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# *Journal*

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



In Memory of  
**Patricia Adkins-Chiti**  
Fondazione Adkins-Chiti: Donne in Musica

In this issue:  
Patricia Atkins-Chiti  
James Bicigo  
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**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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##### Reports and Announcements

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

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# Memories of Patricia Adkins-Chiti

JAMES BICIGO, MARGARET LUCY WILKINS, TSIPPI FLEISCHER

By James Bicigo:

This past June 12th, Patricia Adkins-Chiti passed away. She was an extraordinary woman, a musicologist who dedicated her life to the promotion of women musicians through the work of her *Fondazione Adkins-Chiti: Donne in Musica*. Patricia was awarded the title of Commander of the Republic for Cultural Merit by the President of Italy, Carlo Azeglio Ciampi. She served on the UNESCO Music Council and, in 1978, created the international foundation of women in music, recognized by the Italian government, UNESCO, EUC, Arab Academy, and International Music Council UNESCO. She wrote more than 300 essays on the history of music composition and performance that sought to recognize the role of women, so often ignored by official histories. Her foundation, each year, put out several calls for scores to women composers around the world and gave professional performances of the accepted scores in prestigious venues, as well as in smaller communities, to bring the music of women composers to audiences that would not otherwise hear it.

In 1998, my colleague at the University of Alaska Fairbanks, Suzanne Summerville, asked me if I, as a trombonist with the Borealis Brass, would perform the music of women composers. My answer was, "Of course I will." Shortly after that Suzanne presented our ensemble to Patricia, and we were invited to submit a proposal and an audition CD to be included in the concert series *Donne in Musica: Il Paradosso del amore*. This concert series was a joint venture between the Foundation and the Vatican in celebration of the year of Jubilee, 2000.

Suzanne and Kathy Vaupel, another of Patricia's many friends, are deeply saddened by her passing. They remember the first time they met her in Spain, where they were performing. Suzanne recalls that "Patricia always made everyone feel important, no matter who they were or what role they were playing." In 2001, Suzanne and Kathy were with Patricia in Rome on 9/11. When the news reached them of the terrorist attacks on the U.S., Patricia took the rest of the day off to spend it with them, shopping and touring Rome. She did whatever

she could to make them comfortable and keep their minds off the events at home. Suzanne and Kathy told this story many times expressing their never-ending gratitude to dear Patricia. They were looking forward to a visit with her and her husband sometime next winter in Charleston, after Patricia's scheduled UN event concluded.

I first met Patricia in person at the Basilica Santa Maria Sopra Minerva in Rome, where we were to perform our Jubilee concert. I remember her as very much in charge of the undertaking, which became clearer and clearer, and more and more impressive as our rehearsals progressed. The concert was near the end of the yearlong series and was to be televised nationally on RAI SAT. As rehearsals progressed, we could see all that was involved in this production.

At one point, Patricia wanted us to sit in three chairs upholstered in red velvet that were in the sanctuary of the basilica. The rector objected strenuously, telling her to use the wooden chairs. After some discussion, he left. Patricia informed us of the situation, and then went on to what we thought was other business. She soon returned with a bottle of good wine in hand and went to find the rector. After some discussion, this time with smiles and laughter, she informed us that we could indeed use the red chairs.

Later, after we had run the program several times and were ready to rest, she corralled us and insisted we have a blocking rehearsal to practice our bows. As concert musicians, we were a bit taken aback, as we thought we were well versed in bowing etiquette. As usual, she was right. The timing of our entrances and bows as well as our path to the front of the stage had to be planned and timed just so for the television cameras. After several runs, we were ready, and I am sure we never looked more professional!

In 2003, the foundation asked Borealis Brass to return to Italy for a series of Christmas concerts in their *Contra-Canto Series*. As with our first concert, we worked with Patricia on literature, but we also had a call for scores. We collaborated with composers from Israel, Lebanon, Cyprus, Ukraine, and Italy as well as Alaska. We performed in several prestigious venues in

Rome, but this time ventured out to smaller cities in the Lazio Region as well. Patricia told us that she really appreciated brass players in Italy at Christmastime because we could play if the church wasn't exactly warm, and we were willing to bring our own stands with us to enable performances in churches and towns that didn't necessarily have the equipment. So much so that when one of our players tripped over one of the wire stands as we exited the stage, knocking over the whole row, she took it in stride and encouraged the young player by saying that these things happen—the audience loved it. While every performer enjoys playing in prestigious venues to large audiences, Patricia understood the importance of bringing the music of women composers, indeed music, to everyone regardless of the size of their town. These were some of our most memorable performances.

In 2005, we joined Patricia and the Foundation in Los Angeles for the first UNESCO World Forum on Music. Again, Patricia was impressive, capably planning and executing a plenary session and a gala concert celebrating women in music. The performers, composers, and compositions at that concert were of the highest quality and represented a worldwide variety of styles in a seamless and exiting program that ended with people dancing in the aisles to the music of Alice Gomez played by Borealis Brass from the balcony.

The year 2006 found Borealis Brass back in Italy for another *Contra-Canto* series of Christmas concerts. Every time we performed for Patricia, she impressed me with her understanding of performers, composers, and audiences. Patricia knew what pieces would play well for which audiences and would monitor the audience's response throughout the program. If she had an audience that wanted a more traditional program, we would play those works based on more familiar carols. If she had an audience seeking a new take on the music of Christmas, other more inventive and progressive works would be programmed. In this particular series, she would discreetly pass me notes during the performance with instructions to play one piece instead of another or change the or-

der of the program to better suit the audience for whom we were performing.

In another example of her personal kindness, one of our performers was just beginning his career as a professional hornist and could not yet afford his own tux coat. Patricia kindly lent him one of her husband's coats for the duration of the series.

The last time I saw Patricia was on Boxing Day 2013. We once again had been to Italy to perform. Our concert at the Chiesa del Jesu was listed as one of the top things to do in Rome that evening. We performed immediately following a service celebrating St Ignatius of Loyola on his feast day to an audience of nearly 1,000 people. Equally memorable was my sitting with Patricia in her kitchen and deciding to play carols for Midnight Mass at a small Catholic parish in Fiuggi. Although this was a church that performers rarely considered for a performance, we decided that this was the right place because the congregation deserved special music as much or more than the more popular venues. We were not disappointed!

My wife, Karen Gustafson, and I had the good fortune of celebrating Christmas with Patricia and her husband, Gian Palo, and a few other close friends. Again, we experienced her great kindness and hospitality; everyone contributed to our meal, and Patricia brought a special gift for each of us: a recipe book for me, an Italian coffee pot for another, etc. It was a truly special time with a dear friend.

Patricia Adkins-Chit was an accomplished performer, musicologist, cultural ambassador, and champion of women in music. She was also an unfailingly kind friend who loved her husband, cats, Alaskan puffins, and many other ordinary things. This amazing and accomplished woman brought that simple loving humanity to her great work—to me that is the key to her success. My colleagues, friends in Borealis Brass, and I will miss her dearly, and we will strive to continue her work.

#### By Margaret Lucy Wilkins:

Patricia Adkins-Chiti and I first met at a conference on women and music held in Vienna at the Wittgenstein House. A paper I presented impressed her, and she invited me to become a member of the International Honor Committee of her Foundation, Donne in Musica, which I accepted. We also met in the UK when she attended the Huddersfield Contemporary

Music Festival of 1996; she was the mezzo-soprano soloist in the world premiere of Gubaidulina's *Galgenlieder*. Since I was Composition Leader in the Department of Music at the University of Huddersfield, I attended all the concerts along with my students. I recall that Patricia was anxious that the damp northern climate might affect her voice. Indeed, she did catch a cold on that visit, but her performance was excellent. She was susceptible to chest infections, and for that reason, she moved from Britain to the warmth of Italy early in her career to protect her voice.

Patricia had been working in Fiuggi, Italy since the 1970s to promote concerts of music by women composers, and by the 1990s, her vision had enlarged to the establishment of an international festival of women in music: Donne in Musica. Fiuggi Città is an ancient Roman fortress town at the top of a hill, about 40 miles outside Rome. At the foot of this hill lies the modern spa town of Fiuggi, favored by Italians for its health-giving properties.

The first Donne in Musica: Gli Incontri al Borgo: 1 Symposium e Festival Internazionale was held in September 1996. I still have the program book for that event; I presented a paper entitled "Breaking the Bough" and had a work performed, *Burnt Sienna: Etude for String Trio*. I remember that was played superbly by Il Quartetto Hyperion.

For the second Donne in Musica in September 1997, Sofia Gubaidulina was persuaded to attend and was honored with a concert of her works. Patricia was the soloist in *Ein Engel*, thus she appeared not only as the festival president but also in her professional role as a mezzo soprano. The festival and symposium provided opportunities for women musicians from many countries to meet each other. At one memorable symposium, for which I served as moderator, composers from the USA, Europe, the Near East, and the Far East reported on the status of women musicians in their own countries.

The Donne in Musica Festivals and Symposia continued for a number of years until the Fiuggi Town Council decided to discontinue its financial support. Naturally, this was a blow to Patricia, who overcame her disappointment and turned her attention to other ways in which she could promote the cause of women in music. She had a passionate drive to advance her mis-

sion. Her boundless energy led her to work tirelessly on many projects such as the establishment of the Fiuggi-based Donne in Musica Foundation Archive, which has become the heart of the organization. The archive holds about 43,000 scores of music by women composers from all over the world, both past and present. It is a store house for researchers and musicologists.

The International Honor Committee drew up a Treaty of Fiuggi embodying the demands made by women in music to be given equal opportunities with men. Some of the articles in this Treaty were later included in the "European Parliament Resolution of 10 March 2009 on the equality of treatment and access for men and women in the performing arts (2008/2182(INT))." Patricia realized that to proceed further with the women in music cause, it was necessary to engage with law-making bodies. She took the bold step of entering the world of politics at the highest level. As a result, she was able to fund several projects. She established the organization's links with the European Parliament and was recognized by the Italian government and the International Music Council of UNESCO.

Applying for funding to intra-governmental bodies is very difficult and is really a job for professional fund raisers. Patricia acquired the necessary skills. One project that the EU Culture Program funded was WIMUST (Women in Music: Uniting Strategies for Talent). This involved convincing several European countries to hold conferences in their capital cities on ways of advancing the above-mentioned "European Parliament Resolution" through national women in music groups. In London WIMUST Day was celebrated in Europe House on September 12, 2013, and Patricia was one of the panelists. It has taken a long time for EU member states to act upon the Resolution. In the UK, for example, major cultural institutions—the BBC, Huddersfield Contemporary Music Festival, Cheltenham Music Festival, Aldeburgh Festival, and others—have agreed to treat new music equally between men and women by the year 2022.

Patricia continued to expand the reach of the Donne in Musica Foundation to 113 countries. Clearly, there have been problems in most countries with regard to the recognition of women as creative musicians and artists, and there is still great

need for global co-operation in order to overcome this historic injustice.

Patricia was an impressive figure; her presence was felt wherever she went. Her diplomatic skills, her vision, her dedication, her high standards, her attention to detail, her empathy and friendship, and her sheer hard work brought her (and with her, the aspirations of so many creative women) to the attention of cultural gatekeepers at the highest levels. A tall, elegant woman with flowing auburn locks, stylishly dressed, she could not be ignored. Her energy seemed to be limitless, and her imagination for multinational projects was prodigious. Working right up to the last moment, “Time” eventually ran out on June 12, 2018. Her death was a shock to all of the members of Women in Music UK, and they have expressed their tributes to her.

To conclude, I am quoting from Patricia’s email to me on May 16, just a month before she died. It is about her most recent project: a Global Call for New Music for Human Rights to be performed and recorded at the 70th Anniversary of the Campaign for the Universal Declaration of Human Rights. The concert is scheduled to be performed in the Teatro Argentina,

Rome, on November 5, 2018. “Women’s music is an essential part of world heritage. The fundamental role of women in the creation and transmission of tangible and intangible cultural heritage, and the creation and practice of music belongs, not only to a people or a culture, but to all of humanity.”

#### By Tsippi Fleischer:

I met Patricia Adkins-Chiti in Alaska, in August 1993, at the wonderful Women Composers and Performers Festival organized by Suzanne Sommerville. Patricia and I were the only “outsiders,” since we both lived on the shores of the Mediterranean. We immediately connected. After hearing my *Ballad of Expected Death in Cairo*, sung in Arabic by the American-Jewish mezzo-soprano Isabelle Ganz, Patricia approached me and insisted on performing my music. She invited me to Rome, in spring 1996, to work with her on my song-cycle *Girl-Butterfly-Girl*, with lyrics by Lebanese and Syrian poets, and she insisted on singing it in Arabic. Patricia had a beautiful mezzo-soprano voice, and her training was in the traditional European bel canto style.

The performance at the Vatican on Radio Vaticana is like in a dream in my memory. Of course, Patricia would not miss that occasion for an extensive broadcast interview with me; she served as the interviewer. She was so kind and treated me almost like a mother, encouraging me to pursue my career as a woman composer, despite the difficulties of living in Israel with the constant threat of terrorism and war. As she got to know me better, she initiated and produced a film featuring my work using many of my documentary videos. Those were the early days of the *Donne in Musica* project, which she discussed extensively with me.

Her players were enthusiastic about performing a purely instrumental version of *Girl-Butterfly-Girl* in addition to the original vocal work. Once such an idea was raised, Patricia would push it wholeheartedly. You may listen to and download these two separate versions on my website: (1) I recommend listening to Patricia singing the entire song cycle (click on “Discography” and CD tract list: “Israel at 50: A Celebration with Music of Tsippi Fleischer.”) (2) For the instrumental arrangement (flute, bass-flute, piano), see “*Girl-Butterfly-Girl — A World Journey*,” song No. 3 from the cycle.

## New Interfaces, New Sounds: On Electronic Musical Instruments and Controllers

SARAH REID

*I dream of instruments obedient to my thought and which with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my internal rhythm.*<sup>1</sup>

This famous quote from Edgard Varèse illuminates a familiar desire for many performers and composers: to extend one’s personal practice beyond available tools and common standards, and to venture toward unfamiliar and idiosyncratic sound worlds. For some, this may mean pushing the limits of pre-existing instruments and exploring new sonic territory by adopting experimental performance or compositional techniques. For others, this desire may extend well beyond extant tools and practice into an imaginary world of entirely new musical instruments, interactions, and sounds.

This article presents an introduction to the world of designing and building new musical instruments, interfaces, and controllers for electronic and hybrid electronic/acoustic music. We will look at a

few examples of such projects and their inventors in order to gain a glimpse into this fascinating field. This article is the third and final installment in a series discussing the integration of electronic and acoustic instruments in composition and performance. Previous installments explored the development of a performance practice with electronic instruments, integrating electronic and acoustic instruments in ensembles through improvisation, as well as some approaches to notation for primarily sound-based electronic/acoustic music.<sup>2 3</sup>

### Initial Thoughts: Instrument and Controller

To some, the terms “instrument” and “controller” may be deeply interwoven, and, indeed, as with many terms and concepts used to describe creative tools and practice, there is no absolute definition that will cover all use cases and approaches. That being said, it is perhaps worthwhile to spend some time considering these words and their function in order to provide some context and framing for our discussion.

An acoustic piano produces sound when a series of strings are struck (and thereby vibrated) by small hammers. The body of the piano acts as the resonator for the sound. The most common means of interacting with the piano is by playing the keyboard—pressing a key activates the corresponding hammer, which vibrates the string, and so on. With this image in mind, one could say that the keyboard portion of the piano is the “controller” while the hammers, strings, and resonating body are the “instrument.” On the other hand, one might argue that a “piano” is necessarily the sum of all of these various components, and to remove or alter one aspect would result in a different instrument altogether.

When a performer strikes, plucks, or bows an acoustic instrument, it produces a sound that comes from the instrument itself. The range of sounds produced by a given instrument is also relatively limited—an acoustic piano will always sound more or less like a piano, a trumpet like a trumpet, and so on. There are, of course,

exceptional acoustic instrumentalists who have a very wide range of command and expression on their instruments. This statement is not intended to devalue their virtuosity, but simply to bring attention to the *relative* range of sounds that can be produced by acoustic instruments in comparison to most electronic instruments (many of which have virtually unlimited sonic palettes). The black and white keyboard is a control interface that is used for a large variety of electric keyboard and audio synthesizer instruments. But in many of these electronic instruments, striking the middle C key may not produce a middle C at all—the keys are removed from their original functionality of activating hammers and instead become neutral sources of control data. This data can, in turn, be mapped to virtually any result.

So then, what makes an instrument, an instrument? Is it the way it sounds, the way sound is produced, the way it's interacted with?

The goal of this section is not to answer these questions in any official capacity, but rather to simply consider them. When approaching the world of electronic and hybrid electronic/acoustic musical instruments, these considerations become all the more relevant. In the first article in this series, we discussed some fundamental differences between acoustic and electronic instruments. One of these differences is the instrument's means of control (input) and sound production (output). As briefly illuminated above, many electronic instruments have completely independent means by which to control and produce sound. This means that the same key or button can be used to trigger or control any number of sounds, or that the same type of sound can be produced using a large number of methods and tools. In a 1983 interview with *Polyphony* magazine, pioneering electronic musical instrument designer Don Buchla refers to this independence when he says: "I like to regard the instrument as consisting of three major parts: an input structure that we contact physically, an output structure that generates the sound, and a connection between the two. The electronic family of instruments offers us the limitation, if we approach it traditionally, and the freedom if we approach it in a new way, of total independence between input and output."<sup>4</sup>

Laptop musicians may consider each individual program they run on their com-

puter its own digital instrument, or they might consider the computer itself to be the instrument and the programs to be compositions. Their controller of choice may be the keyboard that comes attached to the computer, or they may opt to interact with the computer using an external MIDI controller with sliders and knobs. Similarly, an ensemble of musicians all playing modular synthesizers may consider themselves to be playing the same instrument while having completely different modules and controllers in each of their setups.

This freedom that Buchla speaks of is something that many have explored in performance, composition, and the design of new interfaces and controllers. Oftentimes, the result of these explorations is something very personal to the artist who creates it—a tool or solution to interacting with sound that feels right, and helps the artist achieve her own creative goals. Electronic instruments that offer relative independence between input and output afford the opportunity to use any input structure or control source. So long as data can be transmitted from the control source to the sound source, *anything* can become the controller: a cell phone, a custom array of buttons and knobs, the performer's body, a coffee cup.... In fact, some electronic instruments may require little to no human input whatsoever, instead, relying on self-perpetuating or automated processes.

In the next section, we will look at a few examples of how different artists have chosen to design and build their own custom instruments and interfaces as a means by which to interact with sound in entirely unique ways.<sup>5</sup>

### Daphne Oram

"Imagine yourself a 'painter in sound'. Your blank 'canvas' is a piece of magnetic recording tape....The whole evolves just like an oil painting....You can use any colour of sound that you can imagine, for any duration, with any rhythm, and at any pitch."<sup>6</sup>

Daphne Oram was a British composer, electronic music pioneer, and instrument inventor, born in 1925. From a very young age, Oram was fascinated by the possibility of being able to draw sound—to create markings on a piece of paper and have them translated into audible frequencies. To Oram, this interest was not centered upon being able to graphically represent a sound in an abstract form, but being able to

construct and "manipulate every subtle nuance of sound"<sup>7</sup> through the precise drawing of waveforms and other fundamental building blocks.<sup>8</sup>

In the early 1960s, Oram designed and built a machine called the Oramics, which allowed her to accomplish just this. The Oramics is a large analog audio synthesizer that produces sound by reading markings on transparent strips of 35mm film. The instrument contains ten tape loops that are passed over photocells (sensors that detect light). The drawings on the film cause the light received by the photocells to be modulated, producing voltages which in turn control oscillators and various aspect of the sound.<sup>9</sup> The strips of film that are fed to the Oramics machine are in essence the musical score, containing information about pitch, note duration, timbre, and vibrato. However, instead of a five-line staff and traditional Western symbols, Oram's notation looked more like squiggly lines, irregular shapes, and dots. For those familiar with digital audio workstations, there is a striking similarity between Oram's notation and MIDI automation lanes and piano roll editors—but of course, the Oramics pre-dates these techniques by several decades.

### Laetitia Sonami

Laetitia Sonami built the first prototype of the Lady's Glove in 1991, as a means of "finding a more fluid way to perform with the computer."<sup>10</sup> (See Figure 1.) The Lady's Glove went through numerous iterations and designs, eventually evolving into a nuanced and flexible gestural instrument with which Sonami performed for many years.

Embedded in the glove are numerous sensors to detect subtle finger bends and wrist movements, as well as the overall speed and movement of the performer's hand in space.<sup>11</sup> Instead of being restricted to performing from behind a computer, the Lady's Glove enabled Sonami to explore a freer, more physically engaging means of interacting with her instrument and audience.<sup>12</sup>



Fig. 1. Laetitia Sonami with the Lady's Glove

More recently, Sonami developed a new instrument called the Spring Spyre. (See Figure 2.) The Spring Spyre incorpo-



Fig. 2. Laetitia Sonami performing on the Spring Spyre

rates a series of intersecting springs attached to a circular metal frame. In performance, the springs are plucked, rubbed, and tapped to generate control information for real-time audio synthesis. Sonami uses a machine learning software called Wekinator, developed by Rebecca Fiebrink, to teach the computer physical gestures and how they should be mapped to musical output.<sup>13</sup>

#### Kristina Warren

Composer, improviser, and researcher Kristina Warren created a full body, wearable instrument called Exo-Rosie.<sup>14</sup> (See



Fig. 3. Kristina Warren presenting Exo-Rosie  
(photo by Gregory Taylor)

Figure 3.) The instrument is a “wearable exoskeleton”—a jumpsuit covered in resistors and other electrical components, connected with wire and conductive thread. When the performer connects different parts of her body together (e.g., touching the right wrist to various points along the left arm), different circuits are closed, resulting in the activation of various analog oscillators and the output of digital control information. In describing the project, Warren mentions that Exo-Rosie is not just an instrument, but also

a persona (Rosie the Riveter), and expresses that the “limb-to-limb choreography” required in performance “conveys strength and subjectivity.”<sup>15</sup>

#### Akiko Hatakeyama

Myaku is an instrument developed by Akiko Hatakeyama that uses candlelight as its main input source. A series of ten light sensors are placed on a table surrounding small candles, which are lit and repositioned during performance. The light from the candles is used to control loudness of various audio samples, creating an undulating and flickering texture. Candle flames emit strong light compared to electric lights, and the dancing motion of the flames is visual as well as audible in this piece. Hatakeyama says that she makes “compositional decisions by considering the light intensities and movements of different candles to place them to create a desired yet autonomous sound environment.”<sup>16</sup> Compared to some electronic instruments, Myaku is relatively simple in terms of technical design, but the application of this instrument in performance yields a truly compelling, mesmerizing audiovisual experience.

#### Sarah Reid and Ryan Gaston

The work of the individuals mentioned above has greatly inspired my practice as a performer-composer. In fact, the world of instrument-building and new musical interfaces was what initially piqued my interest in music technology altogether, compelling me to learn the basics of electrical engineering and computer science in addition to my musical studies. Coming from a classical background as a trumpet player, I became very interested in the possibility of integrating new, custom electronics with my acoustic trumpet.

One of the projects that emerged from this work is a wireless interface for trumpet called MIGSI (Minimally Invasive Gesture Sensing Interface).<sup>17</sup> I developed MIGSI in collaboration with Ryan Gaston. It features a number of sensors embedded on the trumpet to capture gestural information during performance. The sensors detect valve displacement, instrument tilt, as well as hand tension and pressure while holding the instrument. (See Figure 4.)

One of the goals behind MIGSI was to extract data from gestures that are inherent in playing the instrument (such as pushing valves and holding the trumpet) instead of adding new buttons, switches, and knobs.

The unique challenge of this design is one of parsing and mapping the data in compelling ways, such that the integrity and playability of the original acoustic instrument is maintained while new sonic control is added. Since the completion of the initial prototype in 2015, a large number of compositions have been created for MIGSI, including a recent piece in which data from the trumpet controls an ensemble of mecha-tronic drums and percussion instruments.

#### Final Thoughts and Next Steps

Electronic instruments are unique in their ability to provide independence between input control and output. As we have seen above, working with these types of instruments affords a wealth of possibilities for designing customized means of controlling and interacting with sound. With these new tools, performers can define the nature of interaction with their instrument: they can create a controller that outputs precise data for highly repeatable performances and traditional development of virtuosity; they may create a controller that uses their input to initiate processes that yield unpredictable results; they may even devise a system that enables input control to directly alter the relationship between input and output, in effect creating an instrument that changes behavior depending on how it is played.

The work shared in this article may seem advanced—indeed, each project outlined above is the result of many years of research and iteration—but that should not discourage you from exploring this field if you have interest. My hope in presenting this work is to spark interest and curiosity, and perhaps even to compel a few readers to venture into new territory with their personal creative practice.

Perhaps the most important concluding remark to make is this: Every project begins with an idea and a simple prototype. In Sonami’s case, the prototype was fabri-



Fig. 4. Sarah Belle Reid playing MIGSI

cated from a pair of yellow rubber kitchen gloves.<sup>18</sup> Almost all of the technical projects I have created start with brown cardboard and tape. This is important to realize because often it can be challenging for someone—especially someone new to this field—to see the steps involved in progressing from initial idea to completed musical instrument. However, getting started and taking those initial steps is actually simpler than one might realize. The availability of open source microcontrollers, electrical components, sensors, and project kits makes it easier than ever for individuals to begin learning the necessary skills to prototype new ideas. Many of these tools are accompanied by informative tutorials, thor-

ough step-by-step guides and code examples. For those curious about how to start or where to go next, a brief annotated resource list is included at the end of this article.

When Varèse dreamed of new, strange instruments, he did not have access to affordable, pocket-sized computers and online retailers specializing in parts needed for DIY technology projects. But the creative dreamer of today does. This opens a world of possibilities for sonic exploration and new modes of interaction that are rich with potential—a merging of established practices with new curiosities, traditional instruments with those not yet invented, acoustic and electronic, bizarre and beautiful.

## Resource List

**Adafruit:** an online resource for open source hardware, electronic parts, and DIY project kits. They have a number of excellent, free learning resources including a community blog, tutorials, guides, and demos for all of their products. <https://www.adafruit.com>

**Instructables:** a very wide range of community-submitted DIY project guides and instructions, often including useful snippets of code to help jumpstart your project. <https://www.instructables.com/>

**Kadenze:** for those looking to dive into some serious studies, Kadenze is an online course provider that offers classes in topics ranging from introductory audio



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**Make Magazine:** an online magazine with extensive DIY projects ranging from e-textiles to 3D-printing to robotics. <https://makezine.com/>

**NIME:** an annual conference on New Interfaces for Musical Expression, where artists and scholars come together to share new developments in the field of instrument and interface design. The entire proceedings archive for this conference is available free and is a wonderful resource and source of inspiration. <http://www.nime.org/>

#### NOTES

<sup>1</sup> E. Varese, "The Liberation of Sound," ed. Chou Wen-chung, *Perspectives of New Music* 5, No. 1 (1966): 11–19.

<sup>2</sup> S. Reid, "Approaching Electronic/Acoustic Performance Practice Through Improvisation," *Journal of the International Alliance for Women in Music* 23, No.1 (2017): 2–7.

<sup>3</sup> S. Reid, "Notation Strategies for Sound-Based Electronic/Acoustic Music," *Journal of the International Alliance for Women in Music* 23, No.2 (2017): 10–16.

<sup>4</sup> J. K. Diliberto, "An Interview with Donald Buchla," *Polyphony* 8.5 (1983): 14–17.

<sup>5</sup> This article will introduce just a few artists and their work. A more thorough (yet still far from comprehensive) list of works in this field can be found in S. Reid, S. Sithi-Amnuai, A. Kapur, "Women Who Build Things: Gestural Controllers, Augmented Instruments, and Musical Mechatronics," *Proceedings of the International Conference on New Interfaces for Musical Expression* (Virginia, 2018).

<sup>6</sup> D. Oram, "Electronic music, the present and the potential," *Musical Events XV* (December 1960): 20.

<sup>7</sup> "End or Beginning," BBC Radio 3, September 26, 1972. Presented by Thea Musgrave, with Tristram Cary and Daphne Oram. National Sound Archive.

<sup>8</sup> D. Oram, *An Individual Note: Of Music, Sound and Electronics* (London: Galliard Paperbacks, 1972).

<sup>9</sup> J. Hutton, "Daphne Oram: innovator, writer and composer," *Organised Sound* 8.1 (Cambridge University Press, 2003), 49–56.

<sup>10</sup> <http://sonami.net/> Accessed September 10, 2018.

<sup>11</sup> T. Rodgers, *Pink Noises: Women on Electronic Music and Sound* (Duke University Press, 2010).

<sup>12</sup> E. Karp, "Artist Interview: Laetitia Sonami." Available at: <http://www.somarts.org/laetitiasonami/>

<sup>13</sup> R. Fiebrink, "Machine Learning as Meta-Instrument: Human-Machine Partnerships Shaping Expressive Instrumental Creation," T.

Bovermann, et al. (eds), *Musical Instruments in the 21st Century* (2016), 137-151.

<sup>14</sup> <http://kmwarren.org/> Accessed September 10, 2018.

<sup>15</sup> <http://kmwarren.org/exo-rosie.html>. Accessed September 10, 2018.

<sup>16</sup> [http://akikohatakeyama.com/v\\_chi.html](http://akikohatakeyama.com/v_chi.html). Accessed September 14, 2018.

<sup>17</sup> S. Reid, R. Gaston, C. Honigman, and A. Kapur, "Minimally Invasive Gesture Sensing Interface (MIGSI) for Trumpet," *Proceedings of the International Conference on New Interfaces for Musical Expression* (Brisbane 2016), 419–424.

<sup>18</sup> <http://sonami.net/ladys-glove/> Accessed September 10, 2018.

*Sarah Belle Reid has presented and performed with MIGSI at institutions and festivals around the world, and her compositions have been performed by renowned musicians. In 2017, Flux, for amplified percussion quartet, won the Grammy-nominated Los Angeles Percussion Quartet's Next Wave Composer Initiative. She has premiered over 40 works for solo trumpet as well as multiple chamber and performance art pieces, and she is a founding member of the trumpet/modular synthesizer duo Burnt Dot. Reid has published technical and theoretical papers on the subjects of interdisciplinary process and collaboration, musical interface design, and alternate methods of musical notation.*

## Oh, the Places You'll Goh

YEN-LIN GOH

*Congratulations to Yen-Lin Goh! She was recently selected as a 2018 OneBeat Fellow by the U.S. Department of State's Bureau of Educational and Cultural Affairs from a pool of more than 1,500 applicants. OneBeat is an international music exchange that celebrates musical collaboration and social engagement through innovative people-to-people diplomacy. Musicians (ages 19-35) from around the world come together in the U.S. for five weeks to collaboratively write, produce, and perform original music, and develop ways that music can make a positive impact on our local and global communities. Yen-Lin's residency was for September/October 2018.*

*The LAWM is delighted to welcome Yen-Lin, our first member from Malaysia. I invited her to tell us about her unusual career and her experiences in three very different countries.*

### From Malaysia to the United States

As a pianist, composer, and teacher, I have traveled widely and lived in three different countries, starting and ending in

Malaysia. Although I was born on Penang Island in Malaysia where my parents lived, we moved to the capital Kuala Lumpur because of better job opportunities. But were there opportunities for musicians? When I was young, I was told that my career options would be very limited if I chose the arts, so I majored in science, like most other "good" students, even though I was not especially interested in science.

I was anxious to travel and continue my education in America. Since Malaysia is a tropical country, where it is summer all year long, I wanted to go where I could experience the four seasons and snow, and I was accepted at the University of Wisconsin-Madison, majoring in communication arts/radio-TV-film and piano performance. That was a milestone in my musical journey and probably one of the most important decisions I have made. I enjoyed my music classes the most, and through my participation in an ensemble I re-discovered my love of improvisation, became fascinated with contemporary music, and realized that I had

ability as a composer after creating a piece for the improvisation ensemble inspired by Malaysian culture. This was also a period of social adjustment for me. Living in a large country and attending a large school meant that I was no longer a prominent student, as I was in the small Yamaha music school in Malaysia. I also had to adjust to the American education system, which was quite different from the one I grew up with in Asia. In Malaysia's exam-oriented educational system, students focused on doing well in the final exams, whereas in my experience in American universities, coursework and performance throughout the semester took precedence. In other words, there was much more emphasis on the learning process.

For financial reasons, I had expected to return as quickly as possible to Malaysia, but my planned two-and-one-half years in the U. S. extended to ten years. I was fortunate to receive a full scholarship to Oklahoma City University for graduate study. It was a fruitful two years; I could focus on piano playing and music making at a small

private university that provided a nurturing and safe environment, exactly what I needed. Being able to focus better also enabled me to do well academically and to achieve success as a musician. *Fantasia on a Vendor's Folk Song: Any Wine Bottles for Sale?*—my first work for solo piano, which also included a choir in the audience and an off-stage cello—was a success when premiered in a Project 21 concert. This was my first fully-written-out composition.

Another significant work was a three-movement concerto for piano and orchestra entitled *Jigsaw Concerto*. The motivation for completing this concerto was to enter the Oklahoma Israel Exchange (OKIE) Young Artists Competition, which required a piano concerto for the final round. I performed a two-piano version and won second place.

When I graduated, I was not yet ready to return to Malaysia, and in 2008, I was accepted into a new doctoral program in contemporary music at Bowling Green State University (BGSU) in Ohio as a teaching assistant with a full-tuition scholarship plus a stipend to cover living expenses. My four years at BGSU were critical in shaping who I am today as an artist. The downside was that I did not feel ready for what was coming, unlike my peers with more years of experience before entering a doctoral program. I remember struggling through my first year: balancing life as a student, a teacher, and a performer along with a number of other challenges along the way. But the professors, acting as mentors, never gave up on me even when I felt that I was disappointing them, especially my piano teacher, Dr. Robert Satterlee, and my composition teacher/DMA advisor, Dr. Marilyn Shrude, who kindly accepted me as her non-composition-major student. I am forever indebted to their mentorship, support, and unfailing commitment.

The year 2009 was a memorable one marking my first artistic engagements in Europe and North Africa, including participating and performing in music festivals in Switzerland, Italy, and Greece. I received the Tunisian/American Embassy Piano Fellowship Award, which took me to Tunisia, assisting pianist Thomas Rosenkranz in teaching and performing at the Higher Institute of Music in Sousse, Tunisia. This

unique experience of working with the local students who were from a completely different background broadened my outlook on teaching and reminded me of what it means to be a teacher.

The same year marked the beginning of my “toy story.” Dr. Satterlee forwarded me a *New York Times* article about Ge Gan-ru’s (known as “China’s first avant-garde composer”) *Wrong, Wrong, Wrong!* a monodrama for voice and toy orchestra. In 2010, I included *Wrong!* in my first recital, which resulted in commissioning (through crowdfunding) the composer to write the sequel, *Hard, Hard, Hard!* The discovery of the unlimited potential of toy instruments also led me to include toy piano and toy instruments in many of my performances. *Wrong!* also marked the beginning of my use of my voice with piano/toy piano compositions and improvisation performances (Figure 1). Works for a vocalizing pianist seemed to make sense since I have always been interested in the voice.



Fig. 1. Yen-Lin Goh playing a toy piano

There were some unexpected surprises during my years at BGSU. I was the College of Musical Arts winner of the 2011 Winifred O. Stone Development Fund Award and the Pro Musica Graduate Music Scholarship, which enabled me to do more traveling for professional development. In 2012, I received the Phi Kappa Phi National “Love of Learning” Award and the Graduate Scholar Award at the 2012 International Conference on the Arts in Society (Liverpool, UK). It was hard to believe when I heard my name announced for the Jill Carr Outstanding Graduate Student Award and Outstanding International

## Graduate Student Award for 2011-12 at BGSU.

In addition to my toy instruments, I became more interested in works for piano and electronics (fixed tape or live interactive) as well as improvisation. Throughout my four years at Bowling Green, I was involved with two improvisation ensembles: the Combustible Arts Ensemble and The Black Swamp Underground, formed by a collective of musicians active in the worlds of free improvisation, jazz, new music, composition, electro-acoustic music, and other sonic areas. We performed in cafes, libraries, and art galleries in the black swamp area (Northwest Ohio). I worked with dancers, actors, theater directors, visual artists and other types of artists on various improvisation projects in venues such as the Toledo Art Museum. I had the opportunity to collaborate with the renowned Chinese artist Huang Shenchen, who demonstrated the liveliness and spontaneity of calligraphy while I improvised on Chinese toy instruments. Through the MidAmerican Center for Contemporary Music (MACCM), I had the exceptional experience of working with notable composers from around the world, including Mayke Nas, John Harbison, and Robert Morris at the annual Bowling Green New Music Festivals. I also started to present more papers at different types of conferences, including the international Music and Moving Image conference (MAMI) in New York City.

After graduation, however, I finally understood what the words “starving artist” meant. To survive, I worked as a freelance piano teacher and accompanist and choir director and keyboardist at a community church in Bowling Green. I was asked to be the international coordinator and pianist for the Ge Gan-ru Ensemble, committed to works by Ge Gan-ru. I helped promote international engagements and organize concerts and workshops. I also worked for Faber Piano Adventure by assisting with proofreading, editing, and translating English-to-Chinese language editions. Needing additional income, I also worked as interpreter and translator for a real estate company.

## From the United States to Tanzania

A random encounter with a job posting for a piano/voice teaching fellow took me to Tanzania in East Africa in August 2013.

I remember having to look on the map to make sure I knew where I was going (Figure 2). I arrived in Tanzania ten years to the month from when I moved from Malaysia to the U.S. (August 2003), when everything looked so foreign and fresh to me. The U.S. had become a second home for me after a decade. The move was not easy, having to say goodbye to many friends and families who had become a big part of my life.



Fig. 2. Tanzania

I started teaching at the Umoja Music School in Arusha, Tanzania. What struck me immediately was that in the U.S. I was one of countless numbers of piano teachers, but in Tanzania, I felt as though I was the only piano teacher in town. This was the only community music school in the country at the time, and the supply of music instruction could hardly meet the demand. My studio quickly expanded, and I soon found myself with thirty-six, and sometimes more, students, while also teaching four group classes of different levels. I worked six days a week. This was my first time running a full studio, and I learned more about effective private and group teaching than ever before.

Having students from different countries, of different ages and backgrounds, with different levels of interests, I chose to embrace and adopt the school's Suzuki tradition, the "mother tongue" approach, which focuses on learning by ear. Believing that it is just as important to introduce music reading early in the learning process, I supplemented with reading materials separate from the familiar Suzuki pieces, such as pieces from the Faber methods and other methods from America. Suzuki training places importance on group lessons. With only one acoustic piano and one full-size keyboard in the studio (unlike a class piano lab with several keyboards that we would have had in the other parts of the world), my creative energy was stretched in making the ensemble work despite the

lack of instruments, resources, and facilities. For the Umoja final concert, my most advanced piano group did a number entitled "Celebrations Around the World" in which I arranged a twelve-hand version of six different songs from different countries with three pianists on each keyboard.

Approached by Randall Stubbs, American missionary and head of the music department at Tumaini University Makumira, a Tanzanian local university, I started teaching part-time at the university despite my full-time schedule with Umoja. After finishing the contract with Umoja, I decided to stay and expand to full-time with the university. In addition to piano lessons, I taught theory classes, Asian and Middle Eastern Music Traditions, and Composition/Arranging. Composition/Arranging, a class that I especially enjoyed, was designed to explore elements of composition in a global context, with an emphasis on integrating local cultures.

Working at a local university is very different in many ways compared to an international school setting as in Umoja and the United States. One of the differences was, unfortunately, gender discrimination. It is difficult for Tanzanian girls to get any kind of education, not to mention higher education. The number of female students in all classes at Tumaini was always significantly lower than the number of male students. This was true even though more scholarships were offered to female students to have a more balanced ratio in the department, and especially in the choir and dance ensembles.

While at Tumaini, I toured around Tanzania with the university choir as singer and accompanist, as choral music is huge in the country. It was also a privilege that international lecturers were strongly encouraged to be part of the African drumming and African dance ensemble, and I learned how to drum and dance with the local instructors and students. This certainly added a lot to my cultural and musical experience.

By invitation, I started leading music regularly at the Arusha Community Church that I attended, where I enjoyed working with both local and international musicians from different backgrounds. One memorable highlight throughout my two years in Tanzania was when I was invited by the director of the Dar Choral Society to Dar Es Salaam to perform a work by Luciano Berio (he specifically requested a Berio piece

for solo piano) and several other pieces with the choir and orchestra. One piece was a choral and chamber orchestra version of *Amazing Grace* that did not have a piano part. I had to create my own part and add a piano solo improvisation in the middle, as requested.

Another opportunity I was grateful for was the invitation to participate as a Tumaini University Makumira faculty representative at the 4th Bi-annual GLOMUS (Global Music) Camp, founded by the Sibelius Academy, Royal Academy of Music, and Lund University. It was a beautiful coincidence that the GLOMUS camp in 2015 was held at the Sarawak Cultural Village in East Malaysia (my first time to East Malaysia!). We collaborated with international artists to explore intercultural communication and musical interaction for mutual inspiration and innovation. The small ensemble I was a part of, which incorporated Chinese and Malaysian styles, was selected to perform at the Kuching State Legislature Hall for the governor of Sarawak.

In August 2015, I was invited as one of eight artists (one of two musicians) for a one-month residency at the Brush Creek Foundation for the Arts in Wyoming. While there, I gave my first multicultural-themed solo recital at the end of the residency, and I included a Chinese song I wrote when I was fourteen years old.

### Goh-ing Back to Malaysia

After ten years in the U.S. and two in Tanzania, I finally moved back to Malaysia at the end of 2015 because of a problematic work visa situation; I also had some job offers from Malaysia. Since December 2015, I have been teaching as a senior lecturer at Sultan Idris Education University in a small town, Tanjong Malim, in the state of Perak. Apart from teaching and administrative duties, senior lecturers are required to apply for research grants and to publish in academic journals. It can be a struggle to gain academic recognition by public institutions in Malaysia for performance and creative activities. Unlike my experience in the United States, performance/creative activities are fully recognized as research only if they fall into a scientific or educational framework and/or involve a research grant.

Recently, I developed an interactive teaching model based on multisensory learning using game-like activities. I conceived the model as the result of my experience conducting group piano classes as

a teaching assistant at BGSU and teaching fellow at Umoja, and, for a few semesters, as a senior lecturer at my current university. I noticed that learning by ear and improvisation are not generally part of the classical music curriculum outside aural skill classes in Malaysian higher education, which can cause students to rely too heavily on scores and written instructions. Since gamification (the application of game-design elements and game principles in non-game contexts) and game-based learning (GBL) have recently become important new trends in education, I applied for and received a research grant to study multisensory game-based learning in class piano teaching—my first non-performance grant. (Two of my colleagues, Associate Professor Mohd Hassan bin Abdullah, an expert in music education, and Associate Professor Wee-Hoe Tan from the Faculty of Art, Computing & Creative Industry, joined me on this project. Tan is also the Vice Chair of Serious Games Asia Society based in Singapore.)

For this project, I designed a class plan that consists of six core game-like activities; each activity focuses on the use of a different sense. The implementation of competitive GBL in each class session has resulted in a much livelier classroom dynamic. Students seem to be more motivated to participate, whereas previously many of them felt challenged. The GBL method enabled them to make more cognitive connections with each new musical concept. I presented our research findings at the Asia-Pacific Symposium for Music Education Research, which was held in the historic city of Malacca, Malaysia last year. This year, I was invited to be the keynote speaker at the 3rd International Conference on Arts and Humanities, in Chengdu, China (July 25-27), and my paper was entitled “Music Games and Fun Learning in Higher Education.”

As to my artistic development in Malaysia, I felt I had to start over, since all my networking and connections were overseas. Thankfully, choreographer Lau Beh Chin saw my performances online and invited me to join the *Where 2 Seas Meet* production at Damansara Performing Arts Centre (DPAC), where I acted as composer, dancer, and music performer utilizing toy instruments for three official shows. I was impressed by how the arts scene in Malaysia has evolved over the years I was away. I was surprised to find and connect

with an underground improvisation community in Kuala Lumpur, which resulted in performances with various local and international artists at the Serious Play Improv Lab (SPIL) series, Soun(d)ance series, Kuala Lumpur Experimental Film, Video & Music Festival (KLEX), and other Goethe-Institute sponsored events. I have been fortunate to have had opportunities to collaborate with well-known performers such as Frank Gratkowski, Kok Siew Wai, Yong Yandsen, Max Riefer, and Ignaz Schick.

I am grateful that I was invited to join my composition colleague Wesley Johnson’s research grant project, which enabled my piano colleague, Tham Horng Kent, and me to form the piano duo that we named Tham 2 Goh. We toured around Malaysia from May to September last year to premiere and perform Johnson’s *Sedap Cycle*, a six-movement work for four-hands piano inspired by Malaysian cuisine. Tham recently received a research grant that has supported our West Malaysia tours that feature lecture/recitals of piano music by the renowned Malay composer Tazul Izan Tajuddin. Early this year, I joined the Nakasari ensemble (a research team led by Karen Lonsdale, an Australian colleague), and we presented a recital entitled *Admiral King of the Sea*, featuring Malay and Asian music, at the BrisAsia Festival 2018 held in the Brisbane City Hall in Australia.

One of the highlights of my artistic engagements was a surprise invitation by the Evangelical Lutheran Church of America (through the director for the Mission Formation, whom I met in Tanzania) to be a keynote speaker and music trainer for their 2016 Annual Musicians Training Event in Chicago, and subsequently, an invitation by Augustana College in Illinois to provide masterclasses, a performance, and lectures to the music students. That year I also gave a multidisciplinary recital at the “Arts Without Borders?” International Conference in Helsinki, Finland, which included collaborations with a Finnish musician and a dancer from the Sibelius Academy. Another highlight was my recent performance of the first movement of the *Jigsaw Concerto*, “Puzzled Jigsaw,” with the ASEAN youth orchestra under the baton of Kevin Field.

To summarize my career thus far: to the academic world, I am a senior lecturer (equivalent to an assistant professor) at a university. To the artistic world, I am a performer, improviser, and composer. As a

performer, I have been described as a classical pianist specializing in 20th-21st-century works, a toy pianist/toy instrumentalist (a term coined by Margaret Leng Tan), a vocalizing pianist, a pianist who improvises, and a pianist who occasionally plays her own compositions. In the improvisation world, I am an avant-garde artist who improvises with my toys and voice in cafes, black box theaters, libraries, and outdoor venues—especially where an acoustic piano is not available (Figure 3).



Fig. 3. Yen-Lin Goh playing toy instruments

What are my plans for the future? While I have always enjoyed teaching, I hope to do more performing (and maybe even composing!) in the coming years. It is interesting how teaching and preparing my students for various types of performances has stimulated my desire to perform more often, despite my very packed schedule and routine at the university. Some of my students said they were inspired by my performances. As a result, a new master’s degree student and two PhD students requested that I supervise their graduate research projects.

I have missed collaborating with musicians from different cultural backgrounds and performing in the U.S. (where contemporary music is met with such openness), so I look forward to the few weeks of residency in the U.S. as a OneBeat Fellow, touring with like-minded artists for music diplomacy and community outreach.

Since 2007, music has brought me to many places and cities and has opened doors for me as an artist, scholar, and teacher. This to me has been a huge blessing, and I am so grateful to many individuals along the way. I do not know where I will be in the future, but I trust that through music I will continue to be led to the right place at the right time and meet the right people.

# The Poetic Muse: Piano Compositions by Spanish Women

## Part 1 of a Two-Part Series

MARGARET LUCIA

My first significant introduction to Spanish women composers and their music came, surprisingly, in Cuba, at the Festival Internacional de Música Contemporánea de La Habana, October 29 to November 9, 2011.<sup>1</sup> The festival organizers invited me to perform music by Cuban women (Magaly Ruiz, María Álvarez Ríos, and Gisela Hernández Gonzalo) on one of the evening concerts. I spent the remainder of the week attending the other concerts and lectures, meeting Cuban musicologists, doing research at the National Music Library, and getting to know the participants—a truly international group.

I met Mercedes Zavala Girónes at an informal gathering, and we immediately found common ground. Although none of her extensive solo piano repertoire was performed at the festival, I heard two of her other works, a recording of *El hilo y la trama* (1999), for flute orchestra, and a live performance of *Bestiarium* (2006, revised, 2011), for soprano, mezzo soprano, and percussion. I found these works compelling: viscerally appealing, extremely well-crafted, and unique. I should add that *Bestiarium*, performed entirely from memory by the singers, was met with the only standing ovation during the festival. After the festival, I invited Zavala<sup>2</sup> to Shippensburg University (PA) for a week-long residency, and I asked her to direct a performance of *Bestiarium* at the university. This, in turn, led to my five-month residency in Madrid, in spring 2017, thanks to a Fulbright Senior Scholar Grant. During that time, I performed music by Zavala and other Spanish women (plus works by American women) on several concerts in Madrid and elsewhere in Spain, met with other composers, and conducted research. I am happy to say that I will return to Spain this coming spring on a sabbatical from Shippensburg to continue my research and performances.

### Music Sponsorship and Education in Spain

As is the situation nearly everywhere, women composers in Spain have difficulty gaining access to the most famous concert venues for performances of their work. For example, on July 4, 2017, when Sonia Megías and Eva Guillamón's children's cantata, *Somos Naturaleza* (We Are Na-

ture), was performed in Madrid's famous Royal Theater,<sup>3</sup> it was only the third that a work by a woman had been performed in that prestigious hall. In addition, while the Spanish government sponsors concerts and music education, composers are only able to apply for commissions from the government every few years. On the other hand, Spain has a vital and adventurous contemporary music scene. Contemporary music festivals are frequently held in all the city centers and conservatories.<sup>4</sup> Spain, a country about the same size as Texas, has sixty-one conservatories; the greater Madrid region has fourteen, encompassing music education at all levels. Each of these has a robust program in music composition and frequent concerts of music by students, faculty, and other professionals.

When I was in Madrid, I was especially pleased to learn about a series of concerts held in one of the most prominent venues in the center of Madrid, the Auditorio Caja de Música in Centro-Centro Cibeles. They sponsored a series of four concerts of music by women, with accompanying lectures on music by contemporary women entitled *Límites de la Identidad* (Identity Limits). The first of these concerts featured the music of Germaine Tailleferre ("Memory"); the remaining three, entitled "Conflict," "History," and "Body," were devoted entirely to music by living composers, many of whom were present. And the generous-sized auditorium was nearly full at every concert!

*Compositoras Españolas*, a 2008 publication by the Spanish government, lists the names of 199 women composers past and present.<sup>5</sup> But this catalog, already ten years old, is by no means complete, since it leaves out an entire younger generation of women. Nevertheless, the volume is invaluable; all the composers I met are included, along with their known works up to 2008. In this article, I will focus on the music of four remarkable composers: Mer-

cedes Zavala, Anna Bofill Levi, Consuelo Díez Fernández, and Marisa Manchado Torres. Both Zavala and Díez are currently professors at conservatories in Madrid. Two of the composers have developed strong ties to contemporary music practice in the United States. Díez earned a doctorate in composition from the Hartt School of Music, and Zavala's works have been featured in performances in New York City, Illinois, Pennsylvania, and California. Taken together, the music of these four composers reveals a broad range of styles, from chromatic, virtuosic romanticism to the use of varying degrees of tonality and atonality, pointillistic or impressionistic sounds, and extended techniques. Many Spanish composers also reveal deep connections to natural phenomena as well as finely nuanced interpretations in sound of a variety of poems.

### Mercedes Zavala Girónes

Mercedes Zavala Girónes (b. 1963) is the Head of Composition at the Teresa Berganza Conservatory in Madrid, where she has taught since 1990. She first studied piano, theory, and composition at the Madrid Conservatorio Superior and then in London with Malcolm Singer (a Guildhall School teacher and headmaster of Yehudi Menuhin School), who was a main figure in her development as a composer. She traveled to Senegal in 1996 to conduct research on African music, studying percussion with professor N'Diaye, and she earned additional degrees in philosophy and aesthetics. Since that time, she has taken a leading position among her colleagues in her activities as a composer and professor and in the preservation and promotion of music by women in Spain.

Since 2002, Zavala has been an active member of the Institute for Feminist Research at the Complutense University in Madrid and was president of the Asociación Mujeres en Música from 2007 to 2010. Her music has been performed at numerous festivals in Spain and at venues in Italy, Australia, New Zealand, England, Denmark, and the United States. Two of her recent solo piano compositions were performed at major events. *Sansueña* (Exile), written in 2016 for the commemoration of the death of Miguel Cervantes, was



Fig. 1. Margaret Lucia

performed on January 24, 2018 in a special concert at Lincoln Center, sponsored jointly by the New York Women Composers and the Asociación.<sup>6</sup> *Play the Piano* (after the poem by Charles Bukowski)<sup>7</sup> was premiered at a concert in Madrid in October 2017, celebrating the 80th birthday of Tomás Marco Aragón, Spain's most honored composer and musicologist.

Zavala is the author of a blog<sup>8</sup> and many articles on aesthetics, feminism in music, and contemporary trends, and she is sought after throughout Spain for her music and as a lecturer, commentator, and adjudicator. (See [mercedeszavala.blogspot.com](http://mercedeszavala.blogspot.com), for a complete listing of Zavala's compositions, performances, and articles.)

*Jardines Lejanos* (2009), for solo piano, illustrates some of the most salient aspects of her compositional style. The most prominent include a free atonal style, a multi-layered textural approach and rhythmic complexity, emergence of key harmonies and melodies as the structure unfolds, and, most important, an intense focus on imagery that emanates from poetic or prose texts. Her propensity for, and nuanced rendering of, these texts is well-known. For example, in July 2016, the art, music, and literature magazine *Sibila* dedicated its entire issue (No. 49) and an accompanying recording to Zavala's music. They cited her "instrumental works...that are supported by poetic references, sometimes in a very

intense way, other times suggested, but always avoiding the explicit use of the text."<sup>9</sup>

*Jardines Lejanos* is dedicated to Consuelo M. Correcher, a prominent landscape designer who wrote the text for the photography book *The Gardens of Spain*.<sup>10</sup> The score includes references to the poem of the same name by Juan Ramón Jiménez (1881-1958), a famed Spanish poet who won the 1956 Nobel Prize in Literature. Although there are no specific titles, each of the three movements of *Jardines Lejanos* reflects Jiménez's different images of the garden. One might also interpret the whole piece as a portrayal of the garden at various times of the day as it reveals itself in sound. The first movement, marked "soft, crystalline, iridescent," begins with crystal-like shimmering "points" of sound (seconds or clusters in the upper registers), which "cut" the silence. Zavala gradually adds layers of repeated short, rapid motifs. The opening motif returns at measure 33, ornamented with additional layers and a poetic quote appears at the end of the movement: "Rain of water stars."<sup>11</sup> The second and third movements have no initial instructions, other than metronome markings; however, different lines from Jiménez's poem, appear in the score.<sup>12</sup>

The second movement is more animated and has increased rhythmic and textural complexity. Here a repeated interval/cluster pattern is presented as a sort of ostinato of

a five-note group occurring within the 4/4 meter. As the movement proceeds, a variety of sounds, reminiscent of bird calls or children playing/chanting, swirls both above and below, increasing the density and intricacy of the music. The mood changes at the start of the third movement; a dream-like state is achieved at the beginning by a rising figure repeated over and over with slight alterations. The entire movement is played with the damper pedal depressed (there is only one change about two-thirds through); thus, the pianist must calibrate dynamics and touch within a constant, yet ever changing "cloud" of sound.

### Anna Bofill Levi

Anna Bofill Levi (b. 1944) maintains three successful careers: composer, architect, and mathematician. Her accomplishments in these disciplines have been extraordinary. Her early music studies were in piano and music theory in her native Barcelona. She then studied music composition with Xavier Montsalvatge, but at the same time, she was also studying with the mathematician Eduard Bonet. In 1974, she earned a doctoral degree and wrote her thesis on the geometric generation of architectural and urban forms. In 1983, she attended a seminar with composer Luigi Nono, and, in that same year, translated Iannis Xenakis's book *Music and Architecture* into Catalan.<sup>13/14</sup> She also studied with Xenakis in Paris at the Center for Studies of Mathematics and Music Automation (CEMAMU).

Delving further into interdisciplinary areas, Bofill has designed sets for the theater, collaborated in works—and served on juries—for both art and theater, coordinated music for dramatized lectures, and organized concerts of her works with staging. One example was pianist Jean Pierre Dupuy's concert, which included several of Bofill's solo piano works (*Andata e ritorno*, *Artifici marí*, *En un Chassaigne Frères negre de mitja cua*, *El blanc del blau*, and *Poema per pianoforte*) plus staging, poetry readings, and acting.

A list of her writings is extensive, ranging from a tribute to Montsalvatge to essays on the relationship between music and cartography, and biology and music. However, she is particularly known for supporting the greater dissemination of works by women composers. Her most recent book is entitled *Los Sonidos del Silencio: Aproximación a la historia de la creación musical de las mujeres*. (The sounds

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of the silence: Approach to the history of women's musical creation, Aresta Editorial, Aresta Mujeres No. 9, 2015.)<sup>15</sup>

In addition to the solo piano works listed above and those for other instruments or voice, Bofill has composed two series of compositions entitled *Itineraris I* and *Itineraris II* (1999). Each work in the series is dedicated to a famous woman writer, including, among others: Anne Sexton, Adrienne Rich, Sylvia Plath, Simone de Beauvoir, Amalia Domungo, Alejandra Tizarnik, and Calamity Jane. The first piece in the first series, *Onades I Roques* (Olas y Rocas, Waves and Rocks)<sup>16</sup> was written in homage to Virginia Woolf, and, in the composer's words, "was inspired by her personality, which I understand [as being] very related to the sea, especially with the movement of water, with the continuous play of the foam."<sup>17</sup> In the opening passage of the piece, the water imagery is immediately apparent in the linear sweep of sixteenth notes, moving upward continuously higher and higher. Bofill has shown her own interest in water as an inspiration for works prior to this one. In her preface to *Andata e ritorno*, for example, she describes the piece—a representation of the water cycle—"as a metaphor of the cycle of life."<sup>18</sup>

### Consuelo Díez Fernández

Consuelo Díez (b. 1958) has earned a high profile in the community of women musicians in Spain and in the Spanish cultural community at large. She studied music at the Royal Conservatory of Music of Madrid, earning the highest degrees in composition, piano, and music theory; her teachers there included Spain's most notable composers (particularly from the group named *Generación del 51*). Díez also has a degree in Art History from the Complutense University of Madrid and a master's degree in computer composition and electroacoustic music plus a PhD in musical arts from the University of Hartford. Last year, the Hartt School commissioned a work for a series of concerts honoring renowned composition professor James Sellars, who died in 2002.

Díez served as a cultural officer for the Spanish government: from 1997 to 2001 she was director of the Center for the Diffusion of Contemporary Music and the International Contemporary Music Festival of Alicante (Culture Ministry), and she was Spain's representative at UNESCO and the International Contemporary Music Society.

In her capacity as a pedagogue, Díez has taught composition and electronic music at the Ferraz Conservatory of the Community of Madrid since 1988 and served as Director from 1992 to 1996. She has also directed programs on electronic music for the Radio Nacional de España, and she founded the Laboratory of Computer Science and Electroacoustic Composition of the Community of Madrid in 1988.<sup>19</sup>

Díez has written music for orchestra, works for solo instruments and piano, songs, chamber music, and works for instruments and electronic sounds. Her solo piano piece *Sein und Zeit* was recently heard on the same pair of concerts as Zavala's in Madrid and NYC, sponsored by the New York Women Composers. Díez's music can take many forms—tonal, atonal, dance-like, meditative. But she is consistent in the vividness of her imagery, whether expressing the poignancy of loss or paying homage to one of Spain's greatest composers.

Like many other composers, she was inspired by poetry, and her music reflects both the passion and intimacy of the verses. One of her most attractive works is *Rumores del Puerto* (Rumors of the Port). In contrast to the personal expression in her poetic works, *Rumores* is a joyful reminiscence of the Spanish dance. Díez wrote the piece in 2009 for a concert in the National Auditorium commemorating the 100-year anniversary of the death of Isaac Albeniz. For this occasion, she deftly wove elements of the music of two of the celebrated Spanish composer's pieces into her own, "El Puerto" from *Iberia*, and "Rumores de la caleta" from *Recuerdos de viaje*, op. 71. Díez has also written a two-piano version of this composition.

### Marisa Manchado Torres

Maria Luisa Manchado Torres (b. 1956) is one of the most prolific of the contemporary composers in Spain, with over one hundred works to her credit and numerous prizes, commissions, and premieres throughout Europe as well as in Cuba and Mexico. Her oeuvre reveals the broadest incorporation of contemporary techniques and influences, a reflection of the fact that she has studied or taken courses in most of the major centers for contemporary music in Europe.<sup>20</sup> Her music can be found on twelve discs, and she is the subject of many monographs. She continues to advocate for women in music and recently instituted a festival under the

auspices of the Madrilenian Association of Composers (formed in 1998).

Manchado's music spans all instrumental and vocal genres, and she completed her third opera, *La Regenta*, in 2015. Several of her works are for piano or include piano. Much of Manchado's music is deeply reflective of poetry, especially that of the mystic poets of the late Middle Ages and early Renaissance. When I was in Spain, I performed *Mystericorum* (2015), a work in several movements for solo piano and speaker, based on the poetry of two of the most famous historical Spanish poets: Jorge Manrique (1440-1479) and San Juan de la Cruz (1542-1591). In this work, individual musical movements alternate



Fig. 2. -Left to right: Marisa Manchado, Mercedes Zavala, Margaret Lucia, and Consuelo Díez. The photo was taken at the Pauline Oliveros memorial concert, Nicholas Salmerón Cultural Center in Madrid on March 16, 2017.

with extended poetic texts by these poets. Here is a short excerpt from San Juan de la Cruz's *Coplas del alma que pena por ver a Dios* (Verses of the Soul that Pines to See God), which is spoken after the first piece: "I live and do not live in myself/ and so strong are my hopes/ That I am dying of not dying." Later, the composer quotes the lines of Manrique's elegy on the death of his father—a poem known to all Spaniards. Here is a short excerpt: "Let the sleeping soul/ arouse its senses and awake/ to contemplate/ how life passes, how death approaches/ so silently...."<sup>21</sup>

Manchado connects music to words using a wide variety of sounds made inside the piano: plucking, glissandi, and tapping or striking with mallets on the strings as well as recurring series of dense chords, moving slowly, heavily from one to the next, changing slightly each time. Short melodic riffs are followed by quick cadenza-like passages, slowly rolled chords and

sharp, short high repeated notes. The combined effect is one of great expressivity—rapid changing of emotions, from intense, even fierce, to extended meditative passages. I particularly enjoyed working with her on these pieces—we shared conversations about our favorite American composers, chief among them George Crumb and Pauline Oliveros. When I arrived, in January 2017, Manchado had not heard that Pauline had died—she immediately organized a commemorative concert, which took place the next month at the Nicholas Salmérón Cultural Center in Madrid.

As I became more and more immersed in the music of these composers, I was struck by their intensity, their deep devotion to their own culture, and yet, at the same time, the universality of their general outlook and their broad knowledge of contemporary music trends throughout the world. Before I left, Mercedes and I exchanged gifts: mine to her—A Spanish translation of *The Handmaid's Tale*; hers to me (which I will treasure)—a volume of Spanish poetry, with side-by-side translations into English.

#### NOTES

<sup>1</sup> I was sponsored by composer Magaly Ruiz Lastres as the result of correspondence with Liane Curtis, Resident Scholar, Women's Studies Research Center Music at Brandeis University. Special thanks to Dr. Curtis for her help in introducing me to Cuban women composers and their music.

<sup>2</sup> After the first iteration of a Spanish name, I will designate the person only by the first of her two last names, according to custom.

<sup>3</sup> Teatro Real Madrid website: <https://www.teatro-real.com/es/temporada-16-17/otras-actividades/cantata-somos-naturaleza> June 2017. (Accessed 9/3/2018)

<sup>4</sup> Each year in late May a major public relations event is held in the National Auditorium in Madrid in which all the Spanish gov-

ernment-sponsored musical concerts in Spain are announced to the music community, and a thick book advertising each concert is distributed. ([www.cndm.mcu.es](http://www.cndm.mcu.es)) There is no shortage of women performers, but only a single concert was devoted to women composers in the 2017-18 edition's 442 pages.

<sup>5</sup> Josemi Lorenzo Arribas, et. al, *Compositoras Españolas: La creación musical femenina desde la Edad Media hasta la actualidad* (Madrid: Centro de Documentación de Música y Danza, Gobierno de España, Ministerio de Cultura, 2008).

<sup>6</sup> This concert, which I attended, also included works by Spanish composers Diana Pérez Custodio and Rosa María Rodríguez Hernández, and American composers Alexa Babakhanian, Mary Ann Joyce, Marga Richter, Pamela Sklar, Madeline Schmidt and Cassandra Stevens (the latter two are members of the New York Philharmonic's Very Young Composers program). Performers included Isabel Pérez Dobarro, piano; Anna Tonna and Nan-Maró Babakhanian, mezzo soprano; and Pamela Sklar and Laura Falzon, flute.

<sup>7</sup> Charles Bukowski, *Play the Piano Drunk Like a Percussion Instrument Until the Fingers Begin to Bleed A Bit* (New York: Harper Collins Publishers, 2003 edition).

<sup>8</sup> [mercedeszavala.blogspot.com](http://mercedeszavala.blogspot.com)

<sup>9</sup> <http://www.mujeresenlamusica.es/sibiladedicadisu-disco-monografico-a-mercedes-zavala/>

<sup>10</sup> Michael George, *The Gardens of Spain*, text by Consuelo M. Correcher, translated by Wayne H. Finke (New York: Harry N. Abrams, Inc., 1993).

<sup>11</sup> Mercedes Zavala, *Jardines Lejanos* (Barcelona: Periferia Sheet Music, 2009). Poem: *Llueven estrellas de agua*.

<sup>12</sup> Movement 2, m. 72: *solloza el agua gragante, agua de música y lágrima* (sobs the fragrant water, water of music and tears). End: *por los parques... luz de estrellas, alas de ángeles* (for the parks... starlight, wings of angels). Movement 3, end: *Estoy envuelto en la tarde, como en un sueño violeta* (I am wrapped up in

the afternoon, like in a violet dream). <http://mercedeszavala.blogspot.com/2010/09/jardines-lejanos-2009.html>

<sup>13</sup> Catalan is the language of Catalonia.

<sup>14</sup> The English translation by Sharon Kanach of Xenakis's book was published in 2008 by Pendragon Press.

<sup>15</sup> <http://www.accompositors.com/compositores-curriculum.php?idComp=18>

<sup>16</sup> The title is given in Catalan, then in [Castilian] Spanish, and finally in English.

<sup>17</sup> See, for example, Anna Dowling's article, "'What the Water Gave Me': Woolf and Water," <http://annadowling.blogspot.com/2012/12/what-water-gave-me-woolf-and-water.html>

<sup>18</sup> Anna Bofill Levi, preface to the solo piano work, *Andata e Ritorno*.

<sup>19</sup> <http://digital.march.es/clamor/es/fedora/repository/atm%3A973>

<sup>20</sup> Beyond her music studies (Royal Conservatory of Music in Madrid), Manchado has also done post-graduate work in music therapy (Universidad de Alcalá de Henares) and clinical psychology (the Pontifical University in Madrid). As Deputy Director of the Teresa Berganza Conservatory for fourteen years, Manchado instituted courses in music therapy, among her other accomplishments.

<sup>21</sup> *Recuerde el alma dormida/ Avive el seso y despierte/ Contemplando/ Cómo se passa la vida, how life passes, Cómo se viene la muerte/ Tan calando...* Translations of these two poems were taken from *The Penguin Book of Spanish Verse*, introduced and edited by J. M. Cohen (Middlesex, England: Penguin Books, Ltd., 1956).

*Pianist Margaret Lucia has performed at festivals and has presented recitals and lecture-recitals in Europe and Japan as well as throughout the United States and Canada. As a Fulbright scholar in 2017, she spent five months in Spain collaborating with women composers and performing their music. In 2011, she was a featured soloist at the Festival de Música Contemporánea in Havana, Cuba. She earned a Ph.D. from the University of California, San Diego and is Professor of Music at Shippensburg University in Pennsylvania.*

## Women Composer Representation in the College Orchestra Repertoire, 2016-17

CHAOWEN TING

### Introduction

Programming and repertoire selection play an essential role in the development of any ensemble. An orchestra's repertoire choices manifest the personality and vision of its music/artistic director, the artistic goals and accomplishments of the ensemble, and most importantly, the core values cherished by the organization. While it is impossible to measure an ensemble's artistic achievements quantitatively, a thorough data analysis of repertoire choices helps

researchers understand past and ongoing aesthetic trends.

The League of American Orchestras started collecting annual repertoire reports<sup>1</sup> from its member orchestras in the 2000–01 season. In addition to an overview, the report is also organized by composers and by orchestras, broken into nine groups reflecting the size of each ensemble's annual operational budget. Information such as soloist appearances, premieres, and performances of works by U.S. composers is also

available. The League discontinued the survey in the 2012–13 season, but the Baltimore Symphony Orchestra (BSO) took up the task, conducting its first repertoire survey of the 21 largest American orchestras in the 2014–15 season.<sup>2</sup> The study was expanded to include 89 orchestras in the 2015–16 season<sup>3</sup> and 85 orchestras in the 2016–17 season.<sup>4</sup>

While the League's repertoire reports functioned mostly as a statistical archive, the studies done by BSO's Ricky

O'Bannon focused on underrepresented groups in the symphonic world—women composers, living composers, and American composers. Citing statistics, O'Bannon has called out issues of gender equity and the imbalanced repertoire selection favoring deceased German, Austrian, and Russian composers.

These surveys show clear trends in American professional and regional orchestral programming, but I wondered



Chaowen Ting

about the statistics for college orchestral programs. Are young musicians trained mostly in the classical symphonic canon prepared for the “real” world?

Are conservatory and music

school students exposed to a wide variety of genres, styles, and musical languages? How inclusive or diverse is the music studied in higher education institutes? How often do college orchestras program works by living composers, women composers, and American composers?

To answer these questions, I surveyed the 2016–17 college orchestra concert repertoire from 20 leading academic institutes, including universities, conservatories, and music schools. The findings show that the college orchestra repertoire generally conforms to the trends of professional orchestras: works by German, Austrian, and Russian composers form the majority of concert programs. However, college orchestras are more likely to program pieces by living and American composers than are professional orchestras, yet women composers remain drastically underrepresented.

Below, I first introduce my research methods followed by a general comparison between the data collected from college orchestras and professional orchestras. Later, I discuss possible reasons for the low representation of women composers and review several initiatives that aim to promote and advocate women composers' orchestral output in concert halls.

### Methodology

I used the following methods in collecting data for this survey. Between February and May 2017, I gathered all the

concert information from official school websites except for that provided by the concert offices at the San Francisco Conservatory of Music and the University of Southern California. In cases where the complete repertoire of the concert was not listed on the website, the concert was not included in the survey.

The survey included 56 orchestras from 20 academic institutes. In selecting the surveyed participants, I compiled three Top-20 U.S. Music Schools lists from different years and chose 20 institutes that appeared in most if not all of them. The 20 surveyed institutes (in alphabetical order) are Arizona State University, Boston Conservatory at Berklee, Cleveland Institute of Music, Curtis Institute of Music, Indiana University, Peabody Institute of The Johns Hopkins University, Manhattan School of Music, New England Conservatory, Northwestern University, Oberlin College, Rice University, San Francisco Conservatory of Music, The Juilliard School, University of Cincinnati College-Conservatory of Music, University of Illinois at Urbana-Champaign, University of Michigan, University of North Texas, University of Rochester Eastman School of Music, University of Southern California, and Yale University.

Repeated performances of the same concert were not included in the survey. When analyzing the data, the calculations of the initial finds were weighted by the number of concerts in which a piece of music was performed. The composition date was based on the year in which a piece was

completed, unless a concert program specifically denoted a certain revision, such as the 1947 version of Stravinsky's *Petrushka*. The survey included only concerts performed by the above list of orchestras. Fully-staged operas or ballets were not included in the survey; operatic excerpts presented as gala concerts were included.

### Survey Results

During the 2016–17 year, the 56 surveyed orchestras performed 532 pieces by 213 composers in 140 concerts. Although the average year of composition was as late as 1899, Mozart, Beethoven, and Brahms were the most popular composers. About half of the concerts featured works by German, Austrian, or Russian composers. Approximately one out of every ten pieces was written after 2000, and 2016 marks the year in which most of these pieces were completed. Living composers represented 14.23% of the performed repertoire, but only 2.6% of all the performed pieces were written by women.

### The Trends

A comparison of the statistics of the 2016–17 college orchestra repertoire and O'Bannon's three-year survey of American orchestra programming indicates that American orchestras share similar values when it comes to symphonic literature, regardless of the educational, regional, or professional levels. Figure 1 shows the percentage of works performed during a given season organized by composition year and composer groups. The data demonstrate that the majority of works played

## Women Composers: Music for Orchestra

As part of a new initiative to increase the number of performances of music by women composers, the Philadelphia Orchestra has announced that in the 2019-20 season more than half of the subscription concerts will feature works by women, starting with a new commission for Valerie Coleman. Canadian composer Stacey Brown's *Perspectives* will receive its U.S. premiere in November; Philadelphia Orchestra's music director, Yannick Nézet-Séguin, presented the work's world premiere with the Orchestre Métropolitain in Montreal last year. English composer Anna Clyne's *Masquerade* will be featured in June 2019, and Gabriela Lena Frank will hold the title of composer-in-residence through the 2020-21 season. The orchestra, in collaboration with the American Composers Orchestra, offered a reading of scores by six women on September 6, and the orchestra has started a new mentoring program for emerging women composers—their works will be premiered in the 2019-20 season.

The New York Philharmonic included a work by Ashley Fure in its 2018-19 season-opening gala concert and presented Unshuk Chin with one of the largest awards in contemporary music: the Marie-Josée Kravis Prize for New Music, which includes an award of \$200,000 and a commission for a new orchestral work. There is also good news from the Metropolitan Opera Company, which is commissioning operas by Jeanine Tesori and Missy Mazzoli.

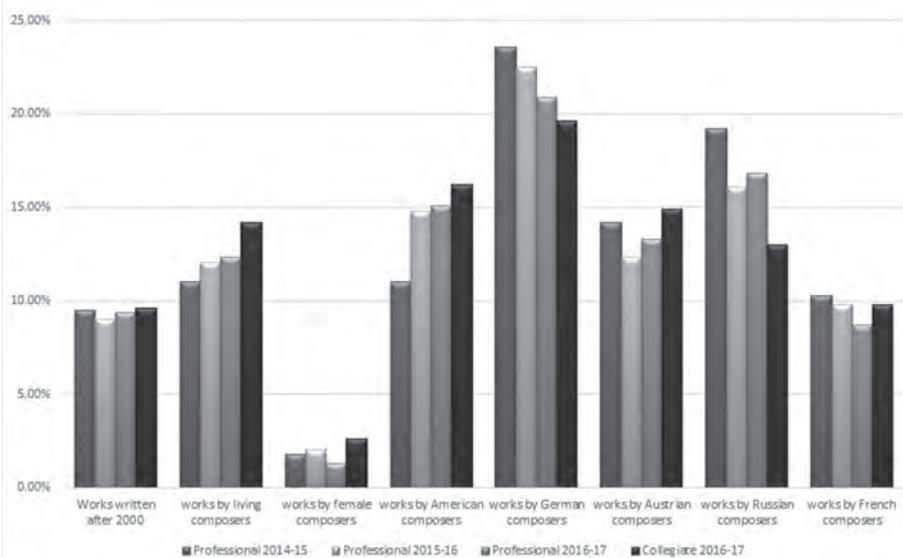


Fig. 1. Percentage of Works Performed During a Season, by Composition Year and Composer Groups

in concert halls were written by white men, and that women composers continue to be underrepresented in both professional and college orchestra performances.

Despite the similarities, one notable difference in programming is that college orchestras are more likely to perform pieces by American composers and living composers than are professional orchestras: the 14.23% of pieces by living composers performed by college orchestras is higher than the number performed by professional ensembles (11-12%). Another distinction is that concertgoers are more likely to hear an American work at a college orchestra concert than at a professional concert. American composers were the second-most represented on college concert programs and the third-most programmed group on professional performances.

The average composition year (1899) for college orchestra programs was later than that of professional orchestras: 1886, 1882, and 1888, respectively, in the three surveyed years. One explanation is that college orchestras tend to include premieres of student-composers' works; of the 76 living composers whose works were performed by college orchestras in 2016–17, 12 (16%) were students within the institution.

### The 2016-17 Data

When the analysis is narrowed to one single season (2016–17), the concert repertoire of both professional and college orchestras reveals how the above-mentioned trends informed programming practice. After reporting on the most performed composers

and works in the season, I will focus on the most underrepresented composer groups: women and living composers.

#### 1. The Favorites

A comparison of the 2016–17 repertoire selection of the professional and college orchestras illustrates that just a few composers and compositions appear in both groups. Beethoven's Symphony No. 9 was the most popular work among professional orchestras, while Schubert's "Unfinished" Symphony was well represented by college orchestras. Also appearing on both lists were Beethoven's Symphonies Nos. 5 and 7, Brahms' Symphonies Nos. 2 and 4, Stravinsky's *Petrushka*, Dvorak's Symphony No. 9 "From the New World," Tchaikovsky's Symphony No. 5, and Berlioz's *Symphonie Fantastique*.

John Adams was the only well-represented American and living composer in college concerts. His work *The Chairman Dances* received the third-highest number of performances and was presented by five of the 20 surveyed schools. Adams was also among the most frequently performed living composers by professional orchestras: his works received more performances than Schumann, Bernstein, or Rimsky-Korsakov during the 2016–17 season.

In the same year, the 56 surveyed college orchestras performed 96 pieces by 105 living composers. A total of 104 performances of these 96

works represented 14.3% of the composers, 14% of the concerts, and 18% of the performed pieces on college programs. Although the percentage of works by living composers remains low, it is somewhat encouraging that 19 out of 20 surveyed institutes performed at least one piece by a living composer. The University of Southern California was the only institution that did not include any piece by a living composer or an American composer on its 2016–17 concert programs.

In the professional field, the BSO's 2016–17 survey shows that 82 out of the 85 surveyed orchestras presented 338 pieces by 264 living composers for a total of 1,071 performances.<sup>5</sup> Three orchestras did not perform any work by a living composer: Greenville Symphony Orchestra, Long Beach Symphony Orchestra, and Wichita Symphony Orchestra. Additionally, Long Beach was the only surveyed orchestra that programmed no works by an American composer.

#### 2. Women Composers

Among the 532 pieces performed by 20 surveyed college orchestras, 19 works were written by 16 women composers. Two of the composers were historical figures: Ruth Crawford Seeger and Grazyna Bacewicz, and four were current composition students of the given school, leaving only ten established living women composers: Kati Agocs, Anna Clyne, Jennifer Higdon, Cindy McTee, Gabriela Ortiz, Raminta Serksnyte, Caroline Shaw, Augusta Read Thomas, Joan Tower, and Ellen Taaffe Zwilich. Of all 16 women composers, only three had two pieces performed during the year: Jennifer Higdon, Hilary Purrington, and Augusta Read Thomas; the other 13 composers had only one piece performed once.

In the same year, the 85 surveyed professional orchestras presented 57 pieces by 47 women composers for a total of 119 performances. Four of the composers were historical figures: Lili Boulanger, Margue-

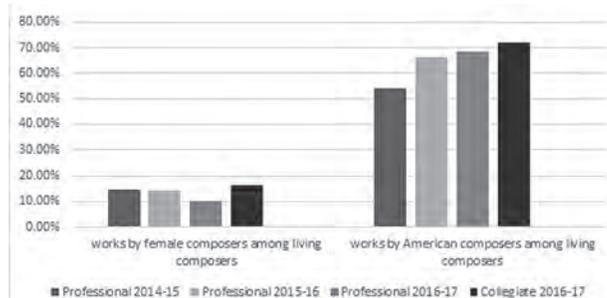


Fig. 2. Percentage of works by Living Composer Groups

rite Monnot, Ruth Crawford Seeger, and Galina Ustvolkskaja. Among the 47 women composers, only 12 had more than one piece performed.

The underrepresentation of women composers was already seen in Figure 1: in 2016–17, works by women composers made up just 2.6% of all the music performed by college orchestras and 1.3% by professional orchestras. When one focuses only on music written by living composers, women composers accounted for 16.35% of works in college orchestra performances, and 10.3% by professional orchestras. One alarming issue is that, unlike male (living) composers, no woman had more than a handful of pieces performed in the season. In both fields, less than half of the organizations included at least one piece by a woman composer, as opposed to the much higher percentage of ensembles performing works by living male composers. Additionally, fewer orchestras performed works by women composers: nine of the 20 surveyed colleges played at least one piece by a woman, and only 34 out of 85 professional orchestras programmed works by women composers.

### 3. The Diversity Challenge

Several factors contribute to the gender imbalance in orchestral programming. It cannot be denied that very few historic women composers received recognition through the course of western music history, and only a small number of operatic or orchestral works by these composers even survived. While several orchestral pieces by historic women composers are in print, very few orchestral sets (parts and full score) are available for purchase. Frequently only the vocal score or the full score is available for purchase, but the orchestral parts are rental only. This could result in deterrents such as performance materials difficult to access, or associated fees prohibitively expensive for some organizations.

Women composers are also rare in the contemporary music scene. When college and professional orchestras program works by living composers in the surveyed years, women account for an average of just 14% of all the presented works. Figure 2 shows that orchestral ensembles at all levels prefer American men when selecting contemporary repertoire.

Some people might argue that this is simply a number problem, as there are not as many women composers in the field.

This statement holds some truth to it. In 2014, only 18% of Ph.D.'s in music composition from U.S. universities were women,<sup>6</sup> a much lower rate when compared to that of women U.S. Ph.D.'s in other music fields: 36.9% in general music, 47.9% in musicology, 48.1% in music performance, and 52.9% in music education.<sup>7</sup>

Even though fewer women choose music composition as their profession, the 14% women representation of concert repertoire is still lower than that of women earning Ph.D.'s in composition: an average of 18%.<sup>8</sup> Funding sources of professional orchestras have been proven to affect ensemble programming choices, as shown in the study led by Lawrence Tamburri: the greater an orchestra relies on local government funding and endowments, the more conservative are the orchestra performances. Two other factors in the orchestral profession play an important role: the lack of willingness to program works by women, and the lack of awareness of compositions by women leads to a reluctance to perform works by women, and the resistance to exploring repertoire outside the standard literature contributes to an inadequate knowledge of lesser-known composers.

Many scientists have tried to decipher why women's participation is lower in certain disciplines in STEM (science, technology, engineering, and mathematics) fields, and one theory argues that these male-dominated subjects are often math-related.<sup>9</sup> This hypothesis does not explain the low percentage of women in music composition and fields such as philosophy. Sarah-Jane Leslie, a philosophy professor at Princeton University and her research team found that “women are underrepresented in fields whose practitioners believe that raw, innate talent is the main requirement for success.”<sup>10</sup>

Among 30 disciplines included in her study, music composition had a high “field-specific ability belief,” which exceeds that of computer science or engineering, and the percentage of women professionals in music composition is one of the lowest across both humanities and STEM subjects.

This celebration of an innate ability is a double-edged sword: practitioners in the field are more likely to view women as less gifted, thus are biased against them, and women internalizing such beliefs are less inclined to enter the discipline.<sup>11</sup> This theory explains why women remain so underrepresented in composition, and why orchestras rarely actively seek out living women composers when programming. As compositions by women are often deemed less worthy, orchestras spanning from professional, to community, to college levels are disinclined to perform their works. (See Figure 3.<sup>12</sup>)

### Interventions and Initiatives

Researchers have proposed and tested various intervention tools that can be used in early education to improve confidence in and performance by young girls and measures that can help reduce or eliminate implicit bias in labor markets.<sup>13</sup> In the orchestral profession, as in any other field,

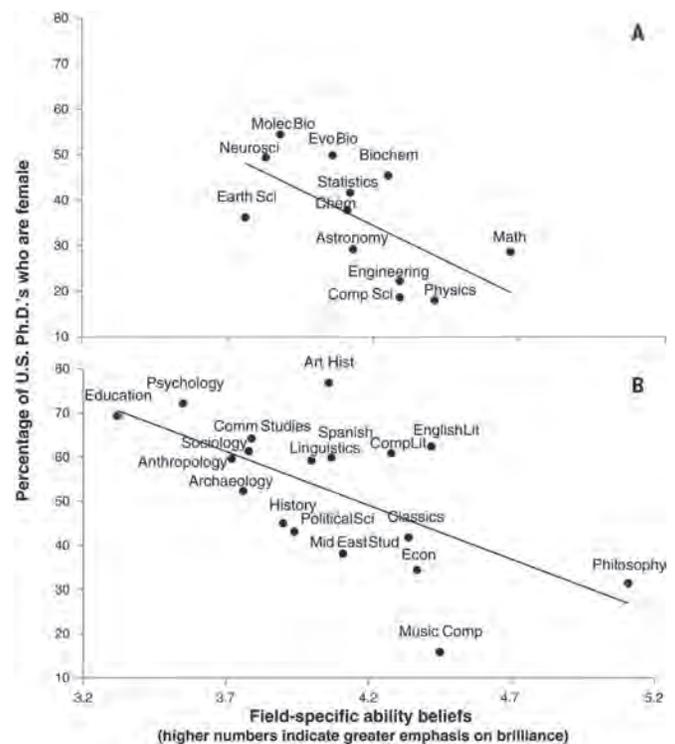


Fig. 3. Field-Specific Ability Beliefs and the Percentage of U.S. Women in 2011 with PhD Degrees. (A) STEM and (B) Social Science and Humanities.

changes in societal association between gender, talent, and success in careers are difficult and slow. Several programs and organizations have taken up initiatives to promote women composers, increase their visibility, create role models for musicians of the next generation, and promote general awareness of women composers—all of which should encourage and inspire more young girls entering the profession of music composition.

To demystify the notion that there are no good compositions by women it is essential that information regarding women composers' orchestral output is easily accessible for conductors, orchestra managers, and music educators. The Women's Philharmonic Advocacy (WPA) website includes repertoire information about women composers such as Amy Beach, Louise Farrenc, and Fanny Hensel. The WPA also has some orchestral materials available for ensembles interested in performing works by historic women composers.<sup>14</sup> Composer and arts administrator Robert Deemer started collecting a list of women composers in 2012, and he has now expanded it into a database that includes information about more than 3,000 women composers.<sup>15</sup> The database contains links to the composers' websites and a checklist of the genres in which these women composed. The checklist is not particularly useful for orchestral programming, however, as users have to go to each individual composer's website to look for information about her orchestral works. The College Orchestra Directors Association (CODA) recently formed a repertoire committee to research repertoire choices made by and available for its member orchestras. One initiative proposed by the committee was to identify more orchestral works by women composers suitable for college ensembles.

David Daniels's *Orchestral Music*, a sourcebook sometimes called "the bible of

orchestral music," is widely used by scholars, orchestra librarians, educators, conductors, and orchestra managers. Starting with the third edition (1995), Daniels initiated a "women composers" category in the appendix under the heading "composer groups for thematic programming."<sup>16</sup> This section has undergone a few expansions: 22 women composers appeared in the third edition of the source book; 14 were contemporary at the time of publication. In the fourth edition (2005), 55 women composers (38 contemporary) were included. The most recent fifth edition (2015) included 70 women (50 living then) listed among a total of over 1,200 composers.<sup>17</sup> In the decade spanning 2005 to 2015, only 17 contemporary women composers were admitted into the prestigious league of great symphonists. Printed materials often lack the latest information, but Daniels hosts a monthly-updated online search service expanded from the fifth edition. As of April 2018, a total of 1,425 composers, including 95 women, can be found on his site. Within the 6.7% representation of women composers, 63 are contemporary, including a few emerging composers, such as Missy Mazzoli, Helen Grime, Emily Rutherford, and Rebecca Saunders who have been added since the publication of the fifth edition.<sup>18</sup>

Inspired by Deemer's database but frustrated with its poor functionality in orchestral programming, I started to create my own *Daniel's Book, women's edition*—an online database of living women composers' orchestral output in 2016. My goal was to create an orchestral source for fellow conductors, artistic directors, and orchestra management seeking more inclusive representation in their concert season planning. The spreadsheet contains all the information necessary for programming: duration, instrumentation, composition date, nationalities of the composers, composers' personal websites, and links to recordings, perusal scores, and publishers.

The project has been growing rather slowly, with no proper help collecting the information and, more frustratingly, with no available information from many composers. Some have no website or contact information known to the public. Many others have personal websites but lack complete work lists or omit compositional information critical to orchestral planning—namely, duration, instrumentation, and recordings or perusal scores. Furthermore, when I

have contacted several composers requesting information, many do not have it readily available, and the others are disinclined to be included in a list emphasizing their gender. The existence of such a database based on the gender of the composers rather than their talents is embarrassing but necessary when promoting gender parity in concert halls. A complete and user-friendly source saves conductors and orchestra librarians time and effort to go through hundreds of individual personal websites to find works suitable for the ensemble. The recently released database of "Women Composers of Wind Band Music," compiled by Christian Folk, is an excellent example.<sup>19</sup>

## Conclusion

When it comes to orchestral programming, I would never advocate completely abandoning the traditional symphonic literature, the power and beauty of which attracted me to become a classical musician in the first place. But as teachers in higher education, we should celebrate, support, and encourage orchestral programs to nurture young musicians through repertoire beyond the standard symphonic literature. We should also ensure that music students receive orchestral training in a wide variety of styles, genres, and musical expression. For instance, the New England Conservatory (NEC) made a pledge to include one work by a woman composer at every orchestra concert during the 2016–17 year, and the NEC also performed the most works by living and women composers during the year among the 20 surveyed higher education institutions. Led by Marin Alsop, both the Baltimore Symphony Orchestra and the Peabody Institute orchestral programs included quite a few works by living composers, too.

Overall, diversity remains rare in orchestra concert programs. The way women composers are presented in Daniels' source book—as a category similar to nationality lists—demonstrates that "women composers" are treated simply as a new genre. When ensembles present a concert that includes works by women, program titles such as "French Concert" or "Russian Night" are often used. After performing a piece or two by women composers, the orchestra can check them off the list, and pat themselves on the back for having fulfilled the "inclusivity" column in programming.

As decision-makers and their audiences become aware of this gap in represen-

### Congratulations, Victoria Bond!

Victoria Bond's opera *Clara*, about Clara Schumann, will be premiered in April 2019 at the Berlin Philharmonic Easter Festival in Baden-Baden, Germany. Victoria Bond is the first American woman, in the 50-year history of this prestigious festival, to have her music performed!

tation, we hope that orchestras will begin to perform more works by living and women composers and that eventually their works will break into the lists of core repertoire. Only when we reach an era when composers need no database to publicize their gender, when women are judged by their talent as artists, and when many more than 94 women are included in a list of more than 1,425 male composers can we proudly say we have done our work: we have achieved inclusivity in the orchestral profession.

#### NOTES

<sup>1</sup> League of American Orchestras, “Orchestra Repertoire Report Archive,” <http://www.americanorchestras.org/knowledge-research-innovation/orr-survey/orr-archive.html>

<sup>2</sup> Ricky O’Bannon, “The 2014–15 Orchestra Season by the Numbers,” Baltimore Symphony Orchestra, <https://www.bsomusic.org/stories/the-2014-15-orchestra-season-by-the-numbers.aspx>

<sup>3</sup> Ricky O’Bannon, “The Data behind the 2016–2017 Orchestra Season,” Baltimore Symphony Orchestra, <https://www.bsomusic.org/stories/the-data-behind-the-2016-2017-orchestra-season/>

<sup>4</sup> Ricky O’Bannon, “What Data Tells us about the 2015–16 Orchestra Season,” Baltimore Symphony Orchestra, <http://www.bsomusic.org/stories/what-data-tells-us-about-the-2015-16-orchestra-season.aspx>

<sup>5</sup> In his report, O’Bannon stated that 434 different pieces by living composers were planned for performance in the 2016–17 season; however, the raw data of his study show only 338 pieces by living composers WERE programmed for the season.

<sup>6</sup> This percentage is consistent based on the survey conducted by the Higher Education Arts Data Services (HEADS) between 2010 and

2015: on average, 18.2% of students earning a doctorate in music composition were women.

<sup>7</sup> National Science Foundation, Survey of Earned Doctorates (2014). <https://www.nsf.gov/statistics/srvydoctorates/>

<sup>8</sup> Certainly, earning a Ph.D. in composition does not guarantee a career as a composer, but it is an indicator that those earning a post-graduate degree are serious about the discipline.

<sup>9</sup> Shane Bench, Heather C. Lench, Jeffrey Liew, Kathi Miner, and Sarah A. Flores, “Gender Gaps in Overestimation of Math Performance,” *Sex Roles* 72, no. 11-12 (06, 2015): 536-546. doi: 10.1007/s11199-015-0486-9.

<sup>10</sup> Sarah-Jane Leslie, Andrei Cimpian, and Meredith Meyer, “Expectations of Brilliance Underlie Gender Distributions across Academic Disciplines,” *Science* 347 (2015): 262-265. doi: 10.1126/science.1261375. Andrei Cimpian and Sarah-Jane Leslie, “The Brilliance Trap,” *Scientific American* 317, no. 3 (September 2017): 60-65.

<sup>11</sup> Ilan Dar-Nimrod and Steven J. Heine, “Exposure to Scientific Theories Affects Women’s Math Performance,” *Science* 314, no. 5798 (2006): 435. doi: 10.1126/science.1131100.

<sup>12</sup> Sarah-Jane Leslie, “Expectations of Brilliance.”

<sup>13</sup> Robert Adler, “The Curse of Being Different,” *New Scientist* 193, no. 2586 (2007): 17. Cara Bauer and Boris B. Baltes, “Reducing the Effects of Gender Stereotypes on Performance Evaluations,” *Sex Roles* 47, no. 9 (11, 2002): 465-476. Céline Bagès and Delphine Martinot, “What is The Best Model for Girls and Boys Faced with a Standardized Mathematics Evaluation Situation: a Hardworking Role Model or a Gifted Role Model?” *The British Journal of Social Psychology* 50, no. 3 (September 2011): 536-543.

<sup>14</sup> Women’s Philharmonic Advocacy, “Repertoire by Women Composers,” <https://www.wophil.org/repertoire/>

<sup>15</sup> Robert Deemer, “Women Composers Database,” <https://goo.gl/65j95x>. Drew McManus, Are you Aware of the Women Composer Database Project,” *Adaptistration*. <https://adaptistration.com/2017/03/09/women-composer-database-project/>

<sup>16</sup> David Daniels, *Orchestral Music: A Handbook*, 3rd ed. (Lanham, MD: Scarecrow Press, 1995), 555. Daniels, *Orchestral Music*, 4th ed. (Lanham, MD: Scarecrow Press, 2005), 515-516.

<sup>17</sup> David Daniels, *Daniels’ Orchestral Music*, 5th ed. (Lanham, MD: Rowman & Littlefield, 2015), 720.

<sup>18</sup> The exact number of composers and women composers were provided by David Daniel in the correspondence on April 25 and 26, 2018. See David Daniels, “Daniels’ Orchestral Music Online,” <https://daniels-orchestral.com/composers/>

<sup>19</sup> Christian Folk, “Women Composers of Wind Band Music,” <https://goo.gl/ET47gR>

*Dr. Chaowen Ting is Assistant Professor of Music and Director of Orchestral Studies at the Georgia Institute of Technology, where she conducts the Symphony Orchestra, Chamber Orchestra, and Café Momus Contemporary Music Ensemble. She was a conducting fellow of the Rochester Philharmonic Orchestra and Conductor and Music Director of Cincinnati Sinfonietta, and she has conducted orchestras internationally. She was the winner of the 2009 International Conductors’ Workshop and Competition and the 2013 Bruno Walter Memorial Scholarship, and she has received honors from the National Opera Association’s Opera Production Competitions. Her research projects focus on issues of musical interpretation, conducting, and gender studies. The author would like to thank Rachel Zhu for her assistance in data collection and analysis.*

## Landscape Music: Rivers & Trails

Exploring Music Inspired by Landscape, Nature, and Place

CHRISTINA RUSNAK

“Landscape Music: Rivers & Trails” is the theme of a nationwide series of concerts held in the fall of 2018 to commemorate the 50th Anniversaries of the National Trails System Act and the Wild and Scenic Rivers Act. Coordinated by the Landscape Music Composers Network and presented in collaboration with organizations, venues, and performers across the country, this concert series highlighted and celebrated the significance of our national trails and rivers via new music. A dozen composers created world-premiere pieces for small chamber ensembles in direct response to the remarkable places protected

under these two landmark acts. Half the composers are women!<sup>1</sup>

The Landscape Music Composers Network (LMCN) is a group of composers and musicians from across the United States who devote a substantial portion of their creative work to landscape, nature, and place, and for whom inspiration from the natural world is an ongoing focus. I’ve been a member for over three years and joined shortly after its founding by composer Nell Shaw Cohen. I have to admit, I’m not much of a “group” person, but when I discovered LandscapeMusic.org, I felt as though I was joining my family! We all inherently be-

lieve in the stewardship of our natural landscape and are dedicated to advocating for our nation’s public lands. While the music could *broadly* be described as “contemporary concert music,” or “New Music,” our pieces encompass a wide-range of influences from classical, popular, world, and traditional genres. The works created, while usually notated and acoustic, may also be improvised and/or electronic.

Nell Shaw Cohen stated that the “mission of LandscapeMusic.org is to deepen public awareness and appreciation of the natural world by exploring and celebrating the work of contemporary composers and

musicians who evoke landscape, nature, and place through music. We seek to increase the visibility of the works, methods, and philosophies of artists creating in this arena.” We explore and ponder complex questions, such as: In what ways can music evoke or relate to experiences of the natural world? What are the unexplored potentials for connecting landscape and music? How can art and artists have a positive effect on society through engagement with nature and environment? Several of us have contributed essays towards these questions. For me, this extends further to examining the environmental, cultural, and historical meaning of the landscape.

LMCN partners with performers, ensembles, presenters, organizations, and government agencies to coordinate, curate, and promote concerts and other projects that seek to increase appreciation and awareness of the natural world. Some of our work takes ideas from ecology, art, and scientific disciplines to create sound worlds that ponder larger questions. Last year in Alaska a few of us met a scientist from NASA who is studying, from space, the effects of the thawing permafrost on our atmosphere. This isn’t everyone’s idea of landscape, but IT points to ways we *can* think about landscape.

Last October three of us, Cohen, Stephen Wood, and I, met to discuss the feasibility of the above-mentioned concert series. We were successful, and eleven months later, concerts were premiered in Vallejo, CA (9/23); Atlanta, GA (9/29); Houghton, MI (10/4); Portland, OR (10/7); and Boston, MA (11/3). With much coordination, the members of LMCN cre-

ated, promoted, and performed in partnership with the U.S. Forest Service, Visions of the Wild, National Park Service, Sierra Club, Cascadia Composers (NACUSA), Citywater, Juventas New Music Ensemble, Michigan Technological University, Atlanta Contemporary Ensemble, and Sustain Music and Nature. Many less visible partners contributed their time, energy, and referrals to help us along. In music, we don’t usually think of City Planners, State Historians, or Watershed Councils as concert partners, but these were among my most helpful collaborators.

Five rivers (Sudbury River, Klamath River, Owyhee River, American River, and Chattooga River) and six trails (Juan Bautista de Anza Trail, New England Trail, North Country Trail, Carson Trail, Oregon Trail, and Florida Trail) were featured. In Portland, through a competitive process with our partner, Cascadia Composers, we added the Deschutes Wild and Scenic River in Oregon. Prior to the concert in Portland, I gave a presentation followed by a discussion at the local community center, The End of the Oregon Trail Interpretive Center, in which I shared how I compose about landscape, both in general and specifically about the Willamette Falls. Willamette is the second largest waterfall, in volume, in the United States, and it roars just outside Portland’s proverbial back door.<sup>2</sup>

I attended two of the Rivers and Trails concerts: the one I coordinated in Portland and the initial concert in Vallejo, California. The Visions of the Wild Arts Festival, co-presented by the town’s arts council and the US Forest Service, aimed to connect people to landscape through art. Co-

hen proposed the concert to the Festival, and the Rivers and Trails concert was the grand finale of the Festival’s events. Representatives from the U.S. Forest Service, Bureau of Land Management and National Park Service opened the concert. This level of understanding about how music can convey and advocate for landscape was virtually unheard of by government officials ten years ago.

All the pieces were composed for a subset of flute, violin, clarinet, cello, piano, and percussion. The 30+ musicians involved in the five concerts worked hard to realize the potential of the musical expression of landscape. For the first concert in Vallejo, Sacramento’s premier new music ensemble, Citywater, set the bar high. I walked in for the last run-through before the concert, and it was perfect. The diversity of pieces reflected the range of places and perspectives about which we composed. The programs were cohesively tied together with the energy of the various rivers and historic and scenic trails. Each composer included a visual element. For some composers, one picture captured everything; for others, additional images were timed to shifts in the music.

Audience members stayed afterward to express their enthusiasm and appreciation. With between 50 and 100 attendees at each concert, many in the audience were not new music aficionados nor even necessarily classical music concertgoers. The National Parks and Rivers and environmental agencies brought additional audience members to these concerts through their marketing efforts. In Portland, we had a lively Q & A. The MOST interesting question I received was at the Vallejo concert. A woman approached me and said, “You have strings and a piano, but this isn’t *classical* music; what *is* it? It’s *so* exciting!” What an opportunity to advocate for New Music! So, I explained...

I firmly believe that if we align our music making with our values and passions that we can create magic—magic that transports through the performers to our audiences. It has been my privilege to be a part of this concert series—a part of the magic.

#### NOTES

1 Guest composer Linda Woody’s work was presented at the Portland Concert.

2 See: <http://landscapemusic.org/essays/composing-the-oregon-national-historic-trail/>

### Women Composers Festival of Hartford

The 2019 Women Composers Festival of Hartford is scheduled to take place March 29 & 30, 2019. The Composer-in-Residence for the festival will be Jennifer Jolley. Her 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, among others. She is Assistant Professor of Composition at Texas Tech University in Lubbock, Texas.

The Ensemble-in-Residence will be the Nouveau Classical Project, a New York-based contemporary classical music ensemble that is “bringing a refreshing edge to the widely conservative genre.” The ensemble began by collaborating with fashion designers for its concerts and has expanded to creating multidisciplinary performances. Its mission is to engage new audiences and show that classical music is a living, breathing art form.

## New Initiatives

### The Young Women Composers Camp: Amplifying the Voices of Young Women

CYNTHIA FOLIO

When Erin Busch first approached me with her innovative idea of creating a summer camp for high school girls at Temple University (Philadelphia), I was captivated! My immediate thought was that I wished this opportunity had been available when I was in high school from 1968 to 1972. I had no role models and had no idea that women could compose. Even today, most music classrooms and ensembles focus on the music written by men, which completely overpowers and diminishes the works written by women and sends the message to a younger generation that their creations are not as important, or not seen as being equally valid.

Erin is from a much younger generation, but she also felt isolated as a woman who wanted to compose. She had this vision of organizing such a camp for several years, and once I agreed that Temple University would be the perfect host institution, she immediately took on the awesome responsibility as both Founder and Artistic Director of what would be called the Young Women Composers Camp (YWCC).<sup>1</sup>

As chair of the Music Studies Department at Temple, I became the facilitator and, ultimately, one of the teachers at the camp. Erin and I jointly applied for a grant from Temple University's Vice Provost for Research, the "Humanities and Arts Program Award," and received the full amount requested: \$10,500. Erin was able to bring in more revenue from various sources, including funding from PPA Project Stream, the Philadelphia chapter of the American Composers Forum, and several private donors. This money was used to reduce tuition costs from \$700 to \$350 per student, enabling the attendance of some of our students who come from lower-income households.

To our surprise, we not only received local applications from Philadelphia and the surrounding areas, but also from women composers from around the country, including young women in Oregon, South Dakota, Kentucky, Maryland, and Connecticut. We had not anticipated such a national response, and we suddenly realized late in the spring of 2018 that we would

need to reserve dormitories for these students who came from far away. We ended up hosting eighteen girls who came to the YWCC with various levels of compositional experience—some had never composed a piece before, while others had written chamber or orchestral works.

There was a mix of ages as well: our youngest student was 15 and our oldest was 19. A few of the older students had already been accepted as composition majors at universities for the fall 2018 semester, so the camp served as preparation for their university studies. Some high school juniors hoped to develop their skills in order to apply to universities during their senior year; these juniors now have a high-quality performance of the string quartet that they wrote during the camp. Others just came to explore what it might be like to be surrounded by other young women who were



Young Women Composers Camp Chorale

interested in composition. Regardless of age, experience, and musical backgrounds, the girls bonded during this two-week camp in a way that we could hardly envision. This mix of experience and age helped to foster an environment of mutual support and peer-to-peer learning in a way we never could have imagined. When it was time for everyone to go home, there were many sincere expressions of friendship and camaraderie, including tears and hugs.<sup>2</sup>

During the two-week camp (July 9-20), our students spent more than fifty hours in class, learning about various subjects related to music composition such as basic music theory, contemporary compositional techniques, writing for specific instruments, electronic music history and composition, orchestration, jazz improvisation, songwriting, setting text, notation, music publishing, and more. These demonstrations on various topics were presented by a combination of Temple faculty and local Philadelphia musicians. Our students also sang in a chorale in order to add a

performance component to the camp, appropriately singing music by women composers. Students spent many hours outside of class attending private composition lessons, studying the course materials, and working on their final composition projects. They also had opportunities to take field trips to various sites in Philadelphia; students attended a swing and blues concert, received a private tour of the Philadelphia Orchestra music library, and went to the Philadelphia Museum of Art, in addition to several night-time activities on campus (craft night, movie night, etc.).

We hosted guest composer Missy Mazzoli<sup>3</sup> for a day. She talked to the girls about her experience as a woman composer and how she approaches her own compositional process. The students also took a one-day field trip to attend the Sō Percussion Summer Institute at Princeton University (SōSI), where they observed rehearsals of percussion works composed by Princeton Ph.D. composers, attended a workshop of a multi-percussion piece by Sō member Jason Treuting, and participated in an interactive discussion about the field of composition with Sarah Kirkland Snider<sup>4</sup> and Caroline Shaw.<sup>5</sup> Getting the chance to meet these incredible musicians while they were still in high school was not lost on our students; in an anonymous evaluation, one student wrote: "SōSI was epic! Never knew lamps were percussive instruments until this trip!"

The camp culminated with a recital of eighteen premieres for string quartet from all the participants (varying in length from thirty seconds to two minutes) by the awesome ATLYS string quartet—they rehearsed and performed these pieces in one day. Each piece was part of a set of four or five premieres, which alternated with several selections performed by the all-participant chorale.

The excitement generated by this camp resulted in significant media coverage. WRTI (Philadelphia's premiere radio station for classical and jazz, housed at Temple University) featured a news story by Meridee Duddleston<sup>6</sup> and invited the girls for a Facebook Livestream performance.<sup>7</sup> This video includes performances of three of the newly-created string quartets, performed live by the ATLYS quartet, along with interviews by the three featured

student composers. It also includes the chorale singing a Fanny Mendelssohn piece accompanied by the ATLYS quartet, under the direction of Marianne Gruzewski.

In their evaluations of this camp, student responses were overwhelmingly positive, with the girls listing this camp as a “life-changing experience,” saying that their perspectives on the music industry, community, and their own ability has been forever changed. The following excerpts are from anonymous evaluations: “I have [improved as a composer] because I’m surrounded by really talented people in our class and the teachers, who are exposing me to new things I wouldn’t know otherwise!” “This is the most challenged musically (in a good way) I have felt in a long time!” “I learned more about percussion instruments in that one day [the field trip to Princeton] than in six years in band! Now, I have goals to compose pieces for chamber percussion ensemble.”

Every student answered the question in the evaluation that they would consider coming back (some with the caveat that they will be too old next year). We are now planning the 2019 camp (check our website for dates), and we plan to offer several new expansions for the program, including a technology track for girls who are interested in electronic music composition and elective opportunities for all students. We also hope to collaborate with local music organizations to help provide year-round opportunities—again, stay tuned to our website for more updates on those efforts.

The YWCC would certainly not have been possible without the efforts of David P. Brown (Assistant Dean for Administrative Affairs in the Center for the Performing and Cinematic Arts—CPCA) and Julia Alford (administrative assistant to the chair), and would not have been as successful without the valuable instruction of all of our 2018 teachers and staff members. This inaugural summer camp also owes its success to the unwavering support of our Dean of CPCA, Robert Stroker, and the above-mentioned grant from Temple University. We hope that the YWCC will continue to grow and expand each year, and will contribute, in part, to closing the gender gap in music composition and creating more opportunities for young women around the world.

*Cynthia Folio is Professor and Chair of Music Studies at Temple University, where she won the*

*Creative Achievement Award in 2012 and the Lindback Award for Distinguished Teaching in 1994. Her compositions appear on a number of CD’s, including three of her own—Inverno Azul; Flute Loops: Chamber Music for Flute; and Portfolio. Erin Busch is a current Ph.D. candidate in music composition at the University of Pennsylvania. She previously taught theory and composition at Temple University, where she earned a B.M. in Music Composition (’13) and M.M. in Music Composition and Cello Performance (’15).*

#### NOTES

<sup>1</sup> [www.youngwomencomposers.org](http://www.youngwomencomposers.org)

<sup>2</sup> The promotional video created by REC. TODAY: <https://www.youtube.com/watch?v=gFA285zY2s&feature=youtu.be&app=desktop>

<sup>3</sup> <http://www.missymazzoli.com/>

<sup>4</sup> <https://sarahkirklandsnider.com/>

<sup>5</sup> <https://carolineshaw.com/>

<sup>6</sup> WRTI radio feature by Meridee Dudley (July 16, 2018): <http://www.wrti.org/post/new-summer-program-philly-focuses-teen-age-girls-learning-art-classical-composition>

<sup>7</sup> The live video broadcast by WRTI on their Facebook Page: <https://www.facebook.com/WRTImusic/videos/2157447790945574/>

### A New Force for Advocacy in the United States: The Boulanger Initiative

CORA COOPER

The Boulanger Initiative ([www.boulangereinitiative.org](http://www.boulangereinitiative.org)) is a new Washington, D.C.-based organization founded by Joy-Leilani Garbutt and Laura Colgate, two young musicians whose doctoral work with women composers inspired them to become advocacy activists for women in music. The Initiative’s stated mission is “to work towards greater inclusivity, and to enrich our collective understanding of what music is, has been, and can be.” This positive message guides them towards imagining and helping to create a future more inclusive of women composers—past, present and future. The group plans to utilize a three-pronged approach to promote music composed by women. Activities are divided into the categories of performance, education, and commissions.

**Performance:** a concert series devoted to presenting music composed by women, past and present, striving to challenge established inequalities in concert programming.

**Education:** lectures, publications, workshops, school visits, and masterclasses to help expose students and audiences to

the idea that women have composed, and do compose, music.

**Commissions:** supporting the composition and performance of new music, to foster awareness, create possibility, and inspire creativity.

Currently focusing on the first two agenda items, the Initiative will celebrate women composers in a major launch festival that will take place at multiple venues throughout Washington, D.C. This event is scheduled for March 8-10, 2019, to coincide with International Women’s Day, and will present three days of nonstop musical and educational programming. In keeping with the mission, there will be concerts featuring chamber music groups, ensembles, and soloists, as well as masterclasses, demonstrations, panel discussions on inclusion in classical music programming, and more. While performers and presenters of all gender identities are welcomed and celebrated, the musical repertoire performed will come from the literature of music composed by women (past and present).

Each evening of the festival will feature one “main stage event,” which will be a performer or chamber music group of international recognition, in conjunction with a composer or composers that they have worked with or from whom they have commissioned works. These main stage performers will be involved in multiple events throughout the day, ending with a final performance or multi-faceted event between performer and composer (a Rob Kapilow “What Makes It Great”-esque production) at the end of the day. Daytime festival events will include local performers and ensembles. Following the festival in March, the Initiative will continue its performance series with a full season of concerts for the 2019-2020 season. Every concert will be dedicated to presenting music composed by women, with an initial focus on repertoire for chamber ensembles and soloists.

Education and outreach events will begin with school visits leading up to the festival in March. In conjunction with local educators, the Initiative is currently developing a lesson plan/presentation that can be adapted to elementary, middle, and high school classes. During the months of January and February, Boulanger Initiative Ambassadors (experienced musicians and educators) will visit schools in the D.C.

area and present this lesson plan to students. They are also building a network of scholars, musicologists, and professional musicians who have specialized in music composed by women. From this network, the Initiative will coordinate guest lectures and performances at D.C., Maryland, and Virginia university music departments, focusing on selected topics within the greater theme of women as composers.

The third area of focus, the commissioning and premiering of new works, is still under development and will begin during our 2019-20 season.

## Meet Two New IAWM Members

### Migiwa “Miggy” Miyajima

Self-taught Japanese composer, pianist, bandleader, producer, educator, and lecturer Miguiwa “Miggy” Miyajima turned to a career in music later in life than most musicians. Although she started playing the piano at age three and wrote her first composition at age six, she gave up music when she entered college. Her passion for music, however, led her back at age thirty when she left an editorial position at a popular Japanese magazine and started a career as a jazz composer and pianist. It was a fortuitous decision, since only five years after her debut she was invited to work with the multiple-Grammy-winning Vanguard Jazz Orchestra. In 2012, she received a scholarship from the Japanese government to study in the United States, and she has been active in promoting music education and international exchange between the two countries.

Miggy has had remarkable success leading big bands in both countries. She was associate producer for two Grammy Award-nominated albums by the Vanguard Jazz Orchestra in 2011 and 2014. She subsequently formed her own seventeen-piece orchestra, called the Miggy Augmented Orchestra, and one of the highlights of her career was leading her orchestra at New York’s famous Birdland Jazz Concerts in 2017. Her latest news concerns her new appointment as conductor and associate producer of the well-known Slide Hampton Big Band.

Miggy recently released her first album, *Colorful*, for big band, performed by the Miggy Augmented Orchestra on the ArtistShare label. She says her message for *Colorful* is “Creating a world in which

The Boulanger Initiative seeks arts and equality enthusiasts who would like to impact the future through their commitment to philanthropy, leadership, and advocacy. If you are interested in becoming an Education or Performance Ambassador, or a committee member (current committees are for fundraising, education, or research), please fill out the form on this webpage: <https://www.boulangerinitiative.org/volunteer-1/>. The Initiative is in the initial stages of a fundraising campaign and would also appreciate any help in identifying potential sponsors, donors, or

the many diverse people, lifestyles, and attitudes around the world can coexist and be themselves.” The title piece of the album, *Colorful*, was awarded the Search for New Music 2018 PDX Prize for a jazz composition. She discusses the entire album below.

### *Colorful* by Miguiwa “Miggy” Miyajima

I was surprised to find that very soon after *Colorful* was released at the beginning of September that it was featured on the cover of *Hot House*, a well-known free newspaper distributed in the New York City area. In addition, it climbed to the #1 slot in some of the Japanese CD shops. I am delighted to see it doing so well. My



Miguiwa “Miggy” Miyajima

career has been progressing at such a brisk pace that many people have said that I am “a born winner,” but I see myself as the exact opposite. I did not find success through several strokes of good luck. I struggled to make my way and to persevere, which evidently drew people to my cause and inspired them to support me.

*Colorful* was only possible because of my tumultuous, ever-changing life. This single album incorporates tracks with a range of rhythms, grooves, and leitmotifs,

presenters. Please contact them at [Info@boulangerinitiative.org](mailto:Info@boulangerinitiative.org) with information.

Joy and Laura chose the name “The Boulanger Initiative” to honor the work of two paragons of the 20th-century classical music world. Nadia and Lili Boulanger were not only talented musicians and composers, but they also broke gender barriers on their way to great musical achievements. Both sisters were among the first few women to enter the prestigious Prix de Rome competition, and in 1913, Lili became the first woman to earn the coveted Grand Prix.

so much so that I am sometimes asked how I incorporated so much variety—and, simultaneously, continuity—to the work. I reply that I simply transcribed my various life experiences into stand-alone pieces, and this was the result.

*Captain Miggy’s Age of Discovery* has a comical and funky rhythm. I decided to write it after my first year in New York, which had been such a funky and unique experience. That year was by no means smooth, but making the piece into an upbeat work led me to realize that I can laugh in the face of adversity and turn it into a positive outcome. Year one in New York was difficult, but it all turned out well in the end.

In 2011, the Great Eastern Japanese Earthquake rocked the country. *Hope for Hope*, which was inspired by the earthquake, to this day elicits tears from listeners who have been through earthquakes and other disasters themselves. They tell me the music gives them encouragement to go on. *Awakening* was based on my internal struggle when my mother underwent cancer surgery two years ago. People who had similarly gone through illness or that of family members shared similar stories with me, and the music made me appreciate how universal these experiences can be.

Life is unexpected. There are disasters and illnesses, and we face the specter of death. Yet these experiences, the good and the bad, are what collectively make us who we are, shaping us. This is something that I have learned over the course of my career in composition. Creating these works allowed me to come to terms with my own life and better appreciate it, which was a self-affirming experience. The title track, *Colorful*, came out of my wanting

to share with others that even if they have fallen on hard times, there is always a bright future ahead.

Another driving reason for this project was my desire to sing the song of how fascinating the world, with its many cultures, ethnicities, and religions, can be. I began preparing my CD in 2016-17, when American politics was in a tumultuous time. I pondered long and hard what a better world might be like, finding myself at a unique vantage point in New York, a melting pot, unlike what most Japanese usually experience back home. When I lived in Japan, I was considered a bit eccentric and struggled to find my place, so New York was like heaven for me. New York is a place of acceptance and diversity, which helped me discover that even Japan, with its homogeneity, is full of unique people and ideas. Thinking about this, I was inspired to create a work in which each of the seventeen members of the band successively take turns to ad-lib two bars. In a live performance, the listener experiences seventeen unique and different personalities on display. Even similar instruments surprisingly produce different sounds, and the expressions and stances of the performers widely diverge. This work always “wows” the audience and elicits lots of applause.

Music is a powerful force in the world. I have been through earthquakes, cancer in the family, and moving to the other side of the world. I see myself as someone creating “nutritious” music that gives us the energy to go about life’s work. Women are still seldom seen in the world of jazz, and I am a woman from abroad, an even rarer breed. I want to be a champion for those out there who are struggling, and I want to open the door to more people like me. If they are people who have suffered, I hope to heal their wounds. If they are people already happy, I hope to make them even happier. I’m hard at work each day perfecting my composition and piano skills to create music that can enrich people’s lives.

### Mona Lyn Reese

I have been a composer for more than forty years. Reading about every commission and performance I’ve ever had would be long and boring; therefore, I have decided to present brief descriptions of my experiences in connection with three of my compositions, and I hope you find them interesting.

### *The Mitten*

Thirty-two years ago, I wrote one of my most frequently-performed works, *The Mitten*. Friends of the Minnesota Orchestra commissioned this *Kinder Konzert* piece in 1986. When it is performed, the children sit on the stage and an ensemble of nine or ten musicians from each section sits with them. They demonstrate their instruments and answer questions from the audience. The ensemble then performs short segments from familiar classical pieces followed by *The Mitten*. It is a Ukrainian folk tale about a boy who goes into the forest to gather firewood. He drops a mitten in the snow, and a mouse crawls inside it to get warm. A parade of larger and larger animals follows the mouse, but when a tiny cricket squeezes in right after a bear, POP, the mitten explodes.

The Minnesota Orchestra has performed *The Mitten* hundreds of times. It is also a favorite of the Atlanta Symphony, and it appears regularly on their children’s programs. When orchestras play the work in their concerts in schools, teachers and administrators usually contact me before the performance to ask for a recording. Unfortunately, the work had never been recorded until recently. In 2016, when I met Bob Lord, the CEO of PARMA Recordings, thirty years had gone by since *The Mitten*’s premiere. He listened to the work and remarked, “This is a great piece. Let’s record it with the Moravian Philharmonic Orchestra in the Czech Republic.”

When I arrived in the Czech Republic, I started working with the lead engineer, Veet. I explained that an instrument and specific musical theme portray each animal in the story. A clarinet plays the mouse; a trumpet, the fox; and a tuba, the wild bear. One of the instructions to the tuba player is to “snort” into the horn. “How does he do that?” asked Veet. I cupped my hands around an imaginary tuba mouthpiece and snorted. Veet looked skeptical but gave the instructions. When the player snorted, everyone in the orchestra and the booth burst out laughing! We classical musicians are very serious and intense during



Mona Lyn Reese

sessions. We don’t want to waste time and money, but it took five minutes for us to stop laughing and get back to work. The recording was released on December 1, 2017.<sup>1</sup> Up next for *The Mitten* is an expanded and choreographed version with sjDANCEco and the San José Chamber Orchestra.

### *The Three Fat Women of Antibes* (TFW)

I love this opera. It’s one of the few pieces that was fun to write. Composing is satisfying, but most of the time, it’s too much work to be fun. The opera is based on a short story of the same name by W. Somerset Maugham. Here is a summary of the plot. Three wealthy, middle-aged women take a house in Antibes, France to pursue a weight reduction regimen. They are the best of friends and enthusiastic bridge players, but they need a fourth for bridge, so one woman invites her recently-widowed cousin, Lena, to join them for several weeks. Since Lena never had a weight problem, she can eat anything she pleases and does. She wins all their money at bridge, puts butter on everything, and has wine with her meals. This puts an enormous strain on the three women’s friendship.

Tom Hassing, my husband and long-time librettist, provided the text. We wrote the work piecemeal. The first aria, “The Doctor Says I Must Eat,” was for a small opera company interested in new works. We wrote the next segment for my college class reunion entertainment at the University of Minnesota Morris, and we wrote the final thirty minutes for the Kansas University Opera Workshop. I prepared a fully-orchestrated score for a San Jose State Opera Theater performance.<sup>2</sup> The audience loved TFW. They laughed in the right places and were engaged throughout. Additional performances were presented at Goat Hall Theater in San Francisco.

We were thrilled when we heard that the opera was a finalist in a competition sponsored by the London-based company Opera Up Close. We learned too late, however, that they expected the singers to go to London to perform a twelve-minute selection for the final contest. Since the opera company had removed all names and addresses from the scores and recordings before the judging, they were not aware that we were so far away. Of course, none of the performers were able to travel there.

## Faith Partners Residency

The American Composers' Forum fosters programs to develop and promote new music. I have received several commissions through them. One was an interfaith sacred music program called Faith Partners Residency. My 1993-94 residency included the Basilica of Saint Mary, Temple Israel, and the College of St. Benedict, all located in Minnesota. Faith Partners commissioned Delores Dufner, OSB, to write the text for two of the pieces. My task was to write an anthem or service music for each organization plus a large work they could perform together. When I met with the Basilica group they said: "We want a fun piece to use during our Feast of St. Francis Blessing of the Animals Service." Tom and I like jolly pieces, and we wrote *The World Is Filled with Creatures*. The College of St. Benedict wanted a double SSA choir piece to celebrate graduation. Sister Delores, a member of St. Benedict's Monastery, wrote the text for *From My Heart Springs A Song*. The cantor at Temple Israel wanted a new setting of *L'Chah Dodi* for the Friday evening service.

When I met with representatives from all three organizations, the spokesperson said, "Our communities have been studying together. We want a new piece about the Holocaust that uses Christian and Jewish musical traditions." Cantor Abelson handed Delores and me a stack of docu-

ments with poems and texts written by Holocaust victims and survivors. All my life I have avoided books and movies about that horrible time. Writing music means you must immerse yourself in the material. Neither Delores nor I wanted to write about it, but we had no choice. We selected texts that were the "best," meaning they were the most atrocious and dramatic.

The result was an hour-long oratorio, *Choose Life, Uvacharta Bachayim*, which was nominated for a Pulitzer Prize in 1994. We, along with the producers and conductors, have received hundreds of letters from audience members and performers whose lives have been touched by the work. Most oratorios assign a male to sing God or Jesus. Delores and I chose a mezzo soprano as Adonai (God). The solos and most of the choruses are in English, but the score also includes Gregorian Chant in Latin and the Hebrew song *Ani Maamin*, sung in Hebrew. I composed three different accompaniment versions: chamber orchestra, chamber ensemble, and keyboard. The vocal forces include SATB choir plus soloists: soprano, mezzo soprano, young (or child) soprano, tenor, solo choir tenor, bass, and narrator. The work was recorded with the San José Chamber Orchestra and The Choral Project at Skywalker Sound in 2011.<sup>3</sup>

I hope my membership in IAWM enables me to collaborate and connect with other women musicians. I am an advocate

for women composers, conductors, and performers. When the San José Chamber Orchestra recorded *Choose Life*, most of the production and artistic staff were women. They weren't chosen because they were women but because they were the best. I'd like to thank all the women who've helped me in my career, worked with me, gave me advice, and took advice from me.

## NOTES

<sup>1</sup> The recording of *The Mitten* on Navona Records is available for download or streaming on most music sites. The score and parts can be purchased from JW Pepper. Free activities for children and schools are available at: <https://monareese.com/the-mitten-2/just-for-children-the-mitten/>. In the videos, Marie Olofsson and I talk about writing music and painting the album cover, Music and Art.

<sup>2</sup> Performance information is available: <https://monareese.com/three-fat-women/>. Contact me at [mona@monareese.com](mailto:mona@monareese.com) if you want a vocal or orchestra score.

<sup>3</sup> *The World is Filled with Creatures* is available at St. James Music Press. *From My Heart Springs A Song* is available at Santa Barbara Music Publishing. The *Choose Life* recording is available from the San José Chamber Orchestra. Octavos of *Adonai, I Shall Not Die, Stay with Me, God, All Ye Who Pass By, and Tender God, Have Mercy* are available from MusicSpoke. For more information about *Choose Life*, see <https://monareese.com/choose-life/>. Contact me at [mona@monareese.com](mailto:mona@monareese.com) if you want a vocal or orchestra score.

## In Memoriam: Carolyn Bremer and Katherine Hoover

### Carolyn Bremer (1957-2018)

Carolyn Bremer, a long-time member of the IAWM, died unexpectedly at age 60 on September 2, 2018. She was associate director of Cal State Long Beach University's Bob Cole Conservatory of Music and a member of the faculty for almost twenty years. She is remembered by her colleagues for her passion for music and the performing arts and for her wicked sense of humor. She was especially fascinated by Tibetan Singing Bowls, and she, along with her colleagues, performed them at interactive concerts.

Bremer composed about 100 works and was best known for her 1995 composition entitled *Early Light*. It is a mainstay in the wind ensemble repertoire and receives hundreds of performances a year. The original version was for orchestra, but the wind version was more popular; it was performed at Carnegie Hall, Kennedy Center, and elsewhere. The most famous perfor-

mance was by the President's Own Marine Band on the steps of the U.S. Capitol. It has been recorded dozens of times.

Her catalog includes works based on feminist symbolism (*Athene*) and popular culture (*It Makes Me Nervewracking*), and she had recently started incorporating her photography into her multimedia compositions. Many of her works are for concert band and wind ensemble, and they have been recorded by the El Paso Wind Symphony, the Heritage of American Band of the U.S. Air Force, the Towson University Symphonic Band, the Monarch Brass Ensemble, and others.

Bremer studied at the Eastman School of Music and CalArts, and she earned a Ph.D. in composition from the University of California Santa Barbara. She was Chair of Composition at the University of Oklahoma from 1991 to 2000, where she held the O'Brien Presidential Professorship.

### Katherine Hoover (1937-2018)

Composer and flutist Katherine Hoover was born in West Virginia and lived in New York, where she died on September 21, 2018. She composed for her own instrument as well as for strings, piano, woodwinds, orchestra, and voice. Her best-known work was probably *Kokopeli* (1990), a piece for flute that was inspired by American Indian music and culture, as were a number of her other compositions. The work sold more than 11,000 copies and won the National Flute Association's Newly Published Music Competition. Among her other frequently performed works were the tone poem *Eleni: A Greek Tragedy* (performed by thirteen orchestras), *Stitch-te Naku*, for cello and orchestra, written for Sharon Robinson, and *Clarinet Concerto*, for jazz virtuoso Eddie Daniels. *Classical Pulse* (January 1997) critic Leslie Gerber selected Hoover's

Quintet *Da Pacem* as one of the five best recordings of 1996.

Hoover composed a number of chamber works, and the Colorado and Montclair Quartets; Dorian, Sylvan and Richards Quintets; and Eroica Trio frequently

performed her compositions. Pianists Joseph Kalichstein, Anne Marie McDermott, Christopher Taylor, and Mirian Conti also performed her works, as did flutists Julius Baker, Eugenia Zukerman, Jeffrey Khaner, Mimi Stillman, Carol Wincenc, and

Bonita Boyd. She taught at the Manhattan School for many years, was flute soloist at Lincoln Center, and performed with ballet and opera companies in New York's major halls.

## BOOK REVIEW

### Denise Von Glahn: *Libby Larsen: Composing an American Life*

Urbana: University of Illinois Press, hardcover, 368 pages, bibliography, index, photographs and drawings, musical examples, \$95.00, e-book \$26.96, ISBN 978-0-252-04115-0 (2017)

ROBERT BLACK

Denise Von Glahn commences her new book on Libby Larsen, one of America's most prolific and eminent composers, with a quotation from the Pulitzer Prize-winning biographer, Leon Edel, in order to frame the essential mission of her biography: "Discover the overlap between what the individual did and the life that made this possible." What Von Glahn discovers, however, is not so much an "overlap" between Larsen's work and life, but rather a warp and woof: a tightly-woven integration where life is work and work is life. This is not a typical biography; instead, the writing style mirrors Larsen's own musical approach—it is idiosyncratic, eclectic, and personal. Von Glahn's narrative portrays Larsen's artistic journey through feelings and images. It is written in a style that Hélène Cixous called the "Écriture féminine" (*The Laugh of the Medusa*, 1976): a woman writing herself.

The book is organized into eight chapters, with six recurring topics intimately connected to Larsen's life and values: family, religion, nature, gender, technology, and activism. While Von Glahn manages to tell Larsen's story more or less chronologically, her personal and professional growth is tracked in conjunction with these topics rather than dates; for example, in the opening essay on family, the author explores Larsen's early home life. Nestled in the middle of four sisters, Larsen's personality was enthusiastic and expressive, but she was instructed to keep quiet, in other words, to be "seen, but not heard." In Larsen's suppressed childhood, sounds of all kinds spoke to her: horses' hooves outside in the winter snow, the clank of sil-

verware, rock and roll music on the radio, and the rumble of cars. Von Glahn explores the confluence of these factors in an analysis of Larsen's 1983 composition *Four on the Floor*, a piece for piano and strings inspired by joy-riding in the Larsen family's yellow '57 Thunderbird car. The author includes generous score excerpts and, in this case, uses a score segment that provides Larsen's instruction to the pianist Jerry Lee Lewis! Consequently, the contrasting family experiences of dinner-table silence and open-road racing to rock and roll music were formative influences on Larsen's compositional voice.

Von Glahn explores two of the strongest influences on Larsen's musical production: religion and nature. Larsen's profound commitment to orthodox Catholicism is examined in detail. The composer's first musical training began in her Catholic School, where Sister Collette exposed her to the music of Bartók, Stravinsky, and Japan, rather than the usual Czerny exercises. The overriding inspiration of Catholicism for Larsen was its reverence, mystery, and awe, but when the Church revised its ecumenical and liturgical platform in 1962 with Vatican II, Larsen became disenchanted. Indeed, Larsen became an atheist, though she maintained her own personal sense of the traditional Catholic values. As an example, Von Glahn analyzes *Saints Without Tears* (1976), a song-cycle on texts by Phyllis McGinley. Throughout, the composer gently and humorously needles the Church by her musical depiction of "The Temptations of St. Anthony," "The Giveaway," "Sonnet from Assisi," "Conversation in Avila," and "Paterfamilias."

Larsen's passionate and personal relation to nature remains a continuous current throughout her music. According to the composer, "I don't want to look at it or comment on it. I want to be it. Yes, I want to be it. I want to be the wind, the heat, the fragrance." In her discussion of Larsen and nature, Von Glahn analyzes Larsen's *Ulloa's Ring* (Ring of Glory, 1987), a trio

for flute and piano that conjures the musical equivalent of an uncommon celestial phenomenon. Rather than provide a traditional musical analysis of the piece (addressing genre, harmony, its place in musical history, and other traditional critical categories), Von Glahn uses metaphorical and poetic descriptions to connect the musical material to human feelings. Instead of citing parallel fourths and fifths, we get "spins, bends, waves, and weaves." Von Glahn sometimes seems to refer more to literary history than to musical criticism; for example, she detects in Larsen what the renowned literary critic R.P. Blackmur called "gesture": the outward and dramatic play of inward and imaged meaning. In this respect, Von Glahn unmasks the "outward and dramatic play"—the pitches, rhythms, and timbres—and reveals how these elements inform meaning and evoke feelings. She also uses the chapter on nature to investigate Larsen's decision to establish her life in Minneapolis, as opposed to more typical centers of musical production, such as New York or Los Angeles.

Von Glahn continues through the next several chapters to explore Larsen's life and music as it relates to gender, technology, and activism. She spends a generous amount of time describing the wide range of Larsen's *oeuvre*: her troubled operas based on *Charlotte's Web* by E. B. White (premiere, 1973) and *A Wrinkle in Time* (1992); her experimental works: *Now I Pull Silver* (recorded, 2005), for amplified flute; *Emergence*, String Quartet No. 4 (premiere, 2015); the song cycle *Love After 1950* (premiere, 2000); and the multimedia works. Throughout the book, Von Glahn is liberal in her use of score samples and photographs, and she deftly manages to cover what is indeed a broad range of musical output consisting of more than 500 works.

Von Glahn addresses one of Larsen's recurring criticisms: that she is a "trend hopper," but by the book's end, she makes clear that Larsen is not a trend hopper and that she is committed to realizing her own

vision. The book offers readers a well-researched glimpse into the contributions of a uniquely American composer.

*Robert Black is an independent scholar and songwriter. He holds BFA and MA degrees*

### *Speaking Her Truth: Three Vocal Works* by Jessica Rudman

ELIZABETH R. AUSTIN

On April 28, at Christ Church Cathedral in Hartford, CT, The Hartford Opera Theater sponsored a concert of music by Jessica Rudman plus a pre-show lecture by the composer and her librettist, Kendra Preston Leonard.

The first premiere of the evening, *Four Songs for Lady Macbeth*, commissioned and performed by mezzo-soprano Charity Clark and members of The Hartford Independent Chamber Orchestra, Daniel D'Addio, conductor, began with two songs that commend Lady Macbeth as she is on her way to her death. The work colored the historical figure in dark, dour musical timbres, with clangorous sounds from the cello. A jazzy clarinet set the sly, grim style of the next song. After the final lullaby, laced with a nostalgic ritornello, the sizable audience responded with warm applause.

Next on the program was a dramatic monologue, *Trigger*, sung by soprano Jennifer Sgroe, about a victim of domestic assault reading a current newspaper story about sexual harassment as she unravels her own experience. Ms. Sgroe rose to the occasion with a powerful interpretation of the maligned woman, having been disparaged by the investigating policeman who had asked, "But did she deserve to get hit?" Ms. Rudman's penchant for describing such distress in melodic bends, curves, and cries was most effective, with the unrelenting pianistic undercurrent doubling the intensity.

The second premiere was operatic: *Marie Curie Learns to Swim* finds us on a beach with the famous Marie Curie (Susan Yankee) and her daughter Irene (Claudia Rosenthal), who listens to her mother's words, hoping she will have at least a few days' respite from the laboratory. The brilliant metaphor of "Marie learning to swim [and] pulling herself through the water," deepens with her recollections. Marie de-

*scribes her incessant drive to work in the lab against the currents of illness and depression.*

## CONCERT REVIEWS

scribes her incessant drive to work in the lab against the currents of illness and depression.

In a series of flashbacks, we are introduced to the young Marie, vividly sung by Elizabeth Hayes, and the man she is to marry, Pierre Curie (Mark Womack). The striking leitmotif, which signifies "radium," the subject of the experimentation leading to two Nobel Prizes, acts as a unifying device in this episode. Ms. Leonard's emotive and well-crafted libretto was enhanced by Ms. Rudman's striking harmonies and unwavering ostinato patterns, which underpin the sturdy and expressive vocal lines. This work effectively expresses the evening's theme, "Speaking Her Truth." My suggestion for the future would be to provide a little more contrast in the tempi of arias and *recitativo* passages. The stage director, Kristy Chambrelli, as well as the dramaturg and set/costume designers, provided the responsive listeners with a well-rehearsed and thought-provoking evening.

### "Mademoiselle," Lili Boulanger, and Louise Talma

DEON NIELSEN PRICE

The Grammy Award-winning San Francisco Girls Chorus, conducted by Valerie Sainte-Agathe, opened its 40th anniversary season on October 18 at the historic Herbst Theatre in San Francisco with a choral program that salutes the influential French composer and teacher Nadia Boulanger, referred to "Mademoiselle." The program featured works by both Nadia and Lili Boulanger and Louise Talma as well as Aaron Copland, Leonard Bernstein, Samuel Barber, and David Conte. (The review is limited to the works of the women composers.)

Honoring the 100th anniversary of Lili Boulanger's death, the concert opened with her famous work *Les Sirènes* (The Sirens), a most beautiful example of French Impressionism with its scintillating textures of treble voices and piano. The chorus is well-trained in French diction, and it was gratifying that the French lyrics and English translation of the text by Charles

*Brecht, Picasso, Sartre, and Shakespeare. He adapted Godard's film A Bout de Souffle (Breathless, 1960) for the stage, which he directed at Kent State University. He is currently completing a theatrical song-cycle based on James Joyce's Ulysses.*

Grandmougin were printed side by side throughout the program. Tenor soloist Nicholas Phan next sang three verses of Nadia Boulanger's strophic hymn *Cantique* (text by Maurice Maeterlinck), followed by the chorus repeating the verses in a well-blended angelic unison over the quiet piano accompaniment. Phan then presented two French *mélodies* from Nadia Boulanger's song cycle *Les Heures Claires* (The Sunlit Hours): "Vous m'avez dit, tel soir" (You spoke to me) and "C'était en juin" (It was June); the text is by Emile Verhaeren. Boulanger collaborated with pianist Raoul Pugno in writing the elaborate keyboard part.

Phan gave the audience a definitive performance of Lili Boulanger's lengthy *Demain, fera un an from Clairières dans le ciel* (Tomorrow, it will be a year, from Clearings in the Sky). This dark, dramatic work is a setting of words by Francis Jammes, a French poet who evidently lived a sad life of retreat in the Basque country. Following the tenor soloist's high pianissimo falsetto for the final sorrowful and melancholic "Plus rien. Plus rien" (Nothing left, I have nothing left), the chorus, which had been sitting on the risers, partially facing the soloist, suddenly stood and 16 of them moved quickly to form a semi-circle at the front of the stage, a veritable madrigal ensemble.

*Three Madrigals* by Louise Talma have not been performed since their premiere in 1930 in New York City, and the music is so charming that I hope the work springs to life with multiple performances. The chorus members radiated joy as they sang. Each madrigal is through composed, as in Renaissance madrigal style, and the settings begin mostly homophonic. As the madrigals continue, the texture varies from monophonic to polyphonic depending upon the message of each couplet or verse. The imitative passages are wonderfully intriguing with their fresh-sounding expressivity. I would love to be able to study the scores, but I could see the dark brown music on the piano stand from where I was sitting. After the concert, I met the excel-

lent pianist, Taylor Chan, whose sensitive ear for balance, style, and tone quality was an integral part of the success of the evening's performance. She acknowledged to me that she could barely read the notes; the copies of the scores had been obtained

by photographing the originals in the archives of the Library of Congress's Performing Arts Reading Room. Who will publish these fine madrigals to make them widely available for today's choruses and audiences to enjoy?

*Composer/pianist/author/conductor Deon Nielsen Price is President Emerita of the National Association of ComposersUSA and the IAWM. She is looking forward to the concert performance of her opera Ammon and the King: An Immigrant Speaks Truth to Power on March 17, 2019. Please visit [www.Culvercrest.com](http://www.Culvercrest.com)*

## CD REVIEWS

Eleonor Bindman and Jenny Lin: *The Brandenburg Duets:*

*Bach's Brandenburg Concertos*  
Eleonor Bindman and Jenny Lin, piano;  
Dan Mercutio, producer; Grand Piano  
Records GP777-78 (2018)

KRYSTAL J. F. GRANT

Arranging orchestral works for piano duets is a long-established tradition, stemming from the early-nineteenth century, but to succeed in arranging the complex and diverse ensembles of J.S. Bach's Brandenburg Concertos (1721) is an especially notable achievement. For her recording of *The Brandenburg Duets*, IAWM member Eleonor Bindman arranged all six concertos and performed them with Jenny Lin. Which pianist plays *primo* or *secondo* varies throughout the recording. The two-CD set (2018) does not present the concertos in order, but instead creates an emotive and harmonic arc. The score for the duets is not yet published, and this brilliant recording decidedly increases the anticipation for its release.

Max Reger's celebrated four-hand arrangement of the Brandenburg Concertos was first published in 1850, and Teresa and Filippo Trevisan recorded the works on the Velat Luna label (2001). There are a number of problems with both the score and their performance, which is overly romantic. As Bindman notes, Reger's arrangement is weighed down by the bass. The *primo* part is so complex that many of the Allegro movements falter and lack energy. Furthermore, too much pedal muddies the low-register melodies, although it does provide meaningful color in the *adagio* and *andante* movements. In addition, the dense articulation and voicing of the *tutti* sections sometimes come across as overbearing chords rather than a powerful *forte*. Frequently, the melodies lack dynamic shaping, and the many middle-register lines are lost. Understandably, Bindman notes that playing Reger's arrangement is not satisfying.

Unlike Reger, Bindman does not concentrate on romantic displays of the piano's power and dense voicing; for example, Bindman uses bass octave doubling rarely and only when the dynamics or character requires fortification as in the first movement of Concerto No. 3, which originally featured three cellos. Throughout her transcription, the bass lines are mostly single notes that more closely resemble the balance of a bassoon, cello, violone or harpsichord.

Bindman and Lin take full advantage of the duet configuration to dynamically shape and balance each line and maintain dynamic control throughout the concerti. In the first movement of Concerto No. 4, for example, the voicing of the melodies makes the sudden shifts between the solo lines and the full ensemble material seamless. I was especially impressed with their dynamic control in the soft minor-key sections of the third movement of Concerto No. 5, which truly sound *misterioso*, and in the long crescendos that emerge in the major-key sections. Below are a few additional comments about each of the concertos.

**Concerto No. 1:** The rapidly flowing *legato* melodies of the third movement contrast with the biting articulation of the countermelodies. Through the elimination of neighbor notes, the parts are emphasized, especially the *corni di caccia* (hunting horn) part. In the fourth movement, the horn's repeated-note motive comes through clearly with a sharper articulation than the other parts. In the same movement, the soft touch of the *Polacca* section stands in direct contrast to the stately *tenuto* of the *Menuetto*. Finally, contrasting articulation is skillfully employed in the trio sections of the fourth movement. Octave displacement clarifies the distinction between the oboe and violin melodies, while silence between the final chords adds drama.

**Concerto No. 2:** The second concerto exemplifies the *concerto grosso* structure. Throughout the concerto, the *secondo* plays the *ritornello* and episodic

thematic material equally with the *primo* part, and Bindman and Lin choose to emphasize the middle register rather than the upper register voices.

**Concerto No. 3:** Composed for strings and continuo, the second movement demands consistent register changes in order to enhance the entrances of the four-part canon. Through the use of distinctly contrasting articulation, Bindman expertly achieves the effect of a Bach invention in the third movement. Questionably, the brief harpsichord cadenza is transcribed as a duet instead of a solo.

**Concerto No. 4:** Sustained tones in the first movement emerge beautifully amidst the lighter, somewhat detached, notes. The *Andante* is distinguished among these movements with excellently shaped bass lines, rhythmic freedom in the unaccompanied melodies, and matching articulation when upper parts echo the lower parts. According to Bindman, the "soaring virtuoso violin part, set against two recorders," remained pivotal to her treatment of this concerto. In this respect, her adjustments included "slower tempos for proper execution of the 32nd notes and the vigorous closing fugue."<sup>1</sup>

**Concerto No. 5:** Bindman states that "Concerto #5 required the greatest skill in integrating the wide-ranging harpsichord solo part between two pianists, while preserving the framework." In this context, in the *tutti* sections, it was necessary to regulate the harpsichord down an octave in the first movement. Similar to the interaction between violins and recorders in Concerto No. 4, the semi-detached articulation for the harpsichord part is accompanied by more *legato* for the flute and violin parts in the first and second movements. The gentle tone used for the orchestral chords in the third movement keeps them from overpowering the soloists. As in Concerto No. 3, "great precision is required by the partners as they share the virtuosic *cadenza*." Noticeably, the ornamentation is well-executed.

**Concerto No. 6:** The stately opening of Concerto No. 6 employs a gentleness, which contrasts with the more detached passagework in the solo sections. The touch also brilliantly imitates the sound of the harpsichord in this movement. In the fourth movement, a slightly detached *legato* contrasts the violin solos with the very *legato* responding flourishes of the two recorders. The dynamic shaping and dialogue between parts is exquisite throughout. Bindman considers the alterations in this concerto as the greatest achievement of the transcription. In the original version, the canon of the violas in the first movement is written in the same register as the harpsichord part, and thus the music decidedly lacks brilliance. Birdman separates the voices by an octave and therefore allows “the lovely outline of the theme to reveal itself and render a gravity almost reminiscent of Brahms, dictating a slower tempo.”

Bindman’s transcription of Bach’s Brandenburg Concertos is a significant accomplishment. It reflects Bach’s writing more than Reger’s romanticized arrangement by preserving the interaction between the varied soloists of the original pieces and by reserving the force of the piano’s bass for interpretive impact. Bindman also achieves her goal of making both piano parts equally engaging to play. Debuting *The Brandenburg Duets* through this exceptional recording, rather than through a published score, not only exhibits the insightfulness of Bindman’s decisions in preparing the arrangement, but also serves as an excellent vehicle to promote this much-needed contemporary transcription.

#### NOTES

<sup>1</sup> This and other quotes are from Eleonor Bindman, “The Brandenburg Duets: The Transcriptions (2018),” <https://eleonorbindman.com/projects/brandenburg-duets>.

*Composer-pianist Dr. Krystal J. F. Grant’s career has broadened from giving lecture-recitals in elementary schools of her hometown, Birmingham, Alabama, to presenting multimedia installations in New York City. Besides college classrooms, she has taught in after-school programs, a homeless shelter, and a senior center. With degrees in piano performance and Spanish from Vanderbilt University, she earned her Ph.D. in composition at Stony Brook University. She currently lives in Richmond, Virginia, where she teaches and shares diverse music to reckon with society’s brokenness alongside artists and audiences. <https://arsarvole.com/>*

### Violeta Dinescu: *Dialog: Wünsche, Ängste, Träume* (Wishes, Fears, Dreams)

Trio Contraste: Ion Bogdan Ștefănescu, flute; Sorin Petrescu, piano; Doru Roman, percussion; Charisma Musikproduktion, Gutingi 255 (2016)

MONICA BUCKLAND

*Dialog: Wünsche, Ängste, Träume* combines the forces of three composers—Violeta Dinescu, Myriam Marbé, and Roberto Reale—who share much in terms of background and approach. The works in this collection possess enough contrast in terms of their structure and musical language to keep surprising and delighting the listener, and they have just enough elements in common to avoid being an indigestible smorgasbord. Trio Contrast’s performance throughout this CD is not only virtuosic, but also versatile and rich in color and sonority. Through the use of extended techniques and electronics, we often perceive a much larger ensemble.

The composers represent three different generations and styles of composition, while sharing a similar musical approach and language that communicates their devotion to Romanian music. The featured composer, Violeta Dinescu, has lived in Germany since 1982 and has been teaching applied composition at the University of Oldenburg (1996-present). Although Dinescu studied for only one year with Myriam Marbé (1931-97), she credits her with having a far-reaching influence on her music. Without her, Dinescu states: “I would never have become a composer” (liner notes). Correspondingly, as a student of Dinescu, Robert Reale developed an extremely close engagement with Romanian music by selecting *Oedipe* (premiere 1936) by the eminent composer George Enescu for the subject of his doctoral dissertation.

The themes of lamentation, memory, and the distance of time and space are present in several pieces. The two works composed *in memoriam* by Dinescu, *Lytaniae für Britt Gun* (2014) and *Zeitglocken für Myriam* (2000), begin and conclude the CD. Lament is also a central theme of Reale’s two works: *Pensée en Creux* (2007-13) and *Passaggio* (2013). In a similar manner, Marbé’s work, *Dialogi—nicht nur ein Bilderbuch für Christian Morgenstern* (1989), stands as a sad and anxious

response to the Romanian revolution occurring at that time.

The CD opens with *Lytaniae für Britt Gun*, in which Violeta Dinescu adapts material from a litany in the Codex Caioni, a collection by the 17th-century monk and composer Ioan Căianu (1629-87), who integrated Transylvanian folk melodies into his sacred music. In this instance, the synthesized “voice” parts are set against a piano prepared to sound like a cimbalom (a Hungarian dulcimer) or perhaps a zongora (a Romanian guitar-like instrument) combined with flute and drum. Set against an ethereal choral background, the flute emerges sporadically throughout the piece with melodic motifs and increasing dissonance.

Towards the end, a folk-like melody emerges, which provides a conceptual and musical connection to the next piece, *Pensée en Creux* (Empty Thoughts) by Roberto Reale, written for and inspired by the talents of Trio Contraste. The composition introduces fragmentary motifs and weaves them into melodies, then concludes by diminishing the melodies into fragments. According to Reale, the components “wander from one instrument to another, then finding their way back together in surprising combinations.... Various forms of superimposition let the melodies appear in constantly new constellations, which act like figures in an imaginary drama.” In addition, the flute artistically enters and evolves repeatedly while using a variety of flutter tonguing, glissando, and pitch bending techniques, which are off-set by the piano’s convergent accompaniment.

Marbé’s *Haikus I-VII*, a series of character pieces, begin with an improvisatory-like passage for flute, employing techniques that produce sounds reminiscent of the Japanese shakuhachi (end-blown bamboo flute). Each musical *Haiku* adheres to the strict Japanese poetic form. Some appear to be completely without meter, while others, such as *Haiku II*, are homorhythmic, which the composer equated with the sense of rigidity experienced during the Communist regime in Romania. Originally composed for flute with sparing use of piano, discreet percussion has been added by Trio Contraste to several of the *Haikus*.

At the center of this CD are the ten short movements of Dinescu’s *Schlachtfeld von Marathon* (Battlefield at Marathon). Composed in 2011 for the Klavierfieber Festival, the work was soon adapted for

Trio Contraste, exploiting the expansion of texture and the sharp contrasts of the movements. The composer was inspired by the 1847 painting by Carl Rottmann, which, although it refers to the Battle of Marathon in 490 B.C. romantically, depicts a landscape, devoid of any carnage. Another source of inspiration was the short story *Found in a bottle* (1833) by Edgar Allen Poe, in which a sea voyage becomes increasingly disastrous and causes the ship to plummet to the bottom of the ocean. Dinescu's work is not a tone painting—it reflects the different moods of the painting and the poem as a symbolic battle between resonant timbres with different instrumental textures. Within the movements, there are surprising moments, such as a birdsong in “Wie aus weiter Ferne” (As if from afar) and the cry of a goose in “Umhüllt von Schwärzester Nacht” (Cloaked in blackest night). These moments end quickly, with the longest lasting just over three minutes, yet they display an extensive emotional range.

The CD continues with Reale's *Pasaggio*, a piece about and made up of transitions. “Some transitions,” he writes, “take place unconsciously and unobserved and others seem to be able to be called forth and steered by the force of will” (liner notes). The piece unfolds gradually, and the combination of piano and tuned and untuned percussion increases the intensity. Although the thematic constituent elements remain fixed, they vacillate between dramatic control and violent chaos.

Marbé composed *Dialogi* during the 1989 revolution in Romania. Her use of absurd Dadaistic humor represents the composer's response to the events in Romania at that time. She originally conceived the composition as a work in seven sections for clarinet, piano, percussion, and narrator. The version on this CD, however, has only four of the movements (numbers 2, 5, 6 and 7): “Introduzione” briefly references Mozart's C major Sonata, K.545 (1788); “Scherzo” quotes from Christian Morgenstern's *Gallenlieder* (Gallows Songs, 1905); and “Pas-sacaglia” evokes a deep sense of contemplation. In this respect, the “conversation of a snail,” in which the snail considers whether to dare leave its house, may well have been a question the composer asked herself while she was living in Germany at the time of the bloody upheavals.

The final composition, Dinescu's *Zeitglocken für Myriam* (Bells for Myri-

am), is a lament written in memory of her mentor, role model, and friend. The apparent detachment from a musical fixed time at several places in the piece corresponds directly to Marbé's tendency to work day and night to the point of exhaustion, which took its toll. In addition, Dinescu refers to the intensity of what she calls the “psychogram of a musician with extraordinary inner strength” (liner notes). The two solo parts represent the dialogues between memories, hopes, and dreams realized by the music, which resembles the musical language of Marbé.

It is rare to find a CD project as well organized as this. The arrangement of works is intelligent: placing Violeta Dinescu's *Schlachtfeld von Marathon* at the center, surrounding it with pieces by both her teacher and her student, and bracketing the whole program with the two laments by Dinescu. The lengths and proportions of the pieces have also been clearly considered in deciding the order so that the overall balance remains effective.

More care should have been taken in the accompanying booklet. The German texts are detailed and informative, but the English translation is disappointing. Otherwise, the overall standard of this CD is extremely high: the exceptional compositional quality of each piece, the sensitive and compelling performance, and the clarity of the recording. In summary: the CD is gripping, fascinating, and thoroughly satisfying.

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### *Four Women: Music for Solo Piano by Price, Kaprálová, Bilsland, and Bonds*

Florence Price: Sonata in E Minor; Ethel Edith Bilsland: *The Birthday Party*; Vítězslava Kaprálová, *Dubnová preludia* (April Preludes), op. 13; Margaret Bonds: *Troubled Water*. Samantha Ege, pianist. Wave Theory Records WT2018006D (2018)

JUDITH MABARY

In an effort to bring a greater number of musical works by women of color—and women composers in general—to public attention, pianist Samantha Ege has

completed an insightful recorded performance of a delightfully varied collection of pieces for solo piano. For the title of the CD, Ege was inspired by Nina Simone's song called “Four Women” (1966). Ege brings to light several nearly forgotten works from four talented women whose compositions, because of their creators' gender, historical time, and race or ethnicity, have remained more or less unknown. (An interview with the pianist in which she introduces the viewer to each of the composers featured on this CD is available on YouTube at: <https://www.youtube.com/watch?v=h6PogeE-dCI>.)

The first selection, Sonata in E Minor by Florence Beatrice Price (1887-1953), is considered her most substantial composition for solo keyboard. The large-scale, three-movement sonata, completed in 1932, earned Price first prize and a cash award of \$250 in the Rodman Wanamaker Music Contest (piano composition category). Price favored the key of E minor in works inspired by African-American spirituals. The first movement, which begins with a fanfare-like introduction, presents spiritual-style melodic lines set against Romantic harmonies shaded with brief and relatively infrequent passages of dissonance. The second movement, *andante*, also reflects the lyricism of the spiritual and uses the second theme from the first movement as a *cantus firmus*. In the concluding scherzo, syncopation and moments of lyricism, reminiscent of spirituals, intervene between straightforward returns of the opening theme à la rondo. (For an excellent article on Florence Price, her remarkable life, and the racial prejudice to which she was forced to respond, see Samantha Ege, “Florence Price and the Politics of Her Existence,” *The Kapralova Society Journal* 16/1 [Spring 2018]: 1-10.)

The second selection, *The Birthday Party* (1918) by Ethel Edith Bilsland (1892-1982)—a world premiere recording—presents a perfect contrast to Price's sonata. The six miniature movements are dedicated to the composer's young nephews, and they present typical activities of a British child. From “Friends to Tea” to “Tin Soldiers” to “Sleepy Song,” the collection, and the style in which it is written, offer a welcome respite from the chaotic pace of adult life. Games and imaginative scenes of play permeate the child's day

until, exhausted, it is time to sleep. Childhood action songs—"Peep-bo" (peek-a-boo), "Ring o' Roses" (referencing the traditional round dance), and "Battledore and Shuttlecock" (a forerunner of badminton)—are intertwined with tea parties and military skirmishes. Bilsland's music projects the naïveté and simplicity her subject demands and offers an engaging few moments of reminiscences from childhood.

The two selections from Vítězslava Kaprálová (1915-1940) reveal an unusually high degree of compositional maturity for such a young composer. She composed *Sonata appassionata* (1933) when she was eighteen and a student at the Brno Conservatory. (She claimed the distinction of being its first woman graduate.) Written to fulfill a school assignment, the sonata is an ambitious and virtuosic work in two movements. The first movement, *maestoso*, in sonata form, opens with a slow, chordal introduction that explores the entire keyboard. The second movement is in variation form with a straightforward, folk-derived theme plus six variations, the last of which is an extended and difficult fugue.

*Dubnová preludia* (April Preludes), op. 13, was completed four years later in 1937 and was written for Czech pianist Rudolph Firkušný. Although the title suggests a programmatic basis, Firkušný said it was so named because Kaprálová decided to compose the preludes in April. The four movements are loosely united by various forms of a five-note melodic motive. Each prelude has a different formal structure, ranging from ternary to toccata, with a harmonic language that has grown progressively more complex since 1933. World events and the actions of an increasingly powerful Nazi regime may have left their mark on the preludes in terms of their moments of harsh dissonance. The final prelude (*vivo*) takes on the character of a grotesque dance—not surprisingly, a quick polka—that accelerates to a forceful conclusion.

Ending as the disc began, with a work based on an African-American spiritual, the single movement *Troubled Water* by Margaret Allison Bonds (1913-1972) is a comparatively unsettled version of "Wade in the Water," a song of the Israelites' escape from Egypt and the African-Americans' correlative hope to escape from slavery by means of the river where the

dogs cannot follow. The New Testament text from John 5:4, as well as the plight of those who sang the spirituals, justifies the transformed title: "For an angel went down at a certain season into the pool, and troubled the water: whosoever then first after the troubling of the water stepped in was made whole of whatsoever disease he had."

The liner notes to the CD describe Bonds's compositional style as filling "European forms with spiritual melodies, blues harmonies, and jazz rhythms." Add the lushness of late Romanticism and the result is the recipe realized in "Troubled Water," the last of three movements in her *Spiritual Suite*, completed during the 1950s. Although the music is, at times, overtaken by syncopated jazz rhythms and advanced harmonies that call on the blues for inspiration, the simple yet powerful "Wade in the Water" theme soars over any diversions to assert its dominance in the final chords.

Bonds called Chicago home and grew up there in a household that served as a modern-day "camerata" with the likes of Will Marion Cook and Langston Hughes in attendance. In 1927 Florence Price moved to the city with her family to escape racial tension in Arkansas and became close friends with both the young Margaret and her mother. (Bond's biography as well as a list of her works and their publishing and recorded history are provided at: <https://chevalierdesaintgeorges.homestead.com/Bonds.html#23>.)

Samantha Ege is to be congratulated, not only for her insightful interpretation, particularly in the works of Bilsland and Bonds, but for her goal to bring the music of these composers to better public awareness. Their works make for an interesting and balanced program. The greater benefit of this collection, however, is to bring to life a representation of the diversity of compositional efforts by women composing during the first half of the twentieth century and to recall the political and social environments in which—and in spite of which—they were driven to express their unique artistic identities.

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## Elena Ruehr: *Six String*

### *Quartets*

Cypress String Quartet; Borromeo String Quartet; Stephen Salters, baritone; Cecily Ward, Producer. AVIE, 2 CD set, AV 2379 (2018)

TAMARA CASHOUR

The six string quartets by Elena Ruehr on this CD encompass her work of 21 years (1991-2012) and reveal a progressive maturity of style, while retaining a cohesiveness of form and content that marks this effort distinctly "from the pen of Ruehr." The quartets make numerous thematic references to historic events and early music; in this respect, she stands in contrast to so many contemporary composers. Ruehr provides detailed, explanatory program notes, which greatly assist the listener in making the semiotic connection to her seed material.

Winner of an ASCAP Award, String Quartet No. 1 (1991) looks to the past. The first movement, "Patterns," incorporates a bouncy motivic cell (D, B, F, E, G, C, A) from Perotin's *Viderunt omnes* and also resembles *Appalachian Spring* in its sparse tiering of instrumental entrances and subsequent buildup of texture. Ruehr uses traditional devices such as a pizzicato accompaniment under and/or over a beautiful soaring melody, an asymmetrical ostinato running rampant over the barline, and a weaving contrapuntal line within changing harmonic fields. The second movement, "Interlude," displays minimalist rhythmic intricacy and showcases the cello as the principal voice. In the next movement ("Let's Sit Beneath the Stars"), Ruehr creates a moment of poignancy by setting a slave song, a reminder of her ancestors who provided safe haven along the Underground Railway. The jocular finale, "Estampie," employs "sliced" double stops, nagging slap-pizzicati, melodic repetitiveness, and aggressive off-beat rhythms to keep this medieval dance humming along.

String Quartet No. 2, "Song of the Silkie" (2000), presents a revised version of the traditional folk song "The Grey Selkie of Sule Skerry," from the Shetland and Orkney Islands. In the original, the selkie (or silkie) can transform itself from a male seal into a human. He visits his earthly wife, who is nursing his son, and takes the child back into the sea; he forecasts that the mother will marry a gunner whose harpoon will kill him and his son. In the version by

Laura Harrington, who wrote the text used in this work, the sexes are reversed, and the violent ending is eliminated. The emphasis is on the relationship of the lovers.

The Borromeo Quartet provides an expressive performance that captures the shadowy and sensitive tone colors, the sharpness of articulation, and the trenchant dynamic modulations; the quartet provides a foundation that emotionally complements but never competes with the textual intent. The excellent baritone Stephen Salters interprets both characters, using falsetto for Sula's voice, but the vibrato-less, weak-

sounding falsetto is insufficient to convey Sula's emotions; a female soprano or mezzo might be more effective. (The score offers several alternatives.) The theme of desperate loss is mitigated by using one person to represent both characters, and telling the tale in third person also lessens the emotional impact.

In String Quartet No. 3, "How She Danced" (2001), the first movement, "Clay Flute," simulates the capabilities of an actual instrument by using a four-note melodic cell and exploiting the upper-neighbor sixteenth-note triplet turn. This

minimal source material spins heterophonically in and out-of-sync between the first violin and the viola, with quartal double-stops in the second violin, while the cello keeps steady time. The second movement, "The Abbey," is based on the prosody of the *Sicut erat* Latin prayer and features a legato nineteen-bar melody treated canonically at the unison, with the fifth over a double-stop drumbeat. About a third of the way through, the melody goes rogue, fragmenting and then expanding. The third movement, "How She Danced," uses a sub-Saharan triadic melody to imitate Ruehr's toddler child dancing. "Bell Call" functions as a cumulative meta-text of the previous three movements, employing complex West African rhythms, countered by the ostinato in the lower three strings.

In String Quartet No. 4 (2005), Ruehr plays with material drawn from both Mozart's "Dissonance" String Quartet No. 19 in C Major, K. 465 and Beethoven's "Rasumovsky" String Quartet No. 9 in C Major, Op. 59, No. 3. Ruehr's Quartet No. 4 is the most classically-reminiscent of all the quartets on the CD, as harmonies and motivic themes are inextricably linked and tossed about throughout the four movements. The strings tend to "move as one" or in complementary fashion to one another much more than in the other quartets. Sonata Allegro form is employed, and the material creates a darkly brooding effect from the first downbeat to the final double-bar.

No. 5 (2010) is a string quartet for opera lovers. Titled "Bel Canto," it depicts a hostage crisis involving an opera singer named Roxanne Coss during a foreign embassy assault. The ten movements receive full operatic treatment: each presents a careful, well-drawn portrayal of a character or multi-character *scena*. Themes from the operas *Tosca* and *Rusalka* and from Schubert's *Doppelgänger*, as mentioned in Ann Patchett's 2001 novel of the same name, are barely disguised here as quasi-parlor tunes. In addition, Samuel Barber's "The Crucifixion" (No. 4, *Hermit Songs*, 1953) is used as the art song sung by Coss at a gala for a Japanese business man in the novel's opening scene, which boasts a Japanese koto-like accompaniment and a prominent, recurring grace note.

String Quartet No. 6 (2012) hits the ground running with its first movement, "Restless," another sea piece, whose jarring dotted eight- and sixteenth-note theme

## Recent CD Releases

**Katy Abbott's** new disc, *Punch: the Brass Music of Katy Abbott*, featuring a mix of chamber and large brass ensemble works, was released through ABC Classics and is available on iTunes; a hard copy is available through the composer's website. The CD features Australia's Ensemble Three and members of the Melbourne Symphony Orchestra Brass and MCM Brass.

In February 2018, **Sophia Agronovich** released her seventh CD album, *Chopin and Liszt: Piano Works*, on the Centaur label. She performs Chopin's *Polonaise-Fantaisie* and *Nocturne*, op. 48, no.1; Liszt's *Après une Lecture du Dante: Fantasia quasi Sonata*, the complete *Sonnetti del Petrarca* and *Hungarian Rhapsody* no. 14. The CD is available at all the major retailers. Read reviews, listen to tracks, and purchase at <http://sophiagranovich.com/discography>.

### **EntArteOpera Festival: Violin Concertos and Double Concertos**

Disc 1 contains Ethel Smyth: Concerto for violin, horn and orchestra, and Vitezslava Kapralova: Concertino, op. 21, for violin, piano and orchestra. The second disc includes concertos by Karl Amadeus Hartmann and Bohuslav Martinu. The soloists are Thomas A. Irnberger, violin; Milena Viotti, horn; Reinhard Wieser, clarinet; and Michael Korstick, piano. The orchestras are the Wiener Concert-Verein, Israel Chamber Orchestra, and Georgisches Kammerorchester Ingolstadt. Gramola 99098 (2018)

### **EntArteOpera Festival: Chamber Music**

Vitezslava Kapralova: *Ritornel for Violoncello and Piano* and the song cycle *Navždy, Liebesliedchen*. The CD also includes works by Henriette Bosmans, Vally Weigl, and Charlotte Schlesinger. Gramola 99183 (2018)

### **In the Theater of Air**

The Marsyas Trio (Helen Vidovich flute, alto flute, piccolo; Valerie Welbanks, cello; Zubin Kanga, piano) presents works for trio by women composers of multiple generations: five of them living British composers and one American: Thea Musgrave, Judith Weir, Georgia Rodgers, **Hilary Tann**, Laura Bowler and Amy Beach. The album celebrates the 100th anniversary of more than eight million women getting the vote in the UK. NMC Recordings D248 (2018)

### **Parts to Play**

Violinist Moonkyung Lee's new album, *Parts to Play*, with pianist Martha Locker, includes three works by women composers: **Rain Worthington's** *Jilted Tango*, **Judith Lang Zaimont's** *Grand Tarantella*, and **Libby Larsen's** *Blue Piece*. Navona NV 6165 (2018)

### **Set No Limits : Music by Women Composers for Clarinet and Piano**

Music by Katherine Hoover: *Ritual* (1989); Marga Richter: Sonata for clarinet and piano (1948); Lauren Bernofsky: *Solitude* (1992); Ruth Schonthal: Sonata Concertante (1976); **Barbara Kolb: Related Characters** (1982). Jessica Lindsey, clarinet; Christian Bohnenstengel, piano. Liner notes by **Deborah Hayes**. Albany Records, 2018

is juxtaposed against *moto perpetuo* sixteenth-note figures. Jagged leaping intervals and chromatically biting cluster figures predominate throughout the quartet. On the evening of its world premiere by the commissioning Cypress String Quartet (crisp and savvy to a fault in this recording), Ruehr sadly learned that Cypress' executive director, Todd Donovan, had brain cancer, and she subsequently dedicated the second movement to Todd. It features a falling (weeping) two-note dramatic gesture, with wispy, fluttering 32nd-notes. The piece is a clear expression of grief and tragedy, although, it closes hopefully in E major. Movement 3 is based on a nine-note

*idée fixe*, an eighth-note triplet figure that obsessively roils and rants throughout the movement in various contexts. The finale compresses the foregoing themes in one fell swoop, and the quartet ends as it began.

The Cypress String Quartet, which commissioned Ruehr's String Quartets Nos. 4 to 6, demonstrate their artistry and impressive precision in interpreting the complex language of Ruehr's compositional style and the expressive range exhibited throughout the quartets. The Borromeo String Quartet delivers an accomplished performance of String Quartet No. 2, imbuing the challenging music with astonishing passion and artistic polish. Throughout this

sampling of string quartets, Ruehr's masterful command of the wealth of historical compositional methods, coupled with her ability to intermingle her individual musical language, has truly forged a new aesthetic for this genre.

*Tamara Cashour is an award-winning NYC-based composer of vocal and instrumental chamber music, incidental music, sacred organ/choral music and opera/musical-theatre hybrid works. Her works have premiered nationally and in international venues. Cashour is a collaborative pianist at The New School College of Performing Arts, Assistant Conductor of the Bronx Concert Singers, and Music Director/Organist/Composer in Residence at the Presbyterian Church of New Rochelle.*

## Reports: Brazil

### The Encontro Internacional de Cordas Festival

RAIN WORTHINGTON

In June 2018, I traveled to Brazil to attend the fifth annual, week-long classical string music festival, "Encontro Internacional de Cordas," in Limeira, Brazil, two hours northwest of São Paulo. I was there in a dual role—as a featured composer and as a representative of the New York Women Composers organization. Festival Director



L to R: Rain Worthington, Sylvia Ahranjian, Paula Sant'ana

and violinist Rafael Torralvo founded the festival and this year was awarded a NYWC Seed Money Grant. The grant marked an exciting connection between the festival and women's music and represented one of a number of significant "firsts" for the festival's fifth anniversary.

Several of the concert programs presented a mix of contemporary and traditional repertoire, but this year there was a special focus on music by women composers. For many of the musicians,

both students and master professors, this was a first-time opportunity to perform works written by women. The appreciation the performers have for contemporary classical music and their interest in women composers is genuine and encouraging. In turn, all the performances drew enthusiastic responses from sizable audiences.

The final festival concert was held in a beautiful 19th-century baroque church. The event provided a thrilling opportunity for three female students to lead the orchestra in their conducting debuts before a rapt audience. It was quite an experience to hear the South American premiere of my work *In Passages* beautifully performed by master teacher and soloist Sylvia Ahranjian and the festival string orchestra under the direction of a wonderful student conductor, Paula Sant'ana.

Rodrigo Müller, founder of the music school and conductor of Limeira's symphony, deserves special recognition for his educational initiatives. The warmth and dedication of the musicians as well as the comradery of the professional staff made this a memorable experience. Brazil's reputation for being one of the most courteous and cordial countries is well deserved.

## Reports: Canada

### Kelly-Marie Murphy: Winner of Canada's Largest Composition Prize

Dr. Kelly-Marie Murphy was awarded the 2018 Azrieli Commission for Jewish Music. Established in 2014, the Azrieli Foundation grants a biennial commission for a new work that "expresses an aspect of the

Jewish experience with the utmost creativity, artistry and musical excellence."<sup>1</sup> The \$50,000 prize is the largest music composition prize offered in Canada, and it is open only to Canadian composers.

Kelly-Marie's new work, a double concerto for cello and harp, explores Sephardic folk and liturgical music and how it impacted other cultures as the diaspora settled in Morocco, Tunisia, and parts of Europe. She said: "What fascinates me is how music travels, and how it can subtly influence cultures throughout its journey."<sup>2</sup> She was especially interested in sources from the Bulgarian Sephardic community, and she integrated the Ladino folk songs, lullabies and melodic ornamentation into her music.<sup>3</sup> The concerto was premiered at a Gala Concert on October 15, 2018 at Maison symphonique de Montreal by the McGill Chamber Orchestra with guest conductor Yoav Talmi and soloists Erica Goodman, harpist, and Rachel Mercer, cellist.

In addition to the Azrieli Prize, Kelly-Marie was the winner of the 2017 Maria Anna Mozart Award, a \$10,000 prize. The award was created by Jane Gordon in conjunction with Symphony Nova Scotia. Gordon was inspired by Maria Anna (Nannerl), Mozart's older sister, who was a child prodigy. Her career ended, however, when she reached a marriageable age, and none



Kelly-Marie Murphy

of her compositions have survived. Gordon initiated the prize in an effort to preserve and promote the music of women composers. The prize will be awarded “tri-annually to a Canadian woman composer in the spirit of recognizing and supporting the creation of new orchestral works by women.”<sup>4</sup>

Kelly-Marie Murphy was the first recipient of the award. Her prize-winning work, *Dragon, Unfolding*, was “inspired by an ancient Japanese legend that anyone who folds one thousand paper cranes will be granted a wish.” She explained that “in Japanese mythology and folklore, the dragon was believed to signify wisdom, success, and strength.” The energetic, single-movement work depicts “the dragon being formed, rising, and taking flight.”<sup>5</sup> The work was premiered in Halifax by Symphony Nova Scotia, directed by Jean-Claude Picard, on March 8, 2018, International Women’s Day.

Kelly-Marie has won numerous prizes over the years, and her music has been performed around the world. The IAWM is delighted to welcome her as a new member.

#### NOTES

<sup>1</sup> <https://azrielifoundation.org/.../kelly-marie-murphy-wins-largest-composition-prize>

<sup>2</sup> Ibid.

<sup>3</sup> <https://azrielifoundation.org/2018/04/19/the-azrieli-music-prizes-gala-concert-soloists-announced/>

<sup>4</sup> <https://symphonynovascotia.ca/award/>

<sup>5</sup> Ibid.

### The Association of Canadian Women Composers

DIANE BERRY

The ACWC has continued to grow with new members joining throughout the year. Our increasing membership, including active, student, and associate members, has resulted in more participation in all of the association’s activities. We hold Skype

meetings every two or three months, and both the June and September meetings saw the highest attendance yet.

While we are still in the process of becoming a charitable organization, with the ability to give tax receipts for donations, our increasing numbers have resulted in more funds being available for our activities. Up to this point, we have been supporting concerts that feature the works of our members or other Canadian women composers. In response to our growing funds, the association is embarking on a pilot project entitled the New Initiatives Fund. This new grant will support one or two projects such as a multimedia or dramatic collaboration, travel to an international festival, creative networking via compositional means, producing CDs and online recordings, or other opportunities for new music to be taught or workshopped. A straightforward application has been created online and a three-person, in-house jury will be responsible for choosing one or two grant winners. Applicants will need to have been members for two years and to have completed the member page on the ACWC website. Priority will be given to those who have shown some commitment to the organization through attendance at meetings, involvement in concerts, or other activities that help to promote and grow the ACWC. As this is a pilot project, its future will depend on the level of interest and the availability of funds.

The ACWC continues to work on connecting and promoting members through the monthly e-notice the SoundBox, the bi-annual journal, meetings, and other activities. Keep up-to-date with ACWC’s activities on the website: <http://acwc.ca/>. Visit the very active Facebook page: Association of Canadian Women Composers (ACWC/AFCC) or follow on Twitter @ACWCComposers 2.

## The Kapralova Society

KARLA HARTL

Cellist Steven Isserlis performed Vitezslava Kapralova’s *Ritornel for Violoncello and Piano* with pianist Connie Shih on September 29 at Wigmore Hall, London, and he will perform the work on his upcoming 2019 tour of the U.S. in Princeton on February 28 and in Washington, D.C. on March 14. Recordings of three works by Kapralova have recently been released by Gramola, in partnership with the EntArteOpera Festival, and two of her works are on pianist Samantha Ege’s CD, reviewed in this issue. The Kapralova Society provides a number of resources for performers and scholars:

(1) <http://www.kapralova.org/INTPROJECT.htm>

(2) “The Woman Composer Question Bibliography” by Eugene Gates (The Kapralova Society: <http://www.kapralova.org/BIBLIOGRAPHY.htm>)

(3) *The Kapralova Society Journal: A Journal of Women in Music*: <http://www.kapralova.org/JOURNAL.htm>

(4) *The Woman Composer Database* (in two parts) by Karla Hartl (The Kapralova Society: <http://www.kapralova.org/DATABASE.htm>)

## Reports: China

### China Goes Global Conference

SUSAN COHN LACKMAN

I was honored to be invited to perform two of my China-inspired piano compositions at the 12th annual China Goes Global Conference in Shanghai, China, in June 2018. The China Goes Global Society was formed for charitable, scientific, and educational purposes, and the society regularly holds conferences in America, Asia, and Europe.

I performed *Ghosts on the Bund* (a memory of the 1920’s in Shanghai) and *Admiral of the Endless Sea*, a profile of Zheng He (1371–ca.1433). Zheng He was a great Chinese explorer and fleet commander during the early Ming Dynasty. He went on seven major expeditions to explore the world for the Chinese emperor and to establish Chinese trade in new areas. Both of my pieces use Chinese music theory for their basic core, but the latter also uses the “raga nalimbari,” a lullaby raga, for the central section, which touches on Zheng He’s travels to India. The raga,

### Creative Interactions: Dynamic Processes in Group Music Activities

The Creative Interactions conference will be held in Munich, Germany, May 30-June 1, 2019. The aim of the conference is to gather together researchers, teachers and students to share ideas on collaborative creativity in music learning and on various modes of dynamic processes that take place when two or more people invent something new in music together. The importance of creative learning and teaching for creativity as a fundamental theme in education and music education cannot be overestimated. We are looking forward to enjoying three days of inspiring presentations, debates, workshops and concerts with you and reflecting on how we collectively create our art and our future! The call for participation deadline is January 15. For additional information, please see: [www.creativeinteractions.edu](http://www.creativeinteractions.edu)

in 6/8 meter, creates an appropriate wave-like accompaniment.

I next visited Chengdu and continued my research into Sichuan Opera (also known as Chuan Ju), a form of traditional Chinese sung-drama found in the southwestern province of Sichuan as well as in certain regions of the neighboring provinces. It resembles Beijing Opera, but it incorporates “magic” tricks and offers a great deal of entertaining acrobatics. Chuan Ju is having a revival and composers are writing



Susan Cohn Lackman in Costume

new operas in the Sichuan dialect; the operas are somewhat similar to Western grand opera. When I went backstage and asked a large number of questions, the performers insisted on dressing me in one of their colorful, elaborate costumes. I am playing the pipa (a Chinese lute). (Ed. note: We regret that we cannot print the color photo of the brilliant, ornate costume.)

## Reports: Italy

### A World Premiere by Giovanna Dongu

Giovanna Dongu’s musical play *Identità* received its world premiere on October 19, 2018 at the “Giovanni Pierluigi da Palestrina” Conservatory in Cagliari, Italy; the work was performed by the Scisma Ensemble. Giovanna explained that “the theme of the work is ‘identity,’ which each of us must treasure, express and protect. The play fea-

tures two female singers: one has a strong, energetic, and powerful personality and is not afraid to speak out, while the other has a humble, quiet and gentle personality.” Giovanna wrote both the libretto and the music. The one-hour work is subdivided into four sections: the first features the ebullient identity, the second presents the ethereal identity, and the third provides a comparison of the two. In the final section, when the identities interact, they join together and are transformed. The notation for the work is graphic, and the signs and symbols allow the performers to improvise and provide their own interpretation of the action in both a personal and collective way. The instrumental ensemble, which includes strings, winds, and a variety of percussion instruments, plays a major role in the production. In addition to performing the music, they act, sing, whisper, and move around the concert hall as “global artists.”

## Reports: Switzerland

### The *frauenkomponiert* Music Festival 2018

KARLA HARTL

The *frauenkomponiert* Music Festival 2018 took place on March 7–11, 2018, in Basel, Switzerland (with some programming also in Bern and Zürich). Organized by the Swiss organization *frauenkomponiert* (lit.: “women-composed”) under the patronage of Elisabeth Ackermann, the second edition of the five-day festival of women’s music featured chamber and symphonic works by both historical and contemporary women composers.<sup>1</sup>

The festival offered a good variety of concerts and recitals as well as artist talks and panel discussions. Most performances were well attended and well received by the festival audiences, especially in Basel, which has a long tradition of concertgoing and where audiences appreciate diversity in music. The festival gave them the opportunity to do just that. Among the many fine festival performances, I would like to highlight two of the most outstanding: a symphonic evening on Saturday, March 10, at Basel’s Theodorskirche, and the closing festival session on Sunday, March 11, at Basel’s Ackermannshof.

The symphonic concert on Saturday evening was presented to a capacity audience in a church venue with excellent acoustics. It was a truly impressive event

that offered fine performances by the soloists, L’anima giusta orchestra, and conductor Jessica Horsley, one of the masterminds behind the festival. Her unique, diverse program included several premieres by both historical and living women composers. The evening opened with a long-overdue revival of the Overture to the oratorio *Die Könige in Israel*, from c.1880, by Agnes Tyrrell (1846–1883). The work, which attested to Tyrrell’s penchant for drama as well as her considerable skill in orchestration, had been performed only once before: in the nineteenth-century in Brno, Tyrrell’s hometown. Heidi Baader-Nobs’ *Evasion for violin and orchestra*, from 2017, followed as a world premiere; it was given an excellent performance by the orchestra and the soloist, Mariana Doughty, and earned a standing ovation for the composer who was present and called to the podium after the performance.

The last composition before the intermission was a piece eagerly awaited by a teenage group in the audience; the young people had come to listen to the Swiss premiere of Violin Concerto No. 1 by Alma Deutscher, a thirteen-year-old British prodigy who truly shined in her classical-style concerto as both composer and soloist. It was heartwarming to see the pride and delight on the faces of her peers, not to mention that it was a clever way of rousing the interest of the youngest generation in classical music.

The centerpiece of the evening (and of the festival), however, was the *Gaelic Symphony* by Amy Beach (1867-1944). Arguably one of the finest American symphonies of the nineteenth century, the work received an outstanding performance by the orchestra. The players were attentive to every detail pointed out by their director, who not only had an excellent command of this repertoire but was also able to offer new insights into Beach’s monumental work.

The chamber concert on March 11, at Ackermannshof, was a unique recital of two-piano repertoire composed by Meredith Monk (*Ellis Island*), Germaine Tailleferre (*Jeu de plain air*), Nathalie Laesser Zweifel (*Brazileira* and *Long Ago*), Esther Flückiger (*Desert in Mood* and *Ligetissimo*), Anita Baker (*Sweet Love*), and Fabienne Ambühl (*Sea Son*). This was a rarely performed but important repertoire, which was impeccably rendered by Duo Dyp-tichon: Tomas Dratva and Nathalie Laesser

Zweifel. The recital, well received by the capacity audience, was a perfect way to close this unique music festival.

The two concerts I highlighted provide excellent examples of how to present women's music. Programming women composers is an uphill battle, often hampered by low expectations and lack of interest on the part of typical audience members; so less than excellent performances may easily damage the cause. I am therefore happy to report that the 2018 *frauenkomponiert* Festival met my highest expectations. Let's hope that this festival will become yet another long tradition in Basel.

#### NOTES

<sup>1</sup> The composers included Barbara Strozzi, Antonia Padoani Bembo, Elisabeth Claude Jacquet de la Guerre, Helena Tulve, Susanne Doll, Louise Farrenc, Clara Schumann, Esther Flückiger, Fanny Hensel, Mel Bonis, Jeanne Demessieux, Vítězslava Kapralova, Amy Beach, Alma Mahler, Isabelle Abouker, Caroline Charrière, Agnes Tyrrell, Alma Deutscher, Heidi Baader-Nobs, Amy Beach, May Aufderheide, Julia Lee Niebergall, Sadie Koninsky, Adeline Sheperd, Irene Giblin, Meredith Monk, Germaine Tailleferre, Anita Baker, Fabienne Ambühl, and Nathalie Laesser Zweifel. The performers included David Blunden, Nicoleta Paraschivescu and Susanne Doll (organ), Maya Boog (soprano), Kathrin Bürgin (flute), Jiří Němeček and Alma Deutscher (violin), Mariana Doughty (viola), Ludovic van Hellemont, Adrian Oetiker, Simon Bucher, Kirsten Johnson, Marcus Schwarz, Tomas Dratva and Nathalie Laesser Zweifel (piano), Els Biesemans (pianoforte), Aria Quartet, Musica fiorita (leader Daniela Dolci), and L'anima giusta orchestra (leader Jiří Němeček), conducted by Jessica Horsley.

#### Alliance of Women in Media Arts and Technology Conference 2019

The AWMAT "Impact!" conference will be held at the University of California, Santa Barbara, February 7-9, 2019. The conference will explore how the creative and innovative works of women in media arts and technology influence the community. New forms of artistic representation in multimedia art will be highlighted through interactive installations, virtual reality, and sonic arts. Emphasis will be placed on how these new forms work in conjunction with technology to shape our culture. For additional information: <https://awmat2019.wordpress.com>

*Karla Hartl is founder and chair of the Kapralova Society, a Canadian society dedicated to promoting the music of Czech composer Vítězslava Kapralova and other women in music.*

## Reports: United Kingdom BBC Proms Survey 2018

JENNY FOWLER

For some years Women in Music (UK) has been doing a survey of the number of women represented in the BBC Proms London concert season (July 13 to September 8). The Proms is the largest classical music festival in the world. This year there were 57 main evening orchestral concerts, as well as chamber music concerts, daytime events, and late-night concerts. The audiences in the Royal Albert Hall were of many thousands, and all the concerts were broadcast, many on television.

This year Proms Director David Pickard publicly proclaimed that he intends to redress the balance between men and women. As far as composers are concerned he said his aim is to increase the number of BBC commissions to women until half of the new commissions for the Proms season are for women by the year 2022.

### 2018 BBC Proms: Figures for Women

Composers: 19/133 (14%) [2017: 9/120]

Living composers: 17/43 (40%) [2017: 8/36]

BBC Commissions: 12/19 (63%) [2017: 4/13]

Conductors: 4/58 (7%) [2017: 7/57]

This year I have made a new category for the number of living composers whose works are substantial (more than 15 minutes) and are featured in the main evening concerts. This is because many of the new commissions this year are for short pieces in chamber concerts or "family" concerts. Substantial works by living composers: 5/14 (36%)

### Women Composers

Kerry Andrew, Lili Boulanger, Tansy Davies, Bushra El-Turk, Suzanne Farrin, Lisa Illean, Hannah Kendall, Anna Meredith, Isobel Mundry, Thea Musgrave, Laura Mvula, Olga Neuwirth, Roxanna Panufnik, Eve Risser, Nina Senk, Caroline Shaw, Ethel Smyth, Jessica Wells, and Agata Zubel.

### Women Conductors

Marin Alsop, Karina Canellakis, Sian Edwards, and Jane Glover.

### Analysis

These figures are substantially better than they have ever been. The previous best for composers was in 2015, when there were twelve women composers in the Proms season. The number of women conductors is down from last year, but that was an all-time high. Last year, when I looked at the duration of the works by living composers, I found that only one woman composer had a substantial work (15 minutes or more), and the work was not performed in a main evening concert at the Royal Albert Hall. That was compared to seventeen substantial works by male composers in the main evening concerts. To have five substantial works by women this year is unprecedented.

It does seem that there is a marked improvement regarding the proportion of women composers in the 2018 BBC Proms season, with a promise of this continuing. I take it that this is, in part, a response to the publicity generated by Women in Music (my survey started in the 1980s) and was taken up by other music journalists and publicists. Results!

I have never implied that the BBC Proms season is any worse than any other substantial classical music season or festival—only that it is representative. I will now have to decide whether to continue the Proms survey, or maybe switch attention to other seasons elsewhere.

*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](http://www.womeninmusic.org.uk)*

## The Hellenic Institute Performs Lydia Kakabadse's *Odyssey*

The Royal Holloway University of London commissioned Lydia Kakabadse to write a choral work, *Odyssey*, with harp accompaniment to mark the 25th anniversary of The Hellenic Institute at the university. *Odyssey* was premiered on October 27, 2018 by The Choir of Royal Holloway, which is considered to be the finest mixed collegiate choir in the UK. *Odyssey* is representative of an epic journey through centuries of Greek history and culture. The lyrics are a synthesis of selected Greek poetry from Homer and the Classical period, through Hellenistic and Roman times to Byzantium, post-Byzantium and Modern Hellenism.

## Winners of the IAWM 2018 Search for New Music Competition

*Special thanks to Dr. Ingrid Stölzel, who served as chair of the competition; to the judges: Dr. Jennifer Jolley, Dr. Amelia Kaplan, and Dr. Seunghee Chrissy Lee; to Alan Baylock and Ayn Inserto, who judged the PDX Prize; and to the sponsors of the prizes, without whom the SNM would not be possible.*

**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: Caroline Ahn** for *Summer Sketches* for orchestra.

Caroline Ahn's music is inspired by the natural world and has been described as "delicate and lyrical" yet powerful enough to grab the audience's attention. Her recent music tends toward a more minimalistic approach, but the focus remains on timbre. Her works have received a number of



Caroline Ahn

awards and honors: Excellence in Composition Prize at the IBCF (International Brass Chamber Music Festival, KY); honorable mention for the IAWM SNM Libby Larsen Prize; finalist for the prestigious Respighi Composition Competitions of 2014; a finalist in the Sioux Symphony Orchestra Composer of the Year competition (2014); winner of the Donghak Civil War theme song competition in Korea (2014); and selected for New Music Days in Miami, Florida.

Her award-winning work *Summer Sketches* (2017) is a four-movement orchestral work that was commissioned and performed by the Anderson Symphony Orchestra, conducted by Rick Sowers. She has received recent commissions from Cramped Spaces and Indiana State University, Mirus Trio, Inspirare Trio, pianist Joouun Pak, and Providence College Orchestra. She is an Artist in Residence for both The Classic Art and the Thegenbals Music Society in Korea. Her album entitled *Classical Ballad* is available on Amazon, iTunes and other streaming sites.

Born in Seoul, Korea, Ahn holds degrees from Yonsei University, Eastman School of Music, and Indiana University (DM in composition). Her compositions include orchestral, chamber, and theatrical works that have been widely performed in South Korea, the United States, Europe and South America. She is an Assistant Professor of Music at Anderson University, where she teaches composition and music theory.

**Miriam Gideon Prize** (\$500) sponsored by Lucille Field Goodman: to a composer at least 50 years of age for a work for solo voice and 1-5 instruments. **Winner: Dana Maiben** for *The Green House* for contralto, wind-chimes, flute, bassoon, viola, piano.

Composer, conductor, medieval fiddler, violinist, and violist Dana Maiben is a Resident Scholar of the Women's Studies Research Center of Brandeis University, where her prize-winning composition, *The Green House*, was premiered in 2013. Scored for contralto, pentatonic wind-chimes, flute, bassoon, viola, and piano, *The Green House* was composed for contralto Elizabeth Anker, the Mockingbird Trio, and guest performers. The work gives musical voice to a set of six poems by Cambridge, Massachusetts-based poet Martha Collins. The poems explore the tensions and communications between the different realities of the world of dreams, memories, imagination, and everyday life, as dream or fairy-tale elements enter lived experience, and waking life seems to enter the world of myth. The musical settings of the poems form a through-composed work about seventeen-minutes long, with musical ideas and motifs that appear and reappear and are developed throughout the work. The musical materials range from pentatonic melody to fifteenth-century chanson style, early serial techniques, jazz style accompaniments, and episodes of polytonality, but the text is always guiding the compositional process.

Maiben's compositions include a chamber opera, *Look and Long*, based on the play by Gertrude Stein, instrumental chamber music, music for solo voice(s) and instrument(s), for a cappella voices, and for dance and theater. Maiben holds degrees from Smith College and the University of Massachusetts at Amherst, and she studied early European repertoires and per-

formance practices at Oberlin Conservatory and the Schola Cantorum Basiliensis. She counts medievalist Thomas Binkley, violinists Jaap Schroeder and Elaine Richey, choreographer Paula Josa Jones, and composers Ron Perera and Lou Harrison as important mentors. Hailed by the *Boston Globe* for her "supremely joyous artistry," Maiben performs music from the twelfth century to the twenty-first and conducts opera and oratorio. She has earned international recognition for her performances of seventeenth-century music. Her discography as a violinist includes sonatas by Francesca Danzi Lebrun (Dorian) and Elisabeth Jacquet de la Guerre (forthcoming). Maiben teaches at the Longy School of Music of Bard College in Cambridge, Massachusetts.



Dana Maiben

**Libby Larsen Prize** (\$300) sponsored by Libby Larsen: to a composer who is currently enrolled in school for a work in any medium. **Winner: Lydia Dempsey** for *Pas de Deux* for oboe and piano.

Lydia Dempsey is a composer and oboist based in Iowa City, Iowa. Since her completion of a collaborative ballet project, *The Wishing Well*, her music has been increasingly shaped by the concepts of movement, gesture, and texture. In 2017, oboist Nermis Mieses and pianist Xavier Suarez commissioned *Pas de Deux* and premiered it at the International Double Reed Society Conference in Appleton, WI. The work



was recently performed on the Society of Composers, Inc. Student National Conference at the Indiana University Jacobs School of Music and at the 2018 Midwest Composers Symposium at the University of Cincinnati College-Conservatory of Music. Additionally, Dempsey's work has received readings by the JACK Quartet and the Toledo Symphony Orchestra (Ohio). She was awarded honorable mention in the 2014 IAWM Search for New Music competition.

Dempsey graduated summa cum laude from Bowling Green State University with

a B.M. in Music Composition and Oboe Performance in 2016. She is currently completing an M.A. degree in Music Composition at the University of Iowa, where she teaches musicianship and serves as a research assistant the composition area. She is on the board of the student chapter of the Society of Composers, Inc.

**PDX Prize** (\$300) for a jazz composition of any duration for small ensemble to big band (4-17 instruments). **Winner: Migiwa Miyajima** for *Colorful* for big band. (See the article about her and her music in the New Member section, pp. 23-24.)

**PatsyLu Prize** (\$500) sponsored by Patsy Rogers and Lucille Field Goodman: for classical art music in any form by a black woman and/or lesbian. **Winner: Lauren McCall** for *A Spark and a Glimmer* for violin, cello and piano.

Lauren McCall is a composer and musician from Atlanta, Georgia. Among her compositions are song cycles, choral works, chamber music, and electronic music; she has also participated in the Atlanta 24-hour Opera Project. Her compositions have been performed in Germany and coast to coast throughout the United



Lauren McCall

States including Morehead State University's Contemporary Piano Festival, the Oregon Bach Festival Composers' Symposium, and Florida Southern College for the Grady Rayam Prize in Sacred Music. After her arrangement of the spiritual *I'm Troubled* won the Rayam Prize in 2013, she started her Spiritual Project, which involves arranging and writing spirituals in the hope of inspiring others to explore the beauty and creativity of this music. McCall enjoys mentoring fellow composers, exploring ethnomusicology, and playing classical and jazz compositions on the clarinet, saxophone, and piano. She is the pianist at

the North Atlanta Church of Christ, and is a graduate of the University of Georgia.

**Alex Shapiro Prize** (\$500) sponsored by Alex Shapiro: for a work of any duration for large ensemble wind band requiring a conductor, with or without soloist, acoustic or electroacoustic, published or as yet unpublished. The prize also includes mentorship consultation with Alex Shapiro. **Winner: Janice Macaulay** for *Kaleidoscope* for Wind Symphony. Honorary Mention Prize (\$100). **Winner: Celka Ojakangas** for *Bonehead Fizzix* for Wind Ensemble.

Janice Macaulay holds a D.M.A. from Cornell University. She was Associate Professor and Music Department Coordinator at Anne Arundel Community College in Maryland. She also taught at Brown University, Cornell University, Wells College, St. John's College, and the University of Maryland, Baltimore County, where she is a visiting lecturer. She has had more than thirty years' experience teaching music history, theory, and keyboard performance as well as conducting the chorus, orchestra, and chamber ensembles. Macaulay has also served as Vice President of the Maryland-area Council for Higher Education in Music. She has lectured on a wide variety of musical topics at the Peabody Institute of Johns Hopkins University.



Janice Macaulay

Macaulay has received awards from the International Delius Composition Competition, Meet the Composer, the International League of Women Composers, the National Women's Music Resource Center, and the Cornell Center for the Creative Arts. Her music has been performed at the Charles Ives Center for American Music, at regional and national conferences of the Society of Composers, Inc. and the IAWM, and at colleges and universities across the country.

Celka Ojakangas is a Los Angeles-based composer and violist who gets inspiration for her pieces from her family's diverse musical and scientific backgrounds. Her compositions have been performed and commissioned by USC Thornton's Wind Ensemble, the Posthaste Reed Duo,



Celka Ojakangas

the Oklahoma Haydn Festival, and the Oregon Bach Festival Composer Symposium, as well as many up and coming performers. She was a finalist for the Morton Gould Young Composer's Award in the years 2016-2018 and won USC's 2017 New Music for Wind Ensemble Contest with her piece *Bonehead Fizzix*. Ojakangas is a doctoral candidate in music composition at the University of Southern California, where she also works as a teaching assistant in theory and aural skills.

As an undergraduate, Ojakangas played viola professionally with the Drury Civic Orchestra, Springfield Symphony, and Fort Smith Symphony, and she also regularly played viola for southwest Missouri's new music scene and for many local rock bands. She is currently a member of two new music groups—the 417 Duo Project and the pENTAMET Ensemble. When she is not performing someone else's new piece, she can be heard playing her own works, performing in a film studio, or playing in the string section of a jazz ensemble. Upcoming collaborations include working with the Boston New Music Initiative, the USC Saxophone Studio, and musicians Erin Cameron and Jonathan Morgan.

**Judith Lang Zaimont Prize** (\$400) sponsored by Judith Lang Zaimont: for an extended instrumental composition—large solo or chamber works—by a composer at least 30 years old whose music has not yet been recorded or published. **Winner: Yiheng Yvonne Wu** for *Dreams of a Young Piano* for solo piano, two percussionists, and ensemble.

Yiheng Yvonne Wu studied composition at the University of California, San Diego (Ph.D., M.A.) and Yale University (B.A.). She has received commissions from the La Jolla Symphony conducted by Steven Schick, Arraymusic, Palimpsest, Michael Mizrahi and the Wisconsin Music Teachers Association, Figmentum, Bonnie Whiting, Jessica Aszodi, Carla Rees, Rachel Beetz, and Dustin Donahue. Her music has been performed by MIVOS string quartet and Ensemble SurPlus and was featured in the WasteLand concert series, at New Music on the Bayou, Sound-



Yiheng Yvonne Wu

SCAPE Festival, Aspen Music Festival, Schloss Solitude Summer Academy, and the University of Tennessee Contemporary Music Festival. Her string quartet *Utterance*, released on Carrier Records, won the 5th Mivos/Kanter String Quartet Composition Prize. She teaches composition and music theory and leads the InterArts Ensemble at Beloit College in Wisconsin.

Her award-winning work, *Dreams of a Young Piano*, was commissioned by Al-

eck Karis for UC San Diego's ensemble Palimpsest and was premiered by pianist Kyle Adam Blair. The piece was inspired by the contradictory limitations and capabilities of the piano. Pianists make it their business to turn a hammered instrument into a singing voice, capable of evoking an orchestral palette. Despite this versatility, a piano, alongside other instruments, can still sound relatively percussive. This piece is a playful exploration: What if a

piano could simply "become" these other instruments? In the opening, the piano and two percussionists are a trio, exchanging pointed attacks, while the ensemble exists in a separate world. The trio's sounds gradually lengthen, and the piano enlists the ensemble to join them. Ultimately, the ensemble becomes an extension of the piano, and all instruments on stage resonate together as one body.

## Meet IAWM's New Membership Chair and Three New Board Members

### Kelly Vaneman, Membership Chair

Kelly Vaneman is Professor of Oboe and Musicology and Music Freshman Mentor at the Carroll McDaniel Petrie School of Music at Converse College in South Carolina. She holds DMA, MMA and MM degrees from the Yale University School of Music. As a soloist, Kelly has been active in the new music scene and has over thirty premieres to her credit. She has appeared as soloist with orchestras in Guatemala, Texas, and South Carolina and is Associate Principal oboist with the Spartanburg Philharmonic Orchestra, frequently performing on their community series called *Music Sandwiched In*.



Kelly Vaneman

Kelly is, above all, committed to chamber music and the expansion of its repertoire. As oboist of Ensemble Radiouse she has performed on four continents, premiered countless new works and arrangements, and recorded the CD *Inbox*. Ensemble Radiouse was prize-winner in the 2006 National Flute Society Chamber Music Competition and has been invited to perform at the conferences of the College Music Society (National), the International Double Reed Society, the Southeastern Composers Forum, and the South Carolina chapter of the Music Teachers National Association. The ensemble has also been featured on Nashville Public Radio's *Live in Studio C*. Kelly is also oboist and founding member of the Petrie Winds, which performs and teaches masterclasses regularly at Converse and throughout the Carolinas.

A firm believer in "have oboe, will travel," Kelly has performed with rock bands at CBGBs, improvised solo underscoring for theatrical productions, and recorded tracks for a variety of popular musical genres. She is Past President of the Rho chapter of Pi Kappa Lambda and a member of Alpha Chi and has written for *The Double Reed*, the journal of the International Double Reed Society. Her innovative composition *Play, for Solo Oboe and Audience*, is published by Trevco. For more information, visit [www.vanemanmusic.com](http://www.vanemanmusic.com). If you need help with your membership, contact her at [membership@iawm.org](mailto:membership@iawm.org) (or [kelly.vaneman@converse.edu](mailto:kelly.vaneman@converse.edu)).

### Lee Hartman, Board Member

Lee Hartman, a composer, conductor, and educator, is currently Professor of Music at the University of Central Missouri in Warrensburg, MO. He also serves as Editor-in-Chief for *KCMetropolis*. Lee holds degrees from the University of Missouri-Kansas City (D.M.A., M.M.) and the University of Delaware (B.M.). An avid proponent



Lee Hartman

of new music composition, performance, and education, he had his professional conducting debut in 2008 with new-Ear (Kansas City's new music ensemble) leading the ensemble on the world premiere of Paul Elwood's *In Blue Spaces* for bouzouki and mixed ensemble and Ingrid Stölzel's *with both eyes*. More recently, he has conducted works by Sebastian Currier, Lansing McLoskey, Roger Hannay, James Mobberle, Chen Yi, Chinary Ung, Louis Andriesen, Carl Schimmel, and Stephen Yip.

Performances of his music have taken place at the urban ecology of Arcosanti, The Tank, Brevard Music Center, Schlern International Musical Festival, Kansas

City Fringe Festival, University of Central Missouri New Music Festival, and the Society of Composers, Inc. Numerous ensembles including Orquesta Sinfónica Nacional del Paraguay, Project 60/40, UMKC Wind Symphony, California E.A.R. Unit, Schlaginstrumentengruppe, UMKC Wind Ensemble, UD Symphonic Band, itch, Pittsburgh State University Percussion Ensemble, Rice University Percussion Ensemble, Musica Nova, and Still Breathing have performed his works. Lee has also presented his research at the Music and Nature Symposium sponsored by Syracuse University and at the Midwest Association for Latin American Studies. His *Six Etudes for Solo Vibraphone* is published in Volume 44 of the *SCI Journal of Scores*.

Recent commissions have come from trombonist Karen Zawacki, pianist Keith Kirchoff, the Kemper Museum of Contemporary Art in Kansas City for a collaborative, live performance, film score to accompany the 1920 silent film *Dr. Jekyll and Mr. Hyde* as a part of its Silent Cinema series, and from the Nelson-Atkins Museum of Art to accompany the special exhibit *George Segal: Street Scenes* with original choreography by Paula Weber.

### Angela Slater, Board Member

Angela Elizabeth Slater is a UK-based composer. She is also the founder and artistic director of the *Illuminate Women's Music* series. In her Arts and Humanities Research Council-funded PhD at the University of Nottingham, Angela developed an interest in musically mapping different aspects of the natural world into the fabric of her music. She frequently associ-



Angela Slater

ates these concepts and phenomena from the natural world with ideas of movement, forging close links between her gestural language and techniques found in dance.

Angela enjoys working with professional and amateur musicians with equal enthusiasm. Highlights include the Atea Wind Quintet, BSO, Bozzini Quartet, Assembly project, Aurea Quartet, BBC Singers, and Psappha, amongst others.

Recent significant achievements include being a Britten-Pears Young Artist through which Angela worked with Oliver Knussen, Colin Matthews, and Michael Gandolfi. During this time, she developed *Soaring in Stasis*, which received its premiere at the 2018 Aldeburgh Festival. Her work *Eye o da hurricane* (for string quartet) was shortlisted in the British category ISCM world music days in 2017. She is also London Firebird Orchestra's 2018 Young Composer of the Year, resulting in the commission of *Twilight Inversions*. The New England Philharmonic (Boston) also recently named her as their 2018 call-for-scores winner resulting in the world premiere of *Roil in Stillness* in April 2019. Angela has recently become a 2018 Mendelssohn Scholar and will receive specialist mentorship from Michael Gandolfi in Boston in the spring of 2019.

Angela is a passionate advocate for women working in music today, and she strives to promote the work of female musicians and composers working across all genres wherever she can. She started a

## Awards and Honors

**Katy Abbott** was awarded the 2018 Australia Council for the Arts Fellowship in Music. The national award is a two-year fellowship that will enable Abbott to compose two new major works in her *Hidden Thoughts* series.

In January 2018, **Sophia Agranovich** received the "Best Classical Piano Album"

new initiative in the UK called *Illuminate: Shining a Light on the work for female composers and performers*, which saw a total of ten concerts throughout 2018 of all-female programs, both in terms of performers and composers. *Illuminate Women's Music* will continue to grow next year with two seasons, inviting more female performers and composers to participate. Angela welcomes the chance to represent the views of the IAWM and make positive changes for all women working in music through her board membership. She hopes to continue the excellent work of IAWM and to continue to keep the issue of women's representation in music highlighted and raised in the minds of music organizations across all genres, and the wider public.

### Kathryn Woodard, Board Member

Kathryn Woodard, an acclaimed American pianist, curates and performs programs that explore cross-cultural exchange in music. Her international performances have taken her to China, Korea, Croatia, Thailand, Germany, Turkey, and Kyrgyzstan. She has served as an American Cultural Specialist for the U.S. Department of State, leading educational initiatives to introduce audiences abroad to new American music. In the U.S., she has performed at such notable venues as Carnegie Hall, the Freer Gallery at the Smithsonian Institution, the Museum of Fine Arts Houston,

award from the Clouzine International Music Awards for her CD album *Robert Schumann: Carnival and Fantasie*. She also received the Industry Leader award by *Marquis Who's Who in America*.

**Adrienne Albert** was designated Composer of the Month by Theodore Front Musical Literature. The company is one

of the largest sheet music sellers in the U.S.

the Detroit Institute of Art, and the Dallas Museum of Art. As an advocate for new music, Kathryn has worked with such noted composers as Karlheinz Stockhausen, Yehudi Wyner, Ge Gan-ru, Huang Ruo, and Paula Matthusen. She has collaborated with renowned performers, including the Shanghai Quartet, Brooklyn Rider, Min Xiao-Fen, and Jin Hi Kim, and most recently with Qin Qian (erhu), Joseph Tayoun, and Brent Edmondson. She began researching the Turkish composer Adnan Saygun in 1997 and has since introduced numerous audiences to composers from Turkey and across Asia. She founded the initiative Sonic



Kathryn Woodard

She has released an album of solo piano music by Ahmed Adnan Saygun and two albums, *Silhouettes* and *Journeys*, that feature both recent and older works from around the globe.

A native of Dallas, Texas, Kathryn holds degrees in piano performance from the University of Cincinnati College-Conservatory of Music and earned a diploma in music pedagogy from the Hochschule für Musik in Munich, Germany.

of the largest sheet music sellers in the U.S.

**Tamara Cashour** was the featured composer-organist for the month of August 2018 on MUSFORUM: The Online Magazine for Women Organists.

The UNM Robb Trust announced that **Kyong Mee Choi** was the recipient of the 2018 commission competition. Her award-winning work, *Adiós a lo conocido*, for violin, clarinet, saxophone, bassoon, piano, and percussion, is scheduled to be premiered by the ensemble Sound Icon during the UNM John Donald Robb Composers' Symposium, March 28-31, 2019.

**Andrea Clearfield** is a 2019 Copland House Residency award winner.

**Nancy Bloomer Deussen** and **Mona Lyn Reese** received the National League of

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

The joint conference of the International Alliance for Women in Music and Feminist Theory and Music 15 (FT&M15) titled "Women, Feminists, and Music: Transforming Tomorrow Today" will be held June 6-9, 2019 in Boston, Massachusetts, at Berklee College of Music. The conference will bring together composers, performers, scholars, innovators, and improvisers who celebrate, challenge, and transform our future with cutting-edge music, music technology, and innovative scholarship. The conference program will include scholarly papers, lecture-recitals, posters session, book tables, and concerts. IAWM members are invited to attend. For more information, contact [graduatestudies@berklee.edu](mailto:graduatestudies@berklee.edu).

American Pen Women Awards for Music Composition for 2018. Nancy received the award for *One of Nature's Majesties* and Mona for *Three Fat Women of Antibes*.

**Jennifer Higdon** was awarded a commissioning grant from Opera America (July 2018) for Opera Philadelphia to produce the world premiere of *Ashes* (working title), Jennifer's first chamber opera. The opera will draw from the true story of an art heist to describe a woman who claims to have destroyed priceless masterpieces to save her son, who is accused of the crime. Directed by Christian R ath, *Ashes* will be part of Opera Philadelphia's Festival O20, its annual multi-venue urban opera festival.

**Hasu Patel** was the recipient of the Ohio Heritage Foundation Grant for 2018.

**Vivian Adelberg Rudow** was a recipient of the Distinguished Alumna Award from Johns Hopkins University, representing Peabody Conservatory of Music, on October 12, 2018.

**Karen P. Thomas** was awarded the Mayor's Arts Award for Seattle in August 2018.

**Dana  Vlasse**, pianist and composer, was recently honored with several awards. She received the Outstanding Achievement Award at the August 2018 Cult Critic Movie Awards for the *Swansong* music video. She was the first-place winner of the Music Teacher's Association of California "Composers Today" State Composition Contest (Advanced Division 7: "Teaching Repertoire") for *Nocturne No. 2*. She won the "Best Duo" and "Best Album" awards at the Global Music Awards for the *Solstice* album (featuring Los Angeles Philharmonic violinist Mischa Lefkowitz). Select piano solo pieces by Vlasse are featured on a

## Members' News

COMPILED BY ANITA HANAWALT

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

We recommend that you begin with the most significant news first and follow that with an organized presentation of the other information. Due to space limitations, information such as lengthy descrip-

## IAWM 2018 Annual Concert Competition

The IAWM is pleased to announce the winners of the 2018 Annual Concert Competition. The concert took place on Saturday, October 27, 2018 at 7:30 pm at Trinity Chapel, Trinity College Dublin, Ireland. The compositions were performed by mezzo-soprano Michelle O'Rourke and the contemporary music ensemble Kirkos.

The Annual Concert was hosted by the Department of Music and the Department of Electronic & Electrical Engineering at Trinity College in partnership with the TCD Composition Centre, Royal Irish Academy of Music, Association of Irish Composers, and the Contemporary Music Centre of Ireland. The award-winning works and composers are:

*Calling* by Diane Berry

*con coro* by Rhona Clarke

*Die Elbe* by Silvia Rosani

*Flashback* by Esther Shuyue Cao

*gestures of recoil* by Amy Brandon

*Gregor's Dream* by Judith Shatin

*Im Harren* by Cara Haxo

*LIT* by Anna Murray

*Songs to Death* by Anna Rubin

*The Book of Elegant Feelings* by Kelly-Marie Murphy

*Winter Sketchbook* by Jane O'Leary

compilation album created by top Grammy Award-winning artists in the new age field entitled *Peace, Music and Poems*.

The world premiere of **Rain Worthington's** orchestral work, *Tracing a Dream*, performed by the Missouri State University Symphony Orchestra with conductor Christopher Kelts, was awarded third place (as a tie) for The American Prize Ernst Bacon Memorial Award for the Performance of American Music, 2017-18. Rain commented that the work "taps into the impressionistic logic of emotions and dreams. Within this realm there is a fluidity of connections and sequences that is governed by emotional contexts, rather than rational order. Music has the capacity to heighten and distill emotions through juxtapositions

that might otherwise be thought to be unlikely—comparable to dream imagery."

**Sabrina Pe a Young** is the winner of the Cintas Foundation Composer Fellowship. The mission of the Cintas Foundation today remains true to Oscar B. Cintas' wishes: to encourage artistic expression and appreciation by offering grants to artists, architects, composers, and creative writers of Cuban descent living outside Cuba, and by making their art available to the public. The award ceremony was held at the University of Miami Lowe's Art Museum on October 10. Sabrina was very honored to win this incredible award and was happy to be joined by friends and family in Miami, including her mentor, Dr. Clare Shore. She looks forward to producing her children's opera *Alicia*.

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

The deadline for the next issue is March 30, 2019. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

On May 19, **Sophia Agranovich** performed a solo recital at the Watchung (New Jersey) Arts Center featuring works by Beethoven, Chopin, Liszt, Debussy, and pieces dedicated to Agranovich by contemporary French composer Fran oise Choveaux. She also performed the same program on June 19 at the Lambert Castle Museum sponsored by the Passaic County (New Jersey) Historical Society. As one of the featured artists, an interview with Agranovich was published in the July-August issue of *Fanfare* magazine. The same issue contains three rave reviews of her

recently released CD, *Chopin and Liszt: Piano Works* (see Recent CD Releases for details). Another excellent review of this album was published in the Atlanta Audio Club issue. She played at the October 28 concert presented by the International Music and Arts Society at the Carnegie Weill Recital Hall in New York City.

On October 5, pianist/composer **Ana Cervantes** performed the Seattle premiere of eight of the 16 pieces from her second commissioning project, *Canto de la Monarca: Mujeres en México /Song of the Monarch: Women in Mexico*.

**Kyong Mee Choi's** *Tender Spirit I* for flute, clarinet, violin, cello, piano, percussion, and electronics has been released by ABLAZE Records. Dedicated to the children and teachers who were victims of the Sandy Hook Elementary School shooting of December 2012, the disc is available from Apple Music, Spotify, iTunes, the Naxos Music Library and the ABLAZE Records website. *Train of Thoughts*, which was presented at the SEAMUS 2018 National Conference, has been selected for the "Music from SEAMUS" CD vol. 28 to be released in August 2019. *Train of Thoughts* is based on the experience of sitting on a train and having various thoughts evoked by the sounds of the environment, describing how our mind travels through our present moment via sonic events.

*Flowerlips* (solo vibraphone) was performed by John Corkill at the Steppenwolf Theatre in Chicago on August 10. *rare yet soft* (dedicated to the composer's beloved father, Soon Bong Choi) for electronics was presented at the 2018 International Computer Music Conference (ICMC) at the Daegu Concert House, Chamber Hall in Daegu, Korea on August 10. The work explores the subtlety of quoted thematic material from Mahler's Symphony No. 5, *Adagietto*. *Breathe Life I* was performed by Ko Eun (Grace) Lee on her August 30 solo piano recital sponsored by the School of Music at the University of South Florida and USF World. *Pendulum* for oboe, English horn, and electronics was performed and commissioned by Oboe Duo Agosto (Ling-Fei Kang and Charles Huang) at the 2018 International Double Reed Society (IDRS) 47th Annual Conference on September 1 at the Sala Albéniz-Machuca PCGR, Granada, Spain. The sound sources come from the oboe and English horn as well as from various found objects. *Rippled Pond* for violin, cello, and piano was performed by Jeff Yang (violin), **Elizabeth Start** (cello), and Larry Axelrod (piano) as part of the Chicago Composers' Consortium fall concert at the North Shore Baptist Church in Chicago on September 23.

**Andrea Clearfield** was appointed the Steven R. Gerber Composer in Residence

with the Chamber Orchestra of Philadelphia's 2018-19 season, Dirk Brossé, Artistic Director. Her first opera, *MILA, Great Sorcerer*, to a libretto by Jean-Claude van Itallie and Lois Walden, will be premiered at New York City's Prototype Festival for their works in progress series on January 12 and 13, 2019 at the Gerald Lynch Theater. She was elected to the Board of Directors of the Recording Academy/Grammy's, Philadelphia Chapter. Clearfield's commissioned octet, *Earth Door/Sky Door*, was premiered on August 22 and 23 while she was the Summer 2018 Composer in Residence at the "Music from Angelfire Festival," Ida Kavafian, Artistic Director.

Songs from *Victoria Who?* (music by **Nancy Bloomer Deussen**, book and lyrics by **Linda Rimel**) were featured in "Resonation," True Mirage Theater's first annual festival of new musicals, on August 17 in Miami, Florida. The topic of the musical is Victoria Woodhull, who ran for President of the United States in 1872.

**J. Michele Edwards** presented "Towards a Transnational Perspective of **Chen Yi's** Choral Works" on March 3, 2018 at the annual meeting of the Society of American Music in Kansas City, Missouri. The paper was part of a session entitled "Transnational Hybridity: Chinese and Western Intersections in the Music of Chen Yi and Zhou

### American Composers Orchestra Features Women Composers

American Composers Orchestra (ACO) is devoting its 2018-19 season to music by women composers; just one work by a male composer (Morton Feldman) will be performed. ACO President Edward Yim said: "Our premieres this season shine a light on issues of empowerment of women."

The opening concert at Carnegie Hall in Zankel Hall on November 2 was entitled *Phenomenal Women*. The performance, conducted by ACO Music Director George Manahan, featured the world premiere of Valerie Coleman's *Phenomenal Women* performed by the Imani Winds with ACO as well as the world premiere of Alex Temple's *Three Principles of Noir* with singer Meaghan Burke, director Amber Treadway, and costumes by Storm Garner. Grammy and Grawemeyer Award-winning composer Joan Tower's *Chamber Dance*, which treats the orchestra as a chamber ensemble, completed the program.

Coleman's *Phenomenal Women*, a concerto for wind quintet and orchestra, was inspired by Maya Angelou's poem and book, *Phenomenal Woman*. Each member of Imani Winds was featured in a solo interlude influenced by a different phenomenal woman: Olympic boxer Claressa Shields (clarinet), athlete Serena Williams (bassoon), former First Lady Michelle Obama (French horn), NASA mathematician Katherine Johnson (oboe), and immigrant mothers (flute). Alex Temple's *Three Principles of Noir* with singer Meaghan Burke is a piece with a time-traveling science fiction narrative centered around a Chicago historian who goes back in time to the 1893 World's Fair. Joan Tower's *Chamber Dance* weaves together solos, duos, and other combinations of instrumentalists, creating, as Tower puts it, "an ensemble that has to 'dance' well together."

ACO's next concert at Carnegie Hall will be on April 11, 2019. The orchestra will give the U.S. premiere of Pulitzer Prize-winner Du Yun's *Where We Lost Our Shadows*, a new multi-disciplinary work for orchestra, film, and vocalists, co-commissioned by ACO, Carnegie Hall, The Kennedy Center, Southbank Centre, and Cal Performances and supported by ACO's Commission Club. Du Yun is composing *Where We Lost Our Shadows* in response to film captured by Ramallah-based Palestinian visual artist Khaled Jarrar, which documents the refugee crisis in Europe. The piece will be performed by ACO with singer Helga Davis, Pakistani Qawwali singer Ali Sethi, and percussionist Shayna Dunkelman, with visuals by Jarrar. The concert also includes Gloria Coates' Symphony No. 1, "Music on Open Strings," from 1973, and Morton Feldman's 1980 work *Turfan Fragments*.

Long,” with both composers in attendance as they were inducted as the 2018 Society of American Music Honorary Members. Edwards also presented “Chen Yi Sounding Transnational” on November 2 at the national meeting of the American Musicological Society in San Antonio, Texas.

**Susan Frykberg’s** recent activities include running a Soundart Open Studio as part of an Artists Open Studios weekend in Whanganui, New Zealand. Visitors and the general public were invited to drop in anytime over the three-day weekend and participate in workshops, observe masterclasses in extended performance techniques, or attend a showcase concert. On the final day, pop-up concerts were presented in various art galleries around the town. For more information: @artassoundasart.

Susan’s ongoing piano composition, *IDOM* (inspired by Olivier Messiaen and Ilia Delio), now has an eighth new addition called “The Inevitability of Mary.” She anticipates that the 21-section work will be completed in about 2023! Danae Killian will also be involved in the entire series. For a recent commission from a New Zealand series called *Suffrage Songs Recomposed*, Susan set a suffragette text from the 1890’s (women in New Zealand got the vote in 1893), which uses (an accurate) feminist analysis of scripture to silence a critic. It was premiered on October 14 in Wellington, NZ.

Two short film versions of the inter-media opera, *A Drone Opera*, were shown to a private audience on November 13. One single-screen version is for cinemas, the other is for three screens and is an installation for art galleries. She looks forward to the general release of both versions in the near future. Susan has just started a PhD program at Monash University (Australia) on Spirituality and Experimental Music: Theory and Practice. She is planning a call for experimental scores, electroacoustic pieces, and performances that self-identify as having links to Buddhism, Sufism, and mystical/spiritual Christianity. If interested, please contact her at [Sfrykberg@gmail.com](mailto:Sfrykberg@gmail.com).

**Lynn Gumert** was awarded the David Ott Scholarship for Outstanding Music Therapy Intern for her work at St. Elizabeths Hospital in Washington, DC.

Mezzo soprano Stephanie Blythe and pianist Alan Smith gave the world premiere

performance of **Juliana Hall’s** “At That Hour When All Things Have Repose” from the song cycle *Of That So Sweet Imprisonment* on May 23, 2018 at the Fall Island Vocal Arts Seminar held at State University of New York (SUNY) in Potsdam. Soprano Martha Guth and pianist Erika Switzer gave the world premiere performance of *How Do I Love Thee?* on September 29 at the Contemporary Undercurrent of Song Project (CUSP) in Princeton, New Jersey. *The New Colossus* (setting for bass baritone and piano of the poem by Emma Lazarus) was commissioned by bass baritone Simon Chalifoux.

Complete song cycle performances include: *Death’s Echo* on May 23, 2018 with baritone Julien Van Mellaerts and pianist Dylan Perez on the re-sung Art Song Series in London; *Music like a Curve of Gold* on July 3 by participating singers and pianists for the Orvieto Musica Festival in Orvieto, Italy; *Night Dances* on May 27 with soprano Sara Schabas and pianist Curtis Serafin for the Fall Island Vocal Arts Seminar at SUNY in Potsdam; *Syllables of Velvet, Sentences of Plush* on July 20 with soprano Jenna Schroer and pianist Joelle Camillo at the Art Song Collective, Richmond, Kentucky; and three performances of *When the South Wind Sings*: May 23 with soprano Corinne Cowling and pianist Dylan Perez for the re-sung Art Song Series in London; June 17 with soprano Stephanie Aston and pianist Katalin Lukács at Trinity Episcopal Church in New Orleans; and the same performers on June 18 at the Marigny Opera House in New Orleans. Individual songs from the following song cycles received multiple performances between May and September: *A Northeast Storm, A World Turned Upside Down, Christina’s World, Death’s Echo, In Reverence, Music like a Curve of Gold, Night Dances, Propriety, The Bells, and When the South Wind Sings*.

New publications for E.C. Schirmer include: *In Closer Bonds of Love to Thee* (song for soprano and piano on a hymn text by Fanny J. Crosby), *In Spring* (3 songs for unaccompanied soprano on poems by E. E. Cummings), *Roosters* (setting for soprano, mezzo soprano, and piano of the poem by Elizabeth Bishop), *To Meet A Flower* (3 songs for soprano and piano on poems by Emily Dickinson), and *Upon This Summer’s Day* (3 songs for soprano and piano on poems by Em-

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The IAWM wishes to publicly thank the University of North Texas for hosting this list.

ily Dickinson). The following two songs were chosen from more than 900 songs that were submitted to be included in NewMusicShelf's *Anthology of New Music* for soprano, mezzo soprano, tenor, and baritone voices: "Song" from the song cycle *Night Dances* (for soprano and piano on a poem by Emily Brontë) and "June" from the song cycle *The Poet's Calendar* (for tenor and piano on a poem by Henry Wadsworth Longfellow). Each of the four anthologies contains twenty songs by living composers.

**María Eugenia León's** film score for the short film *Flow*, by director Vlad Khesin, has been selected by Fimucinema 2018 (Fimucité - International Film Music Festival of Tenerife) in the short film music category. The film score has also been nominated for the prestigious Jerry Goldsmith Awards in the short film music category. León is the only woman nominated in this category among composers such as Pedro Bromfman, Arturo Cardelús, and Fernando Furones. León is currently collaborating with the heavy metal band Tears of Martyr and with the band's lead singer, Berenice Musa. She is making all the orchestral arrangements for their upcoming album. She has also been commissioned to compose a symphonic band piece for Gran Canaria's Women Band, to be premiered in March 2019 at the prestigious Alfredo Kraus Auditorium in Gran Canaria. Gran Canaria's Women Band is one of only two women bands in Spain; it is under the direction of conductor Pilar Rodríguez.

Pianist **Monica Jakuc Leverett** will celebrate her 75th birthday with a recital in Sweeney Concert Hall, Sage Hall, at Smith College in Northampton, Massachusetts on November 18, 2018. She is an Elsie Irwin Sweeney Professor Emerita of Music who taught at Smith College from 1969 to 2008. Her program will feature J.S.

Bach's *Goldberg Variations*, Leverett's signature piece that she has played in New York, London, Tokyo, and throughout the Northeast. The first half of the program will celebrate the pianist (*Morningside*, Scott Wheeler's musical portrait of her), as well as themes of aging. She will perform Kaeza Fearn's *A Week in the Life of a Toy Piano*, written for her toy piano (second childhood); selections from Janáček's *On an Overgrown Path, Book II* (looking back on memories); and Amy Beach's *A Hermit Thrush at Eve* (a celebration of the sunset years).

**Janice Macaulay's** *Kaleidoscope* for Wind Symphony was performed by the University of Maryland Baltimore County Wind Ensemble, Brian Kaufman, director, on May 8, 2018 in the Linehan Concert Hall at UMBC. The piece, which won IAWM's 2018 Alex Shapiro Prize, was commissioned by the Cornell University Wind Symphony in memory of Karel Husa. Soprano Annie Gill and pianist Tim McReynolds performed selections from *Seven Love Poems of Emily Dickinson* at the 25th anniversary concert of the Baltimore Composers Forum on April 21 at Christ Lutheran Church Inner Harbor.

During the 2017-18 season, pianist **Margaret Mills** gave five solo recitals featuring works by Gloria Coates and Clara Schumann alongside works by Debussy and Brahms. These concerts took place in New York City, Lake Wales, Florida, and Irvington, New York. She also presented a lecture, "A Tune of Her Own," for a women's group in New York City on February 20 featuring works by Schumann, Coates, Amy Beach and Louise Farrenc. Mills has commissioned four composers (Richard Wilson, Betty Wishart, Brian Schober and Libby Larsen) to write solo piano works for her which she will premiere on December 12, 2018 at Christ and St. Stephens Church in New York City.

In January 2018, **Janice Misurell-Mitchell** performed a new work at the Green Mill in Chicago, *Hum Bomb – Trump Variations, for voice/flute and electronics*. In February, her work for a cappella chorus, *Mad Song*, was performed in conjunction with the Block Museum exhibition, "William Blake and the Age of Aquarius." AJ Keller conducted the student ensemble, and the performance is available on You-

Tube. In April, she performed two of her works for solo alto flute: *Una voce perduta*, in memoriam Ted Shen, and *The Light that Burns*, in memoriam Gabriel Mitchell, as part of a program at the Smart Museum at the University of Chicago. In May, Jeremy Ruthrauff performed *Speechscape*, for solo alto saxophone, on the Chicago Soundings series at the Queen of Angels Catholic Church. Also in May, Misurell-Mitchell, flute/voice, and John Corkill, percussion, performed her work *The Art of Noise* on the 6Degrees Composers concert at Roosevelt University in Chicago.

**Patricia Morehead** reports that in Chicago on November 2, 2018, three arias from her opera *Black Hawk Speaks* were performed at Roosevelt University by Alica Berneche, Adrienne Blanks, Brian Burkhardt, and members of Chicago Chamber Opera. The following were performed in Canada: October 28, *Autumn Serenade*, an antiphonal for clarinet and cello based on an antiphon of Hildegard von Bingen (Huntsville). June 23, *Sheshegwaning* for chorus, string orchestra, and marimba was premiered by the Whispering River Chorus and Orchestra at the Riversongs Festival (Parry Sound). *A summer rain* for chorus and string orchestra, poetry by Mike Shain, was performed on June 10 by the Loft Singers (Huntsville) and again on June 23 (Manitoulin Island). This work was first commissioned to celebrate the 150th Anniversary of Canada and was sung by massed choirs of 150 voices in Haliburton. On May 26, *Night Sky* for string quartet was premiered by the North Bay Symphony Orchestra, which commissioned the work; it is based on the paintings of Tom Thomson and the Group of Seven, Canada's best-known artists painting the Canadian landscape. Patricia has recently received four additional commissions for a viola concerto, solo percussion piece, cello sonata, and a new piece for full orchestra celebrating the Beethoven 250th birthday year.

**Erin Kendall Murphy** was recently appointed Assistant Professor of Flute at Oklahoma State University. In addition, she performs frequently across the country with her chamber music ensembles Lakeshore Rush and Analogue Duo. Please see: [www.erinkmurphyflute.com](http://www.erinkmurphyflute.com).

**Deon Price** performed "Opertura" on the piano (from her oratorio *Christus*) on Oc-

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tober 21, 2017 as part of a Mu Phi Epsilon concert held in Novato, California. *Behind Barbed Wire* for saxophone and piano, was performed by Chika Inoue and Mary Au on October 19, 2017 at California State University, Dominguez Hills; on November 5, Mt. Olive Lutheran Church, Santa Monica, California; on November 19, Interfaith Sunday Concerts, Presidio Chapel, San Francisco; on May 26, 2018, Japanese American Memorial at Beyond Baroque in Venice, California; and May 26, 2018, Los Angeles Temple Hill Concerts. (The work is about the Japanese-American internment, 1942-46, with poetry by the internees, plus a documentary video.) Chika Inoue and Mary Au also performed *Watts 1965: A Remembrance* for saxophones and piano (with documentary video) for the 85th Anniversary Concert of the NACUSA-Los Angeles Chapter on July 21, 2018 at Brand Library and Art Center in Glendale, California. "A New Star" from the oratorio *Christus and Mary's Lullaby* were performed by Linda Baird, soprano, with the composer at the piano, on December 17, 2017, Interfaith Sunday Concerts, Presidio Chapel, San Francisco. They performed *Believe, Whither Can I Go?* and *O Ye That Embark* (all on scriptural texts) on April 7, 2018 at Los Angeles Temple Hill. The Price Duo (Berkeley Price, clarinet, and Deon Price, piano) played *Big Sur Triptych, America Themes* and *Yellow Jade Banquet* on the same concert, and again on April 15 at Presidio Chapel. *Angel Trio* was performed by Trio Accento on the NACUSA-LA Concert on March 7, 2018 at MiModa Studio in Los Angeles.

Price played her *Five Chorales for Organ* and *Escapade on Wilshire for Organ* on April 8, 2018 at St Athanasius Episcopal Church in Los Angeles. *Villanelle for Our Elder Brother*, composed for San Francisco State University Handbell Ensemble and Organ, was performed May 20, Presidio Chapel. *Two Love Songs on texts by Robert T. Bowen* were performed by countertenor Darryl Taylor with the composer at the piano on October 6 at the University of California Irvine Winnifred Smith Hall, and on October 7 at the NACUSA-LA Art Song Recital at St. Athanasius Episcopal Church in Los Angeles. Price played *Suite for Piano* from her 2018 opera *Ammon and the King* on August 7 at the MiModa Studio in Los Angeles, on September 16 at the Interfaith

Center at the Presidio, and on October 6 at the University of California Irvine; and also *Suite from Ammon and the King for Strings and Piano* on September 22 for a Mu Phi Epsilon Concert in San Francisco.

The Metro Chamber Orchestra, Phil Nuzzo, director, has commissioned Price to orchestrate *Behind Barbed Wire*, featuring Chika Inoue, saxophone, to be performed at Roulette Theater in Brooklyn on May 11, 2019. Mu Phi Epsilon Los Angeles Alumni Chapter has also commissioned a chamber work to be performed February 24, 2019, on the chapter's 100th Anniversary Concert.

**Vivian Adelberg Rudow's** *Devy's Song* (in memory of Devy Bendit) and *John's Song* (in memory of John J. Hill) were performed by Sam Bessen (French horn) and Yesse Kim (piano) during the August 1, 2018 "In The Stacks" concert held at the George Peabody Library of Johns Hopkins University in Baltimore, Maryland. On August 29, cellist Eric Edberg and pianist May Phang performed *Dan's Suite, Lament* and *The Bare Smooth Stone of Your Love* (in memory of Daniel Malkin and also Stephen Kates for this performance) at the DePauw (Indiana) School of Music.

**Judith Shatin's** *Ice Becomes Water* (string orchestra and electronics from processed field recordings of a glacier) was commissioned and premiered by the San José Chamber Orchestra on March 25, 2018. *For the Fallen* (amplified trumpet and electronics from the processed recordings of the Peace Bell in Rovereto, Italy) was performed by Sam Wells at the Splice Festival on June 24. Carolyn Enger performed *Chai Variations on Eliahu HaNavi* on her program at the Montauk Library on

June 24 and clarinetist Andrea Cheeseman performed *Penelope's Song* at the Appalachian Summer Music Festival on July 18. On August 10, 11, and 12, a 24-channel version of *Tape Music* premiered at Cube Fest at Virginia Tech in Blacksburg. Other performances include *Gregor's Dream* (amplified piano trio and electronics from processed beetle sounds) at the International Computer Music Conference at the Daegu Concert House in Daegu, Korea on August 10. On the same day, Lindsey Goodman performed *For the Fallen* in the version for flute at the National Flute Association meeting in Orlando, Florida, also including the piece on her Navona CD, *Returning to Heights Unseen*.

Organist **Gail Archer** has been touring with *Dust and Shadow*, which she commissioned from Shatin. Archer premiered the piece at the University of Alberta on April 11, and has since performed it in Fasano, Italy at the Parrocchia Maria SS, Addolorato (August), the Great Lutheran Church in Bratislava (September 2), the Church of Christ at Dartmouth College (September 9), the Cathedral of St. Peter & St. Paul in Lewiston, Maine (September 23), and the Cathedral of St. Patrick in Charlotte, North Carolina (September 30). Current projects include *Patterns* (soprano and piano), commissioned by soprano Amy Johnson, and *I Love*, commissioned by the Illinois Wesleyan University Collegiate Chorale and their conductor Scott J. Ferguson.

**Faye-Ellen Silverman's** *Pas de Deux* was performed by the Iktus Percussion Ensemble (Christopher Graham, marimba, and Andrea Lodge, piano) on the APNM concert series in Brooklyn, New York on May

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11, 2018. Also in Brooklyn, Karen Bentley Pollick performed *Memories for solo viola* at the SPECTRUM Female Composers Festival on June 3. The InterXchange Ensemble (Eddie Lima, trombone and Mario Reboucas, piano) performed *Custom-made Shades*, first movement, for trombone and piano, on June 21 at the Centro Livre de Aprendizagem Musical (CLAM) in São Paulo, Brazil. On June 22, Mariana Mantovani and Aline Muller, violins, Julia Rusig, viola, and Juliana Mantovani, cello, performed *Let's Play* for string quartet at the Encontro Internacional de Cordas festival in Limeira, Brazil. Silverman serves as Secretary of the New York Women Composers.

On August 11, 2018, **Elizabeth Start's** soundtrack for *The Man Who Was Ill* was performed live during the Sound of Silent Film portion of the Thirsty Ears Festival, a classical music street festival presented by Access Contemporary Music (ACM) in Chicago. On September 10, *to remember...to believe*, written in 2013 for ACM and the Chicago Architectural Society Open House was performed on ACM's season opener concert, "Songs About Buildings and Moods," at the Davis Theater in Chicago. Four of Start's works were included on an August 30 Octocelli-Cello Explosion-Americana concert at First Baptist Church in Kalamazoo, Michigan, where she performed her solo cello arrangement of *Simple Gifts* and, with her cohorts, *Multiple Choice Piece* (cello duo), *Quatrefoil* (cello quartet), and *Seagull Blues* (cello octet). On September 23, Start performed her 2009 work *Camp-*

*ing in the Rafters*, originally for banjo and parlor organ, in a new arrangement for cello and guitar with guitarist and composer Timothy Johnson, on a Chicago Composers' Consortium concert at Lakeshore Baptist Church. She also performed works by **Kyong Mee Choi** and Jason Raynovich on the program.

**Evelyn Stroobach's** *Aurora Borealis* was performed at the Euroamerican Festival of Contemporary Music by the Tutti Maestro Orchestra of Venezuela in Paris on July 28, 2018, with Sylvia Constantinidis conducting. It was performed again at the next festival in November. Maestra Constantinidis wrote: "We are inviting the embassies in Paris....There has been quite a bit of press." *In Flanders Fields* (SATB chorus and string orchestra) was performed by the Hamilton Philharmonic Orchestra and the Bach Elgar Choir of Hamilton, Canada on November 10, with Gemma New conducting.

The Marsyas Trio (flute/cello/piano) is presenting **Hilary Tann's** *In the Theater of Air* in London twice this fall. The first performance is part of a CD launch (NMC D248) on September 17 at the Bloomsbury Festival, Conway Hall, with the second taking place at St. John's Smith Square on November 4. The Rhyl Music Club's "Beethoven in Wales" project will premiere *First Light: A Meditation on Beethoven Op. 96, mvt. 1* on March 20 in Rhyl. This intriguing collaboration has asked three Welsh women composers (Tann, Rhian Samuel and Sarah-Lianne Lewis) to "reflect on the Beethoven Violin

Sonatas...helping us [to] respond freshly to familiar works."

**Alicia Terzian's** *Concierto para violin y orquesta*, op. 7 (1954/55) was performed by the Orquesta Nacional de Musica Argentina, conducted by Luis Gorelik, with Rafael Gintoni, violin soloist, on July 13, 2018.

**Karen P. Thomas's** recent premieres include *Ancient Souls* for choir and orchestra, premiered by the Mid-Columbia Symphony and Mid-Columbia Mastersingers in Richland, Washington on May 19, 2018. *Westron Wind* (SSAATTBB choir) was recorded by Vox 16 (*Locally Sourced*) and *Four Delineations of Curtmantle* for trombone was recorded by Eva Ordman (*It's About Time*). During 2018 her works received numerous performances in Ireland, the United Kingdom, Canada, and the United States.

On April 24, pianist **Margaret Lucia** performed **Rain Worthington's** *Conversation Before the Rain* at Shippensburg University of Pennsylvania. *Mixed Times of Yearning* (miniature for viola), and two works for violin, *Frost Vapors* and *After Thought*, were performed by Karen Bentley Pollick at the SPECTRUM Female Composers Festival in Brooklyn, New York on June 3. From June 17 to 23, Worthington was a guest composer at the classical string music festival, Encontro Internacional de Cordas in Limeira, Brazil (see Reports). On June 21, vocalist Melanie Mitrano and clarinetist Gerson Galante performed *At Night* at the InterXchange Ensemble concert in São Paulo, Brazil.

### The IAWM Statement of Equity and Inclusion

IAWM is committed to equitable diversity and inclusion of the musical community. Women in Music work as performers, composers, arrangers, media artists, conductors, theorists, producers, musicologists, historians and educators. We know that a diversity of ideas, approaches, disciplines and musical styles are essential to inclusion and equity.

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