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# *Journal*

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

## 2017 Champion of New Music Award

For extraordinary commitment to living  
composers and the work they create, the  
American Composers Forum presents

**INTERNATIONAL ALLIANCE  
FOR WOMEN IN MUSIC**

with its  
**2017 Champion of New Music Award**



AMERICAN  
COMPOSERS  
FORUM

In this issue:

Deborah J. Anderson  
Elizabeth Bell  
Paul-André Bempéchat  
Sheila Forrester  
Ellen Frankel  
Luise Greger  
Hanne Tofte Jespersen  
Anne LeBaron  
Sonia Megías  
Claudia Montero  
Rain Nox  
Pauline Oliveros  
Sarah Reid  
Meerenai Shim  
Mara Sidoni  
Elizabeth Vercoe  
Reviews  
Reports  
Awards and Honors  
Members' News

# Table of Contents

## Volume 23, Number 1 (2017)

### Articles

The 2017 Champion of New Music Awards .....	Anne LeBaron .....	1
Approaching Electronic/Acoustic Performance Practice Through Improvisation .....	Sarah Reid .....	2
The Triangle Shirtwaist Factory Fire: Turning History into Opera .....	Ellen Frankel .....	7
El Salvador's Song.....	Sonia Megías.....	10
Claudia Montero Wins Her Second Latin Grammy.....		12
Calliope's Call.....	Elizabeth Vercoe.....	14
Restoring Luise Greger: A Renaissance in Progress .....	Paul-André Bempéchat .....	14
<i>Under the Bridges of Paris</i> .....	Deborah J. Anderson .....	17
Meet Five New IAWM Members		
My Composition Process and Career .....	Sheila Forrester .....	18
Music for the Mysteries and If the Land Could Talk: Two sides of the same coin .....	Hanne Tofte Jespersen.....	19
Music and the Environment.....	Rain Nox .....	21
Performing and Promoting Contemporary Music .....	Meerenai Shim .....	21
Instead of Opera.....	Mara Sindoni .....	22
In Memoriam: Pauline Oliveros (1932-2016)		
Memories of Pauline Oliveros .....	Casper Soluna, Carol Ann Weaver, Elizabeth Hinkle Turner .....	23
Pauline Oliveros in Canada and the World .....	Gayle Young.....	24
In Memoriam: Elizabeth Bell (1928-2016).....		
	Amy Clemens, Marilyn Bliss, Chen Yi, Rain Worthington, Alla Pavlova.....	26

### Book Reviews

Beth Abelson MacLeod: <i>Fannie Bloomfield-Zeisler: The Life and Times of a Piano Virtuoso</i> ....	Christine Ammer .....	28
Aisling Kenny and Susan Wollenberg, eds.: <i>Women and the Nineteenth-Century Lied</i> .....	Susan H. Borwick.....	28
Recent Publications.....		29

### Compact Disc Reviews

Maya Beiser: <i>TranceClassical</i> .....	Nina C. Young .....	30
Muses Trio: <i>The Spirit and the Maiden</i> .....	Kimberly Greene.....	30
Danae Xanthe Vlasse: <i>Celebrations and Commemoration</i> .....	Anna Rubin .....	31
Recent Releases .....		32

### Concerts and Festivals

“To Sing Again” .....	Stephanie Susberich .....	34
Deon Nielsen Price: <i>To the Children of War</i> .....	Jeannie Gayle Pool.....	34
Women in Music Festivals in Italy .....	Orietta Caianiello .....	35
The 2017 Women Composers Festival of Hartford .....	Jessica Rudman .....	36
Music by Women Festival.....	Krystal Folkestad Grant .....	38

### Reports

Canada		
“You’re Welcome, Rossini!”.....		39
The Association of Canadian Women Composers.....	Diane Berry .....	39
Japan .....	Taeko Nishizaka .....	40
The Kapralova Society Annual Report 2016 .....	Karla Hartl.....	40
Awards and Honors .....		41
Members’ News.....	Anita Hanawalt.....	43

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

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#### JOURNAL: BACK ISSUES

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

##### Reviews

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

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##### Members' News

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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.

##### Deadlines

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

##### IAWM WEBSITE

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

##### PUBLICATION

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

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## ARTICLES

# The 2017 Champion of New Music Awards

ANNE LEBARON

The American Composers Forum announced on March 9, 2017 that it has selected The International Alliance for Women in Music for one of three Champion of New Music Awards given annually, a program that began in 2005. The award will be bestowed by John Nuechterlein, President and CEO of the American Composers Forum, during this year's IAWM Annual Concert on Saturday, October 28, 2017, at 7:30 p.m. at the University of Kansas School of Music. This year, the other two awardees are Donald Nally and The Crossing, and Charles Amirkhania (Other Minds Festival). The ACF awards committee unanimously chose these three candidates from a list of many others, and the Board of Directors voted to approve.

The awards are made to individuals or organizations with a substantial history of supporting living composers in some significant way or of making notable contributions to the field of new music in general. The awards committee determined that the IAWM has clearly done both in extraordinary ways, and the ACF is excited to recognize what the IAWM does to promote and advocate new work. Recipients of the Champion Awards from past years include conductors Osmo Vänskä, Nicole Paiement, and Marin Alsop; performers Claire Chase, Steven Schick, and Gilbert Kalish; writer Alex Ross; the American Composers Orchestra; and the JACK Quartet, among others.

As chair of the awards committee, I want to share with the readers of the *Journal of the IAWM* how the fierce and vital advocacy of women in music, demonstrated over decades by the diverse activities of the IAWM, left a strong and lasting impression on the committee. They observed that the IAWM, a global network of women and men in thirty-eight countries, has worked unrelentingly to increase opportunities for women in music across the globe.

Members of the committee noted that the IAWM has elevated the valuation and recognition of women composers, musicians, conductors, teachers, scholars, and others in the field in so many ways: through its publication (*Journal of the IAWM*), website, free listserv, international com-

petitions for researchers and composers, conferences, congresses, radio campaign, and annual concerts featuring outstanding works by selected IAWM composers. By its advocacy efforts, sustained from its inception, the IAWM is devoted to ending discrimination against women in music.

I've been involved with the IAWM since the early days, specifically with American Women Composers. [The International Alliance for Women in Music was formed on January 1, 1995 through the merger of the International Congress for Women in Music, the American Women Composers, and the International League of Women Composers.] I have witnessed the unwavering integrity and sheer willpower that ultimately propelled the IAWM into ever more essential, and also challenging, territory. As an ACF board member who has chaired the Champion of New Music Awards for the last two years, it gives me great pride and satisfaction to share this terrific news of another form of national recognition for the IAWM and for everyone who has labored, now or in the past, to keep the organization visible, visionary, and viable.

The American Composers Forum is committed to supporting composers and developing new markets for their music. Founded in 1973 as the Minnesota Composers Forum, the American Composers Forum has grown from an innovative regional initiative into one of the nation's premier composer service organizations, reaching composers and communities in all fifty states. Through granting, commissioning, and performance programs, the Forum provides composers at all stages of their careers with valuable resources for professional and artistic development, helping to develop the next generation of composers, musicians, and music patrons. The Forum's 2,000 members include composers and performers, presenters and organizations that share the Forum's goals, and individuals and institutions with an interest in supporting new music. They work in virtually every musical genre, including orchestral and chamber music, "world" music, opera and music theater, jazz and improvisational music, electronic and electro-acoustic music, and sound art.

Dear Anne LeBaron and the entire membership of the American Composers Forum,

The members and supporters of the International Alliance for Women in Music, the entire IAWM Board, and I personally thank you for your vision, kindness, and enthusiasm in selecting the IAWM for one of three Champion of New Music Awards given this year. We look forward to President and CEO of the ACF John Nuechterlein's presence at our Saturday, October 28, IAWM Annual Concert, where he will bestow the Award.

Anne, you have a special place in this recognition that we in the Alliance consider a model for all of us. You exude vision as you serve in many roles in the arts, including as chair of the ACF awards committee. You conduct your business with kindness and generosity of spirit, as your article in our *Journal* illustrates. Your enthusiasm toward the work of others builds community and friendships well beyond the ordinary.

May all of us in the arts convey our gratitude toward you and the American Composers Forum for your vision, kindness and generosity of spirit, and enthusiasm.

You honor us and we are humbled.

Susan Borwick  
IAWM President



# Approaching Electronic/Acoustic Performance Practice Through Improvisation

SARAH REID

## Introduction

This article is the first in a three-part series focused on forming a collaborative electronic/acoustic performance practice. This initial installment discusses electronic/acoustic improvisation and various strategies for approaching electronic/acoustic music-making. The second and third parts will cover strategies for electronic/acoustic notation and instrument design, respectively. The overall approach described is one that combines innovative technology with experimental aesthetics, with the purpose of facilitating new creative opportunities. This series is intended to provide an introduction to the idea of integrating electronic and acoustic instruments in live musical practice. As such, the reader needs no prior background in electronic music or music technology. My goal is to introduce electronic/acoustic music (music involving any combination of purely electronic, purely acoustic, or hybrid electronic/acoustic instruments), to provide you with some strategies on how to approach this practice, to highlight the work and contributions of women in this field, and—hopefully—to spark new interest, inquiry, and exploration.

## A Glimpse Through History

It is often emphasized that electronic music is still a relatively new practice. But if we were to trace it back to its origins, we would find ourselves much farther back in time than we might expect. As early as 1626, English philosopher Francis Bacon wrote about the potential he saw for future technology that could create the strange sounds he heard in his imagination. In his novel *The New Atlantis*,<sup>1</sup> Bacon described a utopian civilization centered upon scientific progress and innovation, a land far more sophisticated than that of his own time. Bacon anticipated the development of electronic music and instruments by centuries, describing in great detail what he referred to as “sound-houses.” These sound-houses were, in effect, electronic music studios capable of producing and processing new and artificial sounds. They could spatialize sound, manipulate timbre, amplify, echo, and distort sounds in unnatural ways, and even transcend traditional organization of sound by utilizing microtonal inflection and novel tuning systems. Although in Bacon’s time these ideas were mere mus-

ings, *The New Atlantis* served as a catalyst for great creative and technological exploration in the centuries to come. In the 1960s, more than three centuries later, an excerpt of this text was affixed to the wall of Daphne Oram’s studio in the UK—the first electronic music studio to be founded by a woman—providing readers with a reminder of how far electronic music had progressed, and how much uncharted territory still lay ahead.<sup>2</sup>

Electronic music is both old in conception and young in practice. While the musical advancements of the last century are significant and compelling, the technologies we use in music today are still quite



Sarah Belle Reid

new, and their potential has yet to be exhaustively explored. With new technology comes a need for new exploration, discussion, questions, critique, and practices.

The phrase “electroacoustic music” most commonly refers to a genre that emerged during the late 1940s and early 1950s from radio broadcast stations in France (*Radiodiffusion-Télévision Française*) and Germany (*Nordwestdeutscher Rundfunk*).<sup>3</sup> It was around this time that magnetic tape recorders were being introduced to these studios to replace disc and steel tape recorders. Although not the original intended use of these tools, technicians and composers affiliated with the broadcast stations (such as Pierre Schaeffer and Pierre Henry in Paris, and Herbert Eimert and Werner Meyer-Eppler in Cologne) started to explore the use of magnetic tape as a compositional tool.<sup>4</sup> Tape recorders gave composers the ability to capture sounds from the outside world—anything from a bird chirping on a windowsill to the sound of water filling a bathtub—and then edit the sounds by splicing the tape by hand.<sup>5</sup> It was not an easy compositional process, requiring hours of painstaking work for only a few seconds of final audio, but for these composers it was a fascinating new world

of sound and musical potential.<sup>6</sup> These early experiments led to the formal development of *musique concrète* in France and *elektronische musik* in Germany, two pillars of the electroacoustic music genre.<sup>7</sup> In the 1950s and 1960s, others across the world (Daphne Oram, Norma Beecroft, and Pauline Oliveros, to name only a few) would begin exploring this medium as well.<sup>8,9</sup>

If we fast forward through history to the current day, we can see tremendous creative and technological progress. A far cry from the labor-intensive task of manually splicing together hundreds of pieces of magnetic tape, the equipment we now have to record, edit, and synthesize new sounds has become more accessible, affordable, and portable—facilitating everything in Bacon’s sound-houses, and more! Tools that were once prohibitively expensive and too large to move from the studio in which they were installed are now affordable, commercially available, and portable. The technologies we now have open up a multitude of opportunities for electronic/acoustic performance, but in order to take full advantage of them, the divide between electronic and acoustic performance practice must first be bridged.

## Bridging the Electronic/Acoustic Collaborative Space

The commercialization and proliferation of electronic instruments has made the possibility of live electronic/acoustic performance far more achievable. Despite these developments, there is still much work to be done to establish an electronic/acoustic performance practice in which electronic musicians share the same presence onstage as their acoustic collaborators. Acoustic ensembles have scarcely begun to explore the inclusion of electronic instruments in performance.<sup>10</sup> But the onus is not on acoustic ensembles and musicians alone: many electronic musicians are still predominantly independent studio artists and solo performers instead of ensemble collaborators.<sup>11</sup> It is easy enough to understand why electronic musicians historically have tended to work in relative isolation: their tools were rare, cumbersome, anchored to a specific location, and often only available to them on temporary loan. But as our technology and tools evolve, shouldn’t our creative practice as well? There are a small number of pio-

neering musicians who have explored the integration of electronic and acoustic sound practices for many decades (Micheline Coulombe Saint-Marcoux,<sup>12</sup> Pauline Oliveros,<sup>13</sup> Anthony Braxton,<sup>14</sup> and David Rosenboom,<sup>15</sup> for example), but, on the whole, this practice is still uncommon.

*What strategies can we harness to help ourselves bridge the electronic/acoustic collaborative space in our concert halls and music schools? How can we begin to build the foundation for an integrated approach to electronic/acoustic performance practice?*

The answers to these questions are not easy—nor is there an absolute right or wrong way to approach them. There are many years of history and established performance practice on the side of acoustic music and instrumentalists, and few years and much less established practice for electronic musicians. Despite this imbalance of established structure—or more truthfully, perhaps because of it—I would propose improvisation to be the best first step in approaching an integrated electronic/acoustic performance practice. There are many different improvisatory traditions and practices, but here I am referring to “open” improvisation.<sup>16</sup> In open improvisation, predefined musical form, riffs, harmonies, and rhythms are abandoned in place of an entirely spontaneous creative process. It is a process that is constantly evolving and in motion, like a conversation: an exchange that involves sharing, discovery, surprise, and most importantly, listening.<sup>17</sup>

Because improvised music of this kind is inherently exploratory and co-creative, there is ultimately no “wrong” way to do it. Like any skill, the practice of improvisation is developed and refined over time, and with practice. But the barrier to entry for improvisation is much lower than it is for a symphony orchestra or a string quartet. It doesn’t require decades of formal musical training in order to begin to open your ears and engage in spontaneous music-making. In an open improvisation setting, you are freed from the necessity to execute specific pitches and rhythms, or to fit into a predefined sound world or musical genre. Acoustic instrumentalists are free to deviate from common techniques and to explore unconventional means of producing sound that might lie outside of their typical performance practice. Similarly, electronic instrumentalists aren’t limited by a set of restrictions imposed by an acoustic practice they don’t fully fit into, and are free to use the full potential of their instruments. We will spend some time getting to know just what this potential entails later on.

*We liberated ourselves from necessary controls and developed trust in process through spontaneity.*<sup>18</sup>

### Strategies for Approaching an Electronic/Acoustic Improvisation Practice

The following points are initial strategies for approaching electronic/acoustic improvisation, or ideas to consider as a way to deepen your current practice. Many of these ideas are intentionally left open-ended, and as such, are intended to be a point of departure for further contemplation and discussion.

#### 1. *Listen deeply and be open*

I want to begin by taking a moment to carefully address the concept of listening, as it is central to this practice. The way that I now incorporate listening into my own work has been greatly informed by Pauline Oliveros’s practice of Deep Listening.<sup>19</sup> Oliveros was a profoundly gifted listener.<sup>20</sup> I had hoped to be able to interview her in person for this article, but sadly did not have the chance before her passing in 2016. Like many others, it was through Pauline’s writing and the Deep Listening community<sup>21</sup> that I was first introduced to the practice of sonic meditation and active listening.

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The Deep Listening practice in many ways resists definition. Much like the spirit of improvisation itself, it is an evolving process—an active experience. Central to Deep Listening is the act of being open to and aware of any and all sounds; learning to expand perception and focus attention, and noticing how

every sound affects you physically, mentally, and emotionally.<sup>22</sup>

In approaching a new improvising ensemble, I extend an invitation to explore freeing oneself from predetermined sounds and structure in favor of opening one's ears and mind to receive the full spectrum of sonic possibilities. This may include a

short sonic meditation, or an improvisation in which we only use found objects in the room to create sound, rather than our instruments. In this musical practice, active listening becomes just as important as sound-making. Space or "silence" in music is never empty or lacking in interesting material. It is just as charged and full of potential as the sounds produced.

When I arrive on stage, I am listening and expanding to the whole of the space/time continuum of perceptible sound. I have no preconceived ideas. What I perceive as the continuum of sound and energy takes my attention and informs what I play. What I play is recognized consciously by me slightly (milliseconds) after I have played any sound. This altered state of consciousness in performance is exhilarating and inspiring.<sup>23</sup>

What strikes me about this passage from Pauline's *Deep Listening: A Composer's Sound Practice* is the openness and willingness to accept any sound or idea into the performance space. In many respects, this brings us back full circle to the spark of creative imagination discussed at the very beginning of this article. In the same way, our imagination fuels our development and progress in technology, our unlimited potential for deep listening feeds our improvisational practice. What could the outcome be if we focused our creativity on the act of integrating electronic and acoustic sound worlds through deep listening and improvisation? When we enter into this practice with our ears and imaginations open and receptive, a whole universe of musical possibilities becomes available.

*...we had to learn to listen in a new way. We had no plan, no written score, and had no discussion beforehand. We simply improvised, played, and learned...all this was unspoken and simply experienced...*<sup>24</sup>

2. *Understand how sound is produced*  
In approaching the practice of electronic/acoustic music, it is important to learn and understand the basics of all the instruments in the ensemble. Acoustic instrumentalists have an innate understanding of how other acoustic instruments function: we know a wind player needs to prepare by taking a breath or that a mallet striking a drumhead will produce sound at the point of contact. This knowledge, although rudimentary and

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easy to take for granted, enriches our capacity to interact with other musicians in a meaningful way.

As we start to bridge the electronic/acoustic collaborative space, the potential for new and unusual instruments to enter into our ensembles increases. These new instruments carry with them new methods and capabilities for producing sound, some that may be familiar to us, and others that may be entirely unfamiliar. I cannot express enough the importance of collaborative knowledge sharing: ask questions, teach others, be curious! Your own musical practice will flourish as a result. As we discussed earlier, electronic instruments are continuously evolving as new technology is developed and explored. Despite this, there are some fundamental differences between electronic and acoustic instruments that are worth considering as a starting point for your journey.

a) **Timbre:** The sound of a trumpet can be modulated through the use of mutes and various playing techniques, but on the whole, the timbre of the trumpet remains relatively static. Unless in the hands of an exceptionally gifted player, a trumpet sounds predictably like a trumpet, and is unlikely to suddenly sound like a choir of voices or like inter-station radio static. Many electronic instruments, on the other hand, have a much wider range of timbre variation available (laptop computers, for example, have a virtually unlimited range of sound resources and variability, depending on the software and programming that is utilized). Other electronic instruments such as the theremin much more closely mimic an acoustic instrument in the sense that they occupy a relatively fixed timbre space.<sup>25</sup>

The addition of electronics into acoustic performance has the potential to greatly expand timbre variability. Soprano and sound artist Micaela Tobin is a musician coming from a classically trained background who integrates electronics into her live performance practice. For Micaela, the process of augmenting her acoustic voice with electronics is liberating and cathartic, allowing her to expand her instrument into new textural and timbral worlds.

The music that I make uses a series of electronic effects pedals, with my operatic voice being driven into those devices, creating a sort of layered soundscape of sound-arias. Most recently, I created an entire opera out of

that performance practice with Sharon Chohi Kim...a mixture of extended vocal techniques, traditional opera singing and vocal improvisation, mixed with amplified objects on stage. The amplified objects, which are made with contact microphones, go through distortion and various effects, so it's an interaction between the voice and these objects. We call it an electroacoustic opera.<sup>26</sup>

Even simple amplification has the ability to completely alter the sound of an acoustic instrument, especially if you explore unconventional microphone placement (deep inside the bell of a trumpet, for example) and can be an excellent starting point for electronic/acoustic performance.

b) **Tonality and Pitch:** On a very basic level, most acoustic instruments are built around specific and fairly narrow tuning systems. With the exception of electronic instruments whose designs emulate acoustic counterparts, such as electric guitars and keyboard synthesizers, many electronic instruments do not adhere to any tonal center or tuning system. Electronic musicians may think of sound in terms of frequency rather than pitch. Electronic instruments have a much wider frequency/pitch range (to the extremes of human hearing, both high and low, and beyond), and they are not limited by semitone organization. This is a double-edged sword, however. For many electronic instruments, playing in a certain key or tonal center is very difficult, if not impossible—in the absence of a more traditional user interface (common MIDI keyboards, wind controllers) or a pitch quantizer, this is sometimes simply not what the instrument is designed to do. As such, it may be beneficial for the ensemble to focus on musical elements other than pitch and tonality, like register, timbre or texture. Over time, the ensemble will develop an understanding of the role and capabilities of each instrument, and the various ways in which they can complement, contrast, and play off of one another.

c) **Action, Breath and Gesture:** In order for an acoustic instrument to produce

sound, there needs to be some sort of action performed by the instrumentalist. Acoustic instruments need to be bowed, struck, blown into, or otherwise vibrated for sound to be produced. In the absence of physical gesture and effort, they lie silent. Electronic instruments, on the other hand, do not require physical effort or interaction to produce sound. As long as they are receiving electrical current, they are in an active state. Interaction from the performer, then, becomes a means of altering or discontinuing the sound. This is a fascinating difference between acoustic and electronic instruments; a fundamental difference in the resting state, and subsequently, the role of the performers and their relationship to the sounds they produce. The following passage is a wonderful way to visualize this difference: "...acoustic musicians can often come to think of silence as a canvas



Experimental electronic/acoustic duo Burnt Dot (Sarah Belle Reid, trumpet, and Ryan Gaston, modular synthesizer)

on which they apply their sonic imprint, whereas electronic musicians may learn to think of sound as a block out of which they sculpt."<sup>27</sup>

The main challenge I have encountered in electronic/acoustic collaboration is one of breath and gesture. Acoustic musicians commonly provide extramusical cues to one another: using a sharp inhale to indicate the onset of a new tempo, or a large physical gesture to indicate a change in dynamic or intensity. These gestures not only provide musicians with the ability to anticipate and intuitively understand the direction of the music, but they are typically necessary for the activation of the instruments themselves. Remember, without some physical input to vibrate an acoustic instrument, no sound will occur. Electronic musicians typically have no need for physical gestures of this sort. A loud sound may



not require any more effort to produce than a quiet one, a high sound may be no more effortful than a low sound, and so on. Furthermore, the sounds created by an electronic musician may not have a one-to-one physical gesture relationship at all—one single button press could generate a long cluster of sounds that repeat indefinitely. This disconnect can be challenging in the early stages of collaboration, especially for acoustic instrumentalists who are accustomed to receiving physical cues in addition to auditory ones. The solution to this challenge is one that comes with time and experience. Simply having an understanding of these differences is an important first step, so the entire ensemble can learn to tune into the collective digital and analog breath of the music, forming a new common ground upon which to interact.

d) Sound Source and Spatialization: Acoustic instruments contain their own resonating bodies. When you strike a drum, or play a violin, the sound comes from the instrument itself. With electronic instruments, this may not be the case. Most electronic instruments require external amplification in order to be heard.<sup>28</sup> External amplification leads to a disconnect between the electronic sounds and acoustic sounds—even between the electronic musician and their instruments' output.<sup>29</sup> If this is undesirable, I recommend considering localized amplification that is positioned nearby the electronic instruments, in order to emulate the feeling and directionality of acoustic instruments. That being said, the ability to disembodify, spatialize, and pan sounds has significant potential for interesting creative discoveries.<sup>30</sup> Furthermore, acoustic musicians can easily be included in spatialization either by physically moving around the performance space or by amplifying the instruments and sending the amplified sound out through a distant speaker. The main difference here is that the acoustic instruments will always produce some sound at their source, whereas the electronic instruments may not. To refer once again to Micaela Tobin's work, the process of amplifying her voice enables her to reexamine space:

Working with electronics and being able to disembodify my voice, pitch it down, completely change the color, and being able to make it this otherworldly gigantic thing has been very freeing, and I think it's a great thing for vocalists to be

able to work with. Also, learning about all the equipment is very useful—I like it as an extension of finding your voice acoustically.<sup>31</sup>

### Expand Common Vocabulary

Much of the vocabulary and language we use to discuss music is rooted in acoustic performance practice. It is perfectly logical to use this language when communicating with a strictly acoustic ensemble. However, in an electronic/acoustic setting, I have found it beneficial to employ the following two ideas:

1. Instrument-specific vocabulary should be shared and learned. Much like a brass player learning the vocabulary used by string players to identify various techniques, it is important to know the pre-existing vocabulary to better understand how to communicate musical ideas. This goes both directions (electronic to acoustic, and vice versa).

2. Entirely new vocabulary should be introduced and explored. By "new" I am not referring to invented, gibberish words, but to words that are new or uncommon for use in musical discussion; words that perhaps do not have a traditional function in either a purely electronic or acoustic practice, but can be used to form a new, electronic/acoustic vocabulary. In my ensembles, I particularly like to explore words that pull the performers away from conventional methods of thinking about and organizing sound. The goal behind this is to find new concepts that resonate equally (even if differently) with both acoustic and electronic instrumentalists. For example, if I ask you to consider density and presence as the two primary variable parameters in your playing, you will approach the process of making music in a very different way than if I asked you to consider dynamics and tempo. At the heart of this strategy is the desire to divorce ourselves—even partially—from preconceived notions of our instruments and how they might interact with one another. By doing so, we are better prepared to find ourselves on common ground, and able to build a new, collective experience.

### Explore Sound in Multiple Dimensions

One of the most challenging—and exciting—ideas to explore through improvisation is the multi-dimensionality of sound. What's on the other side of a sound? How many faces, angles, and corners does this sound world possess? How

deep does it go beyond the surface? These questions, much like the vocabulary ideas from above, are intended to force us away from defaulting into traditional or comfortable modes of thinking about and interacting with sound. Adding electronics to an acoustic ensemble gives us the ability to find new dimensionality within the group, and to broaden our consideration of time, timbre, space, and interaction.

An interesting way to view dimensionality and perspective in sound is through focal and global attention, as described by Oliveros:

Sounds are both temporal and spatial. As we converse with a partner, there is space between us created by the sound of our voices and the proximity of our bodies....We can hear the dimensions of the space consciously and unconsciously. Our global attention is engaging with numerous overlapping dimensions created by sounds....Focal attention is necessarily limited and specific.<sup>32</sup>

There is, in any given moment, the musical object that occupies your primary field of attention, and everything in your peripheral mind—still in frame, though perhaps not quite as clear. Any one particular sound, gesture, or fellow improviser could occupy your focal attention at any given moment, acting as a stronger gravitational center than the rest of the ensemble. But as the improvisation progresses, you have the ability to shift your focus, adjust your attention, and to push or pull the direction of the group. An even stronger gravitational center may emerge, suddenly shifting your global and focal attention more drastically. You may find yourself abandoning course, settling on a new sonic focal point, or pulling your focus inward and letting the rest of the ensemble slip into a blurry peripheral realm.

### Final Thoughts

We have just begun a whirlwind journey into electronic/acoustic music and improvisation—the briefest of tastings of what I hope now seems to be an intriguing world worthy of further investigation. The ideas put forth in this article are not to be taken as dogma, but as points of departure for further conversation and inquiry. I encourage you to explore some of these ideas in your own practice, to keep your ears open, and to experiment with new sounds,

instrument combinations, and sonic possibilities. There is great opportunity in making an effort to further integrate electronic and acoustic instruments in performance practice, in fostering creative environments that enable both types of instruments to be explored in tandem, and in encouraging the knowledge of one domain to enrich and excite the practice of another.

#### NOTES

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## The Triangle Shirtwaist Factory Fire: Turning History into Opera

ELLEN FRANKEL

Writers who compose works based on historical events try to honor two kinds of truth: historical truth, based on facts, such as dates and the particulars of archival documentation; and aesthetic truth, which enables audiences to experience historical events as though they were present at them. To accomplish this double goal, we research primary and secondary sources—archival records, such as newspapers, first person accounts, photographs, transcripts, letters, diaries, and histories—and also plumb our imaginations to create characters, historical or fictional, and scenes to dramatize what happened. If we are sufficiently skilled, our imagined history proves to be even truer than the real thing, because we are able to strip down our depiction to its essentials, distilling the essence out of the raw grain.

In this essay, I describe how one such “imagined history,” a chamber opera entitled *The Triangle Fire*, emerged out of its creators’ negotiation between historical facts and creative imagination. Much is gained in crafting this kind of a hybrid work. But something is undeniably lost as well. It is up to the audience to determine whether truth is suitably served in the process.

#### History

On March 25, 1911, a fire broke out at the Triangle Shirtwaist Factory in lower Manhattan, killing 146 garment workers, most of them young Jewish and Italian women

recently arrived from Europe. Most of the victims burned to death because the exit doors were locked to prevent worker theft. It was one of the worst industrial accidents in American history. Ten days



The Triangle Shirtwaist Factory Fire, 1911

later, 400,000 New Yorkers participated in a funeral march honoring the Triangle victims. But when Max Blanck and Isaac Harris, the Triangle's owners, known popularly as "the Shirtwaist Kings," were put on trial for manslaughter nine months later, they were acquitted. The insurance company awarded Blanck and Harris \$400 per victim. Each of the victims' families received an average of \$75 in compensation.

Public outrage over the dangerous working conditions, including doors locked to prevent worker theft, led to major reforms in New York's and then the nation's labor laws, and strengthened the growing union movement, which many of the Triangle workers had fought for in a strike two years before.

For over a century, the tragic events surrounding the fire have been memorialized and re-imagined in almost every artistic form possible. But never before in an opera. So when I had an opportunity to participate in Atlanta Opera's 24-Hour Opera Contest in January 2013, I convinced my assigned partner, composer Robert Butts, to base our seven-to-ten minute scene on the Triangle Fire. My case was strengthened by the objects we were initially handed from the Atlanta Opera prop room: an old-fashioned flat-iron and a bouquet of artificial flowers. (Unfortunately, the episode I created for my libretto—a romantic encounter be-

tween the Triangle Factory owner, Max Blanck, and one of the seamstresses, Kate Alterman—turned out to be historically inaccurate, about which more later.)

### The Contest

From 6 pm until 6 am in a chilly room in the basement of a Presbyterian church on Peach Street, Bob and I developed our nano-opera. I did hasty research on the internet, wrote lyrics on my laptop, and shared my ideas with my collaborator; Bob experimented with melody lines and motifs on his laptop, using composing software, then tried them out on me. At dawn the five librettist-composer teams adjourned to their hotel rooms, and the directors and singers took over, rehearsing the five nano-operas for the next twelve hours. That night, in front of a public audience and a panel of opera critics, the singers performed the five scenes, and the audience and critics chose their favorites. It was not surprising that our scene didn't win. Neither did the other two serious presentations. Without the benefit of program notes, supertitles, or professionally trained singers, it was the two farces that succeeded with the audience and critics. But I was not too disappointed. I now had a subject that gripped my imagination and called out for artistic expression.

### Personal Background

A bit of personal background: my grandparents came to America from East-

ern Europe in the early part of the twentieth century, settling on the Lower East Side and in Brooklyn. Both my grandfathers were seasonally employed tailors, working in sweatshops when work was available, idled for many months when it was not. My mother's mother worked at home, sewing teddy bears. Like the garment workers in the Triangle Shirtwaist Factory, my grandfathers received low wages and labored under dangerous conditions. Fortunately, they had not yet immigrated to the United States at the time of the fire in 1911. But even had they been employed at the Triangle Factory on that fateful Saturday, they would have escaped the conflagration that killed 146 of their fellow workers because they were Orthodox Jews who regularly gave up a day's pay to observe the Sabbath. In my imagination, what happened at the Triangle Factory a century ago hit close to home. These were my people. They lived in the same community as the Triangle workers when they first came to the *goldeneh medinah*, the golden land of America.

### The Opera

When Robert Butts and I left Atlanta, we agreed that our scene had potential to become a chamber opera. However, because of poor health and other commitments, Bob was unable to continue working with me. Through networking, I connected with another composer, Leonard Lehrman, whose prior work included several operas centered on the theme of social justice: *Sacco and Vanzetti*; *E.G.: A Musical Portrait of Emma Goldman*; and *New World: An Opera About What Columbus Did to the "Indians."* Leonard was already intimately familiar with the history of the Triangle Fire, references to which appear in his work as far back as 1984, including a scene eventually cut from *E.G.*

As preparation for writing the libretto, I conducted extensive online research in Cornell University's Kheel Center for Labor-Management Documentation & Archives at the ILR School, part of the Catherwood Library, which contains a remarkable digital collection of primary sources related to the Triangle Factory Fire, including letters and first person testimonials from Triangle Factory workers, survivors, union organizers, funeral orators, the fire chief, and safety inspectors; newspaper and magazine articles; official

### *The Triangle Fire: Performance History*

*The Triangle Fire* has been performed six times: at the American Labor Museum in Haledon, NJ, on September 4, 2016; September 11 at the Puffin Cultural Forum in Teaneck, NJ; at the Long Beach Library in Long Beach on March 5, 2017; Community Church in lower Manhattan on March 12, 2017; and in the Brown Building at New York University, the site of the Triangle Shirtwaist Factory, on March 25, 2017, the 106th anniversary of the fire.

### Review

*The Triangle Fire*, an opera with libretto by Ellen Frankel and music by Leonard Lehrman, received its New York premiere, performed by The Metropolitan Philharmonic Chorus, conducted from the piano by the composer, at Long Beach Public Library, March 5, 2017....The first half consisted of an exceptionally well-performed and moving medley of labor songs in which the MPC was joined by the Solidarity Singers of the New Jersey Industrial Union Council. The second half [presented] the very thoughtful and well-researched account of the Triangle Shirtwaist Factory fire, in which 146 people, mostly women, died....Like many post-Brechtian works, it has its own form—it does not have the cycle of arias, as in the operatic tradition, but the choral and solo writing is operatic and theatrical....I recommend it as a historical drama with operatic music that is memorable and profound. Further performances are nearly sold out. (Mark Greenfest, *SoundWordSight: An Arts Magazine*, March 12, 2017.)



reports, lectures, trial transcripts, songs and plays; as well as educational resources and bibliographies.

My research convinced me that I wanted to base the libretto on the trial following the fire, a subject never-before treated in works about the Triangle Fire. Focusing on the trial allowed me to explore issues like how courtroom trials exploit tragedy in the search for truth, how human memory negotiates with historical fact, and how justice is refracted when subjected to the evidence of hindsight.

After ten drafts of the libretto, Leonard set the words to music in a piano-vocal score. The scene that I had written for the Atlanta Opera Contest, now set to Leonard's music, served as the musical centerpiece of the opera, presented as a flashback set on the day of the fire. Because of the scene's romantic theme and music, Leonard and his wife, soprano Helene Williams Spierman, performed it at a 2016 Valentine's Day concert in Florida.

But when we began to share the libretto and music with the extended Triangle Fire "family"—descendants of survivors and victims, historians, and other members of the Remember the Triangle Fire Coalition in New York—we were told, to our chagrin, that our central scene, and its fictional premise—a love affair between the married owner and a young unmarried seamstress—would likely offend most people familiar with the historical facts. Max Blanck was well regarded as a family man who lost several of his own relatives in the fire. Implying that he had saved Kate Alterman because of his sexual attraction to her would be a misrepresentation. After first considering cutting the scene altogether, we decided to recast it, including this time details that actually happened: Kate demands that the doors be unlocked. Max saves his daughters. Women cry out as they burn. And Isaac Harris, Max's business partner, saves as many as he can.

Our decision to revise the flashback scene in the interests of historical accuracy unquestionably softens Max's villainy. He is sympathetically depicted as his young daughters' rescuer rather than as a workplace philanderer. But he nonetheless remains the villain of the opera, together with his co-owner, Isaac Harris. During the trial we learn that the two owners regularly locked the doors on the eighth and ninth floors to prevent their

workers from pilfering shirtwaists, a practice which definitely increased the death toll when fire broke out. They chose not to install sprinklers in their factory because it was cheaper to buy fire insurance. And they profited greatly from the tragedy by receiving a handsome insurance payout. If anything, the glimpse into Max's better nature, presented in this revised scene, makes his callousness toward his workers even more unforgivable, because we see that he is indeed capable of sympathy.

In the process of finalizing the libretto, the composer and I frequently had to make choices between fact and fiction. Occasionally, we edited a quotation to fit the music, or edited out a character to accommodate casting constraints. We cropped photos for dramatic effect and put words in the mouths of characters. Each decision was made in the service of dramatic truth. In the end, we created what nowadays is called a "mash-up": a historically improbable fusion of art and documentary sources that together retell the story of the Triangle Fire in a way quite different from the method of historians. But nonetheless true.

### Synopsis of *The Triangle Fire Opera*

Focusing on the trial in the courtroom of Judge Thomas Crain, and drawing from the trial transcript and newspaper accounts, this artistic adaptation explores a human triangle central to this story, with the Triangle Factory's owners, Max Blanck and Isaac Harris, at its apex, and the two trial lawyers on opposing sides: Debating the owners' culpability are defense lawyer Max David Steuer, a Jewish immigrant and former garment worker, who has worked his way up to become "the Million Dollar Lawyer," favored defender of gangsters and Tammany Hall

polo; and the conservative well-to-do New York Assistant District Attorney, Charles F. Bostwick.

The prosecution focuses its entire case on a single victim, twenty-four-year-old Margaret Schwartz. Harris's and Blanck's guilt or innocence hinges on the charred door lock found in the rubble of the ninth floor where Margaret worked—and died. Did the owners deliberately lock the door, which trapped Margaret and her fellow workers inside the blazing inferno? Or if they didn't, did they culpably know that the door was locked? The prosecution's key witness is nineteen-year-old Kate Alterman, a sewing machine operator and Margaret's best friend, who watched her friend burn in front of that locked door. In a flashback to that traumatic day, Kate recalls alerting Harris and Blanck about the outbreak of fire on the floors below, her pleading with them to unlock the door to let the workers escape—and their choice to save themselves and those with them by fleeing to the roof.

Under intense questioning in the actual trial, Kate's testimony is discredited by the defense attorney. When the jury returns its verdict, Blanck and Harris are acquitted. But it is the victims who have the last word. At the end of the opera, the ghosts of the Triangle workers are joined by the ghosts of other garment workers killed in a 2013 Rana Plaza collapse in Bangladesh, reminding us that the lessons of the Triangle Shirtwaist Factory Fire have not yet been learned by those who hold the keys to power.

*Librettist Ellen Frankel's works include The Golem Psalms, The Esther Diaries, Slaying the Dragon, and Mothers of Moses—with various composers. She is also the author of fourteen books. She is currently working on a thriller about the Dead Sea Scrolls.*

### Melodia Women's Choir: Composer Competition

Melodia Women's Choir Executive Director and Founder Jennifer Clarke announces Melodia's Women Composer Commission Competition, deadline June 15. A prize of \$2,000 will be awarded to a female composer based in the United States. Founded in 2003, Melodia, New York City's premier women's choir, is exclusively dedicated to exploring, creating, and performing exemplary classical and contemporary music composed for women's voices. Melodia nurtures the next generation of women composers through commissions and performances and holds a composer's competition periodically. For full information about the competition, please see: <http://melodiawomenschoir.org/the-choir/melodia-composers/#competition>



# El Salvador's Song

SONIA MEGÍAS

The following is a tale called "The Song of the Soul," written in 2007 by the African poet Tolba Phanem. (I retell it here from a female perspective, but it could also be told from a male viewpoint.)

*When a woman from a certain African tribe knows she is pregnant, she goes to the jungle with other women, and together they pray and meditate until they hear "the song of the child." When the child is born, the tribe gets together and sings the child's song to her. When the child begins her education, the village gathers and chants the child's song. When the child passes through the initiation to adulthood, people get together again and sing. At the time of marriage, the person hears her song again. Finally, when the soul is about to pass from this world, the tribe gathers and, just as they did at her birth, they sing the girl's song to accompany her on the "journey."*

*There's another occasion for the villagers of this African tribe to sing to the child. If at any time during her life, the person commits a crime or aberrant social act, the tribe makes a circle around her and sings her song. The tribe recognizes that correction for antisocial behavior is not through punishment, but through love and the recognition of her true identity. When we know our own song there's no need or desire to harm anybody. Your friends and family know "your song" and sing it when you forget it. Those who love you cannot be fooled by mistakes you have committed, or dark images you show to others. They remember your beauty even if you feel ugly or when you're broke; they know your innocence when you feel guilty and know your true purpose when you're confused.*

The small Central American country of El Salvador has suffered from continuous violence: during the massacre in 1932, General Maximiliano Hernández Martínez assassinated more than 30,000 people just because they were indigenous. The native tribes perished again from violence during El Mozote's bombing in 1981, conducted by Colonel Domingo Monterrosa, in which more than 1,000 people, half of them underaged, died. Now, subsequent to the Civil War (1980-1992), and for far too many years, the country has earned the nefarious title of "the most violent country in the world," thanks

to the *pandillas* (gangs of criminals) that kill an average of twenty-four persons every day; a much larger number of victims perished violently after the twelve-year Civil War than during the actual war itself. The current period (the past twenty-five years) is called the "Peace Agreements Time." A huge concert was held last January; no famous Salvadorian artists performed, just singers from the U.S. who were brought by the United Nations to sing and dance for the wealthy people of the country to celebrate their concept of "peace."

San Salvador, the capital city, has commercial centers with restaurants, banks, offices, etc., which, due to the depressed economy, 95% of the population cannot enjoy. And, of course, at the door of each one of these places (everywhere), there is a guard with a large gun to give a feeling of safety and security to its customers. All of this comes to my mind and flows onto the paper because, evidently, El Salvador needs to hear its song.

## El Salvador in 2012

I live in Spain, and the first time I went to El Salvador was in 2012, when I received a call from cultural visionary Fernando Fajardo to conduct the choirs and orchestras of *El Sistema*. Venezuelan politician José Antonio Abreu founded *El Sistema* of El Salvador in 2010; this is the same man who had proudly founded the same organization in his native Venezuela four decades before. As a result, more than 500,000 children and teenagers have benefited from it.

The Spanish Agency of Cooperation and Development (it is part of the Ministry of Foreign Affairs) and the El Salvador Secretary of Culture brought me to the country in August 2012. When I arrived, I found that most of the children had forgotten their roots! They were dressed in the style of what they saw on TV; they were using U.S. currency to pay for goods; they could speak in perfect Spanish and English. But what about their own culture? I spent several days asking the children in the choirs and orchestras the following question: "Who speaks Nahuat?" (Nahuat is the language of the indigenous people.) No hands went up. I knew then, deep down, that my mission was to help the people of El Salvador

find their roots through music: in essence, to **help them to find their song.**

During this first visit I was able to make contact with a group of poets who wrote in Nahuat; they were called the *Sennemit shinakti* (seed family) and were students of *nantzin* Guadalupe Estrada ("nantzin" means lady or Mrs.). They sang a few songs in their native language, and I based my work on these songs following these steps: 1) Record; 2) Make transcriptions; 3) Prepare arrangements for SMA choir and string orchestra with guitars; 4) Rehearsals; 5) Final concert. This process was the basis of my work with people in El Salvador. (See Example 1.)



Ex. 1. Tacha Cuyután singing Nahuat songs to Sonia Megías

When we were ready for the big concert, which involved more than 200 children from seven choirs and three orchestras, the former Secretary of Culture, Magdalena Granadino, attempted to nullify the project and made me *persona non-grata* for bringing indigenous music and people to the largest theater in El Salvador, the Teatro Presidente. Despite her objections, the project "Singing in Nahuat" reached hundreds of children who were able to sing songs in their native language of Nahuat.

## El Salvador 2015

My second visit to El Salvador was financed only by the Spanish organization. During this time, I was informed that the previous director of *El Sistema*, the Argentinian politician Alejo Campos (Granadino's right hand man), had stolen all the money from the institution and disappeared, leaving *El Sistema* with no direction or resources. A new director, lo-

cal cultural coordinator Mauricio Mena, and a new headquarters had been recently established. I found the institution fighting to survive in a building with no windows. This was far removed from the original ideals of the program: working inside the schools, neighborhoods, and prisons.

I had no opportunity to work with the choirs or orchestras of *El Sistema*. Again, my mentor, Fernando Fajardo, identified some choirs and instrumental groups that were willing to collaborate with the project “Singing in Nahuat.” At the time, we could count on the participation of the Vox Cordis, the National Youth Choir, and the National Old People Choir, as well as the National Orchestra of Guitars and several teachers of *El Sistema*. The collective of Nahuat poets, called the *Tzunhejekat* (Wind head), participated and were in continuous contact with the Nahuat-speaking people of the communities. I visited these communities with them and recorded the indigenous singers in their own homes. (See Example 2.)

I added some new steps to my procedure: 1) Identify communities and people able to sing in Nahuat; 2) Record in their homes; 3) Make transcriptions; 4) Call for vocal and instrumental ensembles that wish to collaborate; 5) Prepare arrangements, this time for SATB choir and instruments; 6) Rehearsals; 7) Final concert. The *Tzunhejekat* collective organized the concert at the University of El Salvador (UES), and they brought a huge audience of Nahuat-speaking people from the communities. (See Example 3.)

### El Salvador 2017

My third visit was the longest (45 days) and was the most in-depth experience thus far. On January 27th, I traveled to Izalco with some friends for the commemoration of the 85th anniversary of the 1932 massa-

cre. At night, we visited the common burial pits where the indigenous victims were laid to rest; the next day at sunrise we performed a Mayan ceremony to dignify their deaths. It was not a coincidence that the country was also celebrating the 25 Years of Peace Agreements at the same time.

In this sensitive climate of celebrations of roots and peace, I found it easier than on my previous trips to connect with state institutions. Fernando and I had the opportunity to speak with the current Secretary of Culture of El Salvador, the poet Silvia Elena Regalado; she received our project with joy and support. The Secretary of Culture of San Salvador, dancer Suecy Callejas, also received our proposal with a smile and approval, and even offered to publish my transcriptions of Nahuat music! We were greeted with the same show of support by the director of the National Museum of Anthropology, José Heriberto Erquicia, as well as the director of the Arts Department of the government, Marta Rosales; the director of the Indigenous People Department, Rita de Araújo, and other enthusiastic people.

The *Tzunhejekat* collective, now comprised of only men, collaborated with me by identifying the singers in the communities. The process was the same as previously but with a difference: instead of just one final concert we had many concerts! We performed them in various places in the country and for different audiences, thanks to both Secretaries of Culture. The arrangements this time were for SMA choir and full symphonic orchestra with harp.

This mixture of personalities and artists was truly ideal for the development of the project. The series of concerts for “Singing in Nahuat” this time was called NE NAWAT SHUCHIKISA (Nahuat flourish- es), in honor of one of our indigenous sing-



Ex. 2. Sonia Megías recording Paula’s songers, Antonia Ramírez, who created a song with this title. The performers included the National Choir, the Presidential Choir, the Vox Cordis choir, the National Symphonic Orchestra, the Young Camerata of El Salvador (JOCA) and again, the teachers of *El Sistema*; the luxurious ensemble gave the project more weight and also more visibility. The choir and orchestras of *El Sistema* continue fighting to grow, and we expect that students will join their teachers in the future and be part of the project!

And...what about the future of “Singing in Nahuat”?

The Cultural Center of Spain in El Salvador, the institution that both brought me and supported me on each trip, also commissioned a documentary about the project, which is being made by Salvadorian filmmaker Mario Piche. Subsequently, the Council of Culture of San Salvador has offered to publish a book with the songs I transcribed in order to use it in primary schools as a way of learning (remembering) Nahuat; the Ministry of Education is supporting the publication and its distribution. Furthermore, some soloists of the National Orchestra with the singers of the Vox Cordis choir, conducted by Enid Claramunt, have offered to make a CD of my last orchestral–choral arrangements of the Nahuat music. The recording of this

CD is being supported by the Salvadorian bank Banco de Fomento Agropecuario. **Maybe, after all this work, we will finally find El Salvador’s song!**

*Spanish composer and performer Sonia Megías is conductor of the experimental vocal group CoroDelantal, and half of the vocal duet Dúa de Pel, along with Eva Guillamón. She received a Fulbright scholarship (2010-2012) at New York University. More information and videos are available: <http://www.soniamegias.es>.*



Ex. 3. Concert at the University of El Salvador



# Claudia Montero Wins Her Second Latin Grammy

The winners of the Latin Grammy Awards for 2016 were announced in Las Vegas on November 17: Claudia Montero won her second Latin Grammy in the category of Best Classical Contemporary Composition for her *Cuarteto para Buenos Aires*. The work was recorded by the American

String Quartet. Claudia won her first Latin Grammy in 2014 for her Concerto for Violin and String Orchestra. (See the *Journal of the IAWM* 21, No. 1.)

## *Cuarteto para Buenos Aires*:

The quartet is in four movements and is cyclic, and the same themes appear in

each movement: elaborated, varied, and transformed. The work's duration is seventeen minutes. The first movement, *andante espressivo*, begins in a fugal style followed by the subject, which is now accompanied by the rhythm of the milonga (3+3+2), a musical genre or dance style related to the Argentine tango. (See Example 1, m. 8.) The contrasting rhythmic patterns alternate in the movement and form a discourse, respecting the hierarchies of each instrument.



Claudia Montero at the award ceremony

The second movement, *allegretto scherzando*, is in three sections. It opens with the milonga rhythm played pizzicato. (See Example 2.) The central section of the movement is romantic and lyric with syncopated rhythms, and it evokes the sound of the bandoneón, a type of concertina popular in Argentina. The movement concludes with a return of the opening section.

The third movement, *adagio cantabile*, is filled with both lyricism and drama. (See Example 3.) It is based on a theme that is transformed by its changing colors, as though one is walking through different neighborhoods in Buenos Aires. The cello is featured near the end.

The fourth movement, *allegro con brio*, provides the thematic synthesis of the quartet; passages from the previous move-

I Claudia Montero

♩ = 60 ♩ = 88

Andante espress. Piu mosso

Ex. 1. *Cuarteto para Buenos Aires*, movement 1

II

Allegro scherzando ♩ = 140

Ex. 2. *Cuarteto para Buenos Aires*, movement 2

ments return, often in a varied form. In this movement a tango technique called “chicharra” or “tambor” is used to introduce the urban music of Buenos Aires. (See Example 4.) “Chicharra” is a sound effect that string players in a tango orchestras create by using their bows on the “wrong side” of the bridge; “tambor” is a technique used in Flamenco guitar music in which the player strikes the strings rapidly just inside the bridge.

I have always believed that a composer must have at least one string quartet in her catalog; therefore, this was a special project for me. From the moment I began working on the quartet, I had the feeling and the confidence that it would be successful. I am delighted that it has won this major award and has attracted so much attention. I am also fortunate that the American String Quartet’s performance was unsurpassed. (Non-Latin-American

instrumentalists need to learn a different technique and style when playing Argentinian music.) After having achieved so much recognition with this quartet, I sometimes wonder if I will be able to match or surpass its quality in future works. It is a challenge that motivates me to continue composing. To watch the video of scenes from Buenos Aires and listen to excerpts, please visit this link: [https://www.youtube.com/watch?v=3Yp\\_MxRGldQ](https://www.youtube.com/watch?v=3Yp_MxRGldQ)

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Ex. 3. *Cuarteto para Buenos Aires*, movement 3

Ex. 4. *Cuarteto para Buenos Aires*, movement 4



# Calliope's Call

ELIZABETH VERCOE

Boston is well known as a major music town with the Boston Symphony, Handel and Haydn Society, Cantata Singers, and dozens of other classical music groups. For decades, it has also been considered a hotbed of new music with venerable groups like the Boston Musica Viva and Dinosaur Annex, both of which have been around for over forty years, plus newer groups such as Guerilla Opera and Kadence Arts. In the last few years a variety of groups, large and small, were added to both categories. One such group is Calliope's Call, founded by Megan Roth and dedicated to spreading the joys of art songs to new audiences.



L to R: Clare Longendyke, Maggie Finnegan, Elizabeth Vercoe, Sonja Tengblad, and Megan Roth

In their first two seasons, the group was based in Bloomington, Indiana, and focused on a mission of bringing the rich repertory of art songs to those not necessarily familiar with the tradition. They performed in Bloomington, Cincinnati, and Boston, and found new audiences in venues that are not always associated with concert series, such as churches and museums, with either low-cost or free admission. Their repertory was adventurous and inclusive, interspersing

cycles like Libby Larsen's *Cowboy Songs* and Leonard Bernstein's *I Hate Music* with more familiar works by Schumann and Debussy. They even polled their audiences for reactions to gauge their success.

Themed programming was the rule from the beginning: one concert about gypsies, cowboys and wanderers featured Libby Larsen's *Cowboy Songs* and Calamity Jane cycle; another concert of songs for and about children included a group of Ives songs along with the Bernstein cycle mentioned above; and a third concert of songs of a spiritual nature presented Theodore Chanler's *Eight Epitaphs*, plus music by Rubinstein and Rebecca Clarke among others.

Calliope's Call kicked off their current season, their first based in Boston, taking a new direction with a fall program showcasing women composers setting women's texts titled "In Her Words: Women's Voices in Verse and Song." The concert was performed at Old North Church in Marblehead and repeated at a fund-raiser in a beautiful private salon in Boston's historic North End.

Unfamiliar with the new group and attending the concert because a piece of mine was on the program, I was delighted to find an impressive level of musicianship in all three solo voices: Maggie Finnegan, Sonja Tengblad, and founder Megan Roth, and in their partnering with their superlative pianist and administrative director, Clare Longendyke. The a cappella trio singing was especially memorable for the spot-on intonation and seamless blending of voices. In fact, a composer has already written a new trio for the group and new duos and trios

are an ongoing consideration for future concerts.

New to the agenda in 2016 was a Call for Scores to solicit songs fitting the theme of music and poetry by women, an initiative that brought music by some forty composers to their attention with some pieces immediately scheduled for performance. The competition in 2017 is a little different; this time it is for composers (male or female) with songs with a connection to New England for any combination of soprano, mezzo, tenor, and piano in solos, duets, or trios with or without accompaniment. The group intends to include some of these pieces on the next program.

Another new undertaking they have initiated since their arrival in Boston is a school outreach project. Their first effort was a program for grades 3 to 5 in Dorchester, Massachusetts, where the children expressed a high level of excitement, perhaps partly because they heard their music teacher sing and partly because they sang rounds with the musicians afterwards. The experience was especially touching for the performers as the youngsters seemed so delighted that they wanted to hug the singers and touch the hands of the pianist.

As for the future, Megan Roth and Clare Longendyke muse that they would like to see more advanced planning, more concerts, and more financial stability along with continued outreach to new audiences and schools as well as the continued collaboration between artist-dreamers and artist-administrators that has been at the heart of Calliope's Call from its inception. (Please visit <http://www.calliopescall.org/>)

## Restoring Luise Greger: A Renaissance in Progress

For Christa Ludwig, whose profound poetic intellect and reverence for the art of the Lied will forever remain an inspiration.

PAUL-ANDRÉ BEMPÉCHAT

Lost Soul

*One day you will find me  
amongst all you've forgotten  
Maybe you'll hear me in the  
words of your favorite song  
Or in that crumpled up paper  
where I wrote it all wrong  
Until then I will lay in the pages  
of love letters  
And yearn for the yesterdays  
filled with our memories*

*Waiting for you to rediscover me  
is undeniably misery.* N. M.

Schubert. Mendelssohn. Schumann. Brahms. Mahler. Wolf. Strauss. Thus reads the Table of Contents in Rufus Hallmark's *German Lieder in the Nineteenth Century* (Schirmer, 1996), and those of many other publications centered almost exclusively on the genre. Thankfully, the glorious fresco of this beloved and distinctively Austro-German art form has evolved immensely

since the publication of Hallmark's useful, albeit repetitive, volume. For this, one may remain thankful for the increasing, enthusiastic research into the contributions of women composers into this subtle sphere.

Principal researchers into the major Austro-German Lied composers during the late twentieth and early twenty-first centuries succeeded in heightening curiosity into the lives and works of their female companions: Clara Schumann (Reich, 1985),

Josephine Lang (Krebs, 2007), Fanny Mendelssohn Hensel (Todd, 2010), Alma Mahler (Hilmes, 2015), and Pauline Viardot-Garcia (Borchard, 2016), for example.

Yet these illustrious figures remain the tip of the proverbial iceberg. So many lost souls yearning for recognition; so many souls yearning for restoration of their initial recognition; near-incalculable numbers of vital, vibrant legacies, yearning to be freed from the shackles of convention and snobbery. The most obvious corollary I can project is the case of Rembrandt, during whose lifetime over 40,000 painters were registered in the painters' guilds of the Low Countries. Most remember but Rembrandt and a handful of others.

It has, for decades, been this author's quest to restore as many unsung heroines and heroes of music into the conscious memory as possible, through the media of performance, teaching, writing, and broadcasting. Readers of the *Journal of the IAWM* may recall my article introducing the French impressionist Rita Strohl, which appeared in 2010. Since then, the work of dozens of exceptional women, acclaimed during their lifetimes, have entered into my intellectual and emotional orbit. The restoration of French post-Romantic Mél(anie) Bonis (who shortened her name to trick publishers into imagining she was male), thanks to her descendants, is now well underway. Dame Ethel Smyth's profile gains acclaim yearly, as does the Swedo-German Ingeborg Bronsart von Schellendorf. The network must continue to broaden, and scholarship directed increasingly to restoring the forgotten, lest our declining audiences become thoroughly discouraged and fed-up with the hackneyed repertoire they are being force-fed.

### Luise Greger

In Central Germany, as in Washington State, the descendants of Luise Greger (1862-1944) have begun releasing her manuscripts and archives for publication, so as to restore her legacy as a major composer of Lieder. This arduous process began with the music faculty at Brigham Young University in Utah, and continues now, through this article, a future monograph, and the ongoing recital and recording projects of the glorious Greek-American mezzo-soprano Eleni Matos with American pianist Rebecca Wilt, of the University of North Carolina, Greensboro. In 2015, the first annual Luise Greger Music Festival

was held August 14-16 in Washington State, with venues in Langley at the Northwest Language Academy, at the Whidbey Island Center for the Arts, and in Clinton at Heron's Crossing, on Sunlight Beach. This second annual Luise Greger Music Festival, "Women in Music," was expanded to four days in 2016, with events also scheduled at the Langley United Methodist Church.

Most importantly, it is to the immense credit of the German publishing house Furore Verlag ([www.furore-verlag.de](http://www.furore-verlag.de)), devoted exclusively to publishing works by women composers that lovers of the Lied can begin to assess the contributions of Luise Greger.

As the Greger family continues to uncover additional compositions, correspondence, concert programs, and reviews of their ancestor's career, Furore Verlag has formally invited—by way of the introductions prefacing each volume—everyone who comes upon information of any kind regarding Luise Greger, to submit such findings for the enhancement of their presentations both online and in-score: "A box of sleeping [sic] notes and a few meagre biographical details are all we have at the moment. May we appeal to all who read this to follow up [with] any references to Luise Greger's person, her surroundings and her music and to pass them on to us? Thank you."

It is particularly heartwarming to read this in the score, as this new, contemporary tradition of a "work-in-progress" (in academia known as a "working paper") is now directed to the sophisticated musical public, in the spirit of Wikipedia.

### The Life in Brief

The following biographical material is adapted from Furore-Verlag's introduction to Luise Greger's scores under their copyright: Luise Henriette Caroline Greger, née Sumpf, born on December 27, 1862 in Greifswald as the daughter of a senator and factory director in Greifswald, a very prosperous bourgeois family. She was eleven when she began composing Lieder, and was privileged to begin her piano and composition studies with the noted professor Carl Ludwig Bemann (1807-1893), who, soon after her tutelage began, had her performing in public. Unconfirmed sources recount that she studied for a year at the Royal Academy of Music in Berlin (Königliche Hochschule), and she herself claimed to

have received singing lessons from Hedwig Wolf, in Berlin, and that none less than Richard Strauss conferred upon her the official, professional title of "composer."

In 1888 Mme Greger married the physician Dr. Ludwig Greger (1860-1919) in Berlin. The family moved to Kassel in 1894 where Luise increasingly devoted herself to composing and performing. The following passage, written to her sister in 1900, demonstrates the difficulties women experienced to launch their careers. She explains that she had to wait several years before being able to establish herself as an artist: "At the beginning of April I shall sing and play at two concerts, for which I shall also receive a fee. Once the hiatus has been lifted, this will happen more often." After her divorce in 1911, she and her eldest son Helmuth held salons at her home in Kassel, where she performed her many Lieder. Becoming increasingly frail due to old age, she moved to the so-called "Hofgeismar Informary" in the summer of 1939, all the while continuing to perform. Unfortunately, she was transported (deported?) along with other ill and elderly



Luise Greger

patients to the Merxhausen mental institution at the beginning of December 1943. Luise Greger died just three weeks later, on January 25, 1944, at the age of 81.

During her lifetime Luise Greger achieved great recognition in Germany and across Europe as a chamber singer and Lieder composer. Most notably, in 1930, the Elsass-Lothringische Bunde (Alsace-Lorraine Association) declared her an honorary member of their society, and during the festivities, Greger's *Hymne an Elsass* (Hymn to Alsace) was performed at the Stadthalle in Kassel. In an article to mark her 70th birthday in 1932, the *Kasseler-Post* offered the following tribute: "Her Lieder belong



in the repertoire of famous male and female singers. Her melodies have already been heard in Dresden and Leipzig, at Munich's Odeon-Theater, the Gürzenich Hall in Cologne, and in many other cities, most frequently, of course, at concerts in Kassel, garnering great applause...."

Greger composed more than 100 Lieder. She began writing music for the stage only in old age: the piano excerpt from her fairytale opera *Gänseliesel* ("The Girl with the Golden Goose") is classified as Opus 170. Its premiere at the Stadttheater Baden-Baden on December 10, 1933 may well have been one of the high points of her life. Negotiations are underway to revive this charming work.

As a result of the rediscovery of this remarkable woman's work—in the proverbial old trunk—Greger's works are now re-entering the public sphere. In 1993 and 2002, she was the focus of the *Kasseler Frauen-Empfang* (Kassel Women's Day), and on July 8, 2012, at the sesquicentenary of her birth, an evening of her Lieder was performed at the North Hesse Summer Festival ("Kultursommer Nordhessen"). On September 1, 2013, a commemorative plaque was placed at her former residence at Wilhelmshöher Allee 259 in Kassel. At the unveiling ceremony, the Classic Brass Ensemble Schauenburg (Roland Sälzer, conductor) performed the prelude from *Gänseliesel*, arranged for this formation by Martin Forciniti. Another great honor was bestowed upon Luise Greger in July 2013: a footpath in Kassel, joining Niederwaldstrasse and Baunsbergstrasse, was renamed Luise-Greger-Weg; it leads from her first residence in this city to a point close to her second residence. The city's elders had decided upon this route so that an important component of the composer's life experience could be traced both gracefully and sentimentally.

### The Compositions

At the time of this writing, Furore Verlag has released six collections of Luise Greger's Lieder in addition to her children's opera, *Gänseliesel*, in both piano and open-score versions: *Zehn Plattdeutsche Lieder* ("Ten Low German Songs"), undated; *Der Frühling lockt!* ("Springtime Beckons!" 1873), 15 songs, one of which, *Gruß* (Greeting), Greger composed at the age of 11; *Auf den Schwingen der Nacht* (commonly translated as "Fallen Angel"), undated, a collection of nine songs for bari-

tone and piano, titled after the first song within the collection; *Malönchen*, fifteen songs for soprano and piano (no specified dating), and named after one of the Lieder within the cycle, set to a poem by the famed North German author of children's prose and poetry, Gustav Falke; *Lieder Album*, 18 songs with piano, ca. 1915; *Weihnachtslieder* ("[5] Christmas Songs," 1921-1923).

It is clear that Greger's reputation as a significant composer of Lieder was, during

her lifetime, indeed merited, and that her painstaking renaissance is entirely worthwhile. What has impressed me most is Greger's sprawling—although never truly explosive—emotional range and diversity tenor. Her kinship to the most genteel, yet refined of Lieder composers, Schubert and Wolf, bespeaks in her unquestionable respect for the minutest variations of the human soul: from the simplest nursery songs to complex psychological frameworks, she

## Auf den Schwingen der Nacht

Gottfried Hertel

Dem Dichter zu eigen

Op.125. Nr.1.

**Schwebend, nicht schnell.**

Ex. 1. Luise Greger, *Auf der Schwingen der Nacht* (Nightfall), op. 125, no. 1 (Courtesy of Furore Verlag Kassel, [www.furore-verlag.de](http://www.furore-verlag.de))

proves to be a master of the craft of prosody. Her command of prosody is obvious, as are her choices of harmonic procedures relative to the symbolic complexity of the poetry she sets.

What will be particularly intriguing for scholars of German and Comparative Literature is Greger's choice of poets. In terms of name recognition, they range from the immortals Goethe and Heine to the now-forgotten Theodor Storm (1817-1888), Julius Wolff (1834-1910), Rudolf Baumbach (1840-1905, a k a Paul Bach), relatively well-known during their lifetimes, but a myriad of poets who populated her inner world. And it is clear that she was never one to ignore, for convenience's or appearance's sake, her fellow female artists. Be the setting from the obscure Alwine Wuthenow (1820-1908) and Margarethe Thulcke (1879-?) to the best-known (predictably male) poets of her times, Greger's assiduity is systematic. Her ability to incarnate both simple and complex literary symbols into heartrending emotions harkens the greatness of Schubert and Wolf. She achieves her goals through harmonic textures, which are never dense, and through progressions whichever nudge but never baffle.

*Auf der Schwingen der Nacht* (Nightfall), Luise Greger's op. 125, no. 1 (fue 15022), is a perfect example of her mature,

## Under the Bridges of Paris

DEBORAH J. ANDERSON

*Under the Bridges of Paris* came to fruition in the summer of 2013. Composed for the Tacoma [Washington] Concert Band, which presented the premiere in November of 2016, it taps into memories from the many weeks and months I have spent in Paris over the years. The bridges of Paris grace the city with varied history and architectural styles, and visitors can enjoy them from many vantage points. I particularly appreciate the engineering work they represent (my father was a civil and structural engineer; childhood outings often centered around exploration of job sites), and I found an interesting challenge in the attempt to recreate the moods evoked by a stroll along the quays or a boat excursion beneath a few of Paris's famous bridges. Theodore Turner accompanied me on a trip to Paris, and he took about 1,000 photos of the bridges. I chose the ones I wanted, he edited them,

intimate post-Romantic idiom, and situates her squarely in the Austro-German traditions of Brahms, Strauss, and Mahler. Her rhapsodic setting develops a dialogue between the voice and the tenor voice in the piano, buttressed by brocades of arpeggios against a firmly tonal setting. The composer dedicated her setting to the poet, her friend Gottfried Hertel, whose writings are also very worthy of discovery. (See Example 1.)

Arguably, the crown jewel of Luise Greger's productivity, once her full legacy shall have been established, will be her children's *Singspiel* operetta *Gänselesel*, in ten *tableaux*, op. 170, and published by Furore in 2014. Its libretto, with its motives chiseled from several Grimm Brothers' fairy tales, is by the even more, and mysteriously obscure, Emilie Riedel (n.d.). The (+/-) 50-minute work is scored for chamber ensemble—flute, with piccolo *ad libitum*, bassoon, two violins, viola, double bass (cello *ad libitum*), and piano—and includes dialogue interspersed between arias, vocal ensembles, and choral interjections. This work presents an ideal project not only for middle- and upper-schools with German-language components, but for university-level folklore and mythology departments as well. An English translation is, quite logically, overdue.

As stated earlier, manuscripts are being uncovered regularly, and eventually,

and I arranged them in order. I then gave them to a videographer, Elise Anderson, who created the special effects. The video, with my musical accompaniment, can now be viewed on YouTube (<https://www.youtube.com/watch?v=sQz2g31h2HU>).

For this work, I chose three actual bridges and one architectural concept. The set opens with Paris's most extravagant bridge, Le Pont Alexandre III, completed in 1900 and named after Tsar Alexander III, who had concluded the Franco-Russian Alliance in 1892. One of the marvels of nineteenth-century engineering, it boasts a long single-span steel arch. Above, one is

the full opus-number range evinced from the catalogue, ranging into the Opus 170s, will emerge. Furore has produced crisp, generously-spaced scores, which present no reading problems at all; my only critical comment is the hope that the historical and biographical explications will, in the future, be presented in full in English and also in French. I am not alone in my hope that the excellent work begun in Utah and in Washington State will be followed across North America and around the world. We await, therefore, the release of Eleni Matos' and Rebecca Wilt's compact discs of this important legacy.

*French-Canadian pianist and historical musicologist Paul-André Bempéchat* ([www.bempéchat.com](http://www.bempéchat.com)) is Artist-in-Residence at Harvard University's Leverett House. Renowned for his interpretations of the First Viennese School and Chopin, he is a self-styled, rebellious product of the Manhattan School of Music and The Juilliard School, where he worked with the legendary performer-teachers Artur Balsam, Nadia Reisenberg in piano and chamber music, and Martin Isepp in vocal accompanying. Sorbonne-trained in musicology, his foci have been Nationalism, Impressionism, and Gustav Mahler. His most significant publications include the first biography of Jean Cras (Routledge, 2009; 2nd ed. Peter Lang, 2018) and the recent *Festschrift* honoring the 90th birthday of Henry-Louis de La Grange (Peter Lang, 2016), *Naturlauf*, *Scholarly Journeys Toward Gustav Mahler*.

struck by the ornate statuary and decorative details. (See Example 1.) Below, one is impressed by the beautiful steel work, reminiscent of the Eiffel Tower, completed just ten years before. The music it inspired represents the pomp and splendor of life at



Ex. 1: Le Pont Alexandre III



the end of the nineteenth century as well as impressions from passing underneath the bridge. A theme, which appears in the first movement, returns in snatches at different points in the subsequent three.

The second movement, inspired by Paris's oldest bridge—ironically called Le Pont Neuf (the New Bridge), transports the listener to a much earlier time. Inaugurated by Henri IV in 1607, the bridge conveys strength and simple beauty. Imitating the music of the Renaissance for this movement, I imagined Henri IV often meeting the great love of his life, Gabrielle d'Estrées, at the bridge during its construction. Woven into the piece, you will find portions of two famous Renaissance love songs: John Dowland's "Come Again," and the heartbreaking "Mille Regretz," attributed to Josquin Des Prés. In honor of a simpler music style, I used only half of the instruments normally found in a symphonic band.

The third movement, *Le Pont au Double*, reproduces the pealing of the bells of Notre Dame Cathedral, located a stone's throw away from this bridge. Some sleuth-

ing revealed the exact pitches of the bells, as well as the slow tempo of the largest bell, called Emmanuel. To showcase the other half of the instruments normally found in a symphonic band, they are featured in this movement. The tuba represents Emmanuel, and the double bass represents the next largest bell, called Marie. Tubular bells take center stage, of course.

The last movement found inspiration not in an actual bridge, but in an architect's vision. According to a news release in 2012, "Architecture studio bureau faceB is developing a new bridge on Paris's Seine River that's inspired by that tiny, cautious voice in our heads.... The pedestrian bridge is constructed from steel cables, strung between banks by springs. It contains two ways to cross. One is a relatively typical bridge with a concrete mesh bottom. But by its side is a more 'perilous' option, a series of extremely narrow, wobbly paths reminiscent of Himalayan footbridges." "The objective was to get closer to the water, to regain contact with the river," bureau faceB's Camille Mourier tells me. "Going

over the water is an event in itself. We wanted the pedestrian to find this feeling. It's like a perilous flirt with the Seine." Accordingly, the music takes a perilous path, revealing what it might feel like to attempt a crossing during a storm.

*Deborah J. Anderson, from Tacoma, Washington, studied piano and voice and majored in languages in college. She served in the Peace Corps (Tunisia), where she taught English and studied Arabic music, later returning to Seattle to earn a master's degree in French. Deborah taught on the college level for a number of years, and from 2000 to 2011 sang in the PLU Choral Union. She began composing at age six. Her works range in setting from solo voice and choir to instrumental ensembles, solo works, duets, chamber works, and works for brass ensemble and concert band. She especially enjoys the challenges of composing for unusual settings and of evoking various moods in the listener. To date, thirty pieces have been published. She is honored to serve on the Board of Directors of Symphony Tacoma. See [www.deborahjanderson.com](http://www.deborahjanderson.com) for more information about Deborah and her work. If your band might be interested in performing Under the Bridges of Paris along with the video presentation, contact Deborah at [dja352@gmail.com](mailto:dja352@gmail.com).*

## Meet Five New IAWM Members

### My Composition Process and Career

SHEILA FORRESTER

When I compose, I aim for simple, direct communication with the listener. To do this, I often use extremes: in range, volume, dissonance, consonance, et cetera. My goal is to capture a mood or solidifying gesture, so calmness is important. When successful, I am able to lose myself in this calmness as one does after reading a poem. Improvisation follows until something attractive and true to the mood I want to convey occurs. Only then can my training take over to enable me to write the piece. This is how I currently understand my composition process; but this was not always the way.

As an undergraduate at Wilfrid Laurier University (Waterloo, Canada), I was trained by Owen Underhill to prize originality above all else. I struggled to reinvent the wheel, exploring new combinations of instruments (tuba and alto recorder, suspended door stopper on a timpani drum), forms (proportional notation, moment form), and new textures. My early music was, and continues to be, inspired by other arts: poetry and theatre. I delighted in putting theatrical elements into my music to make the piece

more dramatic. An early work, *Eating Salty Peanuts on a Desert Island* for tape, tape jockey, and three singer/actors, used a collage of my own texts. Some were short, painfully beautiful songs; others were lines of spoken poetry interrupted by music. The piece was multi-thematic, often polytextural, and occasionally contained extended vocal technique. The tape recorder did not play continuously, but was turned on and off by a tape jockey who asked the singers if it was time. I made sound collages by multi-tracking layers of Pentecostal singing in an auditorium mixed with tracks of people arguing. At one point in the piece there is silence. Then a performer begins a soliloquy while the other two start improvising distractedly, causing the speaker to raise his voice only to be interrupted by the tape jockey yelling, "Now?" before turning the tape recorder on. The piece was heavily influenced by the Theatre of the Absurd: the works of Samuel Beckett, Ionesco and Pinter; but to me, it was realism. Sometimes moments in life seemed like compositions. I remember feeling as though I was getting somewhere in terms of self-expression.

My final project was a surreal one-act opera, *The Ugly Side of Medium* for soprano, baritone, chorus, and chamber orchestra

with a soprano doubling on the vibraphone. In addition, I used a tape recorder for one of the characters—a bass voice reciting "The Point" by Charles Simic. I was very interested in tone color, in blending various instruments to create an interesting timbre, and in juxtaposing unusual instruments together (the chamber orchestra had a mandolin and drum set). The soprano interacted with the recorded voice by playing the tape, then rewinding and playing parts again. Toward the end of the soprano's aria, a chorus of social archetypes parades on stage singing a "tough luck" song.



Sheila Forrester

The orchestra both accompanies and opposes the chorus, sometimes supporting, sometimes blurring the text due to a long ostinato in the vibraphone, orchestral soprano, and cello. The piece was far too personal, but it resulted in full tuition to the

first Music Theatre program at the Banff School of Fine Arts. There I learned that I was not really interested in pursuing music theatre—I wanted to compose theatrical music.

I performed in a musical comedy group “The Beirido Brothers and Sister Sheila”—for the next nine years. We sang and played more than twenty different instruments. My contribution was synthesizers, melodica, euphonium, and assorted percussion instruments. We played in all sorts of venues, sometimes improvising audience requests and other times performing a fast-paced comedic set. I didn’t have much opportunity to perform original music; instead, we began to specialize in children’s music. This led to larger venues (such as Roy Thompson Hall in Toronto, Canada), six independent recordings (for which I created arrangements), a tour of the Department of National Defense schools in Germany, and a featured performance on the Canadian Broadcasting Corporation’s internationally syndicated television program “The Elephant Show.”

During this band period, I completed a master’s degree in composition at the University of Western Ontario. Once again, I experimented with text making a multi-movement sound poem by deconstructing the words “Marry a Ukulele.” It was a piece for women’s choir, six ukuleles with electronic pick-ups, and an electric guitar. This was the early ’80s, far from the avant-garde sound poetry of Dadaists like Kurt Schwitters and too early for eclectic twenty-first century postmodern sensibilities. My thesis, *How Fast a Circle*, was a composition for ten percussionists, piano, harp, string quartet, and electric guitar. The guitar was silent for most of the piece, then entered as an antagonist, changing the course of the piece and effecting a dramatic climax after a long “dominant-type” harmonic prolongation.

As well as performing and completing a master’s degree, I began teaching music theory part-time at Wilfrid Laurier University. I loved teaching, perhaps because of the performer in me. Teaching turned me into a researcher, which was empowering, much as the study of music theory is to performance. After filling a twelve-month sabbatical replacement position, my goal became to earn a doctoral degree in composition so that I might earn a tenure-track position in the future.

In 1992, I moved from my native Canada to the U.S. and entered the studio of Ladislav Kubik, my mentor and composition professor at Florida State University, ready to change everything if need be. I wrote instrumental pieces with traditional titles—*Four Etudes for Piano*, *Five Miniatures for B-flat Clarinet*, *Three Movements for Viol Consort*—and began to win competitions. When I returned to working with a text, I chose poetry from Christian Morgenstern’s *Gallows Songs*. This time I let the musical language serve the poetry, and the poetry provide the form of the piece. I won a CRS recording grant and life-time membership with the piece *Vice Versa*, a multi-movement chamber work for soprano, B-flat clarinet, bass clarinet, violin, cello, bass, piano (playing the celesta), and two percussionists. The final movement, “Das Große Lalula,” was a nonsense sound poem set as a cabaret song. To increase the excitement at the end, I had a secret male chorus sitting in the audience that jumped-up and exclaimed their part. This song cycle remains my favorite of my compositions.

The Florida State years were wonderful; I felt as if I’d found my voice. After graduating with a doctorate in composition, I filled two consecutive temporary nine-month positions teaching music theory and composition at FSU. I registered for Charles Brewer’s seminar on Hildegard von Bingen while applying for a tenure-track position. We sang a number of her chants in Hufnagel four-line staff notation, and I was hooked on both the beauty of Hildegard’s melodies and studying the history of music theory. Thus began my doctoral research in music theory. My dissertation, “Hexachordal Segmentation as Analytic Method Applied to Hildegard von Bingen’s *Symphonia*,” presents hexachordal analysis as an alternative to the modal analysis of Marianne Richert Pfau and the centonate motivic analysis of Bronarski. My view is that the hexachordal system was itself a compositional construct that provides the necessary point of contact between the modes, the gamut, and the extant music of Hildegard von Bingen. Hexachordal analysis ameliorates the apparent division between the treatises discussing chant and Hildegard’s actual practice. My analysis demonstrates

that the context of a hexachordal mutation leads to recognition of expressive, descriptive, and formal functions in the music.

I attained my goal of earning a tenure-track position in music theory at Mississippi State University the year I graduated. Many of my compositions were performed there, and I continued to thrive in academe. Unfortunately, in Mississippi there was no work for my husband, a television broadcast engineer. After a time, we decided to move to Gainesville, Florida, where he was recruited to be Chief Engineer at a CBS affiliated station. There I met Nansi Carroll, a composer, conductor, and soprano who commissioned a choral piece for Gainesville’s *Jubilus* concert series. Nansi encouraged me to write choral music using sacred Latin texts for her vocal ensemble called Voices, a group that I joined. I also began teaching music fundamentals and later music theory and skills at Santa Fe College in Gainesville, where I was instrumental in developing the curriculum. In 2015, my book, *Music Theory Fundamentals: A Workbook*, was published by Kendall-Hunt (available on Amazon), and it is used at Santa Fe College, where I continue to teach (sheila.forrester@sfcollge.edu). Thank you, IAWM, for this opportunity to review my love of music through composition, performance, research, and teaching.

## Music for the Mysteries and If the Land Could Talk: Two sides of the same coin

HANNE TOFTE JESPERSEN

Sacred space may appear where you least expect it. We had an old bathroom with a noisy ventilator. I was working on an early commission in the winter of 2007 and had chosen a wonderful text for the music, the Essene “Vision of Enoch,” with a through-going line *Be still know I am God*. The theme for this emerged through intuitive singing with the ventilator’s bass frequency as a drone tone. (Example 1).

Exploring what such a handed-down script might reveal to my inner ear helped me find my way of expression as a compos-

The image shows two staves of musical notation. The top staff is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and features a melodic line with lyrics: "Be still Know I am God. Be still Know I am...". The bottom staff is in 4/4 time, starting with a treble clef and a key signature of one flat. It begins with a piano (*p*) dynamic and features a bass line with lyrics: "m m".

Ex. 1. "Vision of Enoch"

er. I applied the same method of absorption to two other scripts. The method worked, leading to a piece for two voices, violin, double bass, piano, and percussion including balophone (wooden xylophone) and an integrated recital titled *The Seven Natures*.<sup>1</sup>

I derived another important source of inspiration from an African concept of art that I had experienced in the 1990s when I lived and worked in Ghana, West Africa. (My home is in Denmark.) In the traditional context, the artist is someone who bridges the visible and the invisible. The same year that I was inspired by my ventilator, 2007, I dedicated myself to exploring the invisible world with my voice, striving to make it audible, and I formed Ensemble Music for the Mysteries.

Since 2008, this group has performed in Denmark, UK, Faroe Island, and Iceland. In 2011, we toured with *The Testimony of Melangell* in which I set Mike Harris' adaptation of the tale of a Celtic/early Christian female hermit and mystic to one hour of music. Her name, Melangell, means "Honey Angel," and visual artist Alison Michell (UK/DK) created an installation in which the music could be performed. In the setting, the audience is seated alongside the performers in a squared circle, "The Magical Clearing," shaped as a modern adaptation of the Honey Angel's sacred space in a remote valley in Wales around 500 AD.<sup>2</sup>

The Ghanaian inspiration also holds a performance culture where audiences play an active role and a concept in which story tales, dance, and music are intimately related. I have transferred this to my Scandinavian context in works for instrumentalists, storyteller, and children's choreographed voices. One is *Farvespillet/ The Play of Colours* from 2013 (40 minutes, for cl, bs, vl, perc), which was commissioned after my draft proposal had won a competition on creating new interactive music tales for children. (Please visit [www.musicformysteries.org](http://www.musicformysteries.org))

### If the Land Could Talk (Hvis Landet Kunne Tale)

Since 2014, I have been engaged as a composer and artistic director of "If the land could talk," a major collaborative project which involves kindergartens, instrumentalists, and a visual artist. The idea is: *If the land could talk, it would have a lot to tell*—the land being that local part of planet Earth that the children inhabit. There

is a tendency to forget that the land under our feet is a living entity, its species, trees, and plants as well. So I decided to set its silent speech to music together with four-to-five-year-old children. We walk and sing the land of their local landscape, I compose based on the walks—on what they respond to when I ask them during the walks what they hear and see—and on their spontaneous singing, which I record whilst walking.

I base the lyrics on the children's utterances, maintaining their language. And I use their spontaneous vocal motives as the key material for the compositions. As such, these become artistic adaptations of our experiences during the walks. The visual artist takes the children through workshops in which they create a major canvas reflecting the walks and what they have noticed. As soon as the compositions are ready—I have learned to write much faster than before—I return with professional musicians to teach



the children their vocal parts and the integrated choreography, as they themselves are going to be the actual singers when we finally perform the music for their families. The works of "If the land could talk" manifest shared remembrance and experiences of the nearby land.

### Details

By June 2017, in all 48 kindergartens that are participating in the project, 1,250 children will have taken part. Each kindergarten joins a six weeks' project alongside four other kindergartens, that is, in all, 150 children from the same part of the district. Each kindergarten gets its own route and its own song. Since 2014 I have taken 280 one-hour walks with children and composed seven major works (each approximately 25 minutes); another will follow in June so that the grand total will be 42 songs and 31 interludes, scored for choreographed children's voices and professional trios, with classical instruments such as clarinet, French horn, bassoon, recorder, viola, cello, and double bass, together with ethnic percussion.

The funding has come primarily from the Roskilde District, with some support

also from the Danish Arts Foundation, and, in the first year, from the Danish Musicians Union. The works are available for free streaming and download on [www.hvislandetkunnetale.dk](http://www.hvislandetkunnetale.dk) (one click on an image takes you to the music, the art works, the scores and lyrics).

In Danish as well as other in Nordic languages, the grammatical gender of the word for man, mankind—*menneske*—is feminine. According to the "way of the Celtic and Nordic mysteries," man and landscape are closely related. With "If the land could talk" I have tried to reinterpret this concept in a modern urban context to form a contemporary artist's humble contribution to preserve planet Earth.

### Recent commissions and upcoming collaborative works

In March 2017, I completed a commissioned duo for violin and organ, *Gottorfer Tongewebe*. The piece was premiered in Germany in late April 2017 in a concert series at Gottorf Castle, former residency of the dukes of Schleswig-Holstein. Presently, it is a centre and museum for art and culture with an amazing chapel dating from before 1600, including a historic organ. I spent a weekend there and also researched the history of the place, trying to weave it into the composition and the chosen stops for the organ. *Tongewebe* (German) means both "weaving of tones" and "tone-web."

Till mid-August 2017 I will be working on *3 tales on a garden theme*, a commission for a thirty-minute work for Ensemble Storstrøm, one of the regional, public-funded ensembles in Denmark. It has eight members (vl, vla, vcl, fl, cl, bs, p and harp), so scoring for them has its interesting challenges. The piece is for an outreach project with single-day programs: (1) An introduction to the cultural heritage of Fuglsang mansion house and life there 100 to 150 years ago for servants as a well as the master and mistress. The place used to host artists, composers, and musicians of that age. (2) A concert of my work performed by the resident ensemble. (3) A workshop visit to the Fuglsang new art museum with its reflection of landscapes seen through the eyes of artists mainly of that region.

An upcoming work will be performed by the Esbjerg Ensemble, a regional professional ensemble of South-West Jutland. Together with their artistic leader I have developed a collaborative project that will bring their ten members together with tal-



ented young people. We intend to create a musical work, to be performed in spring 2018, that will add vibrancy to a local area selected by the local youth. As to my hopes and dreams for the coming years: I would love to write an opera.

My background includes both classical and world music. I graduated from the University of Copenhagen, departments of music and of film/TV, and later as an organist from Zealand's School for Church Music. I have performed professionally since 1995; my main instruments are voice and piano. My career as a composer developed first alongside a part-time position as an organist (2001-13). Previously (1993-2000), I was co-leader and intercultural consultant of Agoro Project, a Danida-sponsored intercultural centre for music, dance, and drama in Ghana.

I taught music and film on the high school level from 1989 to 1993. Before that I was a researcher for four years at the University of Copenhagen conducting an empiric study of the learning processes in music and of the role of the music teacher and of his/her personality accordingly.

#### NOTES

<sup>1</sup> Based on a short extract from Genesis according to Enoch from late First Century AD, which, like the Essene scripts, was revealed in the early 20th century thanks to Edmond B. Szekeley's amazing translations from Aramaic; and a much later Celtic-Arthurian manus thanks to author Mike Harris, Wales. The lyrics are found on <http://www.musicforthemysteries.org/texts.php>

<sup>2</sup> Music for the Mysteries has recorded the Melangell work and the first mentioned works on two CDs: *The Seven Natures* on label TUTL (2009); *The Testimony of Melangell* on Meridian Records (2011). Links to video and audio are found on [www.musicforthemysteries.org](http://www.musicforthemysteries.org).

### Music and the Environment

#### RAIN NOX

Ever since I can remember music and the environment have been my two main passions. In recent years, the environment has taken a forefront career-wise, but life always leads me back to music, and it is music that is my main focus now.

When it came time to pick an undergraduate major, music won out. I found undergraduate music school to be daunting, humbling, even discouraging. Whether real or not, I perceived that I was expected to compose in a certain way, a "modern" and dissonant, often virtuosic sound that

did not come naturally to me. I still enjoyed learning theory, orchestration, etc., but I did not find my true compositional voice prior to graduation. For a short time afterwards I composed music for videogames, including a PC flight simulator game *The Wright Experience*, and several games for the early generations of cellular phones.

Feeling that I didn't have the composition or business skills to make a living as a composer I turned back to my other passion, the environment, and obtained a master's degree in applied geography. One of my first jobs in that field involved surveying prairie dog populations in the Texas Panhandle. During the field work I discovered first hand that many landowners still believed misinformation about the effects of prairie dog colonies on their farming and ranching business. This led to the composition of my very first one-act musical, *Little Dog on the Prairie*, in which I performed the role of the prairie dog who gets poisoned by a farmer. It was presented at a local theater festival.

This somewhat quirky show led my voice teacher at the time, opera singer Liz Cass, to volunteer to star in my next musical. The knowledge that such a talented artist was willing to perform my work was inspirational, to say the least. I composed both the music and book to *Sisters of the Sea*, a one-act musical comedy about a ship of female pirates and their man-hating captain, and it was selected for Best of Fest at Austin's Fronterafest theater festival. This success led to three full-length musicals for which I wrote the music, book, and lyrics, beginning with *The Devil in the Details*, the story of a lonely office worker who falls in love with his computer. The second musical, *Crazy Like a Person*, about a woman seeking to find happiness with the aid of a psychologist, psychiatrist, and life coach, won Best Original Play at the City Theatre's Summer Acts festival. *Home(less) Economics*, about marketing students who do their senior project on the effectiveness of homeless people's signs, received Best Original Script.



Rain Nox

Even though I was finally starting to find a balance between classical and pop music in the form of musical theater I still wasn't prepared to proclaim myself as a composer by vocation. I returned to school to get a doctorate in environmental geography. No sooner was I immersed in school again when I was inspired to write a set of classical art songs for soprano and piano. These became *Water Songs*, a setting of six texts by various poets where water was a key element. *Water Songs* was premiered in November of 2016 by the local Austin opera company, One Ounce Opera, a group dedicated to bringing classical music back to mainstream audiences by holding concerts in non-traditional venues.

Although my music degree focused on instrumental composition, my main focus now is choral and vocal works. In 2015, I wrote *What Dreams May Come*, an a cappella piece for mixed choir, and in 2016 I wrote *Tis So Much Joy* for a cappella women's choir. My latest work, *Problems, a fifteen-minute micro-opera for five voices and piano*, was premiered by One Ounce Opera in April of 2017.

Although I have finally developed my true classical style, particularly for vocal works, I also still have a great passion for rock music. My band Rise from Fire is currently recording our first CD, which will be released in summer of 2017. While Rise from Fire is definitely rock music, the album has a component of classical choral influence, with many layers of backing vocal harmonies. Not surprisingly, the album contains two songs about the environment.

### Performing and Promoting Contemporary Music

#### MEERENAI SHIM

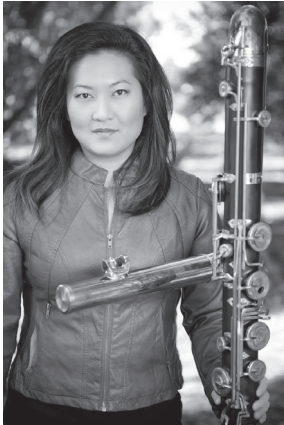
I am a flutist and chamber musician in the San Francisco Bay Area, but my musical career didn't follow the traditional path that I envisioned when I was in college. I spent my college years training to become an orchestral conductor and practicing just enough to earn a flute performance degree. While studying conducting at the Aspen Music Festival after graduation, I realized that a conducting career was not for me. Instead of continuing in graduate school as a conducting major, I started my graduate studies in Information Technology. It was the height of the "dot com" era, and I left school to work in Silicon Valley. I also completely abandoned music for those few

years before realizing that my job at the time was to make rich people richer.

I quit my management consulting job, picked up the flute again, went back to school for a master's degree in flute performance, and practiced harder than ever. I had a lot of catching up to do. By the time of my graduate recital, I suffered from practice-related injuries, and I feared that I would have to give up the flute forever. Luckily, I found excellent Alexander Technique, Feldenkrais, and Body Mapping teachers who helped me recover and retrain. A part of the recovery process was that I stay away from the standard flute repertoire and try my hand at learning contemporary music and extended techniques for the first time. My injuries helped me to become a new music specialist, and my detour into information technology helped me to perform comfortably with electronics.

I currently play in a flute and percussion duo, A/B Duo, and a flute trio, the award-winning Areon Flutes, which is noted for its innovative programming. Both groups commission new works regularly and exclusively perform works composed within the last fifteen years. Lately I have been focusing on performing with electronics in my solo projects. My third solo album, *Pheromone*, is an all-electroacoustic collection of recent compositions. In 2015, I started Aerocade Music, a record label specializing in contemporary classical, electronic, and experimental music. I recently finished my two-year term as a curator at the Center for New Music in San Francisco.

In addition to performances and recordings with my two chamber groups, my future plans include exploring my own voice as a composer. I have learned that I do not have to wait for any authority to give me permission to be a flutist, artist, or composer. I presented my first composition at the 2016 Soundwave Biennial in San Francisco. My next compositions will



Meerenai Shim

include live electronics, and I am planning a work for invented instruments.

The New Music community may seem more forward thinking than the traditional classical community, but we have a long way to go when it comes to the inclusion of women and minorities. Men's voices tend to be more prominent on the concert stage, in calls for scores, in media coverage, and, of course, on the internet. I joined the IAWM to hear more from and about other women and to be inspired by their energy. (Please visit my website: [meerenai.com](http://meerenai.com))

## Instead of Opera

MARA SINDONI

The IAWM is a wonderful organization, and I am pleased and honored to become a new member. I am a singer and in the 1980s I began performing recitals of music by women whom I personally researched and by women who wrote specifically for me or who invited me to sing their songs. I lived in Boston and participated in numerous concerts given by American Women Composers of Massachusetts, founded by Ruth Lomon, including a major three-day festival at Tufts University. In addition to presenting solo recitals, I wrote publicity for them.

At the time, I had hoped to embark on an operatic career in New York and in Europe, but with two young children and a husband who objected, it was not possible. I wiped away the tears and resigned myself to remaining in Boston. I completed a second master's degree in vocal performance (the first was in musicology), and I began teaching in the Boston and Worcester area. It was at that point that I resolved to focus on music by women composers who were being neglected and disrespected.

When Worcester composer Juli Nunlist asked me to record her "Rilke Lieder," I decided to combine them on an LP with songs by Alma Mahler that I had located at the Library of Congress; the songs had never been recorded. Part of my plan was to record music by a well-known name—the "notorious" Alma Mahler—as a plot to attract attention to the unknown name of Juli Nunlist. It worked! My recording received excellent reviews in the *New York Times* and *Boston Globe* as well as radio-play worldwide. Friends told me that they heard it in Europe and Japan as well as in New York and California. Un-

fortunately, it is much more difficult to get reviews and radio-play today.

My future projects that involve combining a well-known name with a contemporary woman composer include (1) vocal chamber music by Luigi Dallapiccola (with the composer conducting) along with music by Ruth Lomon, and (2) a Yiddish song cycle that I commissioned from the composer and pianist Minuetta Kessler (1914-2002) along with a song no one else has recorded by Rimsky-Korsakov's student and daughter-in-law, composer and music critic Yulia Weysberg Rimsky-Korsakov (1880-1942).

When searching for music, students— young and not-so-young, beginner and advanced, even professionals—tend to go first to YouTube before they visit a library or explore Amazon.com. I have found that my few spots on YouTube have attracted a considerable amount of attention. Therefore, I am currently adding excerpts from two personally-researched lecture-recitals: "Women Composers of Past and Present" and "A Living Memorial: Songs by Composers the Nazis Silenced." At a later date, I will add examples from my two CDs: *Lieder of Alma Mahler and Juli Nunlist* (remastered from my AFKA but with updated liner notes) and *A Quilt of Songs for Parlor, Music Hall and Church by American Women Composers (1790-1890)*, from the American Antiquarian Society's Collection. The recording was the result of three years of research at the American Antiquarian Society. The CD includes military, minstrel show, parlor, Abolitionist, Civil War, and Temperance songs, a bel canto aria, an oratorio aria, hymns, and dance variations by twenty-one women. (Available on my website: [www.marisindoni.com](http://www.marisindoni.com))



Mara Sindoni

My other YouTube plans include adding excerpts from my proposed CD programs, and I hope that will help me to obtain funding. My web page has a description of some of the proposed programs. I am also thinking about an Internet-published version of my master's thesis (in musicology), which compares modernist art and music. At the time, my



advisers—Karl Geiringer, Pauline Alderman, and George Levitine—urged me to publish it. Another potential project would be a video-taped course introducing classical music to students by beginning with cross-overs and contemporary

music. I have successfully taught such a course to both high school and college students, and it obviously would include music by women.

I have performed such a large amount of music over the years, and I wish I had

recorded all of my concerts. It is too late, of course. Soprano voices have term limits and at the age of 82, I must settle for cabaret songs. I am, however, busy passing on my repertoire by women composers to my private voice students.

## In Memoriam: Pauline Oliveros (1932-2016)

### Memories of Pauline Oliveros

Casper Soluna (formerly Casper Sunn)

As a past music composition student at the University of Wisconsin-Madison, I was blessed to have received a Hilldale Fellowship to study “Deep Listening” with Pauline Oliveros and her wife, Ione, in the Swiss Alps for a week in 1998. I have wonderful memories of learning contemplative walking surrounded by beauty, silent cafeteria meals, paying attention to my dreams, practicing Deep Listening Meditation on the hillside with the chiming of the cowbells all around us, and entertaining each other with improvisations and much humor and laughter.

As part of the Hilldale Fellowship, my sponsoring Women’s Studies/Music Professor, Susan C. Cook, received a smaller award, which she used to attend a Deep Listening Retreat with Oliveros in New Mexico. This connection between Prof. Cook and Oliveros later led to Pauline being invited for a one-semester residency and the production of her opera *Io and Her and the Trouble with Him* at UW-Madison for the spring of 2001. I had the privilege of working as Oliveros’ assistant for that semester—a never-boring position with extremely varied duties ranging from chauffeuring to collecting oral histories and finding recordings of crow calls.

I was honored to have Pauline agree to let me write a piece for her to perform in my Senior Composition Recital at the end of the semester. I wrote a solo for miniature eight-inch accordion with a music score about four inches tall—to sit on a miniature music stand (an authentic adjustable black stand just like the ones orchestras use—but made for American Girl dolls). In the Oliveros composition style, I created a score with just three sentences, which were “suggestions,” and after each suggestion were the words: “Or not” (meaning she had the freewill to choose not to use any or all of the suggestions). Pauline surprised me (and the packed audience that turned out for the recital) by entering the stage as a “blind”

musician. She used a cane and had a couple of students lead her out, help her get seated on a tiny stool, and also set-up the miniature music stand with the little score in front of her (which she supposedly couldn’t see anyway). Her performance, which was brilliant and very funny, included some of her best pig snort sounds. It will never be forgotten!

Pauline Oliveros is the creator of the “Deep Listening” meditation practice, which I have continued to use on a regular basis. I have also taught it to many of the Threshold Singers in the Midwest (who sing in small groups at hospice bedsides). I have found that it helps the singers and me to “be in the moment,” to truly listen to—and blend with—each other, and to be in touch with what the recipient and family members need to help them find peace.

In my pursuit of learning from women composers about all aspects of healing music, three of my most important mentors have been Hildegard of Bingen, Kay Gardner, and Pauline Oliveros. I am grateful for each of them!

Carol Ann Weaver

Recently, we said goodbye to one of the most influential musicians, composers, innovators, philosophers, and human beings of our time—American composer Pauline Oliveros. We mourn her passing as one of the greatest musical inspirations of our generation, a person who transcended musical, national, artistic, and stylistic boundaries. She was an outspoken feminist whose musical impact was arguably comparable to that of John Cage or R. Murray Schafer. Her legacy includes the widest possible range of innovative compositional, improvisational, meditational, philosophical, electroacoustic, and interactive work incorporating meditation, dream, sound, space, movement, martial arts, software, graphics, poetics, and both local and natural environments. She coined the term and concept Sonic Meditation, which is widely practiced.

Pauline Oliveros was definitely a mentor to me in multiple ways. I was fortunate to be in one of her Haliburton (Ontario,

Canada) listening workshops a few years ago, coordinated by Gayle Young. It was one of the most meaningful, uniquely holistic, grounding moments in my life, where dreams, martial arts, silence, sound, and relating to the natural earth all became one unified energy. My most treasured moments were when I had the opportunity to canoe her, silently, around the lake at dusk. Her humility and utter “human-ness” were possibly the most intangibly awesome and



Pauline Oliveros

inspiring parts of her, carrying remarkable warmth, wisdom, awareness, and curiosity about the world both within and without. I can’t believe she’s gone. Somehow, we all assumed she’d live “forever.” But she will live forever in our hearts and minds and memories. We commemorated her in our most recent ACWC Skype member meeting in November, and we held a minute of silence for her in our most recent CASE (Canadian Association for Sound Ecology) Skype meeting. We here in Canada miss her deeply.

Elizabeth Hinkle Turner

“Pauline Oliveros is the same age as my mother,” I remember thinking the first time I heard of the composer. Pauline always was what my mother would eventually become; Pauline was a composer with a busy professional life from the early 1960s, only a few years after she received the gift of a tape recorder from her mother. My mother—Anna Hinkle—was a young school librarian working to put her husband through his graduate studies and looking to-



wards when she would at last leave professional life behind and “enjoy” her work as a minister’s wife; *her* gift from *her* family was learning to drive a pick-up truck and a tractor when she was only eight years old.

My mother would, decades later, return to the classroom as a classicist and Latin teacher with a Fulbright scholarship to study ancient languages at the Vatican... her emergence as a “Pauline” took considerable time. The similarities and differences between these two extraordinary women in my life—one still living and one now, sadly, gone from us—has often struck me as I compare and chronicle the work of composing women in my research. My mother—due to the family and environment in which she was born—knew little of her possibilities beyond the traditional for quite some time. Pauline seems to have always known of hers.

Like many of my contemporaries, the whole subject of “women composers” did not register until relatively late in our musical careers. I had been studying and practicing piano and violin since the age of six and even earned an undergraduate degree in music composition before I had ever heard of Pauline or ever had a thought that what I myself was doing (or what Pauline was doing and had done) was unusual or unexpected (or unwelcome!) in any way. Once I got through the first few years in graduate school of “Oh wow, gee, really?” then I stopped thinking so much about the novelty and could finally appreciate the music of a much wider selection of composers than the ones I had been brought up on (all white, all male, most European, most dead). Like my mother, I knew little of possibilities beyond the traditional for quite some time.

Pauline was all about *listening* and I, along with so many others, got to enjoy both acoustic and electroacoustic *deep listening* experiences with her. But most of all, I appreciate the fact that she was one of the first “composing women” of whom I was even aware and as such was a terrific introduction to much *musical listening* I would have never experienced had she and so many others of our gender remained buried in obscurity, never recorded, never acknowledged, and never performed. Now when I meet emerging composers (male and female) they are in no way like me or like my mother; they KNOW and do not need to wait to hear or realize the possibilities of the creative life. For this, the musi-

cal world owes Pauline and other pioneers like her much gratitude.

## Pauline Oliveros in Canada and the World

GAYLE YOUNG

Pauline Oliveros, who died unexpectedly but peacefully at home on November 24, 2016, was immensely influential in many areas of music and sound exploration. She maintained long-standing connections with Canada, as outlined in the first section of this article; the second section outlines some broader connections.

### Pauline in Canada

Pauline’s first visit to Canada took place in 1966, when she attended a summer course in electronic music at the University of Toronto. Since she was working with the San Francisco Tape Music Center that had opened in 1962, she wanted to learn about the studio in Toronto that opened in 1959. One of the pieces she did that summer, *I of IV*, demonstrates the resourcefulness that marks her music, and the active role of listening in her integrated compositional and performance practice. Essentially, she controlled oscillators that generated pitches that were inaudible because they were above the human range of hearing, and made a live recording as she derived audible difference tones from the higher pitches. (Two pitches played together of 45,000 and 45,440 Hz, for example, will produce a tone at A-440, the difference between the two generating pitches.) To do this she relied solely on her ability to listen and respond, adjusting the high frequencies and other electronic components to create a web of interaction.

By coincidence, and unknown to Pauline, Marshall McLuhan was working nearby at the Centre for Culture and Technology that summer. In his 1964 *Understanding Media* he described sound as a unified field of instant relationships, and Pauline’s *I of IV* demonstrates this concept in action. She was working with sound as a medium, almost a material, an approach that questioned then-accepted understandings of the nature of music. Over the years, she thoroughly explored that unified field of relationships, engaging with many innovative technologies to enhance listening in a multitude of communities.

In the early 1970s, when Austin Clarkson invited Pauline to teach a sum-

mer course at York University, the class cohered into a community that marked the beginning of many Canadian friendships. In the mid-1980s Pauline came to Toronto for a lengthy residency that included a Deep Listening workshop at my rural home in the Niagara region. We began with sonic meditations indoors and then hiked into the nearby Forty Creek valley, where waterfalls cascade over the Niagara escarpment. We climbed past rocks and trees, crossed the creek, and sang together in an abandoned concrete water cistern in the forest partway up the other side of the valley.

Tina Pearson’s two extensive 1985 interviews with Pauline, published in *Musicworks* 31 and 33, introduced Pauline’s music, scores, and sonic meditations to many readers. The interviews describe a broad range of music practice: the importance of moving beyond assumed or habitual responses by asking questions, the observation and cultivation of different forms of attention experienced in performance, and the ongoing awareness of space as well as time in listening.

Pauline and her partner, Ione (author and vocalist), were guests at many festivals across Canada, with multiple residencies at the Newfoundland Sound Symposium in St. John’s, at Open Space in Victoria, and many locations between. I am more familiar with the Ontario events, like the Guelph Jazz Festival that Pauline attended many times, performing a stunning duet for solo accordion and thunder storm in 1997. In 1999, she played in an abandoned department store outfitted with several sound installations during the Open Ears Festival in Kitchener. In July 2000 Pauline and Ione facilitated a week-long Deep Listening Retreat at the Haliburton Forest, adjacent to Algonquin Park. Here our sounds were accompanied by loons calling on a quiet lake, and each night clouds of sparks from our campfire swirled toward the stars.

Pauline presented the keynote address at the Canadian New Music Network Forum in Ottawa in January 2016, and played a wonderful concert with other Forum participants, organized by Jesse Stewart. Her last visit to Canada took place in October, when she played at the Music Gallery in Toronto with Ione, Anne Bourne, and Doug Van Nort, followed by a solo concert at the Montréal Planetarium during the Red Bull Festival, and a talk the next day.

## Pauline in the World

Pauline redefined and expanded our understandings of performance and composition, often combining the two and bringing background elements into the foreground of our awareness. Her emphasis on the importance of each site expanded on the standard practice by which musicians adapt to the acoustics of each hall, and play differently outdoors. By acknowledging the acoustics of specific sites, often giving a site an explicit creative role, Pauline integrated the location of an event with her performances, and raised the overall level of attention we give our surroundings.

One of the most important areas of Pauline's philosophy was her emphasis on bridging difference. Her redefinition of a virtuoso musician as one who can play with anyone, in any style, expands our musical identities, and puts entirely new sets of expectations in place. Who among us can imagine possessing the skill to play in HipHop, Klezmer, and Bluegrass bands, plus the Boulez Ensemble? Not only does the immense variety of musical experience require listening to different sets of details in our playing, it also suggests that we cease identifying ourselves as one kind of musician rather than another. Group identities can provide excuses to exclude forms of music that we think are irrelevant to our interests—to stop listening. We might be challenged if we lose our easily-understood identities because they provide a sense of belonging. Paradoxically, in reducing our

reliance on such identities, engaging instead in a web of interaction, we enhance our individual musical voices.

In this context, I see Pauline's achievements in relation to observations of broader cultural trends outlined in Jane Jacobs' 2004 book on cultural forgetting, *Dark Age Ahead*. The Wikipedia text summarizing Jacobs' book points out that Jacobs noticed the weakening of five key pillars of our civilization: community and family, higher education, science and technology, taxes and government responsiveness to citizens' needs, and self-regulation by the learned professions. The entry continues: "She argues that this decay threatens to create a dark age unless the trends are reversed. Jacobs characterizes a dark age as a 'mass amnesia' where even the memory of what was lost is lost." In one chapter Jacobs tells of the destruction, over one generation, of China's extensive international trading system, after a victorious political faction made ship-building illegal. This left leaving China defenseless when other seagoing nations arrived. The resonance of this cultural forgetting lasted many centuries: I was surprised to learn that China ever had a merchant marine heritage. I realized that the loss of our shared cultural knowledge is possible, that it needs active protection.

Pauline's redefinition of virtuosity takes Deep Listening beyond the hope that through listening we can support one another in our personal and community creative development. It includes this, and

also reminds us to remember what we have achieved as a culture, and the importance of keeping channels of communication open. Each of the five pillars listed by Jane Jacobs is reliant on communication, and communication skills are today being undermined on a broad scale. We are now in a time when we collectively seem to have forgotten how to listen to anyone we do not already agree with. As many have commented, we need Deep Listening now more than ever. At various times and places humans have established formal systems for discussion, for resolution, for taking action to remedy injustice: the rules of formal debate, the rule of law, the Universal Declaration of Human Rights. At other times these systems have been forgotten. Instead of engaging with the complexity that surrounds us we retreat unchallenged to the comfort of habit, to the echo chambers of familiarity. Listening to the unfamiliar is the only way out of the labyrinth. Listening to sounds, even without words, begins the interchange. Pauline shows us the way.

*Gayle Young is a Canadian composer and author. She is an adherent of microtonality who has invented a number of musical instruments and notational systems. She began writing for Musicworks magazine in 1978, becoming its managing editor in 1987. Young has authored a biography of Hugh LeCaine, the foremost Canadian inventor of electronic instruments. Her article on Pauline Oliveros first appeared in the Fall/Winter 2016 issue of the Journal of the Association of Canadian Women Composers and is reprinted here with permission.*

## In Memoriam: Elizabeth Bell (1928-2016)

Elizabeth (Betty) Bell Friou, an award-winning composer, died on December 19, 2016 in Tarrytown, New York, at the age of 88. A direct descendant of the ninth U. S. president, William Henry Harrison, she was born in Cincinnati in 1928 and graduated from Wellesley College and the Juilliard School. She was a co-founder of New York Women Composers, Inc. and a member of the Board of Governors of the American Composers Alliance (ACA). A lifelong advocate for the role of women in music composition, she was a leading member of the IAWM. As a composer, she received commissions from the New York State Council on the Arts, the Bradshaw/Buono duo, the Inoue Chamber Ensemble, North/South Consonance, the Putnam Valley Orchestra, and Vienna Modern Masters. Her compositions have been performed world-wide from New York to

Eastern Europe, Russia, and Armenia. On March 14, North/South Chamber Orchestra, under the direction of Max Lifschitz, remembered her with a performance of her *Concertino for Chamber Orchestra*, a work first performed by the orchestra in 2014.

### Remembering Betty Bell

Amy Clemens

I have many memories of music with my grandmother. I saw many musicals and concerts in NYC with her, both her own and others, but the moments that I cherished the most were the ones we would spend at her house. She had two music rooms: one held her collections as well as an electric piano and the other, which was the living room, held a beautiful piano. My brother and I would always opt for the "cooler" electric piano because we could make our

own accompaniments. She would sit and entertain our parents but always ask us for a performance. She made us feel as if we were stars. She would critique us and add input in a way no other adult would, and that meant a lot. She didn't treat us as children who had nothing to offer but childlike performances; she treated us as if we mattered—as if our ear for music was special, and she would always make time for us.

I said the following at her memorial service: As many of you know, I am Betty's granddaughter. Well, to be technical, I am Betty's



Elizabeth Bell

late husband's daughter's daughter...but those arbitrary labels mean nothing. She was my grandmother, so we will leave it at that. I currently live in the far-off land of Brooklyn, NY, and have for almost ten years now. However, I grew up about six hours away in Buffalo. Every fall we would come to "the big city" to celebrate my grandfather's birthday, and I remember always making my friends jealous that I had the cool grandparents who lived "in" NYC. My grandmother was, in my eyes, a star composer. She seemed to know everyone and everyone knew her. My grandmother wasn't one you baked apple pie with, but went to concerts and Broadway shows with. I would see her works played at different venues around the city, and I would always beam with pride as a young musician would come up to her and tell her how fun it was to play her pieces. My grandma was always dressed to the 9's with eccentric jewelry, some accent of orange or red, and always the matching lipstick. She was a boss...I mean, in a land full of people calling yoga pants "athletic wear" and thinking that's acceptable attire to dine in, my grandma rose above.

After I moved to NYC, our visits became more frequent than the once or twice a year I had been accustomed to. We would meet in the city to hear her pieces played at different venues, we would meet for dinner

### In Memoriam: Joyce Hope Suskind (1928-2017)

Joyce Hope Suskind passed away at her home in New York City on Sunday, February 26th. She enjoyed a varied career as composer, performer, and teacher in New York, her native city. After entering the Juilliard School on an oboe scholarship, she transferred her major to the study of voice. She was a self-taught composer, and her composing career grew out of her work as improvisational pianist for the Martha Graham School. She was commissioned by Lehman College to compose a score for Balinese dance, using gamelons and other instruments. Her art songs were published by Hildegard and American Composers Edition. In addition to instructing and composing music, she became a master teacher of the movement and posture-based Alexander Technique.

just because or to celebrate either of our birthdays, and we would talk on the phone or exchange emails on a fairly regular basis. We grew much closer as we spent more time together, and I appreciated her always including me when her sons and their families came to town and on any occasion.

I am blessed to be part of a family that includes many women who have chosen to live their own lives. My grandma really embodied that. She really taught me to let your opinions be known, to fight for what you believe, and to live life in full color. I miss her every day, but I know she lives through me, and I hope I do her justice.

#### Marilyn Bliss

Betty Bell has been a part of my personal and professional life for so many years that I cannot even imagine that I will not be seeing her gracious smile and feeling her enthusiasm and determination again. A few years after moving to New York, I happened to hear about a newly formed group called New York Women Composers, and immediately I joined as a member. Betty and her husband, Robert Friou, were among the founders in 1982, and their expertise and dedication brought many composers and performers together for fruitful discussions and collaborations. Betty's warmth and hospitality particularly welcomed composers new to New York, whether (like me) from the Midwest or as new immigrants from other countries such as Russia, Bulgaria, Japan, and China. Everyone found common interests and common language in their love for music, and no one felt she was a stranger.

Over the years, I had the privilege of repeated hearings of many of Betty's fine compositions, not only in New York but in concerts in Cincinnati, Toronto, Bulgaria, and Armenia, with performances by many talented musicians who have added her music to their repertoires and are keeping her spirit alive. I hope that many more performers will discover and savor her music in the years to come.

#### Chen Yi

I was very sad when I learned that Betty had passed away. I remember when I first came to the States as a DMA composition student at Columbia University, I was introduced to Betty by Ms. Kazuko Inoue, the founder and director of Inoue Chamber Ensemble in New York in 1989. I joined the New York Women Composers and participated in some very inspiring activities orga-

nized and supported by the NYWC. Betty and her husband, Bob, hosted a group of women composers in their apartment and had performances of small chamber works, plus an introduction to the music and a discussion. In one of many such gatherings, I played Betty's beautiful and technically demanding violin solo work and talked about the violin writing with extended technique, with feedback from her and other composers. I believe that Betty and Bob provided a fantastic environment for many women composers in the community. You would never know how much time and energy they spent working for the NYWC organization to promote women composers and their music. I have followed Betty's path of creative work over the years as a friend, and was amazed that she had never stopped; she kept composing wonderful and thoughtful new works, and attending many concerts around the city, because of her genuine love of music and the people around her! Her great support and contribution in promoting women composers and their music is unmistakable. She is a role model for many of us to follow. I miss her, and believe that her spirit and inspiration will encourage us forever.

#### Rain Worthington

It is with great sadness that I received the news of Elizabeth Bell's passing. She was an exceptional composer with an impressive catalog of beautiful and provocative music. On a personal note, I had a tremendous amount of respect and admiration for her. She had an amazing resilience and strength of character. She always seemed to respond to the challenges of life and career with an elegant grace and positive, upbeat spirit. Throughout her life, she was always a vibrant advocate for contemporary women composers. And, in keeping with her spirit of positive action, she was one of the founders of the NYWC organization in 1984, which has thrived and grown to become a valuable and respected resource for the discovery of music by women composers.

#### Alla Pavlova

My "musical" life in New York started with my meeting Betty and her husband, Robert Friou, in the spring of 1991. They invited me to be a member of New York Women Composers, Inc. They were very kind and generous people whom I deeply loved and respected. We kept this friendship for almost quarter of the century.



"None of the classics is half so giddy, nor so utterly entertaining as "The Jazz Nativity" that burst onto the stage of Orchestra Hall on Sunday afternoon!

– Howard Reich,  
*Chicago Tribune*

# *bending* TOWARDS the Light *a Jazz Nativity*

"What an awesome experience – worthy of Broadway with fantastic choral and orchestral music, dancing and spiritual messages. Kudos for bringing this wonderful gift to our community!"

– Barbara Gesse,  
*Greensboro News & Record, NC*

Bending Towards the Light... A Jazz Nativity is the traditional Christmas story told in a very new and exciting way. It is sung, played and danced from beginning to end. It is truly a "jazz opera." In New York, the show has been co-produced by Kindred Spirits and Chelsea Opera.

The music is a combination of traditional Christmas carols, a spirited carol in 5/4 written by Dave and Iola Brubeck, and original music. The story is told by a soprano and a jazz vocal group or full choir. The band is an eight piece jazz band. The Kings are two instrumentalists and a tap dancer. It is indeed an unusual and exciting

combination of musical theater, jazz, opera and dance!

In New York we have been thrilled to have some of the biggest stars play the role of Kings: Lionel Hampton, Tito Puente, Clark Terry. We've even had a couple of Quings: jazz trumpeter Ingrid Jensen and tap dancer Roxane Butterfly! But every locality has its own stars and the show has received raves in every town that has produced it.

I hope that you will want to introduce your community to this new and different, but already much loved, holiday show.

*Anne Phillips*

**YOU CAN PRODUCE IT IN YOUR CITY!**

For more information about the show and a sample script/score, go to: [annephillips.com](http://annephillips.com)  
contact: [annep14@gmail.com](mailto:annep14@gmail.com)



Anne Phillips,  
*composer, arranger,  
producer*



Photo by Judith Kirtley

## BOOK REVIEWS

Beth Abelson MacLeod: *Fannie Bloomfield-Zeisler: The Life and Times of a Piano Virtuoso*

Urbana, Chicago, and Springfield: University of Illinois Press (2015). 197 pages. ISBN 978025203948 hardcover, ISBN 978025209739 3 e-book

CHRISTINE AMMER

Beth Abelson MacLeod's biography of pianist Fannie Bloomfield-Zeisler, part of the U of Illinois Press *Music in American Life* series, details the musician's more than half-century of performances. MacLeod, former music and arts librarian of Central Michigan University, mines unpublished materials from Chicago's Newberry Library and the American Jewish Archives in Cincinnati, Ohio, making excellent use of a partial biography of the pianist by her husband, Sigmund Zeisler.

Annie Blumenfeld was born in 1863 in Bielitz, Silesia (Austria), but owing to economic difficulties moved with her family to the United States in 1867. They first joined Fannie's uncle in Wisconsin and the following year moved to Chicago, having changed their surname to Bloomfield. Fannie's piano studies began early, first in America and then for several years in Vienna. Despite favorable European performance reviews and study with a preeminent teacher, Fannie found it difficult to advance her career in America and secure a U.S. debut in New York. Her close friend, lawyer, and future spouse, Sigmund Zeisler, advised her to seek out conductor Theodore Thomas and to find an agent and endorsement from a piano company. Fannie finally appeared in New York in early 1885, and later that year she married Zeisler.

In 1907, she signed a contract to record some short pieces on the Welte-Mignon "reproducing piano." Unlike the earlier player pianos, this machine indicated dynamics and other features of an artist's performance. Fannie recorded twelve encore pieces on it in 1908, 1912, and 1924. A reviewer said they showed her impetuosity and abandon but had strange tempo variations. Though they are not regarded as faithful to her work, these are among the few recordings available.

Fannie's contemporary and fellow-Chicagoan, Julie Rivé-King (1857-1937), often attended the Zeislers' monthly sa-

lons, which were, MacLeod holds, a reflection of Fannie's Jewish identity. Salons, especially those dedicated to musicians, became popular among prominent Jewish families in Berlin and Vienna in the late 1800s; the Zeislers adopted this custom in the early 1900s. Fannie's concert tours sometimes prevented her attendance at these gatherings, but she did her best to be there. Her husband continued the custom even after Fannie's death (due to heart disease in 1927) until his own demise in 1931.

To depict the musical life of the era, MacLeod has largely relied on both books and music reviews, outlining the nineteenth-century love for German music and musicians, admiration for Americans who had studied music abroad, a growing acceptance for women performers, increasing anti-Semitism on both sides of the Atlantic, and the relationship of the Jewish people to music. The increasing American anti-Semitism did not seem to affect the Zeislers, although reviews sometimes described her as a "Jewess." The author also discusses touring companies, the Germania Society, the emphasis on interpretation of composers' intentions, and historical events such as the Haymarket Riot, in which Sigmund Zeisler was a defending lawyer.

The biographical material is exhaustive and well documented. An entire chapter (out of eight) is devoted to Sigmund Zeisler, and another to Fannie's relationship to Judaism (neither she nor her husband was religious). MacLeod is adept at describing gender issues of the time, such as a performer's appearance on the stage (clothing, body movement, physical mannerisms) and women's ability to compose music.

The book contains fourteen photographs and the program from Fannie's Golden Jubilee (50th anniversary) concert. It also contains an alphabetical list of visitors to the Zeisler salon from 1904 to 1931, a list of her concert dates and their locations from 1875 to 1908, Fannie's repertoire (including a few works dedicated to her), chapter notes, a selected bibliography, and a perfunctory index. Short shrift is given to her fellow-Chicagoan, pianist Julie Rivé-King, where a comparison would be useful.

The book is written in a readable style, and it is a useful addition to the literature, principally owing to the unpublished ma-

terial from the Newberry Library and Jewish Archives.

*Christine Ammer is the author of Unsung: A History of Women in American Music, 3rd edition (2016; available on Amazon and in all retail bookstores, both as e-book and print-on-demand paperback). She is also author of The Facts on File Dictionary of Music, 3rd edition; The A to Z of Foreign Musical Terms (E.C. Schirmer; translation of expression marks from 3,000 scores); and numerous books on linguistics, including The American Heritage Dictionary of Idioms and The Facts on File Dictionary of Clichés.*

Aisling Kenny and Susan Wollenberg, eds.: *Women and the Nineteenth-Century Lied*

Farnham, Surrey, and Burlington, Vermont: Ashgate (2015). 275 pages. ISBN 978-1-4724-3025-0 hbk, 978-1-4724-3026-7 ebk, 978-1-4724-3027-4 epub, \$124.95. Includes: lists of figures, tables, musical examples, abbreviations, notes on contributors, acknowledgments, bibliography, index.

SUSAN H. BORWICK

In the book's introduction, editors Aisling Kenny and Susan Wollenberg explain that much of their collection of essays was sparked by the December 2011 "Women and the Nineteenth-Century Lied" international conference at the National University of Ireland at Maynooth, outside Dublin. Although approximately half the authors were also conference presenters, this volume is not a conference proceeding. Kenny and Wollenberg have broadened and balanced their coverage of nineteenth-century women and the lied. The book begins and ends with contexts for women's lieder more generally (chapters 2-4 and 12-14) and then fills the two central parts (chapters 5-7 and 8-11) with a variety of approaches to individual women and lieder: in the early century, Fanny Hensel, Josephine Lang, and Clara Schumann; then later in the century, Pauline Viardot-Garcia, Ingeborg von Bronsart, Ethel Smyth, and, as she is referred to by the author, Alma Schindler(-Mahler).

The fourteen articles by twelve authors explore themes including "the connections (whether speculative or demonstrable) between biography and art at various levels" (p. 5). For example, in chapter 8, Kadja Grönke looks at the impact of Pauline Viardot-Garcia's concert tour to Russia in



the 1840s and her extensive knowledge of Russian literature on her contributions to the genre of the Russian Romance. In chapter 11 the same author employs quite a different approach by comparing her analytic interpretation of nineteen-year-old Alma Schindler's setting of the poet Heine (1899) with his text itself, making specific, measure-by-measure, beat-by-beat, and word-by-word observations and anchoring them with evidence lying in letters, documents, and biographical details about the composer. Grönke's complex psychological/literary/musical/historical analysis is presented carefully; however, her approach and conclusions would call for more than a chapter here to explain convincingly. That the author analyzes not only Schindler's, but also her later spouse Gustav Mahler's

setting of a poem by Rückert (1902) in a similarly complex analytical method, comparing the lieder methods of the two composers, and then mapping conclusions about their lieder onto the Schindler-Mahler marriage (1902), is mind-boggling. The reader is left intrigued and exhausted. A main strength in the entirety of the volume is its diversity of approaches.

Another theme of the volume assures a consistent scholarly position toward women and lieder, not as appendages attached to men, but as individual, significant mediators of the lied, which, in the nineteenth-century, was simultaneously a miniature of "minor rank" (p. 2) and an increasingly authoritative genre. Both of its identities—miniature and authoritative—attracted women. Perhaps some musical women felt free to be associated with a small form, "an appropriate outlet for feminine artistic pursuits" (p. 163); they may have felt somewhat hidden from the musical equivalent of the male gaze. Perhaps other women wished to explore creatively this expanding and increasingly respected genre. One outcome of this theme in the volume is that poets are brought forward, as creators of emotionally charged, deeply felt, beautiful thoughts beautifully expressed—lyrics well aligned with the conventional understanding of women's lives and interests in the 1800s.

A third theme in the volume is an emphasis on scholarly materials not yet published. In Chapter 13, Ita Beausang reviews "women's vocal repertoire in nineteenth-century Ireland," from Angelica Catalani, one of Italy's most renowned and highest paid sopranos, who sang in Dublin between 1807 and 1829, to Australian singer Nellie Melba, leading lyric soprano at Covent Garden beginning in 1888, who went to Ireland to sing or visit. Beausang announces her intent "to follow in the footsteps of the singers and to identify the influences that determined their choice of repertoire" (p. 251). The last chapter, compiled by Tammy Hensrud, Aisling Kenny, and Susan Wollenberg, introduces "Women Composers of Lieder: Selected Sources," followed by the bibliography. The volume serves as a fine source for lieder scholars and a useful tool for those familiar only with male composers of the genre.

In the initial chapter, the introduction, the editors provide a succinct, nuanced essay that should be read by anyone interested in women and the nineteenth-century lied.

First, it provides a historical review of previous looks at the subject, beginning with the original *New Grove* of 1980 and Marcia J. Citron's chapter, "Women and the Lied, 1775-1850," in the wonderful warhorse in feminist musicology, *Women Making Music: The Western Art Tradition, 1150-1950* (1986). They also include the revised *New Grove Dictionary of Women Composers* (1994), which includes a few women as appendages to male lieder composers, and then the 2001 edition, which says a little more on, e.g., Fanny Hensel and Clara Schumann, but only in sections on the males with whom they continued to be associated. Next, the introduction discusses our growing knowledge of nineteenth-century women and the lied within a context of women's studies and also the historical approach of bias in favor of the male over the female composer of lied. Several of the chapters are introduced as comparative studies, such as female power and the male gaze (chapter 12), a jointly composed group of lieder vs. a song cycle (chapter 5), gender and genre (chapter 9), and two collections of German Lieder of Ethel Smyth (chapter 10). The initial chapter also discusses poets, contextual and analytical factors, and potential contributions to the development of analytical discourse on women's lieder that the volume offers. Finally, the editors give due praise to the authors of the volume that is "peopled with a series of gifted women for whom the Lied provided stimulus for their creativity" (p. 8).

My only disappointment is that many composers were omitted, including Americans such as Amy Beach and her early, well-known songs. I wait patiently for Volume 2.

*Susan Borwick, musicologist, theorist, composer, is Professor of Music at Wake Forest University, where she teaches Music and Women's Studies, and in the Divinity School. Her scholarly publications range from Lotte Lenya to Amy Beach, from incorporating women into a men's college to reclaiming gender in modernism. Her vocal, choral, and chamber compositions have been featured by The Riverside Church, NYC, and religious institutions throughout the United States, the United Kingdom, and Australia; the Phyllis Trible Lecture Series and other academic venues including The Manhattan School of Music; all-state honors women's choirs including New York, California, Florida, and Minnesota; and professional ensembles such as Vox Femina Los Angeles. She is the president of IAWM.*

### Recent Publications

#### *Florence Price*, ClarNan Editions

ClarNan Editions ([www.clarnan.com](http://www.clarnan.com); [clarnan@sbcglobal.net](mailto:clarnan@sbcglobal.net)) announces the 2016-17 publication of several works by Florence Beatrice Price, née Smith (1887, Little Rock-1953, Chicago). These works are from a large number of manuscripts, letters, diaries, and photographs recently processed for use by the Special Collections Department of the Mullins Library of the University of Arkansas in Fayetteville. They include: (CN100) *Three Suites for Piano*, edited by Barbara Jackson; (CN101) *An Album of Piano Pieces*, edited by Barbara Jackson; (CN102) *Quintet in A Minor for Strings and Piano*, edited by Lia Jensen-Abbott; (CN103) *Three Negro Spirituals for Two Pianos*, edited by Barbara Jackson; (CN104) *A Second Album of Piano Pieces*, edited by Barbara Jackson; and (CN105) *String Quartet in G Major (1929)*, edited by Er-Gene Kahng.

The University of Arkansas now has one of the largest holdings of materials relating to Florence Price. The recent acquisition includes many works formerly thought to have been lost, such as the *Quintet in A Minor* listed above, now available in a modern edition. The University of Arkansas Press also publishes a video documentary about Price, entitled *The Caged Bird: The Life and Work of Florence Price*.



## COMPACT DISC REVIEWS

### Maya Beiser: *TranceClassical*

Works for cello, voice, and electronics by J.S. Bach, Michael Gordon, Imogen Heap, Glenn Kotche, Lou Reed, David Lang, Julia Wolfe, Mohammed Fairouz, David T. Little, Hildegard of Bingen, and Maya Beiser. Innova 952 (2016). UPC: 726708695224

NINA C. YOUNG

Maya Beiser's *TranceClassical* is a time machine that transports the listener through a very personal retrospective of diverse musical interests encapsulated in a hazy scrim of cello, voice, and electronics. With the familiar, soft crackling of an old vinyl record popping and hissing during an all-cello arrangement of Bach's famous *Air on the G String*, avant-garde cello star Maya Beiser invites you into her surreal, genre-crossing, post-modern patchwork quilt threaded together with themes of reverie, meditation, and Jewish liturgy. Michael Gordon's *All Vows* coats Maya's melancholic and meandering solo cello line in vast resonances that carry one to a (Jewish) house of prayer. Beiser's cover of synth-pop artist Imogen Heap's *Hide and Seek* enhances the original's mesmerizing use of vocal processing with the addition of cello lines. These both double the processed harmonies and introduce new melodic lines that create a rising textural arc to the song's form. A beautiful duality is established between the mechanical and robotic feel of the vocoded vocals and the timbral warmth of the cello. Delays and reverb tails mixed around energetic cello arpeggios and tremolos allow you to lose yourself in textural and harmonic bliss in *Three Parts Wisdom* by Wilco drummer Glenn Kotche. Beiser's voice returns as the central focus in David Lang's abstracted arrangement of Lou Reed's *Heroin*. Although the juxtaposition of Maya's dreamy, breathy vocals with the cello arpeggios are initially transfixing, the temporal pacing drags, despite the introduction of some textural distortion near the end.

If this album is to take you in and out of a trance in 67 minutes, MacArthur Fellow and Pulitzer Prize winning composer Julia Wolfe's *Emunah* (Hebrew for "belief") is the central and deepest part of the journey. The music is reminiscent of the ancient and sacred, as the restless and turbulent dissonances of the voice and cello duet masterfully maintain a constant and never-

rewarded search for resolution, perhaps a metaphor for the journey towards faith. Resolve is found in Mohammed Fairouz's *Kol Nidrei* (All Vows) in which Maya sings the Aramaic text in dialogue with gorgeous cello melodies—this is true incantation. David T. Little's driving *Hellbound* is based on Robert Johnson's *Hellbound On My Trail* (1937), with direct nods at distortion, riffs, shredding, and black metal. In a contrast, thoroughly complete and perhaps intentional, the album closes with Beiser's solemn and reverent cello arrangement of Hildegard von Bingen's *O Virtus Sapientiae* (Strength of Wisdom).

If you have any qualms about cover songs, genre-blending, or electronics, suspend the disbelief and enter a trance-state with Maya Beiser. This is an album that you listen to—with great relish—from start to finish.

Nina C. Young is a New York based composer who works in acoustic, electronic, and mixed music. She is an Assistant Professor of Music and Multimedia Performance at Rensselaer Polytechnic Institute and is co-Artistic Director of the new music *sinfonietta Ensemble Échappé*. Her music is published by *peermusic Classical*. ([www.ninacyoung.com](http://www.ninacyoung.com))

### Muses Trio: *The Spirit and the Maiden*

Christa Powell, violin; Louise King, cello; Therese Milanovic, piano. Published by Muses Trio; Australian Music Center, 2760 (2016)

KIMBERLY GREENE

The Muses Trio, buoyed by their devotion to music by women and their audiences' enthusiastic response to their live performances, conceived of and recorded *The Spirit and the Maiden*, a CD which contains some of the most rare and beautiful compositions in the repertoire. According to violinist Christa Powell, "What started as merely addressing the imbalance of female representation in music has very quickly evolved into a social movement for us, with the focus of connecting and supporting creative women and highlighting stories of powerful women and gender inequality" (Eslake, *CutCommon*, 2016).

Rather than a haphazard sampling of the works of eminent women composers, this eclectic and extraordinary assemblage of compositions shares the governing premise of aestheticism by engendering

beauty and impacting the senses, the intellect, and the emotions of the audience. Accordingly, at the premiere of Amy Beach's earliest composition for violin and piano, *Romance*, op. 23, at the World's Columbian Exposition in Chicago (1893), the audience was so enraptured by the impressive melodic material that an encore performance occurred before the concert could continue. In addition, although Nadia Boulanger declared to the press her disinterest in promoting the performance of any of her compositions, sadly, due to her belief that the works served as a "testament to her inadequacy" as a composer, *Trois pieces pour violoncelle et piano* stands as a stylistic departure and surpasses most of the compositions of the men of this period—even the works of her celebrated students and the formidable contribution of François Poulenc, et al. (Rosentiel, *Nadia Boulanger: A Life in Music*, 1982). As the final member of the historical vanguard of women composers included on this CD, Vítězslava Kaprálová's *Elegie* for violin and piano reflects the *Zeitgeist* of her times. Written in Paris a year and a half before her untimely death, *Elegie* exemplified the impending horror that would engulf Europe through the somber melody, the cultural musical language, and the dissonant harmonic material occurring in the piano.

*The Spirit and the Maiden* also presents the music of some of the most significant and active Australian women composers who participate in that enthusiastic and vibrant national musical milieu. The stunning but delicate piano solo *Song for a Comb Man* by award-winning and former Princeton Graduate Fellow Kate Neal bathes the listener in its shimmering simplicity and exquisite melodic passages, accomplishing the composer's desire to "create an experience for my audience that may engage or transport them" (Australian Music Center). Similarly, the languid and sauntering *Soñando de tí* and *Contemplación (Two Boleros)* (Dreaming of You and Contemplation) arranged for piano trio by jazz artist and composer Louise Denson, envelop the audience with luxurious, rich, captivating Cuban melodic and harmonic material. Cécile Elton's most recent and compelling composition, *Tango Insomnio de la ciudad* (Tango for a Sleepless City), was written specifically for the Muses Trio, and was inspired by "her vivid experiences of the grandeur of New York

City.” The Trio’s deft handling of nuance and dynamics here is admirable.

With over eighty performances in the first four years after its composition, Judith Bingham’s *Chapman’s Pool*, for piano trio, communicates directly with the audience and engenders, according to the composer, a “painful kind of beauty” (Thomas, *Music Web International*, 2002). The four-movement work depicts a cove on the Isle of Purbeck in the county of Dorset that remains calm in fine weather, but is perilous in stormy conditions. The composition was inspired by the composer’s personal struggle with the “complex and dark relationship with her mother and the despair that comes with the end of such a relationship,” which is reflected in the juxtaposition of a quiet and agitated musical language, similar to the ebb and flow of the sea (*The Spirit and the Maiden*, Liner Notes, 2016). Great delicacy was required on the part of the Muses Trio to effect the emotional ranges the composer required of the performers.

The piano trio movements *Pale Yellow* and *Fiery Red* by the Pulitzer prize-winning composer Jennifer Higdon represent a challenge in capturing the essence of color musically: “The colors that I have chosen in both movement titles of the *Piano Trio* and the music itself reflect very different moods and energy levels, which I find fascinating, as it begs the question, can colors actually convey a mood?” (The Kennedy Center). In this context, *Pale Yellow* commences in a pensive manner, then develops and transforms, “perhaps reflecting the spreading light at sunrise” (The Kennedy Center). The expressive second piano trio movement, *Fiery Red*, explodes immediately, remains relentless, and is permeated with thematic repetition and transformations that are crafted adeptly by the composer. The Muses Trio is equally adept at conveying the composer’s intentions.

The title track, *The Spirit and the Maiden*, is by Australian composer and pianist Elena Kats-Chernin (born in Tashkent, Uzbekistan, 1957), heralded by her country as one of its leading and most productive contemporary composers. Originally entitled *The Maiden and the Well Spirit* and composed for the Macquarie Trio, the three-movement composition for violin, cello, and piano musically renders a Russian fable. The first movement recounts the tale of a young Russian maiden transporting buckets of water back to her

village. As she glances into the well, she sees, then feels, the hand of a beautiful young man who then emerges from the water. The music captures the mystical and alluring aspects of the romantic encounter with the agitated violin and cello entrance, closely followed by the introduction of the passionate, yet pensive, thematic material introduced dramatically in octaves by the piano. Kats-Chernin exploits the beauty of the piano trio through her deft mastery of duet and trio passages. The exceptional performance by the Muses Trio dwells in their aggressive and impassioned engagement with the musical narrative and their unified musical aesthetic and nuanced interpretation of the musical material.

Reminiscent of the fervent Russian dances in quadruple meter, the second movement depicts the maiden and the water spirit in a flirtatious, yet ultimately dangerous *danse macabre*. Overwhelmed with delight, the maiden fails to notice that the beautiful water spirit is evaporating right before her eyes. When she twirls to face him, he transforms back to water and falls to the ground. In keeping with the narrative, the vehement, uncompromising melodic material begins to disappear, the musical texture diminishes, the tempo slows, and the music dissipates.

The narrative of the solemn third movement follows the maiden as she returns the spirit to the well and is drawn down after him. The music expresses this *Liebestod* (or tragedy of misbegotten love) with a more dissonant musical language than is present in the earlier movements. The melody is played mournfully by the violin, with an occasional dialogue with the cello and a delicate piano performance that resembles falling tears or raindrops. As the maiden dies, the music unexpectedly becomes agitated and increasingly more dissonant; the texture dissolves and finally disappears.

The quality of the performances of the Muses Trio throughout speaks to their ability to seemingly effortlessly access an extensive range of emotions and technique. Their commitment and dedication to promote the music of women is equally impressive and should stand as a call to arms for a resurgence in the scholarship, performance, and recording of the repertoire of women. Also notable is the twelve-page booklet that accompanies the CD.

Kimberly Greene serves as a professor of music history at California State University, Ful-

lerton. She completed her PhD in musicology at Claremont Graduate University and is a recipient of the Walker Parker Memorial Endowment Fellowship (CGU, 2008) and the Albert A. Friedman Research Grant (CGU, 2009). She holds a master’s degree in Music History & Literature from CSUF, with additional degrees in German Studies, French Language & Literature, and Business Administration.

### Danae Xanthe Vlasse: *Celebrations and Commemoration*

Original works for piano (2017)

ANNA RUBIN

Danae Xanthe Vlasse, composer, pianist, and teacher, is a self-described neo-Romantic, as illustrated in the new CD, which she has produced, *Celebrations and Commemoration*. She performs a selection of her original works for piano. The music shows a strong command of chromatic harmony and traditional thematic development. Stylistically, a listener may be forgiven for thinking that these works were written in the nineteenth century. Vlasse includes an improvisation on a Brahms intermezzo; other works show strong influences from Beethoven, Chopin, and Rachmaninoff. One track includes a backtrack of atmospheric MIDI strings. Vlasse composes for film and television and has been awarded amply for her work.

I found her three-movement *Sonata in F-sharp minor* to be the most compelling work on the disc. Entitled “Farewell,” it begins with a slow, simple, and haunting chord progression and a chain of effective suspensions. The second movement, “Absence,” moves from spare, high octaves; a melancholy tune is then developed in a series of modulations and 2:3 rhythms between the voices. It builds to a satisfying climax and ends with an evocation of the opening high notes. “Return,” the last movement, begins with a lively dance that constantly changes in registration, texture, and mood; it varies from turbulent figuration to lighter sections with mazurka-like dotted rhythmic figures. It ends quietly, as do the other movements.

Unfortunately, Vlasse’s work, while competently performed, has not been well-served by the recording, which lacks clarity and spatial resonance. The CD is available on iTunes, along with her earlier albums.

Anna Rubin is an associate professor of music at the University of Maryland/Baltimore County (UMBC). Her compositions encompass



acoustic and electroacoustic media and have been heard on four continents. Recent works include an electronic score for the Baltimore Dance Project, liturgical music for the Columbia Jewish Congregation, and a work for the UMBC Wind Ensemble.

## Recent Releases

### Elaine R. Barkin

The 2-CD set of Elaine R. Barkin's music written between 1955 and 2013 has been issued by OPEN SPACE MUSIC, OS 34

Solo and ensemble music for strings, piano, winds, and gamelan as well as MIDI works are included on the discs. To purchase, see <the-open-space.org> and click on New. *BERLIN: a memoir: a year abroad* is also available on that website and ready for download. The memoir contains photos and artwork that recall Barkin's Fulbright year, September 1956-57, in West Berlin studying composition with Boris Blacher at the Hochschule für Musik while exploring and experiencing scores of new worlds as foreigner, outsider, participant, masked and undisguised.

### Jennifer Bellor: *The Return*

University of Nevada Las Vegas Wind Orchestra under the direction of Tom Leslie. Klavier Records K11217

Jennifer Bellor's composition *Bordello Nights* was released on the album *The Return*. It features the wind orchestra with jazz soloists Eric Marienthal, Colin Gordon, Mitch Forman, Kevin Axt, and Bernie Dressel. The reviewer in *Fanfare* magazine praised the work as a "terrific piece of big band jazz," and he commented that it evoked the "smoky erotic haunts in New Orleans."

### Andrea Clearfield: *Women of Valor*

Tovah Feldshuh, narrator; Hila Pitmann, soprano; Rinat Shaham, mezzo soprano; Los Angeles Jewish Symphony, Noreen Green, conductor. Albany Troy 1667 (2017)

The oratorio *Women of Valor* is a celebration of strong, successful women from the Old Testament: Sarah, Leah, Rachel, Jocheved, Miriam, Hannah, Jael, Michal, Ruth, and Esther.

### Mary Dawood: *Nostalgia*

The album by pianist Mary Dawood was produced and recorded at Studios7emeCiel (France), and it includes timeless classics: J.S. Bach, Preludes and Fugues; Beethoven, "Moonlight" Sonata; Satie, *Gymnopédies*; Rachmaninoff, *Morceaux de fantaisie*; plus Dawood's original work,

*Nostalgia*. The album is available through Amazon and other retailers.

### *Love's Signature: Songs for Counter-tenor and Soprano by Juliana Hall*

Countertenor Darryl Taylor, pianist Juliana Hall, soprano Susan Narucki, and pianist Donald Berman. MSR Classics MS1603 (2017)

The disc includes the song cycles *O Mistress Mine*; *Syllables of Velvet, Sentence of Plush*; and *Propriety*. *Love's Signature* traverses time and space to celebrate various types of love: characters from the plays of William Shakespeare (1564-1616) reveal universal human experiences of love throughout different times in our lives; the letters of Emily Dickinson (1830-1886) exemplify the love we have for those specific people in our circles who touch us more personally; and the poems of Marianne Moore (1887-1972) speak of how one's love for an art form like music can provide inspiration and beauty to enrich life.

### Jennifer Higdon: *All Things Majestic*

Roberto Díaz, viola; James Button, oboe; Giancarlo Guerrero conducts the Nashville Symphony. American Classics, Naxos 8.559823 (2017)

The disc includes three works by Pulitzer Prize winning composer Jennifer Higdon. *All Things Majestic* is a four-movement symphonic suite that honors the national parks through musical images of the Grand Teton National Park in Wyoming such as the green pastures, the rugged peaks, and the Snake River. Her expressive Concerto for Viola and Concerto for Oboe bring out the unique textures and sonorities of these frequently overlooked solo instruments.

### Liz Johnson: *Intricate Web*

The double album includes string quartets and selected chamber works and songs. The performers include Fitzwilliam Quartet, Ronald Woodley (clarinet), Loré Lixenberg (voice), and Heather Tuach (cello). Métier Contemporary (Divine Art Records) msv 77206 (2017)

String Quartets: no. 1, *Images of Trees*; no. 2, *For Elliott*; no. 3, *Intricate Web*; no. 4, *Sky-burial* (winner of the IAWM Gideon Prize, 2016); *Tide puri*; *Fantasia Forty-something*. Clarinet quintet, *Sea-change* for multiple clarinets and stings quartet. Cello Suite: *Reflections of an Eccentric English Artist*. Songs on poems by Jo Shapcott: "Elephant Woman," "Pig," "Watching Medusa," "Cabbage Dreams," "Sleep Close." Trio for clarinet, viola and cello, "Towards the Sea." This exploration

of Liz Johnson's chamber music and songs is deeply influenced by poetry, art, and the natural world. Johnson's new *tour de force*, the Clarinet Quintet *Sea-change*, involves five different clarinets ranging from the giant contrabass to the tiny E-flat clarinet, plus string quartet, egg shakers and Swanee whistles. The music spans out from a meditative beginning into a world of dreams and nightmares inspired by David Hart's poem *Crag Inspector*. The unaccompanied Cello Suite is based around the life and work of artist Ben Hartley, and is woven together with Hildegard's exquisite medieval plainchant hymn *Ave generosa*.

### Lydia Kakabadse: *Concertato*

Sound collective chamber ensemble. Divine Art (2017)

Lydia Kakabadse's *Concertato* is written for the "alternative" string quartet: violin, viola, cello and double bass rather than the traditional quartet, and it features a challenging duet for double bass and cello. The CD contains four string quartets and two short chamber songs for mezzo-soprano with string quartet accompaniment. Kakabadse feels that the double bass adds a great richness and abundance of color to the sonority of a quartet and has been unfairly neglected in small chamber works. The instrument is included in all her chamber works. A review in *The Chronicle* states: "This charming album is already one of our favourites."

### Ruth Lomon: *Shadowing*

Eileen Hutchins, piano; Katherine Winterstein, violin; Scott Woolweaver, viola; Patrick Owen, cello. Navona Records 6080 (2017)

The CD showcases acclaimed Canadian-born composer and pianist Ruth Lomon's remarkable skill in writing for the piano, pushing the instrument's timbre and color to its limits to create animated sound worlds such as those of the title work, *Shadowing*, for piano quartet. She uses more radical colors—such as prepared piano—in *Five Ceremonial Masks*, inspired by masks used by the Navajo people in their Yeibichai Night Chant ceremonies. Native American imagery also appears in the second movement of *Esquisses*, "La Fete," which draws on rhythmic and melodic elements of the Turtle Dance as seen by Lomon at New Mexico's Taos Pueblo. The first movement, "Les Cloches," incorporates overtone partials and change-ringing patterns of European flared tower bells, while the third movement, "Memoires de..." is in-



rospective and balladic. *Sunflower Variations*, a theme and variations for solo piano, takes its theme from “The Sunflower,” a song for contralto and viola from Lomon’s *Five Songs After Poems by William Blake*. Since 1998 Lomon has been a scholar and composer at the Women’s Studies Research Center at Brandeis University.

Margaret Mills: *A Celebration of Early American Composers*  
Cambria CD-1242 (2017)

Pianist Margaret Mills’ new CD is a tribute to Amy Beach on her 150th birthday and also a celebration of two other Americans: Ruth Crawford and Charles Ives. Beach is represented by some of her early works and also her improvisations: *By the Still Waters*, op. 114; *Out of the Depths*, op. 130; *Scottish Legend*, op. 54, No. 1; *Gavotte Fantastique*, op. 54, No. 2; and *Five Improvisations for Piano*, op. 148 (1944). The disc includes *Nine Preludes* by Ruth Crawford as well as the last two movements from Charles Ives’ “Concord” Sonata, “The Alcotts” and “Thoreau.”

Nicole Murphy: *War Letters*

Works by Elliot Gyger, Nicole Murphy, Larry Sitsky and Diana Blom and performed by Halcyon: Alison Morgan, soprano; Jenny Duck-Chong, mezzo soprano; Clive Birch, bass; James Wannan, viola; Kaylie Dunstan, percussion; Jo Allan, piano; and Geoffrey Gartner, conductor.

Four Australian composers, representing four generations, were commissioned to set letters from WWI for the new music ensemble Halcyon. The thoughts, reflections, and feelings expressed in these personal letters are as fresh today as they were 100 years ago. *War Letters* brings into focus the day to day experiences of the men and women taken up by war. From these personal memories we can reflect on the enormous impact of the war, as it continues in our present lives, and truly empathize with those individuals who are speaking to us from both the past and the present.

Jane O’Leary: *The Passing Sound of Forever*

Navona NV 6068 (2017)

The CD contains O’Leary’s recent chamber music, written between 2010 and 2015, performed by musicians from Concorde ensemble, which she has directed since 1976, and ConTempo String Quartet, an ensemble of Romanian musicians in residence in Galway, Ireland since 2003. *The Passing Sound of Forever* takes its

title from the poetry of Dermot Healy and the string quartet featured on the disc. The work, with its soaring string writing, epitomizes O’Leary’s unique ability to evoke vivid emotions. Other works on the disc are for one, two, and three instruments. The disc is available through Amazon, Spotify, iTunes, etc.

Ava Ordman: *It’s About Time, Music for Trombone by Women Composers*

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

Ava Ordman was principal trombonist with the Grand Rapids Michigan Symphony Orchestra and professor of trombone at Michigan State University. She has been playing for more than 55 years and this is her first solo CD. She says: “It’s about time.” The disc includes: Andrea Clearfield: *River Melos*; Lauren Bernofsky: *The Devil’s Dermish*; Joelle Wallach: *Loveletter, (Postmark, San Jose)*; Karen Thomas: *Four Delineations of Curtmantle*; Ida Gotkovsky: *Concerto for Trombone*; Elizabeth Raum: *Fantasy for Trombone*; and Barbara York: *A Caged Bird*. The CD is available from <bluegriffin.com>, iTunes, and amazon.

Deon Nielsen Price: *Radiance in Motion*

Price, piano, and various artists. Cambria (2016)

The disc includes recordings of Price’s dramatic trio for two pianos and violin, troubadour songs with harpsichord accompaniment, modern love songs, spiritual songs, Renaissance carols for guitar duo, a rare contrabass clarinet solo, and a riveting remembrance of the terror of the 1965 Watts Riots in Los Angeles with a lamenting blues “Curfew” section for saxophones and piano. Several tracks are from scores lost in a studio fire that have resurfaced in private libraries across the country. The disc also includes a re-release of an archival trio recording for violin, saxophone, and piano.

Evelyn Stroobach: *Reverberations of Aboriginal Inspirations*

The CD was released on April 21st, 2017 at the Bulgarian Embassy in Ottawa, Canada. One of the featured works is Stroobach’s *Fire Dance* for flute (Ron Korb), viola (Ralitsa Tcholakova) and aboriginal drum (Dominique Moreau). The compositions on this CD were composed by eight Ottawa-based or -born composers whose music was inspired by Canadian aboriginal myths, legends, symbols, or issues.

The compositions highlight the spiritual values of the aboriginal people and in so doing seek to encourage a dialogue between generations and cultures mediated through art and culture. Music has the unique ability to transform an artist’s feelings and ideas into a powerful cultural phenomenon that embraces the past, the present, and the future. This CD project embraces and celebrates in musical form the universal need for love and forgiveness.

Hilary Tann: *Exultet Terra*

Cappella Clausura. Navona Records 6069 (2017)

*Exultet Terra* is an extended song of praise for antiphonal choirs and double-reed quintet. The text of this five-movement work has been adapted by the composer from the Vulgate Bible and King James Bible, and it incorporates three poems by George Herbert (Welsh poet and priest, 1593-1633). The CD also includes Tann’s *Contemplations* and *The Moor*, plus two works by Hildegard von Bingen.

Danaë Xanthe Vlasse: *Trilogies*

Twelve piano solos, MP3 (2017)

Composer and pianist Danaë Xanthe Vlasse’s *Trilogies* is a collection of new works for piano in the style of the great 19th-century Romantic tradition, combining lush melodic lines and emotional harmonies. These works vary in scope: some pieces are grandiose and full of lengthy story-telling, while others convey complete serenity and simple introspective moments. Each type of piece seeks a different sort of experience, from feeling simple moments of quiet pleasure to great prolonged adventures full of contrasting moods. The three “Fantaisies” are grandest in scope and tell epic stories of emotional battles such as succumbing to madness, facing the unknown, defying death, and overcoming great internal obstacles. The “Nocturnes” seek to explore different night-time landscapes; some are quite serene while others are more imposing. The “Petite Valses” were all conceived as little lullabies. The three “Préludes” celebrate scenes of daily life, each one inspired by a different mood. Download the album through all major online retailers.

Speranza Scappucci was named principal conductor of Opéra Royal Liège in Belgium. During the 2016-17 season, she was the first Italian woman to conduct at the Vienna State Opera.

## CONCERTS AND FESTIVALS

### “To Sing Again”

Brandeis Women’s Studies Research Center, Brandeis University, Waltham, Massachusetts, March 12, 2017

STEPHANIE SUSBERICH

On Sunday, March 12th, I attended an annual concert that I wish took place more than once a year. This year’s Alfredo and Dimitra Deluzio Concert, presented by the Women and Music Mix of the Brandeis Women’s Studies Research Center, was entitled “To Sing Again.” In honor of Women’s History Month, it featured music by Amy Beach, Rebecca Clarke, Ruth Lomon, and Marianna von Martines, whose gorgeous, masterful works remain woefully underperformed in today’s classical concert world.

After a warm, informative welcome by its organizer, Liane Curtis, the program began with Beach’s devastatingly beautiful *Dreaming*. Originally composed for solo piano and published in 1892, it was arranged by the composer in 1937 for cello and piano. Rhonda Rider’s cello sang sensuously expansive phrases as Sarah Bob’s piano spun fine harmonic webs, making this opener a lyrical gem. Its entrancing music built into a climactic crescendo, and then dissipated into a peaceful, suspended beauty. Rider’s passionate, lucid playing complimented Bob’s tasteful dexterity, leaving the audience captivated.

*Binnorie: A Ballad* by Rebecca Clarke followed. Although she composed many pieces that went unpublished during her lifetime, today she is best known for her 1919 Violin Sonata. *Binnorie: A Ballad* was discovered in Clarke’s estate in 1997 and was most likely completed in the late 1940s or early 1950s. Its text is a traditional Scottish ballad, telling the story of a young princess who is murdered—drowned—by her own sister over the love of a knight. A musician builds a harp out of her body, and upon entering the court where the maiden once lived, it begins playing by itself—revealing truths and cursing the treacherous sister. Accompanied by Sarah Bob, baritone Brian Church sang this haunting, epic tale. His resonant voice intelligently captured the lengthy song’s tragedy while simultaneously making it a dramatic show-stopper.

Next came Ruth Lomon’s piece, *Metamorphosis*. It transforms thematic elements throughout its three movements—

“Source,” “Emergence,” and “Imago.” Motivic quarter tones are reworked into focal points in the first two movements, with otherworldly plucking of the piano strings creating a numinous mood from the outset. A dramatic cello entrance enhances the surreal atmosphere. Lomon’s spellbinding use of dynamics, resonance, tone, and texture, coupled with modern techniques, strumming, and cello slides crafted a spell over the listeners. Ms. Bob’s fierce, confident playing enlisted the attention of everyone present, while Rhonda Rider’s consummate cello chops highlighted the instrument’s extended possibilities. The second movement ended in a fury of cello bowing, and Rider’s passion was such that after the conclusion of her very last phrase, her bow hit the side of the instrument. The atmospheric sound created by this chance collision was a perfect accomplice to Lomon’s musical incantation. A disjointed, hypnotic third movement involving percussive piano textures and excited momentum left one in awe of how masterfully crafted and trailblazing this piece is. Written in 1984, it is a must for every aspiring contemporary composer and lover of contemporary classical works.

Ms. Lomon, who was present, received a loving ovation from the audience. Born in 1930, she has been a scholar and composer at the Women’s Studies Research Center at Brandeis since 1998 and is perhaps best known for her song-cycle, *Songs of Remembrance*, and her oratorio, *Testimony of Witnesses*. Both pieces are based on the poetry of Holocaust victims and survivors. During the applause she received two large bouquets of flowers, which she sweetly handed to each of the performers onstage. It was a heartwarming, unforgettable moment.

After intermission, we were treated to two psalm settings by the 18th-century Viennese composer Marianna von Martines. A contemporary and friend of Mozart, she was known in Vienna and throughout Europe for her compositional genius and remarkable vocal talents. Eudaimonia, a conductorless period orchestra co-led by Vivian Montgomery (harpsichordist and scholar at the WSRC) and violinist Julia McKenzie, performed *In Exitu Israel de Aegypto* and *Quemadmodum desiderat cervus*. The two psalms set Italian translations of the traditional Latin and mani-

fested rhapsodic vocal writing, showcasing the beauty and fluidity of the human voice. With graceful and balanced instrumental textures interwoven throughout, Martines’ psalms are brilliant examples of the elegant galant style.

Eudaimonia’s eight instrumentalists and five singers (two female and three male) encapsulated the auditorium in Martines’ acoustically gorgeous harmonies. Soprano Kathryn Aaron’s dulcet voice, along with Carrie Cheron’s soothing mezzo, helped conjure the composer’s sonorous magic. The ensemble played continuously throughout *In Exitu*’s six movements and *Quemadmodum*’s eleven. Montgomery, seated in the center with her harpsichord, cultivated an unrelenting, impressive musicality, rounding off each fascinating movement with Martines’ exquisite cadences.

After the show the performers revealed that learning this centuries-old music is akin to undertaking a contemporary work because there are no recordings or previous performances to draw from. Essentially, for the interpreter—as well as for the listener—this is new music. If this concert is any indication of the future of classical music, it is this: the future is female.

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### Deon Nielsen Price: *To the Children of War*

Metro Chamber Orchestra, Phil Nuzzo, director, Brooklyn Playhouse, NYC, April 1, 2017

JEANNIE GAYLE POOL

In a program titled “To the Children of War,” the world premiere of Deon Nielsen Price’s orchestrated song cycle of the same name was featured on April 1, 2017, with soprano Victoria Rodriguez and the Metro Chamber Orchestra, Phil Nuzzo, artistic director, at the Brooklyn Playhouse in New York City. Price herself performed the piano part, often playing the strings inside the piano to create poignant colors. The songs, based on poetry by Maya Angelou, with her gracious permission, began innocently with “Life Doesn’t Frighten Me” but immediately descended to the depths of despair in “We Saw Beyond Our Seeming” and “Tears.” “Alone” described the frustrated plight of those who escaped from

the terror. Compassion and hope began to emerge in the cantabile “Give Me Your Hand.” The final song, “Ships?” described the determined resolve of these young refugees to live their lives to full productivity.

Interspersed between the six songs were recitatives based on the tragic stories of teenagers who had fled from Central America and Southeast Asia in the 1980s, as reported in the *Los Angeles Times* in July 1988. Price was deeply moved by their desire to help bring peace to their war-torn countries when she personally heard several discussions by the youths themselves through their organization called Children of War. At the time, Price had also been reading and selecting poetry by Maya Angelou. When asked to prepare a song cycle on short notice for the National Association of Composers, she readily combined the two sources to compose the cycle *To the Children of War* for voice and piano. Tenor Darryl Taylor and Price performed the first version and recorded it in 1990 on SunRays (Cambria Master Recordings CD1056).

In keeping with the theme of the concert, the other works on this intense and moving program were Kurt Weill and Bertolt Brecht’s ground breaking tale of decadence and despair, the *Mahogony Songspiel*, Maurice Ravel’s *Kaddisch*, and Arnold Schoenberg’s arrangement of Alexander Zemlinsky’s setting of the 23rd Psalm.

## Women in Music Festivals in Italy

ORINETTA CAIANIELLO

L’ombra Illuminata. Donne Nella Musica (Illuminating the Shadow. Women in Music)

The project “L’ombra illuminata” was born in 2014 at the Conservatory of Music “N. Piccinni” of Bari, Italy, as the result of the artistic and research experience of its two promoters, Angela Annese and me; we are both professors at the institution. The project focuses on the work of women composers through the last two centuries, both in research and in performance, and has as its purpose the integration of their forgotten music into the mainstream of the canonized Western music repertoire. The project aims to involve both students and professors in seminars, concerts, and research projects meant to improve awareness of the female presence in music; that is the reason we are trying to root it in the very life and

activities of the Conservatory: courses, exams, and public performances.

The music festival “L’ombra illuminata” is a relevant part of the project and consists of a series of three concerts held in a public auditorium in Bari with students, professors, and scholars engaged in programs entirely dedicated to female composers, with many Italian “first performances.” The concert series is preceded by a lecture/recital given by a guest Italian composer; a concert is offered as a tribute to her accomplishments.

### L’ombra illuminata 2017

This year, on March 9-10, we were pleased to invite a woman of exceptional renown, a pioneer in ethnomusicological research in our country, an activist in her support of hundreds of movements for social reforms, and a unique presence in our musical world, Giovanna Marini, who has just recently turned eighty. Her presence in Bari was a major event, and the welcome she received by over a hundred people who had known her work through the years witnessed that. Since both of her parents (Giovanni Salviucci and Iditta Parpagliolo) were composers, the teachers and students of the Conservatory dedicated their concert on the 7th to her by performing music by both of her parents. They found most of the music in the archives and some works were unknown even to Giovanna Marini. She was enormously happy and moved, and offered us a marvelous concert the next day, playing the guitar and singing some of her best-known works.

The next part of the festival was held March 21 to 23 and included many different pieces and several premieres. The concert on the 21st was presented by the students and included works by Thea Musgrave, Imogen Holst, Marie Jaëll, Amy Beach, Ella Adaiewsky, and Liza Lehmann (whom we admire very much; the program included her exceptional vocal duet, *The Secrets of the Heart*). The students were brilliant and received much applause.

On the 22nd the professors had their turn, and they dedicated the entire evening to Amy Beach, in honor of the 150th anniversary of her birth. The pieces on program were the Violin Sonata, op. 34; two pieces for flute and piano, op. 40 (arranged for violin); Two Pieces for flute, cello and piano, op. 90; and the Piano Trio, op. 150. Everybody was astonished by the beauty of the music, and we felt very proud for having

found them (some works were housed at the British Library, and were not in print).

The concert on the 23rd was dedicated to Francesca Caccini and her famous opera, *La liberazione di Ruggiero dall’isola di Alcina*, which was performed in concert form under the direction of Prof. Elena Sartori. The concert was introduced by an informative lecture given by the musicologist Prof. Lorenzo Mattei and by Elena Sartori, a well-known conductor and specialist on 17th-century music; she has just recently released an acclaimed CD of the work.

### Festival “Le Compositrici” - Rome, April 2017

The festival “Le Compositrici,” held in Rome at the beautiful Teatro Palladium, had its fourth edition on April 6th, 8th, and 9th. The festival was organized by the Scuola Popolare di Musica di Testaccio (SPMT)—a very well-known liberal music institution in Rome—in partnership with the Università degli Studi Roma Tre; the SPMT was in charge of the musical and artistic organization but a number of cultural events were promoted by the Uni Roma3. The persons who made the festival possible were Andrea Fossà, Francesca Pellegrini (SPMT), who worked with me, plus Luca Aversano and Milena Gammaitoni (UniRomaTre).

### Victoria Bond: *The Miracle of Hanukkah*

A new one-act children’s opera, *The Miracle of Hanukkah*, by composer Victoria Bond and librettist Susan L. Roth, received its world premiere by Chamber Opera Chicago on December 11 and 18, 2016 at the Royal George Theatre. It was paired with a performance of Gian Carlo Menotti’s *Amahl and the Night Visitors*. Bond has been conducting annual performances of Menotti’s Christmas-themed opera since 2005, and she was inspired to create a similar piece for the Jewish holiday. *The Miracle of Hanukkah* was commissioned by The Young Peoples Chorus of New York City and was developed in workshop performances. Set in a contemporary high school classroom, the opera tells the story of a boy who experiences his own personal miracle while learning about the historic miracle of Hanukkah.



The opening event was a Giornata di Studi (Study Day) on women musicians, which took place at the Department of Scienze della Formazione of the Università, and many lectures were given. My personal contribution was a lecture on Amy Beach: her background and compositions. It was paired with a lecture given by my colleague Angela Annese, who spoke about Beach's writings and relationship with other women composers and about the MacDowell Colony. We wanted to honor the memory of Amy Beach, whose work we have come to love and greatly appreciate. Many students attended the lectures. The afternoon session was devoted to the opening of an exhibition on women composers, consisting of pictures and short biographies describing the work of the major European and some American composers, divided by geographical areas: Italy, France, Germany and Northern Europe, England, the USA.

The festival concerts on April 8 and 9 were held at the Teatro Palladium, which is managed by the University of Roma Tre. The first two concerts were very different in style: the opening one was on contemporary music, performed by the brilliant Echo Ensemble, flute and piano (Morena Mestieri and Anna Bellagamba); they played music by Ada Gentile, Teresa Procaccini, Madeleine Dring, Cristina Landuzzi, and Paola Livorsi. The evening concert was devoted to jazz, played by the Ajugada Quar-

tet, with Antonella Vitale, voice; Danielle Di Majo, saxophone; Giulia Salson, guitar; and Gaia Possenti, piano.

The University had established a partnership with the Conservatorio "Piccinni" of Bari, which enabled us to invite the twelve students who had performed in the Caccini opera in Bari (together with their director, Prof. Elena Sartori) to perform the same work in Rome on April 8. It was a very interesting initiative; the boys and girls were really thrilled with the experience. As in the Bari festival, the final concert was dedicated to Amy Beach, but with different performers (except for myself) and different pieces. Special focus was placed on Beach's art songs with instrumental accompaniment, such as *Chanson d'amour* with cello and piano, *Ecstasy* and *June* with violin and piano, and *A Mirage* and *Stella Victoris* with voice and piano trio. The soprano was Maria Chiara Pavone; violin, Caterina Bono; and cello, Andrea Fossà (one of the organizers). The concert also had the pieces with flute, played this time by Giuseppe Pelura, whose performance was highly appreciated.

On April 22nd, the professors had their turn, and they dedicated the entire evening to Amy Beach, in honor of the 150th anniversary of her birth. The pieces were the Violin Sonata, op. 34, for violin and piano; Two Pieces for flute and piano, op. 40 (arranged from the violin); Two Pieces

for flute, cello, and piano, op. 90; and the Piano Trio, op. 150. As in the Bari concert, everyone in the audience was amazed by the beauty of the music, and again, we felt very proud for having discovered some of the pieces. The concert on the 23rd was dedicated to Francesca Caccini, and her famous opera *La liberazione di Ruggiero dall'isola di Alcina*, which was performed in concert version under the knowledgeable direction of Prof. Elena Sartori.

## The 2017 Women Composers Festival of Hartford

March 30-April 2, 2017 in Hartford, Connecticut

JESSICA RUDMAN

Now in its seventeenth year, the Women Composers Festival of Hartford featured music by more than sixty women composers from different countries and historical eras. Events included five concerts, a day-long music marathon, an emerging composer reading session, two panel discussions, and various scholarly presentations. As is the case every year, the sense of community created by this gathering of composers, performers, scholars, students, and listeners was intense. It is this feeling of connection, of support, of bonding together that brings me and many of the other organizers, participants, and audience members back again and again.

We were pleased to welcome as the 2017 Composer-in-Residence Dr. Paula Matthusen, an acclaimed composer (and past winner of IAWM's "New Genre Prize" from the Search for New Music) who teaches at Wesleyan University. Leading up to the Festival, Dr. Matthusen presented about her music at the University of Connecticut and Western New England University. She also led masterclasses with pre-college composers at the Hartt Community Division's Young Composers Project and with undergraduate and graduate composers at The Hartt School. Her music was featured on multiple events, including the premiere of a new commission for the 2017 Ensemble-in-Residence forty/sixty string trio.

This year's Festival opened on Thursday, March 30, with the concert "Music in the Time of Women's Suffrage." The program included compositions by Florence Price, Ethyl Smyth, and Amy Beach. Renowned musicologist Elizabeth Wood gave an engaging pre-concert talk discussing the concert's theme and providing in-

### Conference on Women in the Creative Arts

The School of Music at the Australian National University, Canberra, Australia, is pleased to host an innovative conference on Women in the Creative Arts, on campus August 10-12, 2017. This event is a unique opportunity to engage in the work of creative women, past and present.

The role of women in the creative arts is a growing and increasingly visible one. Many women contribute to the development and creation of new artistic works in creative literature, music and the visual and performing arts, often lacking mentorship and networking support systems. This conference provides a research spotlight for professionals to gather, present their methodologies, discuss the unique issues surrounding the creative arena, and propose strategies to enhance and enrich their working lives as strong members of an international cultural and artistic voice. Our aim is to capture the emerging ideas and trends from the work of conference delegates, to enhance practices for women in the field.

Current musical works by women composers will also be featured at the conference. The Muses Trio (Brisbane, Australia) will perform as the ensemble in residence, presenting pieces by four contemporary women composers, alongside works from the nineteenth and early twentieth centuries. This conference is supported by the Gender Institute and the College of Arts & Social Sciences at the Australian National University and the Australia Council for the Arts. (Information about The Muses Trio: <http://www.musestrio.com/>. Conference information: <http://music.anu.edu.au/content/women-creative-arts>. Enquiries to, Dr. Natalie Williams: [natalie.williams@anu.edu.au](mailto:natalie.williams@anu.edu.au)

sight into the work of the composers featured on the concert.

Friday brought the return of our annual WCFForum, which provides a venue for scholarly talks and lecture-recitals on women composers and other topics related to women in music. Each year, the subjects of the presentations range widely, and this year was no exception. It also was particularly sentimental for us, as we were able to welcome back some former WCF organizers to share their research. Saxophonist and former Assistant to the Festival Director Maggie Weisensel shared her research on women composers and body image, and was joined by composer and former Festival Director Gala Flagello to present a new work commissioned for this project. Daniel Morel, another former Festival Director, gave an informative talk about ways to approach analyzing the music of Meredith Monk. They were joined by three other presenters from across the U.S. Composer Krista Connelly's talk focused on the collaborative process between composer and choreographer in relation to her dance requiem *Life, After*. Meredith Bowen discussed her efforts to restore music by twelve different Italian nuns from the seventeenth century and make that music accessible for contemporary women's choirs. Anna Kijas introduced her digital project "Documenting Teresa Carreño," combining musicology and digital scholarship to trace the pianist and composer's career.

Beyond the engaging and informative presentations given during the Forum, the festival also featured two panel discussions. The first, "Issues and strategies for women artists/activists in the age of Trump," included an open discussion led by Elizabeth Wood, Liane Curtis, Tawnie Olson, and Penny Brandt. Amelia Nagoski has provided a detailed write-up of this event online (<https://medium.com/@amelianp/iswaaat-a9d22f3355b6>). I moderated the second panel discussion, "Promoting Yourself as an Artist," which included panelists Marcia Killian of Foundry Music, violinist Luciana Arraes, and composer/bassoonist Jamie Leigh Sampson of Adjective New Music. While the first panel explored philosophical and social issues, the second focused on practical considerations relating to marketing/PR, social media, web design, e-commerce, professionalism, and achieving a balance between one's different activities.

Friday's events also included a workshop for emerging composers by Ensemble-in-Residence forty/sixty. Featuring the unique instrumentation of violin, cello, and bass, this effervescent trio regularly performs new music and champions the work of women composers. As part of their residency, they led a reading session for composers Elizabeth Duers, Hanna Kim, and Ivonne Paredes. In addition to reading and rehearsing these composers' works, the ensemble discussed idiomatic writing for their instruments and considerations for choosing repertoire.

The second day of the Festival concluded with forty/sixty's headlining recital, where Matthusen's Festival commission, *pursuing invariably the same Object evinces a design*, was premiered. The work features the trio with electronic sounds in a lush, floating sound world that envelopes the listeners and takes them out of time for a brief respite. The concert also included Jean Ahn's *Lasso, Lassus*; Melika Fitzhugh's *Expansion, Test, and Journey Revisited*; Maja Lindroth's *Passage*; Natalie Williams's *Repartee*; and an improvisation by the trio.

Saturday featured our second annual Music Marathon. Conceived as a counterpoint to the many ensembles that do not include a single woman composer in their entire season, this day-long event included more than twenty soloists and ensembles presenting works by more than thirty composers. The diverse program featured fixed media works by Paula Matthusen; saxophone and bassoon duets performed by Jamie Leigh Sampson and Jacob Swanson; a collection of works drawn from trumpeter Kate Amrine's upcoming album of music by women; a unique work by Rosalie Burrell written for the patchtax duo (viola and saxophone) with dancer Elizabeth Epsen that got the audience up on stage; an intense set of solo vocal music performed by soprano Ana Spasic; a delicate collection of pieces for soprano, flute, and/or piano performed by Ensemble 365; and much more. A full listing of Marathon performers, works, and composers is available on our website.

The Marathon concluded with a concert titled "Triggered: Gendered Violence in Music," which brought together a number of local ensembles to present powerful music responding to a variety of different contemporary and historical events. The

first half of the concert included songs, operas, and fixed media works by Undine Smith Moore, Elsa Olivieri Sangiacomo (Respighi's wife, who was a talented composer in her own right), Paula Matthusen, Beyoncé, and Nina Simone. My work *Trigger*, a miniature opera about the aftermath of domestic violence, was presented by soprano Jennifer Sgroe Kirchman and pianist Stephen Scarlato of the Hartford Opera Theater. Also under the Hartford Opera Theater umbrella, soprano Louise Fauteux and Miguel Campinho premiered Niloufar Nourbakhsh's *An Aria for the Executive Order*, which was commissioned for this concert. The second half of the program featured a performance of Tawnie Olson's *No Capacity to Consent*, an oratorio inspired by an incident in



Paula Matthusen

2013 where a woman in Ferguson, MO was raped by a corrections officer. The work juxtaposes text from the legal complaint relating to the attack with other public records such as Ferguson's town budget to make a significant statement about systemic injustice.

Sunday featured two additional concerts. The afternoon concert—*Many Voices, One Song*—brought together choirs from CT and MA, including Saecula Women's Choir, the United Girls' Choir, the Unitarian Society of Hartford Choir, the Children's Choir of Springfield, the Connecticut Children's Chorus, and singers from the WCF. Each choir presented a set of repertoire by women and then came together to close with an arrangement by Gwyneth Walker. The concert included works by Ashi Day, Katherine Bodor, and high school student Abbey Monreal that were selected through a highly competitive score call. The final concert of the 2017 Festival was a percussion recital presented by Nathaniel Gworek, Michael Anderson, and Joseph Van Hassel. The concert included works by Charlotte Dumsenil, Olivia Kieffer, Marissa DiPrionio, Jessica Rugani, Claire Pawlewitz, and Alexis Bacon.

There are many exciting plans for next year's Festival already underway, including a new application process for future Composers-in-Residence and Featured Performers. Please check our website for details on those applications and additional calls for participation. We hope you will join us next year for more wonderful music!

*The Women Composers Festival of Hartford is held annually each March as part of Women's History Month. It is generously supported by the Greater Hartford Arts Council; the Edward C. and Ann T. Roberts Foundation; The Hartt School at the University of Hartford; the University of Connecticut; Western New England University; Charter Oak Cultural Center; and others. Details about upcoming Festivals, program listings for past events, and audio/video clips can be accessed online at [womencomposersfestivalhartford.com](http://womencomposersfestivalhartford.com). To find out how you can participate in or contribute to the Festival, please contact us at [womencomposersfestivalhartford@gmail.com](mailto:womencomposersfestivalhartford@gmail.com).*

*Jessica Rudman has been involved with the Women Composers Festival of Hartford since 2005. She is an active composer currently writing an opera about Marie Curie with librettist Kendra Preston Leonard. Rudman is the Chair of the Creative Studies Department and the Director of the Young Composers Project at the Hartt School Community Division*

**Music by Women Festival**  
Mississippi University for Women  
(MUW), Poindexter Hall, March 3-4,  
2017

#### KRYSTAL FOLKESTAD GRANT

As a native of Birmingham, Alabama, I had never visited Columbus, Mississippi until earlier this year. I participated as a composer-pianist in the inaugural Music by Women Festival at the Mississippi University for Women (MUW). It took place on March 3-4, 2017 in historic Poindexter Hall. More than 150 composers, performers, and scholars gathered from Canada and throughout the United States for six concerts and almost ten hours of presentations focused on music from more than seventy-five women composers. Department of Music Chair Julia Mortyakova initiated the festival and executed it with the help of faculty and student volunteers. After the event, I interviewed Mortyakova, whom I have known since we both were undergraduates in piano performance at Vanderbilt University's Blair School of Music in Nashville, Tennessee.

Each day of the Music by Women Festival had three concerts that were open to the public. Sizes of audiences varied, and the mayor of Columbus gave the welcoming address at the first concert. The university president, Jim Borsig, hosted a welcoming reception for participants and shared during his concert address that he first heard about the idea of the festival when he interviewed Mortyakova for a faculty position. In describing the founding of the festival, Mortyakova noted the significance of the heritage of the location:

Since Mississippi University for Women was the first public higher education institution for women in the country, I thought it would be the perfect setting for a festival highlighting the works by women. The idea for the festival was first proposed by me during my interview at MUW in spring of 2012. I was very happy for the project to come to fruition after I received official institutional support in the fall of 2016.

The university started admitting men in 1982 and continues to foster and recognize the achievements of women.



Julia Mortyakova

The festival concerts included a variety of music, from art song and piano solos to performance art and mixed ensembles. One of the highlights for me was hearing singers Matthew Hoch and Bronwen Forbay with pianist Joshua Pifer perform duet excerpts from Mary Alice Rich's opera *Wading Home*; interwoven stories of lost fathers are set against the backdrop of New Orleans during Hurricane Katrina and its aftermath. Also notable were saxophonist Jonathan Hulting-Cohen's playing of Kati Agocs' unaccompanied piece *As Biddeth Thy Tongue* and Elizabeth Sullivan, Rebecca Johnson, and Jessica Lindsey's per-

formance of works for woodwind duo and trio by composer Thea Musgrave. Wendy Bergin brought the Prairie View A&M University flute ensemble for their first performance outside of Texas: Elena Ruehr's quintet *The Law of Floating Objects*.

The ethos of community that emerged during the festival was evident in the generosity of a few performers in response to pianist Leslie Spatz's arrival without her vocalist: "One of the special moments during the festival was when three different singers combined their forces to perform on a day's notice a composer's song cycle which was in danger of not being heard due to the illness of the original performer." The song cycle was Diane Tuiofu's *On Wings of Hope*.

Mortyakova performed two works with fellow MUW piano faculty Valentin Bogdan: *Pieces Romantiques*, Op. 55, by Cecile Chaminade and *Nostalgia-Variations on a Theme Dark Eyes* by Olga Harris. Harris is Mortyakova's mother, and I asked her how her mother's career has influenced hers as a pianist and an advocate for music written and performed by women:

Specializing in Cecile Chaminade and music by my mother, Olga Harris, made me aware of the lack of presence of women composers on concert programs and the need to include more works by women in the classical performance canon. I often perform solo recitals comprised entirely of works by women composers and this past summer I released an album of solo piano music titled *A Celebration of Women in Music*.

The festival presentations included papers, panels, and lecture recitals. They consisted of music from the Middle Ages to the present by composers from Europe, the Americas, and Asia. In addition to talks about Amy Beach, Nadia and Lili Boulanger, Libby Larsen, and Kaija Saariaho, the diversity of topics encompassed music by Hawaiian Queen Lili'uokalani, French harpist Henriette Renie, Louisiana Creole folk song arrangers Maud Cuney-Hare and Camille Nickerson, and Cuban pedagogues Gisela Hernandez and Olga de Blanck y Martin. IAWM members were well represented. In addition to the performance of a work by Elena Ruehr and both performances and lecture/recitals of music by Libby Larsen, the festival included a



lecture/recital on a work by Victoria Bond and a paper on a Holocaust work by Marta Ptaszynska and performances of music by Marilyn Shrude, Judith Lang Zaimont, and Andrea Clearfield, plus my performance of my *Burning Bush Variations* for piano.

Ross Smith organized a student research group which explored the rarity of feature film scores composed by women. Their collaborative presentation featured video clips of interviews with several female film composers. Pyero Talone examined the limited presence of women in the history of the Brazilian popular genre *choro* and shared online resources for scores. Carolyn Hart's lecture recital concluded with her giving away her CD of vocal music by Jean Coultard, Violet Archer, Barbara Pentland, and other Canadian composers. Anne Wick shared the initial results from her ongoing survey and research about how the study of art songs by women inspires and challenges young singers. From Deborah Popham's presentation, I wondered why I had never heard of Pauline Viardot, composer of hundreds of vocal pieces, singer of operas by Rossini, Wagner, and Gluck, friend to Chopin and to Clara Schumann. Mortyakova and other participants also encountered new repertoire by women. Mortyakova commented:

There were several composers, both contemporary and historic, whose music I have not heard

## Canada

"You're Welcome, Rossini!"

March 2018, Royal Conservatory of Music, Toronto, Canada

Giacomo Rossini lived a bacchanalian life, enjoying good food, wine, and women and pausing to write new operas when money ran low. In his operas, he portrayed his heroines as pleasure-loving and light-hearted as he, and his real-life prima donnas were as extraordinary as his music. The term "prima donna" is synonymous with melodrama, and these women were famous for their tantrums, their jewels and fees, their private lives, and of course their public performances. What history has obscured, however, is that Rossini's singers were talented composers in their own right. Their songs were first performed in private salon concerts, and later inserted directly into Rossini's current hit at the

prior to the festival, and whom I am now interested in exploring.... One of my goals for the festival was for it to serve as a catalyst for dialogue, future collaborations, and performances. I believe a lot of friendships were made at the festival, several composers and performers will continue collaborating in the future, and the music performed will also be programmed in the participants' own communities. I also observed festival participants being inspired to explore the music they have heard from others, and I hope that will also lead to future performances.

Poindexter Hall was a stunning and meaningful setting for these discussions and discoveries. Mortyakova explained:

Originally built in 1905 and newly renovated and reopened in 2012, Poindexter Hall is an historic building which houses the beautiful Kossen Auditorium. Originally nicknamed "The Temple of Music," it has always been the home of the MUW department of music. The building is named after the founder of the department, Weenona Poindexter, who laid the first brick. Kossen Auditorium is named after one of our music alumna, Connie Sills Kossen. The

beautiful atmosphere of the building and the intimate acoustics in the auditorium make it a perfect space to host a festival.

Festival participants were as diverse as the music they shared, including full-time faculty, part-time faculty, independent musicians, graduate and undergraduate students, and retirees. At next year's festival, Mortyakova hopes for equally inclusive and more international participation. For anyone planning an event that features music by women, she gives this advice: "I would encourage [you] to reach out to performers to solicit volunteers for new music performances, as well as for performances of their choice. Many performers enjoy playing music by women, and providing such an opportunity is sure to elicit a great response and enrich the program of the event."

*Composer-pianist Krystal J. Folkestad 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 music appreciation in after-school programs, choir at a homeless shelter, and musical theater at a senior center. With her Ph.D. in composition from Stony Brook University and B.M. in piano performance from Vanderbilt University, she is the Assistant Professor of Music Composition at Lancaster Bible College in Lancaster, Pennsylvania. She also continues to share diverse piano repertoire and improvisations with others.*

## REPORTS

opera house, which invariably featured the multi-talented diva.

Isabella Colbran, Maria Malibran, Caroline Sabatier, Pauline Viardot, Giuditta Pasta, and Adelina Patti were all famous for their performances and premieres of Rossini's works. From the comic roles of Rosina and Fiorilla, to the dramatic Desdemona and Queen Elizabeth, to the wild women in *Il viaggio a Rheims*, these women elevated both his music and his public profile. This recital program of songs, arias, and duets salutes these amazing women and, of course, Signore Rossini.

Set to debut in March 2018 at the Royal Conservatory of Music's Mazzoleni Masters Series, *You're Welcome, Rossini* is curated and performed by pianist Rachel Andrist, mezzo-soprano Allyson McHardy, and soprano Lucia Cesaroni. These internationally acclaimed artists have created a program which sheds light on the vastly

underrepresented female composers of the nineteenth century while reexamining the diva stereotype and empowering the modern concert producer. To sample the program, visit the link below for audio and video selections by Rossini, Pauline Viardot, and Giuditta Pasta. (<https://youtu.be/ghhMzTbe214>)

## The Association of Canadian Women Composers

DIANE BERRY

The Association of Canadian Women Composers continues to grow in its membership as well as its presence in the cultural community. At the time of this report there are sixty-eight paid members, with hopes to keep increasing that number.

Improvements continue to be made to our website ([www.acwc.ca](http://www.acwc.ca)), with more up-to-date information on the activities of the

association both past and upcoming. The recent inclusion of pictures from events around the country has made it more engaging. At the same time, the information on the individual member pages is still being added and updated.

The association is becoming more active in presenting its own concerts, as opposed to only working with other organizations. A concert to celebrate 100 years of women's suffrage in the British Columbia province was given on April 7th in Victoria. All of the music on the programme was written by women composers; the works were chosen from a call for scores plus compositions already in the repertoire of the performers. The oldest piece dates from the early 1700s, written by an Ursuline nun in Quebec and is the first known music written by a woman in this country. The program also presented songs by the granddaughter of a local coal baron (Elinor Dunsmuir, 1887-1938), dating from the early years of the last century. These songs have been sitting in the archives of the original family home, only recently coming to light, and this may be the first performance of some of them.

On May 28th, in Waterloo, Ontario, a concert of piano music was presented by the piano collective within the association. They had a very successful call for scores, and the pieces chosen reflected a range of styles and difficulty with the emphasis on a variety of pedagogical levels.

A concert is being planned for Toronto, Ontario in October celebrating Canada's 150th birthday, with an emphasis on the environment and endangered species. The call for scores is currently active and the organization of the concert is ongoing. The Association is also involved in a discussion with its members and potential members about how it can better serve them, and be more reflective of them. This will prove to be an interesting and important discussion as we strive to grow in the future.

## Japan

TAEKO NISHIZAKA

A significant book on women in music, *Kurashikku Ongaku to Josei-tachi* (Classical Music and Women), edited by Yuko Tamagawa, was published by Seikyusha, Tokyo, in November 2015. It consists primarily of six essays focusing on the places where women make music: theater, home, concert hall, associations, and school. The

essays are titled: 1. Castrati: border-crossing of gender. 2. Music at home: Fanny Hensel's Sunday concerts. 3. Emergence of professional women musicians. 4. Openness and solidarity: Society of Women Musicians in Britain. 5. Western art music in school and women in the Meiji-era in Japan. (The Meiji-era [1868-1912] was a period when new economic, political, and social institutions were established.) 6. Musical accomplishments of women in modern Japan.

The fourth of these essays, "Openness and solidarity," is mine. The title refers to the Society of Women Musicians' aim to develop solidarity and friendship among women musicians, while, at the same time, maintaining an open and positive attitude toward male composers. The Society held its first public concert in 1912, and it consisted entirely of works by women. Over the years, however, the members became increasingly dependent upon male composers, and their 1937 concert featured no works by women, although compositions by outstanding women were available. Even the 60th anniversary concert of their founding, in 1971, included only one woman's work on the program. When the Society dissolved the following year, the original spirit of solidarity among women seemed to be forgotten. My impression is that in a male-dominated society, it was not easy to cherish both solidarity among women and openness toward men. It was probably easier to assimilate the status quo.

A concert of music for harp and flute by women composers was held on November 12, 2016 at Tokyo Women's Plaza Hall, organized by Midori Kobayashi. The performers were Ritsuko Arima (harp) and Tomoko Ito (flute). Most of the music was generally unknown but deserves to become known. The program included the following harp solos: Sonata by Sophia Corri-Dussek; *Fantaisie sur un thème de l'opéra "Eugène Onegin" par Tchaikovsky* by Ekaterina Walter-Kühne; and *Deuxième Ballade* and *Contemplation* by Henriette Renié; plus two works for flute and harp: *Sicilienne* by Maria Theresia Paradis; and *Valse mélancolique* by Marie de Grandval.

A concert titled "Vespro di Sant'Andrea apostolo: Isabella Leonarda. Portrait of a Nun Composer" was devoted especially to music by Isabella Leonarda (1620-1704). It was held on November 27, 2016 at Hall Af-

finis in Tokyo and was organized and performed by Ex Novo Chamber Choir. It included sacred music, mainly excerpts from Leonarda's *Salmi concertati* and from her other works, plus excerpts from *L'armonia sacra dell'antifone* by Maurizio Cazzati, *Musiche sacre* by Francesco Cavalli, and *Antifona Gregoriana*. The unusual and impressive concert was appropriately given on the first Sunday of Advent.

Dr. Taeko Nishizaka is currently revising her doctoral dissertation, "A Study of W.W. Cobbett: Observations on Being an Amateur," for publication in book form. One of her study's main topics is the cooperation between Cobbett, a male amateur musician and patron of the arts, and the Society of Women Musicians; she discusses discrimination against both women and amateurs by professional male musicians.

## The Kapralova Society Annual Report 2016

KARLA HARTL

The year 2016 was notable particularly for the record number of recordings of Vítězslava Kaprálová's music released by various labels around the globe. The most ambitious project among them was the Czech Radio double-CD of five orchestral works by Kaprálová: *Military Sinfonietta*, *Suita Rustica*, Piano Concerto in D-Minor, Partita, and Concertino for Violin, Clarinet and Orchestra, recorded live in 2015 in Brno and featuring the Brno Philharmonic, under the baton of Olga Pavlů, with soloists Alice Rajnohová, Lucie Czajkowska, Pavel Wallinger, and Lukáš Daňhel.



Vítězslava Kaprálová

The Swedish label DB Productions released Kaprálová's *April Preludes* as part of their "Grammis" nominated album *Neglected Works for Piano*, featuring Bengt Forsberg. The Australian ensemble Muses Trio released their debut album, *The Spirit and the Maiden*, featuring Kaprálová's *Elegy*. Finally, the Kapralova Society's digital release on SoundCloud made available Kaprálová's music for piano, violin, and piano, violoncello and piano, and the opus 10 songs, featuring Canadian artists Anton Kubalek, Gerard Kantarjian, Coenraad Bloemendal, and Dana Campbell, as well as German pianist Axel Gremmelspacher.

The past year also offered a record number of country premieres of Kaprálová's orchestral music, including the Swiss premiere of Kaprálová's orchestral song *Sbohem a šáteček* (orchestra L'anima giusta, conducted by Jessica Horsley and featuring Olga Pavlů as soloist), North American premieres of *Military Sinfonietta* (University of Michigan Symphony Orchestra, conducted by Kenneth Kiesler) and *Suita Rustica* (Eastern Connecticut Symphony Orchestra, conducted by Toshiyuki Shimada), and the Austrian premiere of *Concertino for Violin, Clarinet, and Orchestra* (Vienna Concert-Verrein, conducted by Doron Salomon, with Thomas Alebertus Irnberger and Reinhard Wieser as soloists). There were seven radio broadcasts featuring Kaprálová's music in 2016, by three national broadcasters: Radio France, BBC, and Czech Radio. The most important among them was Radio France's four-part series dedicated mostly to Kaprálová's music and broadcast by France Musique during its *Le Passage de midi* program. Kaprálová also made her de-

but as a television star, appearing in Season 3 of the Amazon produced, award-winning series *Mozart in the Jungle* as a trailblazer character from the past who has inspired the series' heroine, Hailey (Lola Kirke), and her friend Lizzy (Hannah Dunne) to take on new creative challenges. The series even sampled some of Kaprálová's music, while its soundtrack, released by Sony in December, featured an orchestra named after Kaprálová.

In 2016, Czech Radio made available an orchestral score of *Smutný večer* (ed. Timothy Cheek), one of the orchestral songs Kaprálová originally envisaged as a cycle of three. The Kapralova Society published Kaprálová's piano miniature *Slavnostní fanfara* (Festive fanfare) and volume 2 of its anthology of Kaprálová's correspondence (ed. Karla Hartl). Reviews of Kaprálová's music appeared in a variety of periodicals and on various blogs. Kaprálová was also featured or mentioned in articles published by *Societatea Muzicala* (Cosmina Cornea), *The Wall Street Journal* (Norman Lebrecht), *San Fran-*

*cisco Chronicle*, *The Columbus Dispatch* (Daniel Wiegand), and *forbiddenmusic* (Michael Haas).

The fourteenth volume of the *Kapralova Society Journal* featured texts of Maria Norriega Rachwal and Hye-Bin Song, interviews with women conductors Jessica Horsley and Odaline de la Martinez, and a symposium report by Judith Mabary. Rachwal's article "Feminizing the Stage: Early Lady Orchestras and Their Maestras" was printed in the spring issue, while Song's analytical text "Influence, Individuality and Stylistic Evolution in the Music of Fanny Hensel and Felix Mendelssohn" was published in the fall issue.

Thanks to worldwide volunteers, our databases of women composers and conductors and other online resources on women in music continue to expand and attract visitors to our website. While the databases are frequently bookmarked by online discussion groups and blogs, many college libraries also link to our journal and the Woman Composer Question bibliography.

## AWARDS AND HONORS

**Adrienne Albert's** choral work, *MALALA* for SSAA, was a finalist in the Choral Division of The American Prize. It was commissioned by The Cornell University Chorus, Robert Isaacs, conductor.

**Lori Ardovino** was awarded a Creative and Special Projects Grant from the University of Montevallo, Alabama, to fund her recording project, *Music for Saxophone by Living Women Composers*. The CD will include **Hillary Tann's** *Songs of the Cotton Grass* for soprano and soprano saxophone and *Windover* for solo soprano saxophone; **Nancy Van de Vate's** *A Quiet Place* for solo saxophone; and two works by Lori Ardovino: *Eloquence* for solo saxophone and *Drinking with the Moon Alone* for soprano, alto saxophone and piano. The performers will be Melanie Williams, soprano; Laurie Middaugh, piano; and Lori Ardonino, saxophone. The CD will be released in the fall of 2017.

**Jennifer Bellor's** *Chase the Stars* was the winner of the 2016 American Prize in the orchestra category. The piece is for soprano, rapper, string quartet, flute, bass clarinet, percussion, electric guitar, piano, electric bass, and drums. The composer also sings on the recording. Her *Moments Shared, Moments Lost* for clarinet and

electric organ was the winner of the Elevate Ensemble's Call for Scores. The work was performed in San Francisco on March 4 at a concert entitled "After Dark." Her album *Stay* was selected in December for the NewMusicBox 2016 Staff Picks by Frank J. Oteri.

The Society for American Music has announced that Dr. **Chen Yi** and Dr. Zhou Long will be named the society's newest honorary members at the 2018 Kansas City conference. Chen Yi (violinist and composer) and Zhou Long (composer) were both born in China, have contributed immensely to musical culture in the United States and beyond, and are currently distinguished professors of composition at the University of Missouri-Kansas City Conservatory of Music and Dance. The Society honors both for convincingly blending Chinese and Western traditions, successfully transcending cultural and musical boundaries, and achieving honors of the highest order.

**Andrea Clearfield** was awarded a 2016 Pew Fellowship and a 2017 Independence Foundation Fellowship in the Arts.

**Yen-Lin Goh** was a member of one of the two composer/performer teams that were awarded the 2017-18 Global Première

Consortium Commissioning Project, in which she became the Malaysian representative performer for Vera Ivanova's newly commissioned piece for solo piano with optional electronics soundtrack.

The short film *Sleep* that **María Eugenia León** scored in 2016 is very active

### Pulitzer Prize in Music

The IAWM congratulates Pulitzer Prize winner Du Yun and finalists Ashley Fure and Kate Soper: all of whom are women! Du Yun won the Pulitzer Prize for music for her opera *Angel's Bone*, which the Pulitzer jury described as a bold work "that integrates vocal and instrumental elements and a wide range of styles into a harrowing allegory for human trafficking in the modern world." The story concerns the plight of two angels who are discovered on earth and are forced into spiritual and sexual slavery at the hands of a financially troubled couple. The libretto is by Royce Vavrek. The opera was commissioned by New York's Prototype Festival and Trinity Wall Street, which staged the world premiere on January 6, 2016.



in the festival circuit. It recently received an award of Excellence for Direction and Original Score at the Depth of Field International Film Festival 2017. It has been selected at other festivals as well, for example, at Los Angeles Independent Film Festival Awards 2017, where it won several awards; also at the California Film Awards 2016, where it won a Silver Award; it was selected for the Amarcord Arthouse Television & Video Awards, Studio City Film Festival and Los Angeles Film & Script Festival as well. The short film *A Gift*, which María also scored last year, has continued screening in new festivals, including the StoneFair International Film Festival 2016, where it won two awards; the Macabre Faire Film Festival 2017, Berlin International Cinefest (selected in autumn 2016), and the Pasadena International Film Festival 2017.

**Kendra Leonard** has been named Rudolph Ganz Long-Term Fellow at the Newberry Library, where she will be conducting research on women in/and music for early cinema.

**Eleni Lomvardou** has been nominated by the Cyprus Theatre Organisation for a Best Original Music in a Play Award in the 2017 Cyprus Theatre Awards, for her music for the play *Two for the Seesaw* by William Gibson, produced by Ano Throsko Technis Productions last year in Cyprus, Greece. The Cyprus Theatre Awards were instituted in 2001 (until 2014 they were known as THOC Theatre Awards) and are awarded to artists for exceptional work in a particular production in the following fields: playwriting/ dramaturgical adaptation/text composition, acting, directing, stage design, costume design, music, choreography/movement, stage lighting/multimedia

design, and acting. The awards are selected by an independent judging committee and are presented to individuals who, through their art, generously share knowledge, aesthetic culture, education and entertainment with the audience.

**Sky Macklay** was awarded a Charles Ives Scholarship from the American Academy of Arts and Letters. She is one of five nominees for the Gaudeamus International Composers Award and three of her pieces will be programmed at Gaudeamus Muziekweek in Utrecht, Netherlands in September.

**Nicole Murphy** was one of two winners of the Iceberg New Music competition (250 works were submitted). Iceberg is based in New York City. Her *untangled* was performed by the New York ensemble Contemporaneous on April 6. The other winner was Heather Stebbins, whose *Quiver* was performed by Loadbang on May 10.

**Kristin Norderval's** opera *The Trials of Patricia Isasa* was nominated for Quebec's Opus Prize for 2016 in two categories: Best Contemporary Music and Best Concert of the Year in Montreal.

**Jane O'Leary's** string quartet, *The Passing Sound Forever* (2015), has been selected from more than 1,100 submissions for performance at the MISE-EN Music Festival 2017 in New York City, June 20-25. She said: "I look forward to joining the musicians of the ensemble mise-en in New York that week, and hopefully meeting other musicians/members of IAWM in the area." (The balanced program will present music by several other women including a work by the Irish composer Linda Buckley.)

**Kotoka Suzuki's** *In Praise of Shadows* recently received the following prizes: First Prize at the Musica Nova International Competition of Electro-Acoustic Music in the Czech Republic and The American Prize Special Judges' Citation Award in the Chamber Music category. It was selected as one of Canada's official submissions in the ISCM World Music Days Festival in Vancouver in November 2017. The work will be featured on the ISCM Canadian Section website soon. *In Praise of Shadows* was commissioned by the Contemporary Music Festival at Arizona State University. It was written for three paper players and electronics, and all instruments were constructed out of paper. The work was inspired by Junichiro Tanizaki's essay, "In Praise of Shadows" (1933), at the birth

### Grant to Promote the Role of Women in Music

The PRS Foundation has secured a \$200,000 grant from the Creative Europe programme of the European Union to develop a new initiative aimed at promoting the role of women across the music industry. The grant will help fund the Foundation's new Keychange programme, which is designed to highlight the potential creative and economic contribution women could be making to Europe's music industry. Building on the Women Make Music Fund in the UK, Keychange will seek to boost talent development and innovation in music by creating new international opportunities for performance, collaboration and learning amongst female artists and professionals looking to break into new markets.

PRS Foundation has teamed up with a number of European partners for the initiative, including Iceland Airwaves, BIME (Spain), Reeperbahn (Germany), The Great Escape (UK), Tallinn Music Week (Estonia), MusickCentrum/Way out West (Sweden) and Mutek (Canada). Additional sponsorship has been secured from Spotify and STEF (The Performing Rights Society of Iceland). More partners are expected to be announced over the coming months. Activities announced so far include two gatherings of the Keychange network at Tallinn Music Week and BIME in 2018, smaller groups showcasing and networking at other partners' music festivals, a programme of creative labs and online content, a high profile social media campaign and an event in Brussels at the European Parliament in 2019, where partners will jointly present a manifesto for change.

All supported artists and professionals will be selected through a nomination process led by local partners and their industry colleagues. A joint selection panel will take place at Reeperbahn Festival in September 2017. Vanessa Reed, chief executive of PRS Foundation, said: "I'm delighted that we've succeeded as lead partner in our application to Creative Europe in spite of uncertainties posed by the UK's decision to leave the European Union. European and international collaboration is essential to the creative and business development of individual artists and the industry as a whole. Keychange's focus on giving talented women access to international networks and new markets at critical stages in their career will help them realise their potential as future leaders of an industry that is ready for change. I'm proud to be working with such an impressive line-up of festivals and music organisations to realise this ambitious European project which is based on shared values and a joint commitment to shifting the status quo."

of the modern technological era in imperial Japan. The essay describes the ways in which shadows/emptiness are integral to traditional Japanese aesthetics in music, architecture, and food, right down to the design of everyday objects. The essay is concerned with how the modern sensibility and excessive illumination of Edison's modern light affect Japanese aesthetics and culture. *In Praise of Shadows* is a eulogy for our collective loss of the tangible as our modern life has become increasingly alienated from materiality, pushing into virtual/digital domain.

## Members' News

Compiled by Anita Hanawalt

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other items. We recommend that you begin with the most significant news first and follow that with an organized presentation of the other information. Due to space limitations, information such as lengthy descriptions, lists of performers, long websites, and reviews may sometimes be edited.

Please send information about your activities to members' news editor Anita Hanawalt at [anita@hanawalthaus.net](mailto:anita@hanawalthaus.net). The deadline for the next issue is September 30, 2017. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Information about awards and honors and about recent CD releases are in separate columns. Please see **Awards and Honors** and **Recent Releases**.

Harpist Marissa Knaub and *Amiche* (Italian for "women friends"), founded by librettist Sarah Carleton and soprano Lara Lynn Cottrill in 2013, gave the world premiere of *The Heart of Shahrazad* with music by **Eliane Aberdam** on August 13, 2015. For harp, actress, and soprano, *The Heart of Shahrazad* is a monodrama telling the story of a young woman, Shahrazad, fighting through violence and anger with hope and courage. Following the premiere, Aberdam spent a sabbatical year (2015-2016) in Grenoble, France, where she experimented with writing for piano Disklavier. This led to the recording of *Encounter*, a piece in four movements for pianist and piano (the piano has its own part) built on the idea that the two protagonists, the pianist in the flesh and the piano-robot, are rivals in a musical

In the summer of 2015, the Göteborg Opera and ShareMusic & Performing Arts placed an open call for an operatic score, and 155 composers from all over the world answered the call. The artistic leaders of the two organizations selected composer **Line Tjørnhøj's** new opera *SHANGHAI*. It received its world premiere at the Göteborg Opera (Sweden) on April 7, with nineteen performances scheduled until May 14. Erik Fägerborn was the librettist and Stephen Langridge, director. For the past year, Tjørnhøj has worked closely with the

and virtuosic contest. Pianist Eric Ferrand N'Kaoua made the recording in Bourg-Saint-Maurice, France, on June 17, 2016. While in Grenoble, Aberdam was invited by Claude Cadoz, director of ACROE (*Association pour la Creation et la Recherche d'Outils d'Expression*) to study Genesis, a musician-oriented software environment for sound synthesis and musical composition by physical modeling, at the Institut National Polytechnique.

**Aslı Giray Akyunak** gave three concerts in Bonn and Cologne between March 20 and 24, 2017. The first was a recital in which she accompanied six opera singers, students, and graduates from the opera department of Yaşar University (Turkey) at Stella Rheni, Bad Godesberg Bonn. The second was with the Aloisiuskolleg Bonn Orchestra and Parafonia Choir (a fine arts high school choir conducted by İlhan Akyunak), where she played the solo piano part in the renown Turkish composer Fazıl Say's large scale work *Nazım Oratorio*. The soloists were again university graduates. These last two concerts were important in building bridges between the youth of Turkey and Germany, thus the concerts had artistic as well as social value.

She was selected to be a member of International Music Academy organized by the Music Academy of Pula, Juraj Dobrić University in Croatia. There is one representative member from each of ten different Southeastern European countries. Their aim is to prepare and present an EU project which is geared towards providing education and performance possibilities for talented youth from these countries who are not so fortunate in their financial status,

performers to produce the score, composed specifically for the unique voices cast for this production, a cast that includes both opera singers and performers with disabilities.

**Judith Lang Zaimont** was honored by the American Pianists Association, which commissioned her to compose a work to be performed by the five finalists in the APA competition. Her work *Attars* received its premiere performance on April 3 at The American Pianists Awards New Music Recital in Indianapolis.

such as refugees. She attended the meeting in Pula on April 6. The project will be completed in September 2017 and launched in January 2018, to last three years.

**Beth Anderson's** *Dark Songs* were performed at National Opera Center (Manhattan) by the Borzova-Tonna Vocal Duo in October 2016. In January 2017, Marvin Rosen performed her piano solo *History* at Bristol Chapel of Westminster Choir College in Princeton, NJ; and her choral compositions were performed at Spectrum (New York City): *Precious Memories*, *Dream Song*, *Wyken Blynken and Nod*, *May We Ever Mindful Be*, and *The Good Christmas Cat*. In March, her piano pieces were performed at the National Opera Center by Joseph Kubera: *September Swale*, *Wallonian Waltz*, *Weirwood Chase*, *History*, *Belgian Tango*, *Greta Garbo Waltz*, and *Net Work*. Also in March, *Mourning Dove Swale* for string orchestra was premiered by David Fanning, conductor, and the National String Symphonia at Kussmaul Theater in Frederick, MD and at BlackRock Center for the Arts in Germantown, MD. In April, her *Cat Songs* were performed at Townsend University by Leneida M. Crawford.

In May, Symphony Tacoma presented the world premiere of **Deborah J. Anderson's** piece for very young audiences, *Kitty's Big Adventure*. Composed as a companion piece to *Peter and the Wolf*, it is scored for the same instruments and combines narrative story-telling with music.

**Anna Appleby** was appointed Music Fellow at Rambert Dance Company for 2016-17. The Music Fellowship was created in 2010 as part of a commitment to developing

future generations “of artists in all aspects of the company’s creative work.” Please see her blog: “Our new Music Fellow now has a sense of ‘Perpetual Movement’ in her music.” (<http://www.rambert.org.uk/explore/news-and-blog/blog/new-music-fellow-perpetual-movement-in-her-music/>) Appleby was the recipient of the Alan Rawsthorne Prize (2016), the Rosamond Prize (2015), and a finalist in the RNCM Gold Medal competition (2015). She has also received second prize at the Northern Sinfonia’s “Mozarts of Tomorrow” competition. Her piano miniature *In the Beginning was the Word* was commissioned and premiered by pianist Grace Francis on BBC Radio 3 for International Women’s Day 2015 and released as part of the album *Sacred* by Launch Music International. Appleby is currently the Manchester composer in residence with Streetwise Opera and the artist in residence with Quay Voices.

**Lori Ardivino** is a finalist in the International Clarinet Association Research Competition. The final round will take place on July 26, 2017. Her paper is entitled, “The Jazz Clarinet and its use in the Early Jazz Orchestra.”

**Elizabeth R. Austin’s** *Litauische Lieder* (Lithuanian Lieder) for baritone and piano was performed on April 5, 2017 at Die Akademie der Künste Berlin. The occasion was the centennial celebration of the poet Johannes Bobrowski, who was born in East Prussia. The performers were Wolfram Tessmer, baritone, and Frank Gutschmidt, piano.

Pianist and composer **Deborah Yardley Beers** performed her own set of three pieces for piano solo, *In a Few Words*, at the Women Composers Festival of Hartford on April 1, and at the Rivers School Conservatory Seminar on Contemporary Music for the Young, in Weston, MA, on April 7. The commissioned composer for the Rivers Seminar, Matthew Aucoin (<http://matthewaucoin.com/>), who is also artist in residence at Los Angeles Opera, wrote after hearing Deborah’s performance: “It’s a special and mesmerizing experience to witness Deborah Yardley Beers performing her own piano music. The sequence *In a Few Words* is simultaneously eloquent and inscrutable: this music has a natural slyness that never degenerates into mere irony.”

**Jennifer Bellor’s** *898 Hildegard* was premiered by the Las Vegas Philharmonic and

Las Vegas Master Singers on April 1, 2017, and was reviewed by KNPR’s Dave Becker prior to the performance. *North Star: Listeners Guide to the Flute Choir* was premiered by Sirocco Flutes; the performance was made possible by a Nevada Jackpot grant. *Querencia* for wind ensemble featuring vibraphone was premiered on January 26 at the Colorado Music Education Association Conference by the Adams State University wind ensemble featuring vibraphonist James Doyle. *From My Doleful Prison* for soprano, piano, electronics, and projected imagery was commissioned and premiered by soprano Emily Mills for the February 17 performance at the Composers Now Festival; the second performance was at the UNLV Nextet Concert on March 15. Jennifer was Guest Composer at the Missouri State University Composition Festival February 27-March 1; her compositions *Stay* and *Remember* were performed. She was commissioned to write *Crystalline* for two pianos and percussion for its July 2nd premiere on Olga Shupyatskaya’s faculty recital at the Eastman School of Music.

**Victoria Bond** celebrated the 20th anniversary of her series “Cutting Edge Concerts New Music Festival.” The concerts, which took place in April and May at Symphony Space in Manhattan, featured the premiere of Bond’s opera *Sirens* based on episode eleven of James Joyce’s *Ulysses*. Bond conducted a cast of four singers, a narrator, and the Cygnus Ensemble, and the opera drew an ecstatic response from the capacity audience. Also presented on the series was a string orchestra arrangement of Bond’s *Frescoes and Ash* performed by the String Orchestra of New York City (SONYC). In December, Chamber Opera Chicago gave

the premiere of Bond’s opera *The Miracle of Hanukkah*. Bond conducted.

**Jerry Casey** completed her chamber opera, *Pilate’s Wife*, in July 2016. A scene from the opera was performed at the Society of Composers, Inc. Region VI Conference at the University of Texas-Arlington, on February 4, 2017 as a part of the opera workshop under the direction of Ron Montgomery. The singers were Kimber Carter and Randi Bivens, and the pianist was Charlene Sutton.

**Tamara Cashour’s** string quartet *Love Is Not A Subaru* (a musical “rebuttal” to the car commercial) was performed in an abridged version at the Vermont College of Fine Arts in February 2017 by the 2017 Grammy-nominated Spektral Quartet. The full version, complete with guitarist/country-western singer and video stills/installation, will be essayed at New York City’s Symphony Space in February 2018. Cashour conducted her arrangement of “Ride On King Jesus” in April at The Presbyterian Church of New Rochelle, where she continues as Music Director/Organist/Choir Director and composer-in-residence of anthems and introits premiered by the choir and soloists. The world premiere performance of *Make The Heart of This People Fat* (an art song taken from the Book of Isaiah) was given at Scola Cantorum in Paris, France as part of the European American Musical Alliance program of study during summer 2016. In fall 2016, pianist Llewellyn Sanchez-Werner premiered *Baldi Buddy Ol’ Pal*, a set of contemporary piano variations based on the well-known Frescobaldi *Cento partite sopra passacagli* for Juilliard composition students.

### Canary Retires from Radio

I have decided to retire as host of my radio program, “The Latest Score,” on station WOMR in Provincetown, Massachusetts, after twenty years! The part that makes me sad is that I will no longer be playing your music; in fact, I stayed two years longer than I had planned because I was reluctant to let go of the music by so many wonderful IAWM composers. I enjoyed listening to all the CDs that you sent to me, and I was especially pleased to air newly minted works. Some composers sent me their entire collections. There are about eight radio program that will play some of the music, but I was the only one who was willing to play all kinds of classical music by both men and women.

I plan to continue composing. I have recently finished writing a Mass and am committed to completing several commissions. I also need to build a website and write a book. When people listened to my stories over the years, they often said, “You should write a book!” I have started but I need uninterrupted time for both the book and my music. So I am saying farewell to radio, and I hope to donate my collection of 400 recordings to a university library or radio station.



Pianist **Ana Cervantes** was invited by the State Institute of Culture of Guanajuato to tour the interior of the State of Guanajuato at the end of March 2017. She presented a mixed program of J. S. Bach, Beethoven, and Debussy, plus three pieces by women composers: Marcela Rodríguez, **Alex Shapiro**, and Silvia Cabrera Berg from her *Rumor de Páramo* collection in honor of the Month of the Woman. Her interview on TV4, in which she speaks of her convictions about the vital importance of the arts as part of public health, is now available on YouTube in Spanish with English subtitles (<https://www.youtube.com/watch?v=vM3GAolFqf8>).

**Kyong Mee Choi's** *Water Bloom II* for orchestra was premiered by the Chicago Composers Orchestra conducted by Allen Tinkham on April 22, 2017 at St. James Episcopal Cathedral. For this concert, the orchestra collaborated with the Chicago Composers' Consortium (c3), a grass-roots organization of composers dedicated to creating new music in Chicago. The performance featured a collection of works by c3 members expressing a wide range of representations, impressions, and responses to life in Chicago. Choi's *rare yet soft* for electronics was presented at the 2017 National Conference of the Society for Electro-Acoustic Music in the United States (SEAMUS) on April 20 at the Ritsche Auditorium at St. Cloud State University. The piece was dedicated to the composer's beloved father, Soon Bong Choi. The work was presented at the Chicago Electro-Acoustic Music Festival on April 7 in Ganz Hall at Roosevelt University. The festival featured works by Chicago College of Performing Arts composition students, featured guest composer Elaine Lillios, and the members of Chicago Composers Consortium: **Beth Bradfish**, Kyong Mee Choi, Timothy Edwards, Kathleen Ginther, Timothy Ernest Johnson, and **Elizabeth Start**. *rare yet soft* was presented at the Rocky Mountain Chapter Conference of the College Music Society at ENMU Buchanan Hall, Eastern New Mexico University on March 25.

*To Unformed* for piano and electronics was performed by Aitor Lasa in Musikene in San Sebastián, Spain on April 5. The piece was inspired by Thich Nhat Hanh's book *No Death, No Fear*. He describes life and death by saying, "When conditions are sufficient we manifest and when conditions are not sufficient we go into hiding." *To*

*Unformed* attempts to depict his idea musically by using the same musical material to express "manifestation" and "hiding." *Im Nebel* for baritone and large ensemble was premiered by the Illinois Modern Ensemble, conducted by Carlos Carrillo, featuring soloist Ricardo Sepulveda at the Faculty Composition Recital on March 15. This piece is based on Hermann Hesse's *Im Nebel* and is dedicated to the composer's beloved father. *Im Nebel* was performed by the Illinois Modern Ensemble conducted by Stephen Taylor featuring soloist Ricardo Sepulveda at the UIUC New Music Ensemble concert on March 31. *Slight Uncertainty is Very Attractive* was performed by Jill DeGroot at the Symphony Center Buntrok Hall for a benefit concert on International Women's Day on March 8, as well as at Narloch Piano Studios on March 11.

**Andrea Clearfield's** *HVATI* for tuba and piano, commissioned by Froydis Ree Wekre, was premiered by Oystein Baadsvik in Sweden last February. *Alleluia* (SATB), *Shape of my Soul* and *Now Close the Windows* (treble choir), and *That Summer: A Fantasia on Family* (cantata for men's choir) will be published by Boosey & Hawkes this spring. *Farlorn Alemen* was recently published by G. Schirmer. Clearfield's Tibetan cantata *Tse Go La* is now published by Seedot Publishing. *River Melos* (arranged for trombone), commissioned by Denise Tryon, was recorded by Ava Ordman on Clearfield's CD: *It's About Time. Women of Valor* (hour long oratorio on the women of the Bible) was released on the Albany label on April 1 (see Recent Releases). *Round for Three Muses*, commissioned by the Yun Ju Pan percussion ensemble, was premiered on April 22 at Michigan State with subsequent performances in China, Taiwan, and Japan to take place this summer.

**Giovanna Dongu** reports that her work, *Cantico delle creature*, was performed by her ensemble from the Asnieres Conservatory and Azuni Liceo of Sassari, Sardinia, on March 11 at the Notre-Dame du Secours Perpétuel church in Asnières sur Seine (Paris). The world premiere of her composition for flute entitled *Indugia, canta, si attorciglia e svanisce* was performed by Birgit Nolte on March 19 in Milan, Italy, at the Museo del Novecento during the festival "Le Cinque giornate" concert entitled "Hommage à Pierre Boulez."

On April 2, 2017, *Mothers of Moses*, with music by composer Rene Orth and lyrics by librettist **Ellen Frankel**, had its Philadelphia premiere as part of an interfaith Seder, hosted by the Germantown Jewish Centre. Commissioned by the Women's Sacred Music Project, *Mothers of Moses* is an extraordinary tale of female heroism and cooperation, of the maternal spirit triumphing. At a time when the world struggles to live side by side in peace, this reminds us of how much we share in common.

**Susan Frykberg** was fortunate enough to have been awarded a five-month sound-art/composer residence at the Sergeant Art Gallery in Whanganui, New Zealand. She lived in one of the oldest homes in New Zealand (1853), the Tylee Cottage Artist Residency; in addition, she received a stipend and was given free rein! Her main work, on the local painter Edith Collier (1885-1964), was in two versions: an audio/video installation combined with Collier's paintings and a composition for flute, voices, and video. Three performances of the latter were given on February 11 titled "It Shows Really, a Rather Beautiful Spirit," a quote about the artist by her niece. The performance tells the story of Collier's life through flute, song, story, and video. Susan's string quartet titled *Whanganui Soundscapes* was premiered by the local Richdale Quartet and The Artists of Tylee Cottage. It is a collaborative sound art work with Joe Salmon and Kerry Girdwood (voice, electronic music, and audience participation), and it is based on the names of all the Tylee artists who had preceded Susan. She also led the people of Whanganui on a sound walk and kept a "sonic diary" of her time there, since she wanted to approach the residency through "listening to the town as if for the first time" and creating the work from that perspective. Her listening diary can be found at: <https://www.facebook.com/Susan-Frykberg-Sound-and-Listening-Practice-302840856759892/>

**Yen-Lin Goh** was invited to perform at four concerts of the monthly music series Serious Play Improv Lab (SPIL) in Kuala Lumpur, Malaysia, from September 2016 through April 2017. The international guest artists she collaborated with in these concerts include Japanese "space guitarist" Yoshitake EXPE, Korean taegum player Hyelim Kim, Singaporean guitarist Yuen Chee Wai, and German musicians Frank

Gratkowski and Max Riefer, in addition to several local musicians. She presented a multidisciplinary piano recital at Arts Without Borders? International Conference in Helsinki, Finland, in October 2016, which included collaborations with Finnish musician Arja Paju from the Sibelius Academy and dancer/choreographer Jenni Nikolajeff from the University of the Arts in Helsinki. In November 2016, she gave a presentation entitled *Beyond the Keyboard*, featuring the Asian premiere of the two-piano version of her *Jigsaw Concerto* and a performance of *Mayke Nas' Digit #2* at the 2nd International Music & Performing Arts Conference in Malaysia. This was soon followed by a collaborative performance with Taiwanese artist Liu Fangyi at the Kuala Lumpur Experimental Film, Video & Music Festival (KLEX) in Malaysia.

She was selected by German artist Ignaz Schick to collaborate for the Publika and Goethe-Institute sponsored event *Ignaz Schick (DE): Graphic Score & Improvisation*, a performance of a graphic score created specifically for the performers and the event on March 23, 2017 at Black Box MAP, Publika, Kuala Lumpur. On May 3, her piano duo Tham to Goh gave the world premiere of Wesley Johnson's *Sedap Cycle* at Sultan Idris Education University in Malaysia. *Sedap Cycle*, six movements for four hands piano, was inspired by Malaysian cuisine and was written specifically for her piano duo. Tham 2 Goh will also be touring around Malaysia featuring *Sedap Cycle* in a concert entitled Piano Campur from May to September. Yen-Lin will give a recital with Polish clarinetist Maciej Bosak at the Russian Centre of Science & Culture in Malaysia on June 10, 2017.

The world premiere performance of **Juliana Hall's** *A World Turned Upside Down* was given by soprano Kathleen Roland-Silverstein and pianist Lisa Sylvester on March 10, 2017 during the Song Collaborators Consortia Art Song Festival held in Amarillo, Texas. Hall was the recipient of the Sorel Commission from SongFest 2017, where her song cycle *When the South Wind Sings* (seven songs for soprano and piano on poems by Carl Sandburg) will be premiered by a professional fellow soprano and pianist at the Colburn School in Los Angeles in June. She presented a guest lecture, "Art Songs of Juliana Hall," on February 15 at the Hartt School of Music in West Hartford, Connecticut for a Stu-

dent Composition Seminar and on March 20 at Westminster Choir College of Rider University in Princeton, New Jersey for an Art Song Seminar.

*Dreams in War Time* was performed by Lorraine Yaros Sullivan, mezzo soprano, and Kirk Severtson, piano, on February 6 at the State University of New York in Potsdam. *A Certain Tune* was performed by English hornist **Margaret Marco** on February 9 at the University of Costa Rica in San José, on February 14 at the University of Kansas, Overland Park, on February 25 for the Double Reed Festival at Western Michigan University in Kalamazoo, and at the 2017 Conference of the International Double Reed Society at Lawrence University in Appleton, Wisconsin. *Bells and Grass* was performed by Lauren Alfano-Ishida, soprano, and Rachel Alexander, violin, on February 11 for Project 142 at the DiMenna Center in New York City.

Soprano Korliss Uecker, mezzo soprano Tammy Hensrud, and pianist Kevin Chance performed *Music like a Curve of Gold* on March 3 at the Music by Women Festival held at the Mississippi University for Women in Columbus and on March 10 on the Carnegie Music Series held at the Nyack (New York) Library, this time with pianist Christopher Oldfather. Sopranos Stephanie Ball and Kristen Smith, mezzo sopranos Sarah Reynolds and Hallie Spoor, and pianist Mallory Bernstein performed various songs on March 9 for the Denver (Colorado) Art Song Project. *Fables for a Prince* was performed by the Fourth Coast Ensemble on April 4 at Robert Morris University in Chicago. *Night Dances* was performed by soprano Anna Ward and pianist Elaine Rombola on April 29 for "A World of Music" series at Middlesex Community College in Lowell, Massachusetts; by soprano Corinne Cowling and pianist Dylan Perez on May 15 for the "Song in the City" series in London, England; and by soprano Hanna van Rooijen and pianist Martien Maas on June 20 at the Fontys Conservatorium in Tilburg, The Netherlands.

**Elizabeth Hinkle-Turner** gave a presentation on challenges for women in music technology at the Center for Arts and Entertainment Technologies at the University of Texas at Austin in March 2017. She has been selected as the first Diversity Officer on the board of the Society for Electro-Acoustic Music in the United States (SEAMUS) and as such will be working on a

variety of diversity issues including updating organizational materials, policies, and procedures to reflect inclusivity and the desire to broaden the reach of SEAMUS and its projects as well as soliciting data and feedback to assist in these tasks. She is completing a chapter on the composer and inventor Carla Scaletti for an upcoming text (*Analytical Essays on Music by Women Composers* [multiple volumes], Laurel Parsons and Brenda Ravenscroft, editors) published by Oxford University Press.

**Heidi Jacob** was appointed Associate Conductor of the Chamber Orchestra of First Editions, which performs in the Philadelphia area.

**Kendra Leonard's** book *The Art Songs of Louise Talma* was recently published by Routledge. She was named Rudolph Ganz Long-Term Fellow at the Newberry Library, where she will be conducting research on women in music and on music for early cinema. **Jessica Rudman** is setting Leonard's opera libretto for *Marie Curie Learns to Swim*, which will be premiered in early 2018.

To start its multi-year celebration of women in music, Close Encounters with Music (Great Barrington, Massachusetts) has commissioned a "musical quilt." One segment of the quilt is **Patricia Leonard's** "Remember the Ladies" from her opera *My Dearest Friend*, based on the correspondence between Abigail Adams and U.S. President John Adams. The quilt also includes miniatures by composers Thea Musgrave, **Tamar Muskal**, Joan Tower, and **Judith Zaimont** who will be providing musical portraits of suffragettes and women of valor who advanced the causes of everyone with their steadfastness, ingenuity and idealism. The gala Fanfare for the Uncommon Woman—Celebrating 100 Years of Women's Suffrage will be held on June 10 at the Mahaiwe Performing Arts Center.

Pianist and toy pianist **Monica Jakub Leverett** recently gave two lecture/recitals entitled "Women Composers, Then and Now." She played works by Clara Schumann, Elisabeth Jacquet de la Guerre, Fanny Hensel, Ruth Crawford Seeger, Dorothy Rudd Moore, and Julia Niebergall, plus *A Week in the Life of a Toy Piano* (2016), newly commissioned by her from Kaeza Fearn, and written especially for her toy piano named "Spunky." Her lecture focuses on the questions: "Why are

there fewer women composers than men, and why have we not heard about them until recently?"

Cellist Rhonda Rider and pianist Sarah Bob performed **Ruth Lomon's** 1984 work, *Metamorphosis*, on March 12 as part of the Second Annual Alfredo and Dimitra DiLuzio Concert at the Slosberg Hall at Brandeis University. The work was composed for the Canadian cellist Elizabeth Dolin's 1984 New York debut. The three movements, "Source," "Emergence," and "Imago," share salient thematic elements germane to the overall structure. A large audience attended a reception after the performance to meet the soloists and to celebrate the release of Lomon's new CD, *Shadowing*, on Navona Records.

During the 2016-2017 season, **Eleni Lomvardou** wrote the music scores for the theatrical productions of the play *Aggela* by the renowned Greek playwright George Sevakoglou, performed in Athens, Greece. She also composed the score for the play *Celestina* by Fernando de Rojas, performed in Nicosia, Cyprus.

Selected songs from **Janice Macaulay's** *Seven Love Poems of Emily Dickinson* were performed by Annie Gill, soprano, and Timothy McReynolds, piano, on the Baltimore Composers Forum concert, November 19, 2016 at Christ Lutheran Church.

From March 26th to April 4th **Sky Macklay's** installation MEGA-ORGAN was presented by Judson Memorial Church in

New York City. MEGA-ORGAN is an interactive and touchable sonic and kinetic sculpture installation of inflatable harmonica-playing bellow beds. Video documentation is coming soon!

**Nanette McGuinness** and Ensemble for These Times ([www.E4TT.org](http://www.E4TT.org)), with Dale Tsang, piano, and Anne Lerner-Wright, cello, joined by guest violinist Dawn Harms, performed The "Guernica" Project in April in Berkeley and San Francisco, California in commemoration of the 80th Anniversary of Picasso's iconic painting and the horrific bombing of the town of Gernika in Spain that inspired him. The premiere includes works by Spanish composer Mercedes Zavala (from E4TT's 2016 Call for Scores) as well as a new six-language,

### Peak Performances: Women Innovators in the Performing Arts

Montclair State University in New Jersey has announced that its new Peak Performances season, which involves music, theater, and dance, will consist entirely of new works by women: "Women Innovators in the Performing Arts."

The first musical event will be the American premiere of composer Ashley Fure's *The Force of Things: An Opera for Objects*, which will be performed by the International Contemporary Ensemble (ICE), October 6-8. Fure was named "one of the finest young composers around" by *The New York Times*. She will create an immersive installation in which audience members sit beneath a dense canopy of hanging things that transform through kinetic, sonic, and lighting effects as the piece unfolds.

Simone Dinnerstein, a pianist of "true expressive force" (*The Washington Post*) and choreographer Pam Tanowitz will collaborate on an evening-length dance set to Bach's *Goldberg Variations* in a piece titled *New Work for Goldberg Variations* (October 19-22).

The Shanghai Quartet will introduce Yiwen Lu, one of China's top erhu players, in her first major US concert on December 16.

Israeli choreographer Inbal Oshman will use Giovanni Battista Pergolesi's 1736 composition *Stabat Mater* as the point of departure for a contemporary dance work that explores universal aspects of motherhood. Oshman takes inspiration from the story of the Virgin Mary, the dark raging Hindu goddess Kali, and the Four Matriarchs of the Bible. Singers and musicians from the period orchestra New York Baroque Incorporated, led by Wen Yang, will perform Pergolesi's score (April 12-15).

The season will conclude with the world premiere of Julia Wolfe's *Spinning*. Wolfe is a 2016 MacArthur Fellow and winner of the 2015 Pulitzer Prize in Music. She will collaborate with genre-bending cellist Maya Beiser, described by *Rolling Stone* as "a cello rock star." (Her CD is reviewed on page 30.) *Spinning* draws on history, legend, metaphor, and iconic imagery of the simple labor of spinning thread, incorporating sounds of cello, accordion, percussion, singing, and speaking with multi-media projections and textiles by innovative visual artist Laurie Olinder (May 10-13).

Peak Performances includes several theatrical and dance presentations including the American premiere of theater director Karin Coonrod's version of *The Merchant of Venice*, with five performers of diverse race, ethnicity, and gender playing the pivotal role of Shylock (September 19-October 1). Italian director Emma Dante's company makes a rare US appearance with *The Sisters Macaluso*. In a fantastical world suspended between earth and heavens, the seven Macaluso sisters form a family of crows participating of the funerals of their own family members (Nov. 16-19).

The Camille A. Brown & Dancers will present the premiere of *ink*, the final installment in TED Fellow and Bessie Award-winner Camille A. Brown's trilogy of dance-theater works about culture, race, and identity. It reclaims African American narratives and examines elements of them that have been appropriated, rewritten, or silenced, drawing on African American social dance, African dance, tap, jazz, modern, and hip hop (Feb 1-4).

Stacy Klein and the Double Edge Theatre will present the world premiere of *Leonora and Alejandro: La Maga y el Maestro*, an imagined conversation between Leonora Carrington, the British-born Mexican surrealist painter, novelist, and founding member of Mexico's Women's Liberation Movement, and Alejandro Jodorowsky, the Chilean-French filmmaker. *Leonora and Alejandro* reflects on the silencing of women, the role of military puppets and corporate thugs, and the purposeful devastation of land, water, and people (March 17-25).

Spanish writer, director, and performance artist Angélica Liddell is known for subjecting herself and her performers to physical pain to explore politics and the human condition. In *Esta Breve Tragedia de la Carne* (This Brief Tragedy of the Flesh) she takes inspiration from Emily Dickinson, who spent much of her life secluded in a room in her father's house. Liddell reflects on Dickinson's fascination with bees as well as her confinement, performing enclosed onstage with live bees (April 19-22).



four-movement commission, *Guernica* by Jeffrey Hoover, and several other related works. The San Francisco premiere will also include a traditional Basque dance by the Zazpiak Bat Dance Group, as well as rare historical images from the Museo de la Paz in Gernika-Lumo, Spain. In June, E4TT will perform their second full concert of music from their Call for Scores in San Francisco, 56x54 #2. The performance will include the United States premiere of *Nepheles* by Polish composer Martyna Kosecka (commissioned by E4TT and premiered last June at the Krakow Culture Festival) and a piece for soprano and piano entitled *One* by IAWM member **Molly Joyce**. The ensemble is hard at work touring and finalizing their 2017/18 season.

RadioartsIndonesia, a non-profit radio station known for showcasing the music of women composers, which broadcasts from Jakarta to many countries, selected **Margaret Meier** as their Artist of the Week for the first week in March. Six of her compositions were aired each day for a total of 42 compositions being broadcast. A revival of *Petronella*, a 30 minute “musical fable” for chamber trio and narrator, was presented at the music conservatory of Lawrence University, directed by flutist Sara Larsen. Meier has been focusing on choral works centered around thoughts about aging. The Pilgrim Place Chorale premiered the most recent such work, *Last Home*, on April 29 and 30 as a tribute to the unique retirement community where she lives.

Pianist **Margaret Mills** presented a concert on March 26 in New York City to celebrate the 150th birthday of Amy Beach. The program included not only her solo piano works but also the Opus 21 Songs and the Piano Trio, Op. 150. On April 21, she presented a seminar at the New England Conservatory of Music entitled “Three Early Americans and a Recording,” in which she played solo piano works from her new CD, *A Celebration of Early American Composers*. It features works by Ruth Crawford, Beach, and Charles Ives. She also spoke about their fascinating lives.

**Janice Misurell-Mitchell** performed her work for solo alto flute, *The Light that Burns*, at the Chicago Soundings concert in September 2016 at the Queen of Angels Church. In October, members of the MAVERICK Ensemble premiered her commission for the Ear Taxi Festival in Chi-

cago, *Clameurs, Melodie*, for speaking cellist and speaking percussionist. Later that month Misurell-Mitchell premiered *Karawane*, for voice/alto flute and electronics at the Green Mill in Chicago. The text is from the Dada poem by Hugo Ball.

Flutist **Erin K. Murphy** performed award-winning Chicago-based composer Lita Grier’s *Renascence* concertino with the Ravenswood Community Orchestra at Chicago’s DANK Haus on Saturday, May 20 at 7:30 pm. Other works on this all-American program included Samuel Barber’s *Knoxville, Summer of 1915*, Aaron Copland’s *Rodeo*, and a premiere of Kelsey Green’s *Meditation* by Tangleweed.

**Annie Neikirk** began a tenure-track position in theory/composition at Norfolk State University in Virginia this academic year. During this time, her works have been presented at the 2016 Electroacoustic Barn-dance at the University of Mary Washington in November, the 2017 College Music Society Northeast Conference at SUNY Plattsburgh in March, and the 2017 SCI National Conference and SEAMUS Conference in April.

In 2016 **Tawnie Olson** was commissioned by the Canadian Art Song Project to compose a song cycle for the winner of the Jeunesses Musicales 2016-2017 Maureen Forrester Tour. The resulting work, *Three Songs on Poems of Lorri Neilsen Glenn*, has been performed more than two dozen times over the course of soprano Magali Simard-Galdès’s 2016-2017 tour. Simard-Galdès and pianist Olivier Hébert-Bouchard have also released a recording of the work on their new album, *Muses. Meadowlark*, for marimba and electronics, was released on Ian David Rosenbaum’s album *Memory Palace* (VIA Records) in January 2017; the album was a Q2 album of the week, and Olson’s composition was featured on an episode of WNYC’s New Sounds. (Rosenbaum gave the premiere of the complete work at National Sawdust in New York City in November 2016.)

In 2016, The Sebastians commissioned Olson’s *Summer’s End*, which they premiered in New York City in December. In February, soprano Stacie Dunlop gave the European premiere of Olson’s *Le Revenant* in Katowice, Poland. Olson’s *Paraclete*, for clarinet doubling kick drum and Tibetan singing bowl, received its Cypriot premiere in February at a Donne in Musica Cyprus

concert in Nicosia. The Cluster Festival commissioned Olson to rewrite/arrange Grimes’s 2012 song “Know the Way” for the Plumes Ensemble, who performed the new work eight times on their spring 2017 cross-Canada tour. In April, Olson’s chamber oratorio, *No Capacity to Consent*, commissioned and premiered by Third Practice (with assistance from New Music USA) in 2016, was performed at the 2017 Women Composers Festival of Hartford.

**Hasu Patel** has composed a new *Sitar Concerto with Chorus and Orchestra*. The premiere performance was given on April 29, 2017 at Lafayette College in Easton, Pennsylvania, at the invitation of **Jennifer Kelly**.

**Deon Nielsen Price** performed the piano solo version of *Opertura* from her oratorio *Christus*, along with music by Chopin, on October 23, 2016 and December 18 at the Santa Monica Church of Jesus Christ of Latter-day Saints, on November 9 for the MiMoDa Studio Series in Los Angeles, and on December 3 and December 8 for the Los Angeles Temple Hill Celebration of Light concerts. *Watts 1965: A Remembrance* (saxophones and piano) was performed November 15 at California State University Dominguez Hills and on March 9, 2017 for a Los Angeles Alumni Mu Phi Epsilon Concert. Price’s new CD, *Radiance in Motion*, was released on Cambria and CD Baby on December 23, 2016. Three arias from the oratorio *Christus* and the carol “Mary’s Lullaby” were performed January 9, 2017 on Concerts at the Ranch in Culver City (California) co-sponsored by the Los Angeles Chapter of the National Association of Composers/USA. Price collaborated with tenor Cornelius Johnson on Zenobia Powell Perry’s song cycle *Life* (texts by Paul Laurence Dunbar) on February 11 at the African American Art Song Alliance 20th Anniversary Celebration held at the University of California Irvine.

*Serenade in the Chambers for Clarinet, Viola and Piano* and *Stile Antico* for violin were performed March 9 and April 15 for the Culver City Centennial Celebration. *Behind Barbed Wire* (alto saxophone and piano), a reflection on the Japanese-American Incarceration 1942-1946, was performed on March 9 in Culver City, on March 17 at California State University Fresno, on March 23 at Emeritus College in Santa Monica, and on April 18 at Cali-

California State University Dominguez Hills. *Tableaux for String Quartet and Clarinet*, based on the history of Culver City, was performed by the Lyris Quartet and Berkeley Price on April 18 for the Culver City Centennial Celebration "Music in the Chambers" concert. On April 1, the Metro Chamber Orchestra (with Price at the piano) presented the premiere of Price's orchestrated song cycle *To the Children of War*, based on poetry by Maya Angelou, at the Brooklyn (New York) Playhouse.

**Andrea Reinkemeyer** was commissioned by the Lacroute Arts Series at Linfield College to set Janine Applegate's poem *When Justice Reigns* for mixed choir; the Linfield Concert Choir, Anna Song, director, recently toured with the work in Austin, Texas. In *Mulieribus*, a women's vocal ensemble from Portland, Oregon, commissioned a setting of Henrietta Cordelia Rays' poem *Life* in celebration of their tenth concert season; it was premiered in May 2017 by Arwen Myers. Two of Reinkemeyer's works were chosen for the 2017 Society of Composers, Inc. National Conference in Kalamazoo, Michigan. In September, the A/B Duo released their first full-length CD on Aerocade Records, featuring *Wrought Iron* for flute and percussion. Reinkemeyer has joined the ADJ•ective Composers' Collective, which distributes many of her scores and parts.

**Alex Shapiro** has been re-elected to the Board of Directors of ASCAP as the sole symphonic and concert writer representative, and she has also been appointed to the Board of the Aaron Copland Fund for Music. CD releases and premieres in 2016-2017 include a broad span of works for chamber ensembles and electroacoustic symphonic wind bands from the United States, Germany, and Italy. Shapiro appears in two recent DVDs directed by Michael Stillwater, currently showing at documentary film festivals around the world. Recent composer residencies include those at University of Montana, University of Hawaii, Roosevelt University, and University of Minnesota, and she was the featured guest at University of British Columbia's 2016 Wind Conducting Symposium. In February 2017, *Music for Two Big Instruments* (tuba sonata) was the subject of an episode of *Composers Dateline*, a daily syndicated radio program produced by American Public Media in association with the American Composers Forum.

**Judith Shatin's** *Black Moon* (conductor-controlled electronics and orchestra) was premiered by the American Composers Orchestra on October 28, 2016 with an additional performance (orchestra and electronic playback) given on April 13, 2017 by the St. Mary's College Orchestra conducted by Jeffery Silberschlag. Susan Fancher gave the premiere of *Storm* (amplified tenor sax and electronics) at the University of Virginia TechnoSonics Festival on October 20, 2016 with the Israel premiere given by Tom Solovetzk on a program of the Musica Nova Consort at Hateiva in Jaffa. The Da Capo Chamber Players performed *Gazebo Music* on November 21 at Merkin Hall in New York City. Pianist Seunghye Kim performed *Plain Song* for amplified piano and electronics (from readings of poet Charles Wright) on the Third Practice Festival in Richmond, Virginia. Three movements of *Ockeghem Variations* (wind quintet plus piano) were performed on the London New Music Festival on November 18 at Regent Hall in London.

Lindsey Goodman has continued to tour *Penelope's Song* (amplified flute and electronics from weaving sounds) following its release on Shatin's *Reach Through the Sky* CD, with performances at Capital University in Ohio (August 31), West Virginia University (November 1), and Washington State Community College (March 11). *Elijah's Chariot* (amplified string quartet and electronics) was performed on November 13 by the American Modern Ensemble at Rutgers University on a program called "A Celebration of Generations," in honor of long-time Rutgers faculty member, Robert Moevs. *Spin* (fl, cl, bsn, vln, vla, vcl) was featured on the Michigan Philharmonic's Musical Miniatures program, conducted by Nan Washburn, on January 20, 2017 at the Detroit Institute for the Arts and on January 22 at The Inn at St. John's Chapel, Plymouth, Michigan. Please visit [www.judithshatin.com](http://www.judithshatin.com) for upcoming performances and additional information.

Hristina Biafoeva of the Iktus Duo played **Faye-Ellen Silverman's** *Speaking Alone* at the Multicultural Sonic Evolution Festival in Long Island City, New York on November 19, 2016. On November 20, Victoria Esposito (soprano), Melanie Ashkar (mezzo), and Sarah Schoeffler (cello) performed *Manhattan Fixation* on the Music Under Construction series at Mannes in New

York City. Radio Arts Indonesia named Silverman Artist of the Week, December 23, 2016, broadcasting *Three Guitars, Wilde's World, Love Songs, Danish Delights, Protected Sleep, Pregnant Pauses, Left Behind, Processional* and *Translations* during that week. Many of her works have also been broadcast by Radio Arts Indonesia in 2016 and 2017. *Combined Efforts* was broadcast on Classical Discoveries with Marvin Rosen, streamed live on WPRB from Princeton, New Jersey as part of the Viva 21st Century Marathon on December 28. *Transatlantic Tales* was broadcast on Richard Beckman's Worldwide Classical Music Show on KNHD in Eugene, Oregon on February 19 and 26 and on March 5 and 12, 2017. Heartland Marimba Quartet included *Of Wood and Skins* (second movement) in their spring tour, offering multiple performances in Iowa and Minnesota during March. Oren Fader performed excerpts from *The Mercurial Guitarist* on the Composer Concordance's Generations VII concert in New York City on April 22.

**Jamie K. Sims's** work *Midnight Mockingbird* was aired on March 8, 2017, on 88.9 WCVE-FM, Central Virginia's NPR radio station. Originally written as part of a small opera, this version for alto saxophone and piano was recorded in 2002, with Douglas Wandersee on sax and Sims on piano. The piece was also used as part of the soundtrack to documentary film *Marii Hasegawa: Gentle Woman of a Dangerous Kind* (2012). This track and the entire score by Sims, *Gentle Woman of a Dangerous Kind: Documentary Film Score*, was released on CD by Mooscular Phonic Tunes.

**Elizabeth (Betsy) Start** reports many premieres and performances since August 2016. On August 11, Katelin Spencer and Octocelli premiered *Silence* for soprano and eight cellos and David Peshlakai performed *Verdisimilitude* at First Baptist Church of Kalamazoo, Michigan. On August 14, Start performed *Enormous Leaf* for electric cello and processing at Constellation, Chicago, on the Chicago Composers Orchestra's Club Night. *Lacrimosa e Gioia* (composed in memory of Phyllis Jansma, founder of the Chamber Music for Fun adult chamber music camp), was premiered at Blue Lake Fine Arts Camp on August 25. On September 17, *Burnham Block Bolero Boogie* (clarinet and cello) was premiered during Doors Open Milwaukee. On October 30, *Gibbons* was



premiered by Quintet Attacca woodwind quintet on a Chicago Composers' Consortium concert at the Music Institute of Chicago in Evanston, Illinois.

Start performed her eight *Fused Art* works and premiered *Multiple Choice Piece*, an audience participation piece, at the Gail Borden Public Library in Elgin, Illinois, in collaboration with the Elgin Symphony on February 26, 2017. *Multiple Choice Piece* was also performed on the March 19 Cello Explosion concert at Ransom Public Library in Plainwell, Michigan. On March 14, the Kalamazoo Symphony woodwind trio performed *Tangled Tango* and *True Blue* at First Presbyterian Church in Kalamazoo. Start performed *Arioso* from *Air Swiftly Flies* and *Union* for solo cello on an Early Music Michigan concert at First Congregational Church in Kalamazoo on March 26. April performances include the April 7 premiere of *A Cellist in Alaska* at the Electro-Acoustic Music Festival at Roosevelt University, Chicago, the April 8 premiere of *Flight* for flute and cello at a memorial celebration for Michael Chen in Kalamazoo and the April 22 premiere of *With the Flow* (based on the Chicago River), by the Chicago Composers Orchestra.

**Ann Stimson** premiered her solo piano piece *Rio de Janeiro* on March 12 at the Faculty Recital sponsored by the Performing Arts Center of MetroWest, where she teaches piano to fourteen students. The recital was held at the Heineman Ecumenical and Cultural Center at Framingham State University. The work is a sort of dream of Rio written by someone who has never been there but found that it made a nice mental break from the winter of 2014-15. It features very lively rhythms, fast passage work, and transitions using inside-the-piano techniques.

As part of Canada's 150th birthday celebration, **Evelyn Stroobach's** carillon composition *Daydream* will be performed on July 18, 2017 at the Peace Tower Carillon at the Houses of Parliament in Ottawa, Canada by Gordon Slater, the former Dominion Carillonneur, during his summer Carillon Recital. All four movements of *Bereft* (duo strings) were performed in New Brunswick, Canada in December 2016 as part of Symphony New Brunswick's "Virtuoso Series," featuring the Saint John String Quartet. Performances were given at Saint Thomas University in Fredericton

on December 8, at Place Resurgo Place in Moncton on December 10 and on December 11 at the Saint John Arts Centre. On December 22, 2016, Kath Fraser, producer and host of "Gathering Her Notes" at ECR radio in Ellensburg, Washington aired *O Come, O Come, Emmanuel* (SATB chorus and violoncello). **Ellen Grolman** also aired the piece on December 7 on "Music of our Mothers: Celebrating Women" at WFCF radio, in Jacksonville, Florida. On December 20, Canary Burton, producer and host of "The Latest Score" at WOMR radio in Provincetown, Massachusetts, also aired it as well as *Aurora Borealis* (orchestra) and all three movements of *Aria for Strings* (string orchestra).

*The Excess* by **Kotoka Suzuki** for sub-bass recorder with electronics by Ulrike Mayer-Spohn (UMS'n JIP) received its world premiere at Zeughaus Kulture, Brig-Glis, Switzerland on May 13, 2017, followed by a performance tour in Switzerland (Basel, Zürich, and Bern) throughout May. A new chamber work for music boxes and electronics commissioned by the 21C Music Festival will be premiered at the festival in Toronto, Canada on May 27. Pianist Geoffrey Conquer will give the premiere performance of *Shimmer, Tree | In Memoriam Jonathan Harvey* at the festival. Recognized as one of the most important annual festivals in the city, the 21C Music Festival offers nine concerts and 31 premieres (twelve world premieres). Guest composers/artists include Unsuk Chin, John Oswald, Bang on a Call All-Stars, and Alexina Louie.

**Hilary Tann's** *Measuring the Distance* (choir and small ensemble) was premiered April 22 by the Concord Chamber Singers (Bethlehem, Pennsylvania) conducted by **Jennifer Kelly**. The commission celebrates the 50th anniversary of the choir. The United States premiere of *Seven Poems of Stillness* for solo cello and narrator was given by Esther Rogers at Saranac Lake, New York on April 30. *In the Theater of Air* (flute, cello, and piano) was commissioned by the London-based Marsyas Trio, and inspired by seven poems about birds by celebrated United States poet Mary Oliver. The world premiere is scheduled for the Vale of Glamorgan Festival (Wales) on May 25 (Ewenny Priory) with numerous other performances to follow, including the Three Choirs Festival, Worcester, July 26.

*Sonata II, Variations on a Folk Melody, Night Visions Suite* (movements I and II), *Toccata III, Remembrance, Toccata II, Prelude I* and the premiere of *Preludes II and IV* by **Betty R. Wishart** were performed by **Jeri-Mae G. Astolfi** at Ruggero Piano in Raleigh, North Carolina on February 24. The program was repeated on February 26 at the Steinway Piano Gallery in Charlotte, North Carolina. Brad Blackham performed all four movements of *Night Visions Suite* at the Southeastern Composers' League Forum at Washington and Lee University in Lexington, Virginia on March 25. *Awaking* and *Frolicking* are included on flutist Iwona Glinka's *One-Minute CD*, released by Sarton Records on March 12. On June 8 pianist Max Lifchitz will perform *Toccata III* on the NACUSA concert at Christ & St. Stephen's Church in New York City. Lisa Hansen and Max Lifchitz will perform *Oracles* for flute and piano on the North South Consonance concert at the Tenri Cultural Institute in New York City on June 9. On May 12 Navona Records released *Concertante No.1 "Journey into the Unknown"* for winds, strings and horn on *Passage: Contemporary Works for Orchestra* (nv6094).

On March 24, 2017, the world premiere of **Rain Worthington's** orchestral work *In Passages* for violin soloist and string orchestra was given by the Missouri State University Symphony with conductor Christopher Kelts and soloist Pamela Davis.

**Judith Lang Zaimont's** *PURE, COOL (Water)* - Symphony No. 4 was a finalist in The American Prize in Composition—orchestra music, professional division for 2016. Read about the piece at <http://www.subitomusic.com/zaimont-pure-cool-water/>. Listen to the first movement at <https://youtu.be/QtKfuLk5aiA>. To start its multi-year celebration of women in music, Close Encounters with Music (Great Barrington, Massachusetts) has commissioned a "quilt" of miniatures by composers Thea Musgrave, Tamar Muskal, Joan Tower, and Judith Zaimont for musical portraits of suffragettes and women of valor who advanced the causes of everyone with their steadfastness, ingenuity and idealism. The gala Fanfare for the Uncommon Woman—Celebrating 100 Years of Women's Suffrage will be held on June 10 at the Mahaiwe Performing Arts Center.