30.8%) [Last year: 6/15]

Conductors: 7/57 (11%) [Last year: 5/58]

The women composers were Cheryl Frances-Hoad, Hannah Kendall, Missy Mazzoli, Rebecca Saunders, Judith Weir, Lotta Wennakoski, Kate Whitely, Grace Williams, and Julia Wolfe. The conductors were Karina Canellakis, Jessica Cottis, Sian Edwards, Mirga Grazinyte-Tyla, Sofi Jeannin, Karen Kamemsek, and Xian Zhang.

To analyse the results: The figures are much the same as last year. However, when I looked at the duration of the works by living composers, I found that only one woman composer this year had a substantial work (15 minutes or longer) compared to four women composers last year. This was a work by Judith Weir; it was scheduled in the afternoon and not at the Royal

Albert Hall, but at a much smaller venue. In other words, NO woman composer had a substantial work performed in the main evening concerts. This compares to seventeen substantial works by male composers in the main evening concerts.

It seems that the trend has gone back to all the years before last year, when women composers were consistently represented by shorter works in smaller venues.

The number of women conductors, however, has been expanding since I first started counting. From 1983 to 2012 the number of women conductors were zero, one, or two. This year's seven is the highest yet.

NOTE: 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

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A Tribute to Susan Borwick, IAWM President, 2012-2017

Susan Borwick has been president of the IAWM since 2012, and previously she served as vice president (2011-2012) and secretary (2009-2011). She is retiring this year, and we are very appreciative of her outstanding and devoted service to our organization and to the promotion of women in music. One of her innovations was as originator and implementer of the first online international Congress by a music organization. IAWM's "Women in Music Connecting the World" Congress featured concerts, panels discussions, and presentations by IAWM members from 31 countries throughout the world (April 13-19, 2015). The issues of women's studies have interested Susan for most of her life. Her awareness began while watching her grandmother who worked as a seamstress in one of the "sweat shops" until age 75. Susan remarked that her "grandmother's pride, skill, tenacity, and gentleness" inspired her "to invest both practically and academically in those issues that affect women, and indeed, that affect all people: fundamental human dignity in a hierarchical world that undervalues some of us."

Susan is a composer, musicologist, music theorist, teacher, and ordained minister. Born in Dallas, Texas in 1946, she began composing as a child and published her first composition at the age of fourteen. She graduated from Baylor University earning *magna cum laude* degrees in music theory and composition. Her initial faculty appointment was at the Baylor University School of Music, where she composed and arranged music for choir and solo piano plus piano arrangements of familiar hymns in the Baptist tradition.

She went on to earn a Ph.D. in musicology from the University of North Carolina at Chapel Hill; she was only the second woman to earn the degree in that field at UNC. Her dissertation on the music for the stage collaborations of Kurt Weill and Bertolt Brecht led to her lifelong interest in the collaborative creative process. Susan's early articles focused on Weill and his widow, Lotte Lenya, a creative artist in her own right.

Susan joined the theory and musicology faculties of the Eastman School of Music at the University of Rochester, where she taught until 1982. She then became

chair of the music department at Wake Forest University in Winston-Salem, North Carolina. She served three terms as chair and is currently professor of music as well as a member of the associated faculty of the University's Divinity School. She served one term as director of women's studies and a year as president of the University Senate. Susan received special awards at Lake Forest: Honor and Ethics Council Faculty Member of the Year (2011), Wake Forest Teaching Innovation Award (2010-2011), and the Donald O. Schoonmaker Faculty Award for Community Service (2009-2010).

In addition to teaching, Susan has guest-lectured in Europe, Asia, Australia, and North America on the topics of spirituality and the arts, music of the twentieth and twenty-first centuries, women and music, women and violence, and theory pedagogy. She has presented papers on spirituality and the arts at the Parliament of the World's Religions in Melbourne, Australia (2009) and in Barcelona, Spain (2004).

Her articles, which are too numerous to list, have appeared in *Opera Quarterly*, *Music Library Association Notes*, *The Society for American Music Journal*, *Bulletin of the Society for American Music*, *Journal of Thought*, *Journal of Musicological Research*, *National Women's Studies Association Journal*, *Journal of the IAWM*, *Proceedings from Women in Higher Education: Traditions, Transitions and (a few) Revolutions*, *Southeast Women's Studies Bulletin*, and *National Association of Schools of Music*. She has also written many reviews and has served as a consultant for national presses, such as the University of Illinois Press, Indiana University Press, Peter Lang Press, The University of Texas Press, and the *NWSA Journal*.

Susan has achieved distinction as a composer and has written solo vocal, choral, and instrumental music that has been published by MorningStar Music Publishing (Top Ten Best Selling Choral Anthems),



Susan Borwick

Treble Clef Music Press, and Hope Publishing. Her works have been performed by professional, university, and high school ensembles and in theatrical productions from the West Coast to the Midwestern, Eastern, and Southern U.S. Her compositions have been featured at The Riverside Church and Manhattan School of Music, NYC; in churches in Seattle, Los Angeles, and along the West Coast; and across the ocean to Great Britain. Her works have been performed at conferences such as the American Choral Directors Association 50th-Anniversary National Convention and the ACDA Eastern Division Conference; the California All-State Honors; New York All-State Honors; Florida ACDA Intercollegiate Honors; Utah Music Educators Association Honors; and Missota Conference Treble Festival, where one of her most frequently-performed works was heard: *Ain't I A Woman!* The text is by Sojourner Truth from her speech at the Ohio Women's Rights Convention in 1851. The work has been performed at an IAWM annual concert and the Idyllwild Arts Festival and by the Columbus Women's Chorus, Canticle Singers of Baltimore, Marymount Singers of NY, Women's Choral Society, Academy of Tucson Adv. Women's Choir, UNC Women's Glee Club, Florida State University's Women's Glee, and New York All State Women's Chorus.

Susan is also a performer. As a pianist and accompanist, she has been featured in performances of her compositions and arrangements throughout the Eastern, Southern, and Southwestern U.S., and she was a musical collaborator with Dr. Maya Angelou.

In addition to the IAWM, Susan has served as an officer or in a special capacity with many organizations. She helped found the National Women's Studies Association (NWSA) Contemporary Curriculum Transformation Project: Multiplicities of Identities and has served two terms on the NWSA Program Administration and Development Council. She has also served as chair of the Committee on the Status of Women of the American Musicological Society and as president of the North Carolina Association of Music Schools. Her service to other organizations includes the PA&D Leadership and Mentorship Com-

mittee; past president and honorary life member, the North Carolina Association of Music Schools; chair, Committee on the Status of Women, American Musicological Society; officer, Southwest Chapter of the AMS; board member and officer, Baptist

Women in Ministry North Carolina; and board member, Trinity Center: An Ecumenical Center for Counseling, Spiritual Formation, and Education.

The above is just a brief summary of Susan's exceptional accomplishments and

service to the IAWM, to many other organizations and institutions, and to the promotion of women in music. Susan, on behalf of the IAWM membership, it is with sincere appreciation that I say: "**Thank you!**"

....Eve R. Meyer, editor in chief

Award Winners: IAWM Annual Concert Competition

The IAWM Annual Concert was held on October 28, 2017, 7:30 pm, at Swarthout Recital Hall, University of Kansas School of Music. The program featured the Kansas Virtuosi, an ensemble dedicated to chamber music performed by KU faculty artists. The winners of the concert competition are listed below along with a description of the award-winning works and biographical information. Special thanks to Carrie Leigh Page Drake, Concert Chair, and Ingrid Stölzel, local host for the event.

Jennifer Bellor: *Stay* for clarinet, vibraphone and piano

Music: We may not remember activities or conversations we had yesterday, but we could recall vivid details about specific events in the more distant past, often times memories we want to hold onto with the hope that they stay with us as time passes. As the memories become more and more distant, details may become altered due to our changing interpretation/perception of that event. I came across the following quote from the *Stanford Encyclopedia of Philosophy* on the concept of "Memory": "The very idea of truth in memory, and the attendant possibility of error, implies that we are naturally realists about the past: but this fact about us doesn't dictate answers to questions about just how, or how often, we do remember past truly." Relating this to my composition, the eight-note motive at the beginning reflects the objective memory we hold onto, and the elaborations in the clarinet line represent the subjectivity we have when recalling past events and how our interpretations can creep in and re-shape the memories we have over time.

Stay was written for clarinetist Cory Tiffin, and premiered at the UNLV Nextet concert on March 14, 2016. Additional 2016 performances include the New Music at the Green Mill Series on June 19 in Chicago, WUOL's (90.5FM) "Unheard" series by Ensemble A/Tonal on July 13, and Adams State University faculty chamber recital in September, plus the Missouri State University Composition Festival perfor-

mance on February 27, 2017. *Stay* is also the title of my debut album, a melting pot of different musical styles largely based on poetry; it was featured on *NewMusicBox's* 2016 Staff Picks.

Composer: Jennifer Bellor was the 2016 winner of The American Prize for her composition *Chase the Stars*, which has received critical acclaim not only for its "dazzling eclecticism" combining opera, hip hop and jazz, but also for her singing. The following are among Bellor's other awards: Elevate Ensemble for *Moments Shared, Moments Lost*; IAWM's Judith Lang Zaimont prize for *Skylark Lullaby*; Seattle Women's Jazz Orchestra Composition Prize for *Noir*; and a Downbeat Award for *Midnight Swim*. Her music has been presented by Washington National Opera, American Composer's Orchestra JCOI Readings, Seattle Women's Jazz Orchestra, Las Vegas Philharmonic, ShoutHouse, and many others in the U.S. and abroad.

Praised as "creating her own world of music with symbolisms, imagery, and poetry all fused together to form a creative synergy that is distinctly hers" (*No Depression*) and having the ability to "maintain a highly individual identity without needing to take refuge in pre-post-genre musical silos" (Frank J. Oteri, *NewMusicBox*), composer Jennifer Bellor writes



Jennifer Bellor

music that is inspired by personal experiences, text, and imagery. Bellor also composes big band music, for example *Bordello Nights*, which was commissioned by the UNLV Wind Orchestra and recorded by Klavier Records. The work was commended for "evoking smoky erotic haunts in New Orleans" by Huntley Dent in *Fanfare Magazine*. Bellor's new album titled *Songs in the Dark*, released in June 2017, fuses

contemporary art song with pop and alternative rock. It is a musical exploration into the dark, haunting, and evocative poems by Emily Brontë and John Donne. She is currently working on new songs and original lyrics for her next album titled *To Sleep*, a concept album inspired by the poem "To Sleep" by John Keats. Born and raised in Northern New York, Bellor earned a PhD in music composition at Eastman School of Music. She is currently Visiting Lecturer at University of Nevada, Las Vegas, where she teaches courses in music composition and theory. For more information, visit www.jenniferbellor.com.

Anne Guzzo: *Conigli* for flute and piano

Music: *Conigli* was written for Duo-Solo (Mary Fukushima, flute, and Michael Kirkendoll, piano) and had its premiere at the Cortona Sessions for New Music in Cortona, Italy, in 2010. The music is related by interval sets that are consistent throughout the composition. The formal structure of the piece—a frenetic start, a brief slow section, and an even more manic ending—is based on the following joke: two rabbits are running from a couple of dogs. One of the rabbits turns to the other and says, "Hey, why don't we stop a minute and outnumber them?"

Composer: Anne M. Guzzo is a Wyoming-based composer who draws on science and nature, playful absurdism, and interdisciplinary collaboration to create music that has been described as alternately moving and humorous. Guzzo has recently collaborated with vertical dancers, a geologist, a range-land ecologist, a painter, and a microbiologist, among others. She is an internationally-performed composer and professor at the University of Wyoming and is passionate about new music. She founded and directs the Wyoming Festival: New Music in the Mountains, a chamber music festival in Grand Teton National Park at the UW-National Park Service Research Station. Guzzo's interests include the cartoon music of Carl

W. Stalling, classical improvisation, and silent movie music.

Anne was the 2015–2016 composer in residence for the Denver-based Colorado Chamber Orchestra, conducted by Thomas A. Blomster, and was one of the featured artists in the 2015 documentary film *The Ucross Experiment*, which detailed a two-year collaborative residency between artists and scientists at the Ucross Foundation Artists' Residency. Her music was recently conducted by Gerard Schwarz and performed by the University of Wyoming Collegiate Chorale, and she was guest composer for the Choral Arts Institute in Los Angeles, conducted by Brandon Elliot. Her music has been recorded and played by Dallas' Voices of Change, the Colorado Chamber Orchestra, Allégresse trio, the Vine Orchestra, Negative Zed in BC, Canada, the Emyrean Ensemble in the San Francisco Bay Area, the Divan Consort in Los Angeles, Third Angle in Portland, Oregon, the Synchrony collective in Los Angeles, the Cheyenne Symphony Orchestra in Wyoming, and a number of other ensembles and performers. For more information visit anneguzzo.com.



Anne Guzzo at Grand Teton National Park

Ellen Ruth Harrison: *Solitude* for solo cello

Music: *Solitude* is a fantasy in which musical ideas come and go, either fully formed or fragmentary. The music explores a variety of colors, registers, textures, dynamics, and expressive characters as the work unfolds. At times calm, at times restless, the piece switches moods frequently, yet it maintains a flow that builds to a frenzied climax. Extra-musical ideas often serve as a point of departure in my music. These ideas might come from evocative language, visual arts, book reviews, even conversations and restaurant menus. Whatever the source of inspiration is, it conjures up some sort of imagery that grabs me on a very elementary level. This imagery might help me express a mood or atmosphere, or create some kind of character. While writing this piece, I reflected on the following quote by Eric Nelson:

“It’s solitude if you like it. Loneliness if you don’t.” This dichotomy is reflected in the musical material, at times slow and sinuous, at times precipitous and jagged.

Composer: The music of American composer Ellen Ruth Harrison has received numerous honors and awards from organizations such as the American Guild of Organists, the Fromm Music Foundation, the IBLA European International Music Foundation, the International League of Women Composers, the Ohio Arts Council, the Rebecca Clarke Society, SPECTRI SONORI, and UC Berkeley. Her works have been widely performed both in the United States and abroad by a diverse range of performers such as the Cincinnati Symphony Chamber Players, concert:nova, Earplay, the Emyrean Ensemble, Left Coast Chamber Ensemble, the Lydian String Quartet, Octagon, Parnassus, and the San Francisco Contemporary Music Players.

Harrison was born and raised in Streator, Illinois. She is Adjunct Associate Professor of Composition at the University of Cincinnati College-Conservatory of Music and chair of music theory and composition in CCM’s Preparatory Department. As a recipient of a Jacob K. Javits Fellowship, she earned her doctorate in composition from the University of California, Berkeley, where her teachers included Edwin Dugger, Richard Felciano, Andrew Imbrie and Olly Wilson. She spent two years studying in Paris supported by U.C. Berkeley’s Prix de Paris, and attended composer workshops at IRCAM. She also studied with Milko Kelemen at the Musikhochschule in Stuttgart, and with Thomas Frederickson and Paul Zonn at the University of Illinois.



Ellen Ruth Harrison

Jennifer Jolley: *The Lives and Opinions of Literary Cats* for piano trio

Music: I was asked by the Left Coast Chamber Ensemble to write a piece that imagines the Brahms B Major Trio being heard through the looking glass, and all I could hear were cats. Let me explain: there was a time when Johannes Brahms signed his musical works with the moniker “Johannes Kreisler,” a fictitious composer found in E.T.A Hoffman’s novel *The Life*

and Opinions of the Tomcat Murr. In this novel, a printer’s error accidentally splices and mixes the Tomcat Murr’s autobiography—yes, an autodidact cat wrote his own autobiography—with a book about the composer Johannes Kreisler, and the reader has a hard time figuring out who is the cat and who is the composer. And if one cat isn’t enough, at the beginning of *Through the Looking-Glass*, Alice is playing with her kittens Snowdrop and Kitty, one of which is behaving badly (it’s the black one), right before she steps through that infamous looking-glass. This ultimately begs the question: is this cat music or composer music? Is Johannes Brahms now Johannes Kreisler, or even Tomcat Murr, Snowdrop, or Kitty?

Composer: Jennifer Jolley’s diverse catalog includes choral, orchestral, wind ensemble, chamber, and electronic works. She has been commissioned by ensembles and institutions across the United States, including the Vermont Symphony Orchestra, University of Texas at Austin, Bowling Green State University, Quince Contemporary Vocal Ensemble, The Canales Project, Left Coast Chamber Ensemble, and the University of Cincinnati, among others. She is Assistant Professor of Music at Ohio Wesleyan University and is a member of the composition faculty at Interlochen Arts Camp. She has been a finalist for the American Prize (Choral Division) and the Symphony Number One Call for Scores. Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer in residence at Brevard College, University of Toledo, and the Vermont Symphony, and will be in residence at the Alba Music Festival in Italy in 2018. She holds degrees from the University of Southern California and the Cincinnati College-Conservatory of Music, where her principal teachers included Stephen Hartke, Frank Ticheli, Michael Fiday, Joel Hoffman, and Douglas Knehans.

In recent years, Jennifer has been increasingly drawn toward subjects that are political and even provocative. Her



Jennifer Jolley

2015 collaboration with librettist Kendall A, *Prisoner of Conscience*, sets to music statements made by the Russian punk-rock band Pussy Riot as they stood trial in Moscow for “hooliganism” and “religious hatred.” Quince Contemporary Vocal Ensemble has performed the piece widely and will release a recording in spring 2018. Jennifer’s 2017 piece *The Eyes of the World Are Upon You*, commissioned by the University of Texas at Austin Wind Ensemble, reflects on the first-ever campus shooting in America, which took place at UT-Austin in 1966. Jennifer’s blog—on which she has catalogued more than 100 rejection letters from competitions, festivals, and prizes—is widely read and admired by professional musicians. She is particularly passionate about this project as a composition teacher, and enjoys removing the taboo around “failure” for her students. Jennifer’s works are distributed through ADJ*ective New Music.

Amelia Kaplan: *Up a Half Step* for oboe and iPhone

Music: *Up a Half Step* was inspired by both the oboe’s lyrical qualities and Luciano Berio’s *Sequenza VII*, a significant work for oboe that makes use of extended techniques. *Up a Half Step* begins much like Berio’s work, with a drone on an iPhone, but on C rather than B. The performer is instructed to download an app to his/her iPhone that can play a C5 drone continuously until it is turned off. The drone be-



Amelia Kaplan

gins *mezzoforte* before the piece is played, and it is turned off at the conclusion, as in the manner of Berio’s work. If an iPhone is not available, any means of playing a C5 drone is acceptable. As chromatic pitches unfold they develop into simple melodic and modal lines. The lines are then ornamented with timbral trills, grace notes, and multiphonics, resulting in a sort of Renaissance/twentieth-century mashup. The piece was requested by Aryn Sweeney, to whom I owe thanks for her beautiful playing, and

for her patience in experimenting with a huge variety of extended techniques. *Up a Half Step* was published by TrevCo Music in 2016 and is available directly from the publisher and from distinctive distributors of double reed music worldwide.

Composer: Amelia Kaplan is Associate Professor of Composition at Ball State University in Muncie, Indiana, where she teaches composition and theory and directs the New Music Ensemble. She previously taught at Oberlin Conservatory, the University of Iowa, and Roosevelt University. She completed her A.B. at Princeton University, and her A.M. and Ph.D. at the University of Chicago as a Century Fellow, where her primary teachers were Shulamit Ran and Ralph Shapey. She worked with Azio Corghi at the Milan Conservatory on a Whiting Fellowship, and also received a Diploma of Merit from the Accademia Musicale Chigiana while studying with Franco Donatoni, and a Diploma from the American Conservatory in Fontainebleau. Ms. Kaplan has had residencies at the MacDowell Colony, Ucross Foundation, Atlantic Center for the Arts, and the Virginia Center for the Creative Arts. Her work has been performed at numerous contemporary music festivals, including SCI, SICPP, Wellesley Composers Conference, Gaudeamus, Darmstadt, June in Buffalo, and others. In 2013 her work *Insolence* was a runner up in the Forecast Call for Scores. Recordings can be heard on Albany, Navona (Parma), and Centaur labels. For more information, please visit <http://www.societyofcomposers.org/members/AmeliaS.Kaplan/>

Seunghee Lee: *Parakeet Dancing* for piano

Music: Throughout the piece, I have tried to show how a parakeet would dance in my imaginary world if the bird could move as freely as a human being. Thus “Dancing” in the title refers to my interpretation of a parakeet’s movements and sounds rather than an actual description of a parakeet’s dance. I spent time watching video clips of parakeets, and their actions inspired many of the musical gestures in the piece such as repetition of small movements; for example, blinking or head shaking. A particular motion became the musical idea at the start of each movement. I usually depicted the bird’s gestures by using rhythmic repetition and shorter note values. I sometimes used longer-valued

notes to serve as pedal points to provide the central pitches/harmonies. These harmonic pillars organically connect the various musical ideas in a single movement and also provide the structural plan.

Parakeet Dancing is in five movements. In the third movement, I use the plucking of the piano’s strings to mimic a parakeet singing. A parakeet’s song is not particularly attractive—to my ears it sounds rather choppy, but the way in which I have used the choppy quality of parakeet’s singing transforms it into a beautiful voice. In the fourth movement, I expanded the harmonic and rhythmic language and incorporated a human type of dance, the tango, in a very subtle manner. My primary aim was to combine human and parakeet dancing at the conclusion of my work.



Composer: Born and raised in Seoul, South Korea, composer/pianist Seunghee Lee moved to the U.S. in 2003 and is currently Assistant Professor at Ave Maria University in Florida. Lee holds Ph.D. and M.F.A. degrees from Brandeis University, M.M. from University of Illinois at Urbana-Champaign, and B.M. from Ewha Womans University in South Korea. In addition, Lee studied at the Sibelius Academy in Finland for three semesters with Veli-Matti Puumala. Performances of her compositions have taken place at notable venues in Germany, Finland, Italy, South Korea and across the United States. Lee has received artist residencies from the Atlantic Center for the Arts (2007, 2012) and Virginia Center for the Creative Arts (2011), ASCAP Foundation Fellow Scholarship from Composers Conference at Wellesley College (2014), and commissions from Ensemble Uusinta, Dinosaur Annex Music Ensemble, and McCormick Percussion Group among others.

Victoria Malawey: *Running Amok* for oboe and piano

Music: Having never written a piece for oboe and piano and with my fortieth birthday approaching, I decided it was high time to write this piece. My goal was to write a playful duet in a single, stand-alone movement in a simple ABA form. The result, *Running Amok*, features

a repeated six-note motive, which can be parsed into two three-note sub-motives that use similar interval content in the piano part of the outer sections. The motive appears in many manifestations—transposed, inverted, metrically shifted, and so forth—to create a continuous, rhythmically-lighthearted texture as the oboe plays more legato melodies in contrast to the piano’s frenetic texture. The middle section is more relaxed, bringing welcome contrast to the frantic opening section. Although the change in meter and tempo in the B section suggest a more subdued, gentler character, its harmonic and melodic content are derived from the intervallic content of the motive of the outer sections. I am honored to have *Running Amok*’s world premiere at the IAWM 2017 Concert.

Composer: Victoria Malawey is Associate Professor of Music at Macalester College, Saint Paul, Minnesota, where she teaches courses in music theory, composition, and gender and music. Malawey studied composition with Robert Lombardo at Chicago Musical College at Roosevelt University and Sven-David Sandström at the Jacobs School of Music at Indiana University. In 2005, she was awarded the Lieber Memorial Teaching Associate Award at IU, and her Ph.D. music theory dissertation on Björk’s *Medúlla* won the Dean’s Dissertation Prize in 2009. Prior to joining Macalester’s faculty in 2011, Malawey taught at Kenyon College, where she was the recipient of the Mrs. Giles Whiting Teaching Fellowship in 2008–09.

She has written music for mixed chamber and vocal ensembles, which have



Victoria Malawey

been performed at venues throughout the U.S. and internationally. Her *Miniatures* for solo piano was the second-place winner of the 2016 New Ariel Piano Composition Competition. Jeanné Inc has published several of her compositions for woodwinds. In addition to her work as a composer, Malawey’s research interests include the analysis of songs, popular music, music theory pedagogy, and gender studies. Her articles have been published in scholarly collections and journals, such as *Popular Music*, *Music Theory Online*, *The Journal of the Royal Musical Association*, and *Indiana Theory Review*. She is currently writing a book titled *A Blaze of Light in Every Word: Analyzing Vocal Delivery in Popular Music*. For more information, please visit <http://victoriamalawey.com>.

Tawnie Olsen: Meadowlark for marimba and fixed media

Music: *Meadowlark*: Although I grew up in a place where the Western Meadowlark makes its summer home, this piece was not inspired by the experience of hearing a meadowlark in the wild. Instead, I heard a recording of a meadowlark during a January lecture given by composer Allan Gordon Bell. The beautiful recorded song moved me in a manner difficult to describe, and many months later I found myself thinking of it. Fortunately, Allan was kind enough to share his recording with me when I asked, and this piece was the result.

Only the first movement, “All nature neglects,” will be performed on the IAWM concert. The structure of this movement is rooted in the meadowlark’s song; the fixed media is derived from the two-second birdsong recording, which I stretched out to last over four-and-a-half minutes and processed slightly. The marimba music is also drawn from that slowed-down song. It calls for some very virtuosic playing; the percussionist must perform diminuendi with one hand and crescendi with the other in a kind of transcription of the slowly shifting, overlapping pitches of the original birdsong. The piece is dedicated to Ian David Rosenbaum, for whom it was written, and to my mother, a lifelong birder who instilled in me a love of nature and birdsong. Ian has released an excellent recording of the complete work on his beautiful new album, *Memory Palace*, available from Naxos Direct, Amazon.com, and Spotify.

Composer: Described as “especially glorious...ethereal” by *Whole Note*, and “a highlight of the concert” by the *Boston Musical Intelligencer*, the music of Canadian composer Tawnie Olson draws inspiration from politics, spirituality, the natural world, and the musicians for whom she composes. She has received commissions from the Canadian Art Song Project, Third Practice/New Music USA, the Canada Council for the Arts, Mount Holyoke College/The Women’s Philharmonic, the Blue Water Chamber Orchestra, and the Yale Institute of Sacred Music’s Robert Baker Commissioning Fund, among others. In 2017, she received an OPERA America Discovery Grant to develop a new work with re:Naissance Opera, and a Canada Council for the Arts Professional Development Grant to study field recording at the Cornell Lab of Ornithology.



Tawnie Olsen

She will be the composer in residence of the 2018 Women Composers Festival of Hartford. Her music is performed on four continents, and can be heard on recordings by the Canadian Chamber Choir, soprano Magali Simard-Galdes, percussionist Ian David Rosenbaum, bassoonist Rachael Elliott, oboist Catherine Lee, and Shawn Mativetsky (McGill professor of tabla and percussion). Tawnie’s scores are available from the Canadian Music Centre, Galaxy Music, Mark Foster/Hal Leonard, and E.C. Schirmer (*O Inexpressible Mystery* is forthcoming).

Jessica Rudman: You as You Were Before You Existed for violin and cello

Music: I composed the duo *You, as You Were Before You Existed* for the Cadillac Moon Ensemble. The work was inspired by Pablo Neruda’s poem “Every Day You Play” from *Twenty Love Poems and a Song of Despair*. The poem (one of the twenty concerning love) is filled with mysterious yet evocative phrases, and I was particularly fascinated with a line at the end of the second stanza: “Oh let me remember you as you were before you existed.” The words resonated with an idea for a piece that had been gestating in the back of my mind. My initial concept

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was of a melody that gradually emerged from chaos and was transformed over time, eventually reaching an emotional climax far removed from the tumult of the opening. In the resulting work, I have left the meaning of that transformation ambiguous, mirroring my own reading of Neruda's text. Who is the "you" of whom Neruda writes, and how could he remember someone before that person existed? Is his beloved's true identity what she has become or the inherent potential she had before she "existed"?

Composer: Described as a "new music ninja" by the *Hartford Advocate*,

Jessica Rudman is a Connecticut-based composer and teacher whose music unifies extended techniques with clear melodic development and narrative structures to create a unique and personal emotional expression. Her works have been performed by the International Contemporary Ensemble, Cadillac Moon Ensemble, the Indianapolis Chamber Orchestra, the



Jessica Rudman

Hartford Independent Chamber Orchestra, and others. She has received awards from organizations including Boston Metro Opera, SCI/ASCAP, the College Music Society, and the IAWM. Jessica is currently the Chair of the Creative Studies Department at The Hartt School Community Division. She is also an active theorist and arts advocate, who volunteers with the Women Composers Festival of Hartford and serves as teaching artist with Hartford Performs. More information about Jessica and her work can be found online at <http://www.jessicarudman.com>.

Award Winners: IAWM 2017 Search for New Music Competition

INGRID STÖLZEL

The IAWM has selected the winners of its 2017 Search for New Music Competition. The annual 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 eighty-six submissions in seven categories. Dr. Ingrid Stölzel served as chair, and Dr. Mara Gibson, Dr. Tonia Ko, and Dr. Tawnie Olson were the judges. Listed below are the award winners in the various categories.

Ruth Anderson Prize (\$1000) for a commission for a new sound installation with electro-acoustic music.

Winner: **Layale Chaker** for *Borderland: Rites of Passage*, an audiovisual installation about identity in a world of displacement and exile

Christine Clark/Theodore Front Prize (\$500) sponsored by Christine Clark of Theodore Front Musical Literature, Inc., to a composer who is at least 22 years old for a chamber or orchestral work.

Winner: **Hilary Purrington** for *Likely Pictures in Haphazard Sky* for orchestra

Miriam Gideon Prize (\$500) to a composer at least 50 years of age for a work for solo voice and one to five instruments.

Winner: **Veronika Krausas** for *Hopscotch Tarot Song Cycle* for mezzo soprano and violin

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

Winner: **Jihyun Kim** for *Extempore Anamnesis* for string quartet

Pauline Oliveros New Genre Prize (\$300) for electroacoustic media or for incorporating innovative form or style.

Winner: **Kaley Lane Eaton** for *lily [bloom in my darkness]*, an electroacoustic opera for voice, live electronic processing, pulse sensors, two violas, saxophone doubling clarinet, electric harp, piano, and dance

PatsyLu Prize (\$500) for classical art music in any form by black women and/or lesbians.

Winner: **Victoria Malawey** for *Chansons Innocentes* for soprano, clarinet, and piano

Judith Lang Zaimont Prize (\$400) 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: **Sonja Mutić** for *world, words, air and a human being* for trombone and ensemble

Biographies for the 2017 Prize Winners:

Anderson Prize winner Layale Chaker's first encounter with music came through piano and voice, but she soon fell in love with the violin, starting studies at the National Higher Conservatory of Beirut in her native Lebanon. After graduating with a literature and philosophy degree, she later pursued her musical studies at the Paris CRR Conservatoire, and at the Royal Academy of Music in London. Layale has

appeared as a performer and composer in projects around Europe, North and South America, Asia and the Middle East, and festivals such as Lucerne Festival, Beethoven Festival Bonn and Avignon Festival among others. As a member of Daniel Barenboim's West-Eastern Divan, she performs around the year in concert halls such as the Royal Albert Hall, Teatro Colon, Salzburg Festspiele and der Philharmonie Berlin among others. Her compositions include works for solo instrumentation, chamber music, symphony orchestra, string orchestra, electronics, as well as several pieces for dance and film. <https://www.layalechaker.com/>

Clark/Front Prize winner Hilary Purrington is a New York City-based composer of chamber, vocal, and orchestral music. Her work has received recognition from the American Academy of Arts and Letters, the American Society of Composers, Authors, and Publishers (ASCAP), and the National Federation of Music Clubs (NFMC), among others. Purrington's music has been performed by many distinguished ensembles, including the Peabody Modern Orchestra, the Yale Philharmonia, the American Modern Ensemble, and the Chicago Harp Quartet. Recent commissions include new works for Washington Square Winds, the Musical Chairs Chamber Ensemble, and the Melodia Women's Choir of NYC. Upcoming projects include commissions from the New York Youth Symphony and the American Composers Orchestra. Purrington holds degrees from The Juilliard School, the Shepherd School of Music at Rice University, and the Yale School of Music. Learn more: www.hilarypurrington.com

Gideon Prize winner: Of Lithuanian heritage, composer Veronika Krausas was born in Australia, raised in Canada, and lives in Los Angeles. She has directed, composed for, and produced multi-media events that incorporate her works with dance, acrobatics and video.

Commissions and performances include the Los Angeles Philharmonic, The Industry, New York City Opera, Ensemble musikFabrik, Esprit Orchestra, Piano Spheres, Gloria Cheng, The Vancouver Symphony, ERGO Projects, Toca Loca, Fort Worth Opera, Jacaranda Music, Motion Music, and the Penderecki String Quartet.

Krausas has music composition degrees from the University of Toronto, McGill University in Montreal, and a doctorate from the Thornton School of Music at USC in Los Angeles, where she is a Professor in the Composition Department. She serves on the advisory boards of Jacaranda and People Inside Electronics and is a lecturer at the Los Angeles Philharmonic.

Larsen Prize winner Jihyun Kim's music has been performed in the prestigious venues around the world, including Weill Recital Hall at Carnegie Hall, the Cloisters at the Metropolitan Museum of Art, Bruno Walter Auditorium at Lincoln Center, DiMenna Center, Palazzo Medici Riccardi in Florence Italy, and Seoul Arts Center in Korea.

Jihyun Kim's works were performed by such ensembles as JACK Quartet, the Tanglewood New Fromm Players, PUBLIQuartet, Asciano Quartet, Karien Ensemble, Bloomington Trio, and Chanticleer LAB Choir, and were featured in Tanglewood Music Center, Mayfest, USF New Music Festival, Midwest Composers Symposium, Korean Music Expo. Recent

honors include the American Prize, Otto R. Stahl Memorial Award, PUBLIQ Access, Florence String Quartet Call for Scores, Juventas Ensemble Call for Scores, RedNote New Music Composition Competition, Samadis' Composition Competition, Changak Competition, among many others. And Kim's music has been published by Editro Sconfinate and XXI Century Archives. Jihyun is currently pursuing DMA in Composition at Cornell University.

Oliveros Prize winner Kaley Lane Eaton is a composer and vocalist based in Seattle, WA. Her work has been performed in venues ranging from Hong Kong concert halls, to the streets of Skid Row in Los Angeles. Eaton's work crosses genre boundaries, exploring how the voice, body, and unconscious world of the performer can provide musical data through digital interaction and improvisation, asking important questions about the relationships between the human body, mind, and computer.

She has been awarded residencies at the Atlantic Center for the Arts and the Hambidge Center for Creative Arts and Sciences, and was a recipient of 4Culture's 2017 Tech Specific Grant for her electro-acoustic opera, *lily [bloom in my darkness]*.

In addition to her work as a composer and performer, Eaton is a seasoned teaching artist, having developed socially conscious composition programs with Youth Orchestra Los Angeles, Arts Corps, the Seattle Symphony Orchestra, and the Emissary Quartet Young Composer's Project. Eaton holds a DMA in composition from the University of Washington.

PatsyLu Prize -winner Victoria Malawey is Associate Professor of Music at Macalester College where she teaches courses in music theory, composition, and gender and

music. She has written music for mixed chamber and vocal ensembles, which have been performed at venues throughout the U.S. and internationally. Her *Miniatures* for solo piano was the second place winner of the 2016 New Ariel Piano Composition Competition. Jeanné Inc has published several of her compositions for woodwinds. Malawey studied composition with Robert Lombardo at Chicago Musical College at Roosevelt University and Sven-David Sandström at the Jacobs School of Music at Indiana University. More at <http://victoriamalawey.com>

Zaimont Prize winner Sonja Mutić earned an undergraduate degree in composition at the FoM, Belgrade, Serbia (studied with Zoran Erić), completed a postgraduate composition course in Graz with Clemens Gadenstätter, and is currently in the PhD program at FoM. She attended masterclasses with Enno Poppe, Rebecca Saunders, Mark Andre, Beat Furrer, and Richard Ayres. Her music has been performed at European music festivals such as Gaudeamus Muziekweek, Weimar Spring Festival with Contemporary Music, Summer of Sounds Wien, KotorArt, NJO Muziekzomer, S M O G N°8, and Poznańska Wiosna Muzyczna. She was composer in residence at Künstlerhaus Boswil (2014-15, Switzerland). Her awards include the International Festival Sigismund Toduță (2017, Romania; third prize), Weimar Spring Festival with Contemporary Music (2016, Germany; first prize and Bärenreiter Prize), 20th Young Composers Meeting (2014, Netherlands; second prize), 7th Pre-Art Composition Competition (2013, Switzerland; second prize and artist-in-residence prize) and Josip Slavenski Award FoM Belgrade (2011, Serbia).

Awards and Honors

Kyong Mee Choi's work, *what prevails* for clarinet, violin, and piano, was the winner of the C.A.T. Ensemble Composition Competition 2017. The piece was performed during the 5th Festival "Incontri musicali al C.A.T." 2017 by the C.A.T. Ensemble, a modular group of musicians and composers formed in 2013 for the first edition of "Incontri Musicali al C.A.T." The Festival was held in Montepulciano in Siena, Italy on November 8-12, 2017.

Jenny Fowler submitted her piece for string orchestra, *Plainsong for Strings*, to

the call for scores by BASCA (British Association of Songwriters, Composers and Authors). The European committee, ECSA

(European Composer and Songwriter Alliance), selected her work for a performance by ECCO: European Contemporary Com-

Women in Music-Columbus

Congratulations to IAWM members Jennifer Margaret Barker, Melissa Dunphy, Danaë Xanthe Vlasse, Natalie Williams, and Sabrina Peña Young, who were among the winners of the Women in Music-Columbus [Ohio] 2017-2018 Call for Scores for solo or chamber works. Their works will be performed at a concert in Huntington Recital Hall on the campus of Capital University, Columbus, on April 15, 2018. Their compositions were selected from more than 100 submissions. Women in Music-Columbus, a non-profit corporation, has been sponsoring concerts and lectures and providing music scholarships since 1881.

posers Orchestra at the University of Music and Performing Arts in Vienna on October 12, 2017.

Catherine (Cat) Hope has been appointed Professor and Head of the Sir Zelman Cowen School of Music at Monash University in Melbourne, Australia. An accomplished composer, sound artist, and musician, she has toured with her work throughout Australia and internationally. She is the artistic director of the award-winning new music ensemble Decibel. She was a keynote speaker at the “Women in the Creative Arts” conference at the Australian National University in Canberra in August 2017.

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

Please send information about your activities to members’ news editor Anita Hanawalt at anita@hanawalthaus.net. The deadline for the next issue is March 30, 2018. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Please see Concert and SNM Award Winners, Awards and Honors, and Recent CD Releases and Publications for additional information.

Katy Abbott was a finalist in the APRA AMCOS Professional Development Awards 2017 and is working as Lecturer in Composition at University of Melbourne, Conservatorium of Music, Australia. Recent premieres include new works for Ensemble Three and Riley Lee (shakuhachi) with the Enigma Quartet as well as performances in 2017 and 2018 with the Sydney Symphony Orchestra.

Susan Borwick presented the paper, “‘And the world has changed’: The Cre-

Rami Levin’s piece *Nostalgia* won second prize in the annual Brazilian national competition for orchestral works sponsored by the School of Music at the Universidade Federal do Rio de Janeiro (UFRJ). The UFRJ Orchestra premiered the work at the Panorama Festival of Contemporary Music in November 2016, with Ernani Aguiar, conductor.

Buffalo Movie and Video Makers awarded **Sabrina Peña Young’s** short film *Murder Zone* first place in their annual March film competition and also awarded her the Distinguished Member award for 2017 for high achieving filmmakers.

ative Mrs. Beach,” at the conference entitled “American Women Pianist-Composers: A Celebration of Amy Beach and Teresa Carreño,” held on the campus of The University of New Hampshire, September 15-16.

Monica Buckland is now based near Newcastle in the northeast of England, where she is Music Director of the New Tyneside Orchestra. Their March 2017 concert, entitled “Mr & Mrs Mahler,” featured seven of Alma’s Lieder, orchestrated by David and Colin Matthews and sung by Mojca Vedernjak. This season Monica will also be conducting Orchestra North East in a concert that includes the “Faust” Overture by Emilie Mayer. Contemporary music projects featuring pieces by women composers will be given at the Sage Gateshead in March 2018, and the premiere of **Patricia Morehead’s** orchestrated version of *The Handmaid’s Tale* will be performed at the Crossing Borders Festival in Brighton, England in June 2018. Monica continues to lecture at the Palucca University of Dance in Dresden, Germany, and this season she will be giving conducting masterclasses in Cambridge and Singapore.

Canary Burton devoted all of her working hours in 2016-17 to completing a large-scale, 30-minute composition titled *A Mass for Us*. It is in five sections with some Gregorian chant and Tuvan throat singing, and is scored for orchestra, which will be performed electronically. The Mass will be distributed through CDBaby in the electronic section. She has also written an ex-

Nina Young of New York and **Hilary Purrington** of New Haven, Connecticut were selected as two of seven “emerging composers” to participate in the Minnesota Orchestra’s 15th annual Composer Institute, under the direction of Kevin Puts. The selected composers, whose works encompass a variety of musical styles, were chosen from a pool of 158 candidates through a highly competitive process. They met in Minneapolis, November 6-10, for rehearsals, seminars, and mentoring sessions, as well as a public “Future Classics” performance of their works on November 10, with Music Director Osmo Vänskä conducting the Minnesota Orchestra in concert at Orchestra Hall in downtown Minneapolis.

citing piece for voice and piano about what happens to a person and a mermaid and is currently writing a trio for flute, alto saxophone, and piano. She has been a working member of “Open Mic – Classical” for the past three years.

Kyong Mee Choi’s *Tender Spirit I* (flute, clarinet, violin, cello, piano, percussion and electronics) will be published by Ablaze Records for their Pierrot Ensemble Series CD release in spring 2018. The recording was made in Brno, Czech Republic with the Brno Philharmonic. This piece is dedicated to the victims of the December 2012 Sandy Hook (Connecticut) Elementary School shooting, which took away precious lives of children and teachers. *Water Bloom* (two pianos, eight hands) was performed at the New Music Concert held at the Taipei (Taiwan) National University of the Arts on May 22. *Water Bloom* was inspired by the Clarence F. Buckingham Memorial Fountain in Chicago. The image of multi-layered water spreading during a sunny day provided the main inspiration for the work.

The composition *rare yet soft* was presented at the 2017 Electronic Music

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Midwest festival held at the Kansas City Kansas Community College on September 23. The annual festival of concerts (around nine-hours) is dedicated to programming a wide variety of electroacoustic music with highest quality performances. *rare yet soft* was also presented at the 16th Brazilian Symposium on Computer Music at the University of São Paulo, the Institute of Mathematics and Statistics (IME), September 3-6 and at the 2017 New York City Electroacoustic Music Festival, the Abrons Art Center on June 20. This is the largest showcase of electroacoustic music in New York City, and one of the largest festivals of its kind in the world. An additional presentation was given at the 6Degree Composers Concert at the Sherwood Community Music School Auditorium, Columbia College, Chicago on June 9. The concert was a tribute to Ann Elizabeth Ward and featured works by **Patricia Morehead**, **Janice Misurell-Mitchell**, and Regina Harris Baiocchi. (Also see Awards and Honors.)

J. Michele Edwards presented a paper entitled “Chen Yi ‘Rising’” on July 27, 2017 at *Feminist Theory and Music 14* in San Francisco and “Trauma, Myths, and Images of Women in the Music of Chen Yi” on September 4 at The First International Conference on Women’s Work in Music, Bangor University, Wales.

Jennifer Fowler’s *Plainsong for Strings* (string orchestra) was selected to be performed at the October 12, 2017 meeting of the European Composer and Songwriter Alliance in Vienna, Austria. The jury chose seven pieces (two by women) from submissions received from the European member bodies. The other woman composer was Aleksandra Chmielewska of Poland. Australian harpist Jacinta Dennett performed *Threaded Stars 2* (solo harp) in Bunbury, Western Australia on June 8 and in Hong Kong on July 10. *The Apple Tree* (for six unaccompanied voices) was included in repertory for the Chamber Choir course at Sherborne (UK) Summer School of Music in early August.

In April, a new flute composition by **Susan Frykberg**, beautifully performed by Joanna Selleck, was premiered as part of the Melbourne [Australia] Composers League. (The performance can be seen at <https://www.facebook.com/Susan-Frykberg-sound-artist-and-composer-139596876418293/>.) In August, she

attended the Women in the Creative Arts conference at Australian National University in Canberra, presenting the beginning of her new/old work *Drone Opera Recast*, an “oratorio” version of her multi-media spectacle, *Drone Opera*. (A short excerpt can be seen on her Facebook page.) Judith Dodsworth was the remarkable soprano whose voice Susan signal-processed in many different ways. *Drone Opera Recast* is for three singers, electronic vocal and instrumental processing, percussion, flute, cello, and electroacoustic soundscapes.

In September, she went to Sardinia to give a presentation about her Sonic Literacy Modules at the Forum Klanglandschaft conference (<http://www.paesaggiosonoro.it/differenrhythms/>). She is also developing her sonic literary modules as a three-hour presentation/workshop for the general public. They are a consequence of her years of teaching Soundscape Studies at Simon Fraser University in Canada. She has presented them in Melbourne, but wanted feedback from European experts in the field of Soundscape Studies before making them publicly available.

American art song composer **Juliana Hall** was invited to be the Guest “Spotlight” Composer at the 2018 Fall Island Vocal Arts Seminar at SUNY Potsdam in New York. Hall will work with the six emerging singers and three collaborative pianists (ages 23 to 35) chosen to participate in this highly competitive program, in which only the music of living American composers is explored. All participants will perform on May 23, 2018 in a special concert devoted entirely to Hall’s art songs, along with a performance of Hall’s work by Artistic Director Stephanie Blythe and composer-pianist Alan Louis Smith. On June 24, 2017 soprano Tabitha Burchett and pianist Riley McKinch gave the world premiere performance of Hall’s 2017 Sorel commissioned song cycle, *When the South Wind Sings*, at SongFest in Los Angeles. Two other recently completed pieces include *Cameos* (six songs for soprano and piano) on poems by soprano Molly Fillmore, who also commissioned the work, and *In Closer Bonds of Love to Thee* (on a hymn text by Fanny J. Crosby) for soprano Maggie Finnegan. *Night Dances* was performed three times in May and June 2017. On May 20, soprano Amy Petrongelli and pianist Blair Salter performed the piece on the AEPX Contemporary Performance Concert Se-

ries in Ann Arbor, Michigan. On May 28, soprano Beth Wells and pianist Michael Bawtree gave a performance at the Royal Conservatoire of Scotland in Glasgow, and on June 28, soprano Corinne Cowling and pianist Dylan Perez performed the piece at the Guildhall School of Music and Drama in London, England. *Syllables of Velvet, Sentences of Plush* was performed by soprano Bridget Scarlato and pianist Juliana Hall on September 17 for the Friends of Music Series in East Granby, Connecticut.

Songs from *Night Dances* were performed on September 21 by soprano Amy Petrongelli and pianist Mariah Boucher (Guest Recital, Indiana University at South Bend) and on October 1 by soprano Renee Calvo and pianist Gabriel Arregui (Faculty Recital, University of San Diego, CA). *Music like a Curve of Gold* was performed in October by Northwest Art Song and The Ensemble of Oregon on the 13th (House Concert, Portland), 14th (University of Oregon, Eugene), and 15th (First Christian Church, Portland). The work was performed on November 3 by One Ounce Opera (Central Presbyterian Church, Austin, TX). The world premiere of *Great Camelot* was performed by Lynx Project (tenor Steven Humes and pianist Florence Mak) in Cincinnati, Ohio on October 27th (Mason Middle School) and 28th (Cincinnati Art Museum). *The Holy Sonnets of John Donne* was performed by tenor Christopher Eaglin and pianist Nicole Panizza on November 18th (Memorial Church at Harvard University, Cambridge, MA) and 23rd (Holywell Music Room at Oxford University, Oxford, England, sponsored by the Oxford Song Network).

The Orquestra Sinfônica Nacional of Rio de Janeiro premiered **Rami Levin’s** *Expressões* for orchestra in June 2016, under the direction of Tobias Volkmann. The piece was performed again in October 2016 in conjunction with its release on a CD titled *Orquestra Sinfônica Nacional interpreta Compositores de Hoje*. (Also see Awards and Honors.)

Thirty years of research into the music of women composers for oboe is now available online through **Cynthia Green Libby’s** YouTube Channel, which was completed on October 1, 2017 (<https://www.youtube.com/channel/UCpKXa-UC-q5vAGshtsQ8t3fg>). In addition to sound tracks, oboists can now access eight ad-

ditional links, including the IAWM list of all published works for oboe by women, as well as an Inter-Library Loan link to actually order pieces, now cataloged in the Missouri State University Music and Media Collection.

Commissioned by a consortium, **Ann Millikan's** *Preston Toccata* (solo organ) received its world premiere by Michael Harris at St Giles' Cathedral, Edinburgh, Scotland on May 13, 2017, followed by Raymond Johnston's United States premiere at St. Mark's Cathedral, Minneapolis, Minnesota on September 23. Susan Jane Matthews will give the West Coast premiere on February 11, 2018 at Grace Cathedral in San Francisco. The South Dakota Symphony and Italian pianist Emanuele Arciuli gave the world premiere performance of *Ballad Nocturne* on October 7. The piece was commissioned by Orchestra Filharmonica di Torino for Arciuli in 2009 and recorded for Innova in 2010. The Schubert Club (Saint Paul, Minnesota) presented a Courtroom Concert of Millikan's music on October 26, featuring soprano Tracey Engleman with a large ensemble. The program was repeated that evening at St. Olaf College as part of a composer residency. Other recent premieres include *Petals Finding Water* for string quartet (Jennifer Curtis, Eric Pritchard, violins; Samuel Gold, viola; Jon Lewis, cello) and an arrangement of the "Violin Concerto" fourth movement from *Millikan Symphony* featuring Jennifer Curtis with a chamber orchestra in Chapel Hill, North Carolina; *Streams*, commissioned by No Exit New Music Ensemble, with performances in Cleveland and Saint Paul; and an expanded version of *Swede Hollow Opera*, performed at the East Side Freedom Library in Saint Paul and released on CD.

Deon Nielsen Price performed her song cycle *To the Children of War* (poetry by Maya Angelou) with soprano Victoria Rodriguez on July 29 at the International Mu Phi Epsilon Convention Concert in Denver, Colorado; on September 23 for "Contemporary Music for Contemporary Issues" at the Tustin, California Presbyterian Church, sponsored by NACUSA-LA; and on September 24, at the Presidio Chapel, sponsored by the Interfaith Center at the Presidio, San Francisco. In the same Interfaith Center Concert on September 24, Price collaborated with countertenor Darryl Taylor on her cycles *Love Songs* (Robert T. Bow-

en) and *Spiritual Songs* (scriptures), with encores *A Dad's Prayer* (James Metcalfe) and *Credit Cards* (Price).

Price's 2017 commissioned work, *Behind Barbed Wire, A Commemoration of the Japanese-American Incarceration 1942-1946*, was performed by the MAICA Ensemble (pianist Mary Au and saxophonist Chika Inoue) on September 23 for "Contemporary Music for Contemporary Issues" in Tustin, CA, sponsored by NACUSA-LA. *Ancient Carols for Guitar Orchestra*, commissioned by the Orange County Guitar Orchestra, was premiered by the ensemble on May 6 at St. Joseph's Episcopal Church in Tustin and repeated on June 3 at the Santa Monica Public Library. *Watts 1965: A Remembrance*, commissioned for the 2015 fifty-year observance of the infamous Watts Rebellion, was performed by the MAICA Ensemble in California on July 18, at Albert Salon Concerts in Brentwood; July 20, at El Camino College in Torrance; July 21, at Champion Salon in Manhattan Beach; July 22, at Hollenbeck Palms Retirement Complex, Los Angeles; and July 27, for the Mu Phi Epsilon International Competition Finals at the University of Denver (Colorado).

Andrea Reinkemeyer was commissioned by Idit Shner to compose *Saturation* for soprano saxophone and piano. The piece was premiered in collaboration with pianist Eun-Hye Choi at Indiana University in September 2017, with subsequent performances at Michigan State University, University of Michigan, Linfield College, and University of Oregon.

Performances in Massachusetts of works by **Elena Ruehr** include: October 22, Piano Concerto, "A Far Cry," The Gardner Museum, Boston; November 4, *Red*, Cecily Ward, MIT Chapel; November 18, *Lucy*, Radius Ensemble, Pickman Hall; December 17, *Lucy*, Northeastern University, Fenway Center; February 23, *Shadow Light*, MIT; March 10, *Sky Above Clouds*, Symphony Hall, Boston; April 7, *Bel Canto*, Mistral, Andover West Parish Church, and April 8, Brookline, St. Paul's Church; April 28, *Eve*, Cappella Clausura, Lindsay Chapel, Boston, and April 29, Elliot Church, Newton. Other locations: November 15, *Lift*, Jennifer Kloetzal, San Francisco; May 5, *Manhattan Trade School for Girls*, Randolph-Macon Chamber Singers, Ashland Theater, VA; May 20, *Ars Poetica: Rally*, Musica Viva NY, All Soul's Church.

This past summer **Judith Shatin** was a guest composer at the Aspen Music Festival, where her *Gregor's Dream*, for amplified piano and electronics, was performed. This fall, Ensemble Sottovoce performed *Adonai Ro'I* (a setting of Psalm 23 in the original Hebrew) at the Monastere des Calvairiennes in Redon, France. Lindsey Goodman premiered the version of *For the Fallen* for amplified flute and electronics made from the Peace Bell in Rovereto, IT at the Pearl Studio in Pittsburgh, and recorded it for her upcoming CD. Judith was also recently in residence at the University of Texas in Austin, where Jerry Junkin conducted the UT Wind Ensemble in her *Being in Time* (wind ensemble and electronics), and where her *Vayter un Vayter* (baritone, clarinet, cello, and piano), a setting of three poems by Avraham Sutzkever in the original Yiddish, was conducted by Dan Welcher on the New Music Ensemble program. Her *Ockeghem Variations* (wind quintet + piano) was performed on the same program. While there, Judith also gave a colloquium titled "Adventures in a Sonic Wonderland" and a masterclass for composition students.

Alice Shields' music is inspired by song, dance, and ritual from around the world, from the Noh Theater of Japan to the Bharata Natyam dance-drama of India. In August 2017 Chamber Music America announced their commission for Alice to create a piece for the Eurasia Consort of Seattle, Washington. The work will be for soprano, alto recorder, alto flute, Gothic Bray harp, theorbo, and percussion, with text by Shields based on the Noh play *Mat-*

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- Advocacy and Public Relations
- Awards and Concert
- Communication
- Congress
- Development and Marketing
- Finance
- Membership
- Nominations and Elections

sukaze, and will be premiered in 2018. On April 17 her *White Heron Dance* (2017) for Noh dancer and computer music was premiered at National Opera Center in Manhattan, and on July 14, it was performed at the New York City Electroacoustic Music Festival at National Sawdust in Brooklyn. On June 19 *Mioritza—Requiem for Rachel Corrie* (2004) for trombone and computer music was performed by trombonist Haim Avitsur at the New York City Electroacoustic Music Festival at Abrons Art Center in Manhattan. In May 2018, Alice's new one-act opera *A Woman of Peace* will be performed in concert by the Association for the Promotion of New Music in Manhattan.

Elizabeth Start premiered her composition, *A Cellist in Alaska* (cello and fixed media), at the Electro-Acoustic Music Festival at Roosevelt University, Chicago on April 7, 2017. Another work receiving its premiere was *Flight* (flute and cello) with Erin Villamizar, written in memory of Michael W. Chen, at his memorial celebration in Kalamazoo, Michigan on April 8. *With the Flow*, based on the Chicago River, was premiered by the Chicago Composers Orchestra at St. James Cathedral, Chicago on April 22.

Start attended SPLICE at Western Michigan University to catch up on technology in music, and also enjoyed a trip to London to experience the Hokusai “Beyond the Great Wave” exhibit, which her cousin helped curate (an experience that is sure to inspire more “travel” pieces). “Songs and Travels: Recent Compositions by Elizabeth Start,” a free concert at First Baptist Church in Kalamazoo, Michigan on August 27 (supported by an Arts Fund grant from the Arts Council of Greater Kalamazoo), featured some of her settings of Conrad Hilberry poems and compositions based on her Alaska and Vietnam travels. She performed at the annual “Cello Explosion” concert with Kalamazoo’s Octocelli on August 31, and she began her regular performing activities with the Kalamazoo, Michigan and Elgin, Illinois Symphonies and the Chicago Philharmonic. Flutist Caroline Pittman performed *Assisi Impressions* on the Chicago Composers’ Consortium concert at North Shore Baptist Church, Chicago on October 20. Start is currently recording and planning to release a “Christmas Album” of her arrangements of seasonal tunes for solo cello.

Several works by **Evelyn Stroobach** have recently been aired on the radio: *Fire Dance*

for flute, viola and aboriginal drum from the newly released CD *Aboriginal Inspirations*, June 14 on *Music of our Mothers*, WFCF; June 11 on *Women in Music* at *The Grand Radio*; June 6 on *The New Edge*, WMBR; May 21 on *Worldwide Classical*, KNHD; and May 18 on *Gathering Her Notes*, ECR. June 8, “La petite danse” for string orchestra from Stroobach’s CD *Aurora Borealis* on *Gathering Her Notes*, ECR. June 6, “Daydream” for carillon from *Aurora Borealis* on *The New Edge*, WMBR. May 21, *O Come, O Come, Emmanuel* for SATB chorus and cello on KNHD. May 18, *Aurora Borealis* for orchestra and “Aria for Strings” for string orchestra from the *Aurora Borealis* CD on *Gathering Her Notes*, ECR.

Hilary Tann was featured in the Women in Music Denver Symposium, October 7-8, with performances of *The Open Field* (full orchestra) and *Toward Dusk* (string orchestra). The Fort Collins (Colorado) Symphony Orchestra, conducted by Wes Kenney, will present the overture *With the Heather and Small Birds* on February 3, 2018 in an intriguingly titled concert, “Beaks, Tweaks, and Shrieks.”

Carol Ann Weaver’s *Songs for Her Mother* (six songs for piano and voice) toured Manitoba, Canada with Marni Enns, soprano, and the composer at the piano; on October 19 at Canadian Mennonite University, Winnipeg; October 20 at the University of Manitoba, Winnipeg; and again, at Canadian Mennonite University as part of the international conference, Mennonite/s Writing VIII. The tour continued in Ontario on October 25 at the University of Waterloo with Stephanie Kramer, soprano, and the composer at the piano, and on November 30 at Wilfrid Laurier University (Waterloo, Ontario) with Mary-Catherine Pazzano, soprano, and the composer at the piano. (See: <https://carolanweaver.com/concertsevents/>) The text for the song cycle was by her 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. The sense of her working in primitive physical settings and creating home, friendships, and community are, themselves, a saga. Her accounts of Hard Shell Baptist practices are as vivid and cogent as those of any ethnomusicologist!

Raven in Springtime and *Always Autumn* (text, Judith Miller) were performed October 27 at Heliconian Hall in Toronto, Ontario as part of an Association of Ca-

nadian Women Composers concert, with vocalist Rebecca Campbell, cellist Kye Marshall, and the composer at the piano. Vocalist Katerina Utochkina and Weaver also performed Sylvia Rickard’s *Buttercup* (text, Lindsay Selwood) for mezzo soprano and piano on the same program. *West Wind* (SATB a cappella) was performed November 5 at Conrad Centre for the Arts, Kitchener, Ontario, by the Renaissance Singers, Gordon Burnett, conductor. *Generous Land* (SATB a cappella) was recently published by Cypress Choral Music, 2017, available from: <http://larrynickel.com/CypressAudio/Generous.html>.

The Heartland Marimba Quartet performed **Sabrina Peña Young’s** *Agape* for their 2017 spring tour. She presented an educator’s workshop on her book *Composer Bootcamp 101* at the Western District Ohio Music Teachers’ Association conference. Young’s short films *Murder Zone* and *The Pearl of Tia Maria Magdalena* are Official Selections for the Buffalo Dreams Fantastic Film Festival, and her short film *Life Line* was screened at the Buffalo Movie and Video Makers in Amherst, New York, where she also gave a Film Music Workshop for local Western New York Filmmakers. Young’s *Who Are the Dreamers?* video about DACA was streamed through the Brand New Congress; she is now part of their Creative Team, contributing media content and music. She also wishes to announce a great masterpiece, the birth of her son, Nathan Young Jr., in January 2017! (Also see Awards and Honors.)

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