



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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Photo by Andreas Branch

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INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

IAWM is a global network of people working to increase and enhance musical activities and opportunities and to promote all aspects of the music of women. The IAWM builds awareness of women's contributions to musical life through publications, 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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IAWM Membership Information

IAWM membership includes a subscription to the *Journal of the IAWM* (issued four times a year) plus access to past issues on the IAWM website. Membership offers opportunities for awards in ten categories of composition, as well as music scholarship and programming, an education grant, opportunities to participate in annual concerts and IAWM conferences, and opportunities to present webinars. Membership offers increased visibility through IAWM's social media platforms, website, and optional IAWM Listserv; eligibility to run for and hold board and officer positions within IAWM; and connections with a vibrant community made up of members from 30 countries on five continents, sharing, celebrating, and supporting women in music globally. For information on joining or renewing your membership, visit the IAWM website: www.iawm.org/contact-us/.

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—CHRISTINA RUSNAK



Christina Rusnak

Message from IAWM's President

Hello All,

Welcome to our first summer issue of the Journal. Hopefully, you are enjoying your summer whether it's a frenzy of creative activity, attending summer concerts festivals and concerts, or taking a well-deserved rest.

The 2022 IAWM Conference was a big success thanks to all of you who presented, sent in your music, and participated via remote access or in person! The high quality of the presentations was inspirational. I want to especially thank IAWM's Conference Chair, Dana Reason, for all the negotiations, planning, and coordinating with Oregon State University. She and her team, Gaby Alvarado, Morgan Davis, Deborah Nemko, Christina Reitz, Jane Rigler, and Deborah Saidel, as well as Monica Buckland for the Australia Programming and Eline Cote in Antwerp with the Virago Symphonic Orchestra, worked for months to provide diverse and interactive programming.

Recent and Upcoming

We have been busy this summer! We continue to work towards increasing visibility, opportunity, connection, and relevance for all women in music. By the time you receive this copy of the journal, we plan to have a new YouTube channel and a Media page on the website. *We are looking for images and videos to share*—please send yours to media@iawm.org.

BEYOND THE NOTES, IAWM's webinar series, opened 2022 with Elizabeth de Brito, founder of the inclusive podcast *Daffodil Perspective*; followed by jazz composer, pianist, and producer Migiwa Miyajima who presented a workshop on Time Management for Musicians; and Gabriella Di Laccio, founder of *Donne—UK*, discussing the difficult road women in music face in order to be seen, heard, and valued in their careers. The series continues in late summer with four more exciting webinars for 2022! Look for details on the homepage at IAWM.org.

The timing of the **Programming Award** and the **Education Grant** has changed. The call for both of these opportunities has been pushed back to September 1, 2022, with a deadline to apply of October 25, 2022. Watch for the call in the LATEST NEWS section of the website.

NEW FOR '22: IAWM is pleased to announce the **Women Who Innovate** grant as part of our "Curating Change" initiative. This grant will be awarded to a female-identifying artist who is creating new work, taking risks, and pushing the boundaries in their musical realm. The recipient must demonstrate an active commitment towards advancing equity, diversity, and inclusion in their work. This will launch in Fall 2022—watch for dates on the Home Page.

Last, but not least, one of my greatest joys in serving on the board is learning about and getting to know SO many of you! Help other members get to know you, too. Log in, and click on the Members' Page to Member Profile. Click EDIT PROFILE, and add your image and website information. Together, we can all advocate for you—together, we can advocate for each other.

Wishing you a Wonderful Summer/Fall

Christina Rusnak

CHRISTINA RUSNAK
President, IAWM

Contribute to Your IAWM Journal

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Due Dates for articles: December 15 for the winter issue; March 15 for the spring issue; June 15 for the summer issue; September 15 for the fall issue. All other material is due by the 30th of the month.

IAWM Journal 2023: If you wish to contribute an article, please send me an abstract (two or three paragraphs), the approximate number of words in the article, and a brief biography. If the members of the Journal Board approve, we will provide detailed information.

Members News should be submitted to Anita Hanawalt at anita@hanawalthaus.net. The column is an excellent way to keep in touch, so please do not hesitate to inform us about your recent performances, publications, and other musical activities. **Awards:** send the information to me for the Award Winners column.

Reviews: CD and book reviews should be submitted to our Review Editor, Laura Pita. If you would like to have your book or recording reviewed in the Journal, contact Laura at laurapita830@gmail.com. Please send announcements to me of recently released recordings and publications.

Reports about conferences, festivals, women in music initiatives, and committee activities and announcements of upcoming special events should be sent to me.

Please note:

If you have **moved** recently or changed your email address, be sure to change the address information on the IAWM website. Please keep your membership up-to-date and invite your friends, colleagues, and students to join.

THE 2022 IAWM CONFERENCE REPORT

Call and (Her) Response: Music in the Time of Change

Oregon State University, June 2-4, 2022

RENÉE T. COULOMBE

The 2022 IAWM Conference was held at Oregon State University, which is in Corvallis, a 90-minute drive from Portland. With Covid 19 lingering, OSU hosted about 40 people in person and more than 80 online. The hybrid format allowed for more voices to be heard. The conference activities echoed across time and space with satellite events in Australia and the Netherlands and with calls and responses sounding across the planet via digital connections. For me, the seamless execution of in-person and virtual presentations made the online experience of the conference quite intimate and inviting.

From the very first moment, as a camera wound around through the registration area showing conversations between participants and the conference crew, the deeply personal and connective nature of the event was clear. Notably, the weaving together of online (virtual listening rooms) and in-person concerts helped to expand the conference experience, showcasing a diversity that I found to be very moving.

On opening day, Thursday, June 2, the sessions addressed topics such as global practices and reinserting or reframing the work of women in the twenty-first century. In her presentation titled "Voices of Intervention," Jerika O'Connor Hayes gave a careful accounting of Canadian throat singer Tanya Tagaq's transcendent activism, which united art, spirit, and protest in performance, and she highlighted the fact that the innovative nature of Tagaq's work is often downplayed. In recreating Anne La Berge's *Brokenheart*, Pamela Madsen's lecture/recital captured the work's improvisatory spirit. Two presentations stimulated



Conference attendees at the end of the conference

conversations about embodiment: Kennedy Taylor Dixon's body-centered account of engaging with the graphic notation of Wadada Leo Smith, and Miranda Bartira and T. Sousa's discussion of the gender transcendence of Esperanza Spalding's musicality.

The first day's events closed with a vibrant concert program and a panel discussion from the University of New South Wales in Sydney, Australia, which was hosted and moderated by IAWM board member Monica Buckland. The program featured performances of outstanding works for varied ensembles by contemporary women composers in Australia. The final piece, a world premiere of Elizabeth Younan's *Concord Concertino*, dramatically drew the stylistically diverse program to a close. The post-concert discussion between Buckland and conductor/concert organizer Sonia Maddock was a bonus to the evening's programming. They had a weighty discussion about the experiences and ongoing struggles for equal representation of women in all aspects of professional musical practice. Maddock's consistent approach to programming contemporary works, and including works by women in almost every concert, represents the kind of long-term commitment needed to normalize inclusion, equity, and diversity. Emily Granger and Catherine Haridy contributed to a wide-ranging discussion of practical concerns for educators, young career professionals, and established leaders.

On Friday morning, new choices awaited the attendees as different panel members continued to address

issues for women in music in sessions such as "Gendered Misconduct" and "Musical Landscapes and Sounding Places." One could also attend lectures or enjoy the Virtual Listening Room sessions. The first performance program included Chi Wang's *Action-Reaction for two GameTrack controllers*, Max/MSP, and *Kyma*. The camera's ability to focus on her precise hand movements and gestures gave the work a choreographed feel. The same was true of Anne Hege's powerful *Inside These Waters*. The intimate and uncanny nature of the work was intensified by the images depicting the movement of her whispers into a hacked cassette device. We could clearly see her hands carefully unpacking and exploring visual imagery as the work unfolded.

The second program opened with Anne Vanschothorst's haunting *Paternoster*, in which she vocalized by spitting out rhythmic lines as delicate waves of harp playing and gentle visual animations rolled past. Vastly different but equally powerful was Emmalia and Sarafina Bortolon-Vettor's *Nonna's Horror Stories: Grandmother as Storyteller and Collaborator in Bonnie Trash's "Malocchio."* The composite of the dark visuals combined with the use of vocal timbres in the recorded sound installation created a transmedia feast that was well suited to a virtual experience.

At midday on Friday, a delightful concert was presented featuring the OSU Jazz Band. The opening choral work by composer Judy Rose, *A Jubilant Day*, was exuberant, and the rest of the eclectic program didn't disappoint either. Later in the day, the conference keynote



Deborah Saidel, IAWM Treasurer, and Dana Reason, IAWM Vice President and Conference Chair

speaker, Dr. Nina Eidsheim, introduced her work on practice-based epistemologies and embodied research. She emphasized the problems with a monolithic narrative that objectifies the phenomenon of music. Eidsheim wants to establish room for a multiplicity of practices, research methods, and knowledge systems—to completely rethink music as constructed and sound as more naturally or externally occurring. The practicalities of this expanded awareness became obvious during her writing workshop on Saturday afternoon. People were instructed to select and then imagine an aspect of their work—any aspect, be it a sound, a compositional challenge, an object, or a thorny concept.

Next, they were asked questions such as: “What does it look like from above?” “What part of it feels dirtiest?” “What are the fragile parts?” “From really far away, what is its shape?” The process was revelatory and yielded thoughtful insights from many participants.

The closing program on Friday evening, “Cinema’s First Nasty Women Collection,” delivered one of the most animated performances of the entire conference. It was led by pianist and Conference Chair Dana Reason, who also presented several scored films that exemplified a broad range of compositional approaches. The performers and audience enthusiastically engaged with the humorous storylines and the improvised music.

The Embodied Sonic Meditation and Deep Listening Workshop with Jiayue Cecilia Wu and Jane Rigler was a gentle way to start Saturday morning. It was followed by the Virago Symphonic Orchestra’s program from Antwerp, which was as beautifully conceived as it was performed. The stylistic dexterity and musical cohesiveness of the orchestra was flawless. Hearing works by Augusta Holmés, Florence Price, and Fanny Mendelssohn alongside

the premiere of a work by Lara Denies created a sense of musical extravagance. The final day of the conference continued to be filled with sonic and intellectual richness as well as opportunities to awaken to new possibilities. In particular, the papers on queer, transgender, and non-binary-embodied musical practices promoted progressive ideas, challenging us to think beyond binaries. Presentations by Cloe Gentile Reyes on *Raggatón* and Queer fashion and Abigail M. Ryan’s work on Trixie Mattel and Katya Zamolodchikova focused on subverting gender binaries. Max Schaffer shared a more deeply personal exploration of transgender embodiment that allowed us to meet and interact with a virtual identity.

At the conclusion of this conference, I found myself considering numerous avenues for personal and artistic expression that might be possible while using the online format; the mind-stretching effects for participants are substantial, and the stimulation of encountering so many vibrant professionals and learning about their work is invaluable. Negotiating safe and supportive environments for the sharing, creation, and dissemination of work is vital to the success of both emerging and seasoned professionals. The timing of this hybrid, global event couldn’t have been better, perhaps because we are all in need of deeper and more meaningful connections. It facilitated an opportunity to step back into professional musical life after a long and isolating absence, an opportunity to gather the emotional strength necessary to move forward with the crucial work at hand. The many calls and responses generated during the three days of the IAWM conference are surely still echoing and hopefully continuing to inspire everyone far beyond the rich, but all-too-brief, moments that we shared together.

Renée T. Coulombe is a composer, performer, media artist, scholar, producer, and publisher. She teaches at the Catalyst Institute for Creative Arts and Technology, Berlin, Germany.

My Bountiful Appreciation

DEB SAIDEL

The IAWM’s 2022 Conference, “Call and (Her) Response: Music in the Time of Change,” which was spearheaded by the intrepid Dana Reason (IAWM Vice President) proved to be an indisputable success. I witnessed the dedication of people from around the world who donated their valuable time and particular expertise, marveling at their sustained level of altruism during every aspect of the planning and implementation of this women-centric event.

I was lucky enough to be able to travel from Virginia to Oregon and meet several IAWM board members in person for the first time, women with whom thus far I had collaborated with during zoom meetings and through emails. By the end of the third day of the conference I had also met many delightful people and enjoyed our engaging conversations—oh, and the food was delicious! It was exciting for me to present my paper and then perform for the luncheon program and later improvise with the silent films. I remain grateful for the opportunity to do so. The caliber of the presentations was inspiring. I was deeply impressed by the breadth of topics, the musical finesse, imagination, sensitivity, and the enthusiasm, generosity of spirit, hilarity, compassion, and creative panache. The ambience was one of acceptance and inclusivity—of celebration. Who could ask for anything more?



The Clinger Sisters with Danny Kaye

The Clingers: From Girl Group to Rock and Roll Band

MYRNA LAYTON

A few years ago, in a discussion about Mormons living in Utah who had pursued careers in popular music, Dr. Michael Hicks, a Brigham Young University professor (now emeritus), mentioned a group of singing sisters, The Clinger Sisters, who were contemporaries of the Osmond Brothers. Intrigued and interested in learning more, I started looking in the indexes to scholarly journals and in books about girl groups, rock music and gender, and Hollywood performers, but I could not find any references to The Clinger Sisters. I was much more successful when I expanded my search to newspapers in Utah and California and music industry magazines. Melody and Peggy Clinger, at ages nine and seven, respectively, began to sing duets in and around their home town of Orem, Utah.¹ They were joined by younger sisters Patsy, age six, and Debra, age four, on stage at the Orem Farm Festival in 1956, which marked the start of quartet singing by the sisters.² The Clinger Sisters quickly became popular entertainers in Utah, sometimes accepting performance

1 "Lindon Lions, "See Forecast of the Future in Film," *Provo Daily Herald*, September 11, 1956, 4.

2 "Orem Stake Sets Farm Festival," *Provo Daily Herald*, August 14, 1956, 3.

opportunities that were hundreds of miles away. Even in bad weather, their father drove the girls great distances to keep performance appointments that were often at church-sponsored events and mostly unpaid.³

As time went on, the girls received vocal coaching from Val Hicks, who also coached the Osmond Brothers.⁴ The Clinger Sisters performed so winningly at local barbershop singing competitions that they were sent to Kansas City to compete at the national level.⁵ This honor led to more local performances, which Mrs. Clinger carefully noted on a calendar. When the girls' performance schedule reached 188 in one year, and with encouragement from Hicks, the Clinger parents made the decision to relocate to California to give the girls a chance to have a real career in music.⁶

The sisters made their television debut in January 1963, featured on the *Andy Williams Show* with their family friends, the Osmond Brothers, who were under contract with the show.⁷ The Clingers and the Osmonds sang a double quartet especially arranged for the occasion by their shared vocal coach, Hicks.⁸ A few months later, the Clingers were delighted to begin regular appearances on the *Danny Kaye Show* on CBS. "Being asked to sing with Danny Kaye is a great thrill," the girls reported to the newspaper back home.⁹ Advertisements about the "Clinging Singing Sisters," a new "harmony-singing foursome" promoted their addition to the show's cast of characters.¹⁰

3 Interview with Patsy, Debra, and Melody Clinger, May 18, 2022.

4 "LDS Fete Dates Ensembles of Sweet Adelines," *Salt Lake Tribune*, October 26, 1961, 41.

5 "Clinger Sisters to be Honored at Benefit Program," *Orem-Geneva Times*, June 7, 1962, 6.

6 "American Mothers Committee to Honor Four from Valley," *Los Angeles Valley News*, April 6, 1973, 38.

7 "Quartet of Orem Sisters to Make National TV Debut," *Provo Daily Herald*, January 15, 1963, 5.

8 Interview with Patsy, Debra, and Melody Clinger.

9 "Orem's Clinger Sisters Signed for Network Show," *Provo Daily Herald*, October 10, 1963, 12.

10 "Clinging Singing Sisters," *Willoughby [Ohio] News Herald*, October 19, 1963, 52.

The Clinger Sisters: A Girl Group

Jacqueline Warwick, in her 2002 dissertation, addresses the topic of girl groups. She writes, "Girl Group music emphasizes female adolescent concerns such as boys, parties, and the strictness of parents, and most songs relied on a team of professional songwriters, studio musicians, and controlling producers directing young, untrained vocalists."¹¹ According to this description, The Clinger Sisters should be classified as a girl group. As Debra Clinger attests, "We were young, and we were girls, and it was men that were producing us."¹² The sisters had "female adolescent voices," and for them "singing [was] an important extension of 'girl talk.'"¹³ Singing together, talking together, laughing together—the Clinger girls were best friends, and their loving rapport with each other was an attractive aspect to their performances.

The sound backing their adolescent voices in their performances and recordings was "dominated by orchestral instruments," another hallmark of the girl group.¹⁴ This was true of their appearances on the *Danny Kaye Show* (1964–1967); all of their songs were backed by the house orchestra.¹⁵ Their appearance was also typical of girl groups—they had "a resemblance of costume, voice, movement, hair... a look that could be appropriated or, more idealistically, shared" by audience members.¹⁶ This began before they moved to Hollywood. When they started performing together as children, their mother dressed them alike, and this continued when Hollywood costume designers took over clothing decisions.¹⁷

11 Jacqueline Warwick, "I Got All My Sisters With Me: Girl Culture, Girl Identity, and Girl Group Music" (Diss., University of California Los Angeles, 2002), x.

12 Interview with Patsy, Debra, and Melody Clinger.

13 Jacqueline Warwick, *Girl Groups, Girl Culture* (New York: Routledge, 2007), 155.

14 *Ibid.*, ix.

15 Interview with Patsy, Debra, and Melody Clinger.

16 Cynthia Cyrus, "Selling an Image: Girl Groups of the 1960s," *Popular Music* 22.2 (2003): 189.

17 Interview with Patsy, Debra, and Melody Clinger.



The Clingers, L-R: Melody, Debra, Patsy, Peggy

The sisters quickly became popular for their Danny Kaye appearances, even though their contract with him was quite restrictive, since the girls were never allowed to perform on screen without his presence in the middle of their quartet.¹⁸ The songs they performed on the show were chosen to express youthful or comic concerns, for example, "Old MacDonald Had a Farm," "The Story of Alice," "Oh Baby Mine" (they recorded the last two with Kaye on the Dena label).¹⁹ They received their own fan mail, often addressed very carefully to a favorite sister by her admirer.²⁰

Before they completed a year on the *Danny Kaye Show*, the Clingers signed with Vee-Jay Records, which was also producing recordings by the Beatles at this time.²¹ In what now seems like an odd juxtaposition, the Clingers were featured in a *TV Star Parade* contest in which readers could vote to "fight" for one of two groups: the Beatles or the Clingers.²²

18 Ibid.

19 *Danny Kaye with the Earl Brown Singers, the Clinger Sisters, and the Paul Weston Orchestra*, LP, recorded 1963, Dena Pictures.

20 "Are the Clinger Sisters Really Sisters?" *TV Star Parade* (April 1964): 73.

21 "Vee-Jay Inks Clinger Sisters, Set Modern Porgy," *Cash Box* (July 25, 1964): 42.

22 "The Beatles vs. the Clingers: It's War!" *TV Star Parade* (May 1964): 36-38.

At the time, this clever competition helped to promote both groups, and Patsy remembers that she and her sisters won the contest, with lots of support from young people in California mailing in their votes for the Clingers.²³

The sisters recorded six songs for Vee-Jay, released as three singles on the Tollie label (a Vee-Jay subsidiary). Most of these songs have themes about boys. In the "Lipstick Song," the theme is about attracting boys: we learn that "Johnny never liked to kiss, 'til he smelled cherry on my lips," and that choosing the right flavor of lipstick can help to charm particular boys. This song is unusual because its composer was a woman, Maureen Maurer.²⁴ "Golly Mom" deals with the complications of being attracted to boys. When faced with "the boy of [her] dreams," the singer is "so afraid and shy" that she needs advice, and she turns to her mother, singing "Golly Mom, I only met him yesterday / I never knew I could feel this way / Tell me what to say, Golly Mom."²⁵

23 Patsy Clinger, email to the author, May 9, 1922.

24 Sound file: <https://www.youtube.com/watch?v=MZsW4-cPM30>

25 https://sonichits.com/video/The_Clinger_Sisters/Golly_Mom?track=1

"Puppet" addresses being subservient to boys: "I'm your puppet, wo-oh-oh, you've got me on a string."²⁶ This song's lyrics accord with the statement that the songs of girl groups often "defer to boys," but the authors also note that girl group songs may do some talking back.²⁷ We see this in "Shoop de Doop Rama Lama Ding Dong Yeah Yeah Yeah." In this song, the girl tells the boy that she will allow kissing in a chaste way and only on her terms if he says the magic words (Shoop, etc.). The authors note that despite deference to boys in girl group songs, female "performances represented images of working women projecting their own voices."²⁸

Their performances were completely dominated by the men who chose and orchestrated the songs and oversaw recordings and live shows. Patsy Clinger says: "If we would have only been allowed to follow our heart with our music....We had some goofy things that we were forced to do because we were young girls." And Melody agrees: "It was a man's world."²⁹ Melody, as the oldest sister, was probably more aware of this truth than the still very young Patsy and Debra, who loved it all, oblivious to the power imbalance that was the reality of their work experience.

Perhaps The Clinger Sisters have been ignored in the literature about girl groups because they were late arrivals (many girl groups were on the national music scene during the 1950s) or perhaps because they never had an album. Their girl group output was all on 45 rpm records, and any hope for recognition depended on radio play, which the sisters lacked when compared to other girl groups. By the time the sisters had matured enough to realize this, they were on to something new: they had taken up instruments and were reinventing themselves as a rock and roll band.

26 <https://www.discogs.com/release/3161007-The-Clinger-Sisters-Golly-Mom-Puppet>

27 Maureen Daly Goggin and Krista Ratcliffe, "Songs 'Girls' Love and Hate: Finding Feminist Agency in 1960s Girl Groups and Girl Singers During #MeToo Moments," *Rhetoric Review* 41.2 (2022): 116-129. DOI: 10.1080/07350198.2022.2038511

28 Goggin and Ratcliffe, "Songs 'Girls' Love," 116.

29 Interview with Patsy, Debra, and Melody Clinger.

The Clingers: Rock and Roll Band

The four Clinger girls were musically trained, and all played piano, guitar, and ukulele. In 1966, their father bought new rock band instruments for the girls; the band consisted of Melody on guitar, Peggy on keyboard, Patsy on the drum set, and Debra on bass. It was an uphill battle for them because they were breaking ground as girls playing rock music. Debra explains, "We worried that as girls we would not be taken seriously as rock musicians if we weren't accomplished players." She says that they were so motivated they often spent as much as six hours a day rehearsing in their garage and locking in their particular sound; "it was just thrilling and we couldn't get enough."³⁰

The change brought the sisters another recording contract, this time with Greengrass Productions, with Curt Boettcher of "sunshine pop" fame signed to "produce all Clinger Sisters disks for the label."³¹ It was while working with Boettcher that the sisters officially changed their act's name to The Clingers, thinking that would help their new image as a rock group.³² They did several recordings with Boettcher, including their own compositions, but this was one of many disappointments in their career, since an expected album was not released. "We have never been able to find those tracks either that we recorded," Patsy was saddened to relate.³³ Their next recording contract ended badly, too. In 1967, The Clingers "signed an exclusive contract with Terry Melcher (son of Doris Day) and Equinox Records" plus ABC Records, which would distribute the discs.³⁴ It was supposed to include a movie contract with Melcher's father, Marty. Patsy describes this as "one of the high points of our career in one way, and a low point in another way,

30 Debra Clinger, email to the author, June 6, 2022.

31 "From the Music Capitals of the World: Los Angeles," *Billboard* 22 (October 1966): 49.

32 "Chatter: Hollywood," *Variety* (November 23, 1966): 69.

33 Interview with Patsy, Debra, and Melody Clinger.

34 "Something to Cling to," *Cash Box* (November 11, 1967): 34.

because Marty died, and that threw that whole thing out."³⁵ His death put his business assets into a spin, engendering lawsuits that took years to resolve, and not favorably for his heirs.³⁶ The Clingers' album was never released, and worse, as Patsy relates, it disappeared and she has not been able to find the tracks.³⁷

The Clingers had a good experience touring with the Righteous Brothers. They were taken seriously as musicians, and they had the opportunity to perform one of Melody's compositions, "Only You," as a part of their rock and roll act; unfortunately, the sheet music is not available.³⁸

Throughout 1968, the sisters were frequent performers on the *Smothers Brothers Comedy Hour*, and record producer Michael Lloyd became their champion. Mike Stax reports, "Lloyd was floored when he saw the girls play. He'd never seen an all-female rock 'n' roll group before, let alone one of this caliber, and he immediately saw their commercial potential."³⁹ Lloyd had the sisters perform the instrumentals on tracks they recorded with him and Kim Fowley as producers, such as "Good Day, Sunshine" and "Gonna Have a Good Time."⁴⁰ Lloyd was so impressed with The Clingers on the latter that he convinced the Smothers Brothers' producers to allow the girls to play on live television. Lloyd says, it "was revolutionary at that moment, and very difficult to convince [the producers] to do, because they didn't think that was appropriate. It just didn't fit anyone's view to have girls playing instruments in a rock 'n' roll band." So, when the Smothers Brothers people took a chance and let the Clingers perform as a rock band, it marked a first.⁴¹

35 Interview with Patsy, Debra, and Melody Clinger.

36 "Day in Court," *Forbes* (October 15, 1974): 192.

37 Interview with Patsy, Debra, and Melody Clinger.

38 Ibid. It was recorded on the CD *Clingers: Soft Bodies, Hard Rock* (2021), produced by Mark Blackburn, area251 Records.

39 Mike Stax, *Ugly Things* 39 (2015): 81.

40 Interview with Patsy, Debra, and Melody Clinger.

41 Stax, *Ugly Things*, 83.

"Lloyd was floored when he saw the girls play. He'd never seen an all-female rock 'n' roll group before, let alone one of this caliber, and he immediately saw their commercial potential."

—MIKE STAX

This amazing moment on television pointed The Clingers toward yet another record deal. Columbia Record signed a long-term recording contract, with Bones Howe named to be their executive producer.⁴² Columbia took out a full-page ad in both *Billboard* and *Cashbox* to promote the single "Gonna Have a Good Time" (with "And Now You Know Me" on the flip side).⁴³ However, Bill Drake, the program director who had a monopoly on radio airplay, did not believe that The Clingers actually played their own instruments; therefore, he refused to play their records. The Clingers' managers "sent countless correspondence and phoned, 'Come and see the girls...then make your judgment call.'" But Drake never would. He felt that girl rock bands "weren't happening at the time and he wasn't about to change that scenario."⁴⁴

The Clingers tried again, this time managed and produced by Mike Curb. They made a single, "Something here in my heart" with a cover of Lennon and McCartney's "Blackbird" on the flip side.⁴⁵ When the sisters appeared on *American Bandstand* with Curb in 1969, and discussed the difficulties faced by an all-girl band, Curb said that male bands sold more records than

42 "Clingers to Col," *Record World* (November 30, 1968): 22.

43 "Soft bodies. Hard rock." *Cash Box* 8 (February 1969): 2.

44 Ibid.

45 <https://www.discogs.com/release/3963926-Clingers-Something-Here-In-My-Heart>



The Clingers on the Pat Boone Show, L-R: Debra (bass), Melody (guitar), Patsy (drums), Peggy (keys).

female bands.⁴⁶ Although he managed the Clingers and stood to profit if their band did well, his attitude was disappointing. Debra says, "That would be a constant theme in our career... we came so close so many times. Though we were produced by some of the top names in the record industry and signed to some of the top record labels, we couldn't break through the glass ceiling / prejudice against women in rock music."⁴⁷

Issues of Gender

According to Patsy, gender bias was present, but there was also "the constant harassment of some of the men we were working with, and even sometimes our managers suggested to our father that he make himself scarce if any of the stars, or producers, etc. showed interest in any one of us. Evidently they felt [we should do] whatever it took to be successful."⁴⁸ Sexual harassment was less of a problem when the girls were very young, although Peggy was only in the ninth grade when a Hollywood promoter spoke to her father about her "raw, sexual appeal" that he could use to propel her to fame, which the family found highly inappropriate.⁴⁹ But as the sisters grew older, they felt the issue of sexual harassment always lurking in the background, and they changed management because of it at least once. Patsy states that their

46 *American Bandstand*, season 12, episode 49 (1969). <https://www.youtube.com/watch?v=q9c6MY5tpj4>

47 Debra Clinger, email to the author, June 6, 2022.

48 Patsy Clinger, email to the author, April 15, 2022.

49 Interview with Patsy, Debra, and Melody Clinger.

dad looked out for his daughters, and The Clingers never had to compromise themselves to the unwanted advances of men in the industry.⁵⁰

The sisters had to learn to speak up for themselves because their father could not always be there to run interference. Debra recalls when Hugh Hefner approached her after seeing her perform at the Greek Theater. She turned down his invitation to be a Playboy Bunny, saying, "I don't want to be famous that bad." She also turned down an edgy movie role; she said: "I can't portray a character that my mother would be embarrassed to watch."⁵¹ Patsy, when about to sign a contract, was made aware at the last minute that nudity would be involved and refused the opportunity. The producer sneered, "I'm sorry you are so inhibited." Patsy's comeback was, "What you call inhibitions, I call standards."⁵²

End of an Era

Christina Feldman-Barrett argues, in a 2014 article in *Feminist Media Studies*, that "a crucial piece of rock music history has been obscured by failing to thoroughly document the existence" of all-female rock and roll bands in the 1960s⁵³ and adds that "it is now time to also include the Pleasure Seekers, the Liverbirds, and Dara Puspita" in the documentation.⁵⁴ The Clingers are not on this list but they should be. They were an early all-girl rock band, the first to have been signed to a major record label.⁵⁵ Kim Fowley has said: "When you see the Clingers on the Smothers Brothers and then you see the Runaways who I produced seven years later in 1975, you realize that in 1968 the Clingers were pioneers."⁵⁶

50 Ibid.

51 Ibid.

52 Ibid.

53 Christina Feldman-Barrett, "From Beatles Fans to Beat Groups: A historiography of the 1960s all-girl rock band," *Feminist Media Studies* 14.6 (2014), 1041.

54 Ibid., 1051.

55 *Clingers: Soft Bodies, Hard Rock*, area251 Records.

56 *The Clingers: The First All-Girl Rock and Roll Band*, DVD, 2015, directed by Lance Mancuso, Hollywood, CA, Mancuso Productions.

During their struggle for success, the group began to break apart. Melody got married and moved to Colorado. Debra recalls: "The rest of us tried to keep it going, but it was like a four-legged chair after someone took away one of the legs. It just didn't work out."⁵⁷ Any hope that the sisters might have held about getting their rock group back together were forever dashed by Peggy's death on August 9, 1975, from an accidental drug overdose.⁵⁸ This was a terrible blow. "Not only did we lose a band member, but we lost our best friend, our beloved sister. We were heartbroken," says Patsy.⁵⁹ The remaining sisters continued to perform in different iterations; for example, Patsy and Debra teamed with younger sister Leesa to perform in Lex De Azevedo's touring company of the musical *Saturday's Warrior*. They performed in various clubs in Las Vegas and moved into the country idiom for a time, recording an entire album of country/pop with original music by Patsy as well as a Christian album.

As the sisters continued working as musicians, along with some of their younger siblings, the memory of the original rock and roll group faded. In summarizing The Clingers' career, Patsy says, "There is no doubt in my mind, and in the minds of all those countless wonderful audiences we had the privilege of entertaining, that they came away saying 'Wow, women can do anything, and do it just as good as their male counterparts.'"⁶⁰

57 Fiona MacDougall, "Rock Flowers: Young Girls on the Go," *Teen Magazine* 16.4 (1972): 6.

58 "Utah Singer, Composer Dies at 26," *Salt Lake Tribune*, August 14, 1975, 24.

59 Patsy Clinger, email to the author, June 9, 2022.

60 Patsy Clinger, email to the author, June 6, 2022.

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Joanna Hersey: Recipient of the Susan Slaughter Award for Leadership

EVE R. MEYER

Joanna Hersey was the recipient of the prestigious Susan Slaughter Award for Leadership at the 2022 International Women's Brass Conference, held at the University of North Texas in Denton, Texas, May 24-28. I interviewed her shortly after the conference.

Eve R. Meyer: *Joanna, congratulations on receiving the award. You have had a broad career as a performer, can you share with us what was it that drew you to the tuba as your instrument of choice?*

Joanna Hersey: I like to say that the tuba chose me, and I will explain how that happened. I am proud to be from the great state of Vermont, and my hometown, East Haven, has a population of just 250. Although our school was very small, the state wanted to have a band program in every school. Because my preference for the violin was not possible, the teacher, Mr. Hueling, told me that a sousaphone was available. I thought it would be like the small recorders that were common in elementary schools, so I agreed. Imagine my surprise when Mr. Hueling gave me a white, plastic, bumpy sousaphone, the type of tuba common in a marching band, which wraps around your body so that you can walk and play. I made the best of it, but I was not especially interested and only practiced once a week. Luckily for my future career, the high school band director provided private lessons. After a year of his inspiring instruction, I changed my mind, and one day he remarked: "You could be one of the best tuba players in the world, if that is what you want to do."

What I find so remarkable today is that the men who helped me along this path never suggested that the tuba was not an appropriate instrument for a girl. They encouraged me and my family was supportive. I will be

forever grateful. I won a full scholarship to study with Dan Perantoni at Arizona State University, and there, too, I was met with acceptance. Later in my career, when I began to meet more obstacles, I did not let it deter me. Due to the devotion and care that I received during my student years, I had time to form my identity and to develop a thicker skin.

ERM: *You served as Principal Tubist in the United States Coast Guard Band, tell us about that experience.*

JH: It was a wonderful experience. I was attending Arizona State and traveled with a group of students from the tuba studio who decided to take the long trip to the Coast Guard Academy in Connecticut. We supported each other during the taxing audition process, and I won the audition at the unusual age of 19. It was my very first professional audition. One moment from that experience has stayed with me all my life. The night before the audition, my friends and I attended the popular, annual Sousa concert. The concert was outstanding, and I wondered if I would ever have the good fortune to play in a group like that. I thought how amazing that would be!

Military band musicians work hard, but it is a very fulfilling career. I credit the leadership in that band for taking a chance on a young player, and I enjoyed the touring and leadership experience I gained while in that position. We played for royalty and heads of state; I marched in two Presidential inaugural parades and got to play *Hail to the Chief* at inaugural balls. I sat beside top-notch people who treated me as an equal. One of my favorite moments from my military career was performing for the activities surrounding the 50th anniversary celebrations of the second world war; we traveled to England to perform and marched in parades in commemoration. It was very special to be part of that event. Today, I am still so proud of the U.S. Coast Guard and all they do to keep us safe

ERM: *Were you able to continue your education while you were in the service?*

JH: The challenge of balancing active duty military service and also finishing my education was difficult because of the demands of my position. I needed to finish my undergraduate music degree, and I hoped I would be able to work on that at the nearby University of Connecticut, but scheduling conflicts arose because the classes were during the day when I was at work.

I discovered that the Women's Studies program offered courses in the evening. The courses were taught by a team of dedicated faculty who taught in their discipline during the day, and then taught the courses for the Women's Studies program in the evening. I earned a Bachelor of Arts degree and did all of my projects on women in music. This awakened in me an appreciation of gender studies—diversity, inclusion, and belonging—long before they were buzz words.

I served in the USCG from 1992 to 1999 and left to earn a Master of Music degree in Tuba Performance from New England Conservatory, and then a DMA from the Hartt School, where my dissertation was on the activities of female brass musicians in the American vaudeville days, around 1880-1940.



Joanna Hersey in a US Coast Guard parade

ERM: You are President of the International Women's Brass Conference. Tell us about the organization and what it has meant to you.

JH: The International Women's Brass Conference (IWBC) was founded with a mission to showcase diversity and belonging in brass performance and to help counteract gender stereotyping of brass instruments. The IWBC is a worldwide, non-profit organization founded in 1990 by Susan Slaughter, one of the first women to hold a Principal Brass position in an American orchestra. Slaughter became a member of the trumpet section of the St. Louis Symphony in 1969 and was appointed Principal Trumpet in 1973. As she began her career, she found that few would take an application seriously from a female brass player, especially for a principal position. She saw the need for an organization that could facilitate networking, provide opportunities for performance, and showcase diverse role models for students.

The first IWBC event was held at Washington University in St. Louis in 1993, and I was invited to perform. This was a life-changing event for me to attend as a young professional, just starting out. I performed as part of an all-female military group which featured members from the U.S. Army, Air Force, and Coast Guard. That conference opened my eyes to the high level of performance excellence, the camaraderie and warmth we experience in our field, and the potential for growth we each possess as performers and educators. The organization has grown as my own career has grown.

Since that first event, we have continued to hold conferences, produce a biannual newsletter, and work in other areas, like facilitating internships and mentoring programs, and providing music in schools and for community events nationwide. I first volunteered for the organization, serving as Chair of the History and

Awards Committee, and then was appointed to the Board of Directors. I was honored to be elected IWBC President in 2016, and since then we have held events at Rowan University in New Jersey, Arizona State University, and recently at the University of North Texas.

The League of American Orchestras reports both a lack of racial diversity and a gender imbalance among the top American orchestras, with the percentage of female brass performers around 3% for instruments such as trumpet, and the percentage of musicians of color around 13%. The IWBC is working to change this reality through our activities. The 2022 event at the University of North Texas welcomed more than 750 attendees who gathered for discussion, leadership development, diverse historic presentations, competitions, and performances. My deepest thanks to the team that made this happen!

That conference opened my eyes to the high level of performance excellence, the camaraderie and warmth we experience in our field, and the potential for growth we each possess as performers and educators.

—JOANNA HERSEY

ERM: Your work as a music educator has been a large part of your life, and you have recently been promoted to Associate Dean of Student Success and Curriculum, for the College of Arts and Sciences at University of North Carolina Pembroke. Congratulations! Tell us about your work.

JH: After teaching at the university level for twenty years, fifteen of them here in North Carolina, I was ready for something new. I still do a good bit of teaching and mentoring, but now as Associate Dean I have found new challenges. Our office oversees logistics for fourteen departments in areas from art to zoology and everything in-between. We are the largest college at the university, and serve more than 3,000 students and hundreds of faculty and staff. It is fast-paced, and each day brings

something new. Because I have taught for such a long time, I understand the system. Focusing on student success means I frequently talk to students about their experience and help to smooth their paths toward graduation and beyond. I have been able to maintain a practice routine in the evenings, and am still able to perform.

Higher education is far from perfect, but UNC Pembroke is very special. It was founded in 1887 by Native American leaders to educate their young people and provide teacher training, and we are proud of our heritage. The student body is extremely diverse, with many of our students the first in their families to attend college, and we are a center for Native American studies. I love that I can work alongside such inspiring colleagues in a place that provides a truly inclusive environment for study and growth.

ERM: As a composer your works highlight the experiences of women and women's stories. I would like to know more about your recent composition for solo tuba and electronics, *ElevenTwelve*, which was composed in honor of Hildegard von Bingen.

JH: *ElevenTwelve* is my favorite of all of my compositions thus far. I composed it in 2019 for a recital presentation on the performance of graphic scores for tuba, for premiere at Arizona State University at the IWBC. My friend Bill Pritchard wanted to present a recital that showed students that graphic scores are not as scary as they might think. He gathered some examples for tuba and realized he didn't have any by women, so he called and commissioned one.

Graphic scores are sets of musical instructions that are not presented in traditional musical notation format, but rather involve pictorial and artistic elements, and they often leave much to the improvisation and imagination of the player. In the twentieth century, graphic scores became a way to share the compositional process more equally between the composer and the performer, and to involve concepts of improvisation and chance elements in the musical presentation. I liked the idea and was pleased to learn that Pritchard likes electronic music. Much of the music for tuba, as you might imagine, is loud, heavy, and often harsh. In my previous works. I have tried to show a softer and more contemplative side of compositions for low brass and electronics, so this was a wonderful chance to experiment.

The work is centered around the Disibodenberg Convent where medieval nun, composer, author, and theorist Hildegard von Bingen (1098-1179) lived and became Abbess in 1136. The performance of *ElevenTwelve* involves the player making choices between elements of melodic material placed within a map of the convent. The performer can traverse the convent in any manner and choose the musical elements found at each place along his or her journey through the community. These melodies bring to mind Hildegard's chant music, sung by the nuns during worship, honoring their lives and work, worship, and community. The medieval convent at this time would have been a bustle of activity, with a large main church, smaller chapel areas for townspeople and visitors, dormitories, meeting and working spaces, and kitchens, bake houses, gardens, vineyards, a guest house, and hospital. I wrote melodies for each area, and had fun imagining the nuns going about their days.

I have since been commissioned by euphonium star Dr. Gail Robertson, Associate Professor of Tuba and Euphonium at University of Central Arkansas, to compose a duo for tuba, euphonium, and electronics for her

and Dr. Stacy Baker, Professor of Tuba and Euphonium at Morehead State University. My second work in the graphic map series is now finished. I chose a female figure of color from music history, and again investigated how I could show the importance of her life through visual and sonic elements on a musical score. Every performance becomes a widening of our musical space, a way to highlight the work of under-represented composers, and a way to welcome the work of all into our consciousness.

ERM: *You were recently presented with the Leadership Award from the International Women's Brass Conference in honor of your service as president. How has your non-profit work shaped your life?*

JH: I was incredibly grateful to receive the Susan Slaughter Award for Leadership, which was presented for the first time in 2017 to Marin Alsop, in recognition of her career as Music Director Laureate of the Baltimore Symphony Orchestra and Director of the Vienna Radio Symphony Orchestra, and her service as a role model for music education. Twenty-nine years after joining the IWBC at the beginning of my career, I was presented with the second leadership award by Susan Slaughter herself on the final evening of the conference in recognition of my "inspirational and unwavering global, unifying service."

Working for a non-profit is a sacrifice in so many ways, as is any leadership position if it is done well. You must serve as a steward of the finances and lead the group through decisions that can alter the financial health of the organization now and into the future. You are responsible for growing leaders and finding a team that can work on issues promoting the mission. Everything comes back to the mission.

As a leader, in my position as Associate Dean, or as President of a non-profit, I must stand above the individual needs of people on the team and work outward, facilitating planning



Joanna Hersey with the graphic score to *ElevenTwelve*

and financial support dictated by the mission. This sounds fine, but it can create barriers to friendships, and makes it difficult when one set of plans becomes preferred over another. Not everyone in the non-profit world is there to serve the mission; sometimes they are there only to serve themselves. In the long run, those people can never work toward meaningful change, because that only comes with sacrifice and being true to your vision. I have found this to be one of the most difficult aspects of leadership, working to embrace positivity with the team, and steering the ship around those who bring in a negative energy for their own gain. The wonderful thing about jumping into the ring, though, is that I can see progress and inspiration around me in the people I am working with, and that gets me up and running every day. The mentorship of the generations ahead of me have turned back, and held out their hands, as I try to do for those coming behind me.

Dr. Eve R. Meyer is editor in chief of the *Journal of the IAWM*. She was formerly chair of the Music History Department of Temple University.



Linda Dusman

Teaching Composition: Feminist Pedagogy, Equity, and Inclusion

LINDA DUSMAN

In the early 2000s, I began teaching composition at racially and ethnically diverse University of Maryland Baltimore County (UMBC), where I eventually became head of the composition major. At that time composition majors, in contrast to the university, were primarily a homogeneous group of students who were straight, white, and male. As in many universities at that time, students were trained to compose in the style of their instructor; I was struck by how inauthentic that music felt in many cases. It appeared that the students were not wholly themselves as they struggled to model their teacher's style in their music. Even though imitation has been a time-honored approach to composition pedagogy, it was difficult to see these young minds attempting to find their own path through imitating one stylistic model.

In private lessons with one of these students who was composing a string quartet, I grappled with what he was trying to say. As a metal guitarist, his attempts to use a musical language that

was not his own weakened the piece. Finally, I asked him to play recordings of his successful heavy metal band, for which he had composed extended works. Hearing these recordings revealed his true voice. There was no reason he could not compose in that style for string quartet, so we changed course in our lessons. He transcribed one of his heavy metal compositions for string quartet, creating a noisy, rhythmically-complex counterpoint that was true to his voice. While technically difficult, his quartet was performed successfully in his senior recital. Since that experience, I determined to create space at my university for every sort of compositional voice and to foster in my students what I have come to think of as honest musical expression.

Today, UMBC has 15 composition majors in a student body of around 150 music majors. They are gender and ethnically diverse. They form a supportive community of students expressing many different compositional styles. I wrote this paper to track that journey; to think through what made it possible to diversify my studio; and to examine how my students have benefited from this approach. As both chair of the department and head of the composition area, I led initiatives to address diversity and inclusion issues in department auditions, in the curriculum, and in the culture of the composition area.

Many UMBC students are first generation, having had access solely to public high school music programs. Most UMBC composition majors have had little or no compositional instruction in high school and are self-taught. They often have not had the benefit of private instrumental or vocal lessons. Often, applicants' families possess limited knowledge of what college music study entails. Especially for music students, the college application process becomes doubly complex, as it requires portfolios and auditions in addition to the regular application. Though we recruit from some fine public high school music programs, the quality of music instruction varies widely across the state.

Our departmental response to these circumstances involved changing our audition days to include a parent and student information session, during which we describe the wide variety of educational styles available for higher education music study in the United States. We explain the differences between a liberal arts degree, a Bachelor of Music at a school of music, and a Bachelor of Music at a conservatory. We discuss attitudinal changes from high school music experiences as extracurricular to centering music in students' college academic lives, and the commitment that change requires. We coupled auditions with interviews to better understand a student's preparation for college-level study. As a result of this process, we can better assess if a weaker audition reflects limited training as opposed to limited potential. In response, we created a "provisional acceptance" status for talented students who need a semester or year of serious mentorship and support before they can be fully accepted as majors.

One such student was a young woman of color who attended a competitive public technology high school with no music program. Her audition on violin was not strong, but she noted during her interview that she had started a music program at her school. She taught herself to play the violin, and then transcribed game music to play in a string ensemble with her friends. She also conducted the group, and her transcriptions clearly showed that she had an ear and notation skills. We accepted her "provisionally," and after one semester this student, who in the past would have been inadmissible, excelled in our program. This alumna is now a game composer and one of the youngest ever accepted to the American Composers Orchestra reading sessions.

In reviewing applicants' composition portfolios, I look for indications of students listening past the coarseness of midi playback. I seek students who compose from knowledge of their own instrument or voice. Most importantly, I look for the beginnings of musical

New Beginnings

ideas—the one thing that I feel cannot be taught. Example 1, entitled *New Beginnings*, was a portfolio submission from a violinist, a daughter of Nigerian immigrants. Far from standard, the orchestration includes a string section with harp, soprano recorder, timpani, and drum set. To me, this demonstrated an awareness of tone color and its potential for impact on musical meaning. She included a striking key change with the recorder entrance, again revealing a young, self-taught composer with an imagination for harmonic color and form. If I had been looking only at the basic rhythm and harmony, the piece might be considered quite simplistic. But, observing the strengths of her work rather than focusing on specific weaknesses encouraged me to admit her, and she became a successful student in our program.

Another applicant of color submitted a piano solo entitled *Rosewood*. A quick look at the score showed a limited harmonic and rhythmic pallet, but after listening to the recording he submitted, I found there were many layers to this piece that were not notated. In the recording, the midi playback mixed with sounds of a distant train and muttered dialogue. This was clearly a student who had been influenced by film scores and diegetic sound. As the piece progressed, his lack of scoring knowledge for piano became more evident, but he had a clear sense of design. A keen ear for time and its role in structuring the trajectory of a composition made *Rosewood* a compelling sonic experience. If I had only judged the score, I would never have recognized that. This student double majored in composition and music technology in order to blend his love of both.

The musical score for "New Beginnings" is presented for eight instruments: Violin, Viola, Violoncello, Double Bass, Harp, Soprano Recorder, Timpani, and Drumset. The piece is in 3/4 time, marked "Andante Moderato" with a tempo of quarter note = 90. The key signature starts with one sharp (F#) and changes to two flats (Bb) later in the piece. The score includes dynamics such as *mf* and *cresc.* (crescendo). The Soprano Recorder part is mostly silent, while the Drumset part features a simple rhythmic pattern.

New Beginnings, p. 1. The composition was submitted for an application portfolio. It is used with permission of the composer.

Departmentally, we recognize that entering students often require a good deal of support. In the composition area, I work hard to have the student composers feel connected to a larger community by inviting guest composers working in a wide variety of styles, including film and media composers (Greg Kalember, CK Barlow, Karena Ingram in recent years), hard core experimentalists (Robert Morris, Pamela Z, and Seth Parker Woods) and traditionalists (Stephen Caracciolo this past year). I schedule regular composer brown bag lunches where students

present their music to one another. We work to become articulate about requesting useful feedback, guiding discussions together in a friendly way to make the distinction between criticism and critique. During the COVID-19 remote experience, I initiated a Zoom exchange with Dr. Ruby Fulton and her composition students at the University of Idaho. Students from these two distinct geographical regions presented their work to one another and in the process learned about differences and similarities in their approaches, while creating an online community.

I seek students who compose from knowledge of their own instrument or voice. Most importantly, I look for the beginnings of musical ideas—the one thing that I feel cannot be taught.

—LINDA DUSMAN

Recently, I have started using Liz Lerman's *Critical Response Process*¹ to help students better understand one another's very different creative processes and values. Lerman's concept of "neutral questions" has been particularly helpful. In her methodology, questions are neutral when they are not couched in opinion. One of the examples she offers in her book *Critical Response Process: a method for getting useful feedback on anything you make, from dance to dessert* centers on the difference between asking "Why is the cake so dry?" and "What kind of texture were you wanting to bake into the cake?" In the first instance, it is clear that the questioner thinks a different cake texture would be more successful; in the second, it is more about clarifying the baker's process and tastes. Developing these kinds of questions can be challenging, but it has helped my students to avoid defensive positioning and to become more accepting of individual differences.

Curricular changes have also proven critical to stylistic inclusivity in the composition major. In the first year, students take two courses that foster small group learning and build their individual confidence. To demonstrate different approaches to compositional issues in the second semester, I use as a textbook a compendium of short complete works (not excerpts) so they can study coherent whole works. In discussing time, for example, we study a Fauré song, a Cage percussion trio, one of the Feldman *Durations*, and the Philip Glass *Two Pages* to examine various concepts of composing expressive rhythmic and time-based work. Another assignment involves a one-minute etude either modelled after a piece to which they feel connected, or one that feels quite alien. This gives students the choice of writing from a place of comfort or of trying something new. These short etudes enable me to get to know the students. I begin to see their affinities and where their imaginations go. Another etude involves selecting six pitches and composing a melody for a particular

instrument on staff paper without a meter signature. The pitches they select are telling. Some are tonal; some are dissonant; some are a mixture of both. Writing without meter on paper helps to work against the notation software temptation of cutting and pasting.

In these initial classes, they enjoy listening to one another's work and begin to create a supportive community for critique and progress. I intentionally provide very loose instructions for these compositional etudes, which sometimes makes the students uncomfortable. Generally, they are good students, and they want to do it "right." When they ask, "What exactly do you want us to do?" I respond by describing the class as process-oriented, an opportunity for me to learn how they think and hear while they learn about themselves and one another. I express interest in discovering what they bring to the project, and then I base the next listening assignments and etudes on that work. I emphasize the importance of an honest and thoughtful process, explaining that a successful etude demonstrates focused attention, honest engagement, and daily work. I am not looking for a "right answer." I can tell when they have thrown something together the night before, and those who choose this route generally admit it in class. They notice the difference between their work and the more consistent work of others. In this way, I foster a kind of gentle competition focused on composing seriously, but lightly, without fear of doing it "wrong."

By the end of two semesters, most students have begun to develop a compositional point of view that varies widely from student to student. They want to explore an interest in abstraction, or in tonality, or in jazz harmony, or in expanding their palette of compositional possibilities, etc. This variety of viewpoints creates a healthy and diverse atmosphere for performing one another's compositions in recitals, and they willingly attend reading sessions of one another's works.

By the end of two semesters, most students have begun to develop a compositional point of view that varies widely from student to student.

—LINDA DUSMAN

The music department changed the core music requirements for composers to allow more flexibility. After two initial semesters of traditional music theory and musicianship, composers elect either jazz theory or classical chromatic harmony to complete their core requirements. Students with an interest in composing using technology may elect an additional semester of a creative music technology class in lieu of a semester of private composition lessons. And students who compose for ensembles outside the university may elect to include these groups in their senior recitals, be they rock, jazz, religious, or other styles. This has the benefit of blurring the lines between "academic" composing and the music they are involved in outside of school. All of this amplifies our message that our program encourages and values composing in whatever ways are meaningful to them.

At the end of each semester, performance faculty and professional ensembles in the area prepare reading sessions of student composers' music. I have worked hard to find ensembles that take this seriously and are supportive of young composers by providing thoughtful commentary while interpreting their work. This has proved extremely important in building student confidence. Knowing that I take them seriously and that the musicians take them seriously results in the students taking themselves seriously. I emphasize careful score and part preparation as a way of

1 <https://lizlerman.com/critical-response-process/>

honoring the commitment performers are making to their music. I make it clear that readings are a privilege. If the score and parts are not properly prepared, their work is not read. Younger composers are required to attend senior composition recitals. I tell them that these successful students started where they were, setting the expectation that they can and will be equally successful. Importantly, all students have equal access to these opportunities. Access to performers and to performances is of great significance for young composers, and though they compose in diverse styles for diverse ensembles, I work hard to make sure each student has at least

one reading session and one performance every year. I discipline myself not to show favoritism to the more advanced composers by providing them with more opportunities. Instead, I encourage them to apply to score calls, and to compose for their friends. In this way, they may gain more performances and contacts to begin their professional lives.

In all these ways, I focus on building confidence and community in a diverse and inclusive composition studio on a diverse and inclusive campus, with students creating music that expresses their tastes, their identities, and their politics. After 15 years of development, the composers reflect

the campus at large. This does not mean there are never disagreements, of course. But I am proud that my students inspire one another to find their own voices and that they have come to expect that every composer's music will sound distinctly their own, highly valuing everyone's honesty of expression.

Linda Dusman's compositions and sonic art explore the richness of contemporary life, from the personal to the political. Her frequent collaborations with the Trio des Alpes have resulted in multiple commissions, including *Thundersnow* and *Dancing Universe* for piano trio. She founded *I Resound Press*, a digital archive of music by women composers in 2008. Dr. Dusman is currently Professor of Music at University of Maryland Baltimore County (UMBC). See complete information at www.lindadusman.com.



María Eugenia León | Photo Credit: Rebeca Dourado

***Busca la Alegría* (Look for Joy)**

MARÍA EUGENIA LEÓN

It is an honor to have had my work, *Busca la Alegría* (Look for Joy), selected as the winner of the 2022 inaugural Orchestral Competition for Female Composers in the Canary Islands, where I was born. I composed the work specifically for this competition, and being able to have the world premiere

this past March, with the Gran Canaria Philharmonic Orchestra, conducted by maestro Karel Mark Chichon, was a dream come true, especially since this was the first time that I had an orchestral piece performed by a professional orchestra. The competition was a wonderful opportunity that forced me to leave my comfort zone, and the piece came from my heart.

I wrote the work during the Christmas holiday season as Covid was sweeping through Los Angeles, where I am now living, and I was isolated and separated from friends and family. I wanted to create a work that reflected my feelings, and what I did not realize at the time was that many others identified with my experience. I reached inside myself, which led me to my message: "Look for Joy." My main goal for *Busca la Alegría*, even before I began composing, was to write a work that could be compared to a piece of chocolate with liquor, truffles, and cream but with exactly the right amount of ingredients, which would create a strong flavor and would leave people wanting more. This is the reason my composition is so short—approximately six minutes. It is also why the orchestration is not excessive; it has its delicate

moments interwoven with energetic and powerful passages, which provide a balanced contrast.

The piece is in rondo form (ABACABA). The first theme expresses the joy that I believe we all have inside of us, although the feeling is not always readily apparent. The principal theme is relatively brief, but it keeps growing each time it reappears. An important feature of the theme is a rhythmic motif (eighth note, two sixteenths, dotted-half note) that plays constantly throughout the entire work. It is in the foreground in the principal theme and in the background in the other sections. The B theme is more delicate, it has longer melodic lines played by various instruments using the call and response pattern. Section C is modulatory and corresponds to a transition. Throughout the work, different sections of the orchestra take turns, depending on the theme, but in the third A section, the full orchestra brings the work to a joyful climax.

I thank the orchestra and the conductor for granting permission to make the recording of the concert available on streaming platforms such as Spotify. (<https://open.spotify.com/track/2Eq2U8EZlneKfjsfooBh72?si=1c347a572e344ba6>)



Ting Luo

New Arts Collaboration: Communicating through Sound and Sight

CHRISTINA L. REITZ

New Arts Collaboration (NAC), an organization that presents contemporary works for piano and multimedia, is the brainchild of pianist Ting Luo. From its relatively recent inception a few years ago, Luo has been the driving force for this exciting, new venture that combines solo piano with visuals and electronics to present a truly interdisciplinary experience for the audience while fostering a collaborative spirit for the artists. NAC has already been featured in several significant venues due to Luo's leadership and fine skill at the piano. Her vision has captured the imagination of artists across disciplines while simultaneously giving a voice to underrepresented communities.

Luo's unique background informed her musical preferences from an early age. Raised in Southern China, her grandfather, a composer, lived nearby and was teaching composition at the Guangxi Arts Institute. She recalls that in his works, she could "hear both Chinese traditional music tunes and contemporary compositional skills."¹

1 Ting Luo, e-mail message to author, June 21, 2022.

As she began junior high, her interest and exposure to 20th-century music continued to evolve, and through her piano studies, she was introduced to the literature of Sergei Prokofiev and Dmitri Shostakovich. Luo subsequently studied at XinHai Conservatory of Music (Guangzhou, China) with pianist Jin Lai, through whom she became acquainted with contemporary Chinese composers Chen Yi, Tan Dun, and Zhang Chao. She earned a Master of Music degree in solo piano performance at the University of Southern California's well-known Thornton School of Music, but there was little time to explore collaborative efforts in graduate school. Typical of pianists, Luo has worked with other musicians in solo, chamber, and ensemble settings, but her collaborations had been exclusively restricted to music.

Luo's artistic interests extend to all disciplines, and she is "always fascinated by art shows and events that combine more than one method."² After graduation, she moved to San Francisco and began frequenting concerts at the Center for New Music. These events proved to be an opportunity to connect with composers such as Belinda Reynolds, with whom she would subsequently work through NAC.³ Luo's access to other artists in the San Francisco Bay Area sparked conversations about interdisciplinary collaborations, the seed that germinated into NAC.

NAC originated in 2020 as the sole vision of Luo. She says that each word in its name, New Arts Collaboration, holds great significance. "New," as in contemporary,⁴ but also because NAC creates a new form of collaboration, while "Arts" states that NAC is for interdisciplinary art works which incorporate many of the disciplines without boundaries. The last word, 'Collaboration,' stands for the core value of the project.⁵

Having a creative vision was only the beginning of a long, arduous process to formally establish NAC. Luo attended

2 Ibid.

3 Ibid.

4 Luo, e-mail message to author, June 29, 2022.

5 Luo, e-mail message to author, June 21, 2022.

webinars and workshops for a broader understanding of the business aspect; additionally, the non-profit organization, Intermusic SF (of which NAC is a fiscally-sponsored affiliate), has been of assistance. NAC is not funded by grants or foundations but entirely by donations and ticket sales,⁶ a testament to the interest in Luo's work.

A fundamental goal of NAC is to program underrepresented composers, specifically womxn and people of color. As mentioned previously, Luo was raised in China; when she moved to the USA, she gained a better understanding of American gender and racial dynamics. This motivated her to focus on inclusion from underrepresented communities,⁷ as evidenced by NAC's benefit concert on September 30, 2021. That program's theme was advocacy for BIPOC and/or female artists. A subsequent webinar in March 2022 presented by NAC, "New Music by Underrepresented Composers and Performers," featured a diverse panel that included Luo, Chen Yi, Eunmi Ko, Thomas Schuttenhelm, Nicole Brancato, Juhi Bansal, Chatori Shimizu, Emily Koh, Jean Ahn, and Vera Ivanov.

The collaborative process of NAC can best be explored by considering one concert in detail. POETIC MOVE occurred on Sunday, November 7, 2021, at Old First Church in San Francisco, and presented a program with a theme based in part on poetry (hence the title) because Korean and Chinese poetry inspired several of the works. As early as two years prior to the concert, composers began their involvement; they sent a description of their works that Luo then shared with visual artists to consider appropriate pairings. Conversations to initiate and understand the collaboration were fundamental, and throughout the creative process, subsequent group discussions transpired between Luo, the composers, and visual artists.⁸

The extensive program demonstrates the diversity of collaborations, musicians, and mediums: *How Deep is the Valley*

6 Ibid.

7 Ibid.

8 Ibid.

for piano and interactive electronics (Brett Austin Eastman with visual artist Joshua Curry), *Six Threads* for piano and multimedia (Danny Clay), *Around* for piano and audio playback (Julie Barwick) with *The Corner* (Barwick with visual artist Nicki Davis), *LE NUOVE FORME* for piano and multimedia (Valerio Sannicandro and visual artist Wioleta Kaminska), *Cornkind* for piano and tape (Christopher Cerrone), *Mu Absence* for solo piano and multimedia (Chatori Shimizu), *FOOTSTEPS* for solo piano and multimedia (Jean Ahn and visual artist Jo Ho), *Hypothesis* for piano and multimedia (Ting Luo and visual artist Loraine Wible), and *WORDS* for piano and multimedia (Belinda Reynolds and visual artist Charles Woodman).

Although Luo composed and also contributed her poetry for *WORDS*, her primary role during the performance was as pianist. Stephen Smoliar favorably reviewed the concert in his blog, *The Rehearsal Studio*, where he stated that the program “offered a wide variety of different technical and rhetorical approaches to composition, and the variations in media design were just as extensive.” He called the concert a “richly absorbing experience.”⁹

Two intriguing aspects of contemporary music are the unorthodox musical notation and the freedom to improvise. Both were features of the POETIC MOVE program. In “Video Game,” the third movement of *Six Threads*, Danny Clay used digital animations and shapes, such as dots, circles, and punctuation marks. It was Luo’s task to respond to the images through improvisation; she particularly liked when the video used many question marks, which she performed as tone clusters with her palms and arms. Meanwhile, on the same program, both *Mu Absence* and *LE NUOVE FORME* gave the performer freedom in determining note duration.¹⁰

9 Stephen Smoliar, “NAC Presents its Piano and Multimedia Concert,” *The Rehearsal Studio*, Nov. 8, 2021. <https://therehearsalstudio.blogspot.com/2021/11/nac-presents-its-piano-and-multimedia.html>

10 Luo, e-mail message to author, June 21, 2022.



Ting Luo performing “Breath” from her suite for piano and electronics *Hypothesis* at the Hot Air Music Festival in San Francisco (March 7, 2022). The collaborative visual is by Loraine Wible.

Another 2021 highlight took place in April when NAC was featured at the San Luis Obispo Museum of Art’s Digital Shorts Film Festival with “Snow,” a movement from Jean Ahn’s suite *FOOTSTEPS* (with visuals by Jo Ho). Other significant concerts include the “Music at Noon” series at Westminster Presbyterian Church in Sacramento, California, where Luo performed world premieres of two movements of her own composition, *Green*, and the world premiere of Daniel De Togni’s *Ritual and Evocation at the Stone Garden*.

Luo performed her *Hypothesis* in collaboration with visual artist Loraine Wible at the Hot Air Music Festival at the Barbro Osher Recital Hall in San Francisco. NAC has also been featured on the international stage with an audiovisual exhibition and presentation at the Bangkok Arts and Culture Center as part of the Thailand New Music and Arts Symposium 2021.

Luo would like to continue to explore collaborative possibilities with installation artists and to work with specific materials such as metals, cotton, and glass.¹¹ NAC’s most recent performance event was a collaboration with Aries Mond in early August 2022, as part of the “Mosswood Sound Series,” an experimental weekly event in Oakland, California. NAC maintains an open call for collaborators with a simple application process available on its website (newartscollaboration.org/) with a fairly quick response time from Luo and a small committee of artists. With possibilities seemingly endless, there is really no limit to what NAC might accomplish, particularly with the energy, determination, and vision of Ting Luo.

11 Ibid.

Christina L. Reitz is a Full Professor of Music at the Western Carolina University, where she teaches undergraduate courses in music history and American music. Her first monograph, *Jennifer Higdon: Composing in Color*, was published in 2018 and was the recipient of the 2020 Pauline Alderman Award for Outstanding Scholarship in Music.

Women at the Piano

CAROLINE OLTMANN'S

Earlier this year I was invited to present a masterclass and concert at King's College School, an international boarding school for gifted middle and high school children in London. The title of the week-long project (March 8-16, 2022) was Women at the Piano. Each participant presented a work by a female composer, and my host and I performed a concert of music by or dedicated to women. In the following essay, I will present my perspective as a performer on three of the works by women composers.

Fanny Mendelssohn Hensel: Das Jahr

I was excited about the opportunity to revisit King's College to prepare a work that was unfamiliar to me and to hear repertoire that was also new to me. My solo contribution to the concert consisted of one movement from Fanny Mendelssohn Hensel's *Das Jahr* (1841), a cycle of twelve character pieces dedicated to the months of the year. I chose "March," matching the time of the visit.

The movement, entitled "Praeludium und Choral," is a prelude and variations on the subject of Easter and the Resurrection, and it culminates in the hymn tune *Christ ist erstanden* (Christ is risen), which gives the work import and religious grandeur and ardently expresses the devotion of the Mendelssohn family to their relatively recently adopted religion of Christianity. The rhythmic, plodding atmosphere reminds me of the difficulties that farmers had as they prepared their fields in early spring, a subject also found in German children's songs familiar to me from my upbringing in Germany. The dark, story-telling tone invites the listener into a world of hardship, and of a search for consolation through religious dedication. These weighty subjects, in conjunction with the harmonic colors and dense chordal writing, provide the listener with an emotional listening experience.

Each of the twelve movements in *Das Jahr* is prefaced with a short excerpt (or epigram) from the writings of authors such as Schiller, Uhland, Eichendorff, Tieck, and Goethe. The title of the month appears on the preface page with the epigram, while the music has its own title. The epigram for March

reads: "Verkündiget ihr dumpfen Glocken schon des Osterfestes erste Feyerstunde?" ("Are your dark bells already announcing the first solemn celebration of Easter?"), an excerpt from Goethe's *Faust I*.

Fanny's last name was subject to multiple changes during her lifetime. Born Fanny Mendelssohn in 1805, she was baptized in the Lutheran faith at the age of eleven, and the surname Bartholdy was added to her name in her family's attempt to downplay their Jewish origins. She stopped using Mendelssohn-Bartholdy when she married Wilhelm Hensel. Her new name, Fanny Hensel, appears in the notebook she used for *Das Jahr*, an artistic collaboration with her husband who created the illustrations for each month. With the release of her work towards the end of her life, the publisher reintroduced her original name of Mendelssohn to build on her brother's fame, changing her name yet again.

Das Jahr is gaining recognition as part of the canon of established concert repertoire, and a number of recordings of the work are available by women as well as men. I believe that it is worthy of being included in more concert performances and not solely to represent women composers.

Piano Repertoire

The recognition of works by an audience is a significant and even a crucial aspect of presenting engaging programming. It is the component in a program where concert goers hear familiar works such as Beethoven's "Moonlight" Sonata and have the opportunity to



Fanny Mendelssohn Hensel

revisit and compare their listening experiences with the interpretation of the performer on stage. *Das Jahr* was most likely a new work for the students in the audience, but since it uses traditional compositional methods and harmonies from a familiar time period, it no doubt was an enjoyable and enriching experience for them.

I am especially concerned about the marginalization of works written by women in the 20th and 21st centuries. How do we identify gender bias in programming? Do women performers have to lead the way towards bias-free inclusion of works by women? Will repetition and recognition of a work gradually assure that the compositions of women will enter into the canon of the established concert stage repertoire beyond any gender consideration? These are questions we must continue to discuss, whether or not we perform women's works on any given tour or in any concert season.

From a performer's perspective, I was delighted to be introduced to two works by women that were written in the early-20th century and were brought to my attention as part of the Women at the Piano project. Both are duets.

Mel Bonis: *Le Songe de Cléopâtre* (Cleopatra's Dream)

Mélanie Hélène Bonis (1858-1937) was a prolific French composer. Due to the difficulties experienced by women composers at the time, she used an androgynous form of her first name, "Mel." She originally composed *Le Songe de Cléopâtre* for orchestra as part of the cycle *Femmes de légende* (Women of Legend), which contained symbolist compositions about archetypal women of mythology and history. The score is undated and was first published only recently (2018). During Bonis' lifetime, the work was known in a piano duet version, dated 1909.

The original orchestral version of the work uses striking colors drawn from standard instrumentation. The piano duet version, as expected, has a more two-dimensional sound due to

the restrictions of the instrument and to the more unified color palette of the piano. When a richly orchestrated work is scored for piano, it poses a formidable challenge to the interpreters who are faced with the task of extracting from the instrument as much color as possible to evoke the sound of the original. This process also demands a high level of collaborative skills of the partners, since four hands on one keyboard typically leads to choreographic overlaps. *Le Songe de Cléopâtre* presents many potential interferences on the keyboard, but it is quite fun to bump into each other's hands from time to time when performing the work. The duet version of *Le Songe de Cléopâtre* is a true treasure, an impressionistic gem, and a spectacular concert program addition.



Mel Bonis



Germaine Tailleferre

Germaine Tailleferre: *Image*

Germaine Tailleferre (1892-1983) was also a French composer; she was the only female member of the group of composers known as *Les Six*. *Image* was an early work and was originally composed for eight instruments (flute, clarinet, celesta, piano, and string quartet) in 1918. It was transcribed by the composer for piano duet on two keyboards. The pentatonic harmonies and melodies evoke an exotic mood similar to Bonis' *Le Songe de Cléopâtre*. The original instrumentation features the thick sound I associate with works produced during the time of the Art Deco, a velvety sound influenced by Wagner. The duet version

works very well because the original version already includes two keyboard instruments, and I prefer the duet version for its cleaner and more transparent soundscape. Tailleferre creates highly defined textures through frequent use of the outer areas of the piano keyboard and by avoiding a bulky middle-layer sound. The strictly-maintained 6/8 meter gives *Image* a compact feeling. The work can be added as a miniature highlight on any program. With its scintillating bell-tone opening, *Image* presents an excellent concert starter or a lovely choice for the first work after intermission.

The Students

The talented junior and senior pianists who participated in my six-hour workshop were incredibly motivated during the week and spent an enormous amount of time preparing the music. All of the students who participated in the project during the week played superbly, performing challenging music by women composers: Amy Beach, Margaret Bonds, Cécile Chaminade, Cecilia MacDowall, and Jeanne Zaidel-Rudolph, in addition to those discussed above. There was a moment after the faculty concert when we stood with the students and parents in the lobby taking turns talking about the pieces they had just heard and what discoveries they had made. I was pleased to learn that both the Bonis and Tailleferre duets were among the favorites.

Pianist, pedagogue, and presenter Caroline Oltmanns, Professor of Piano at Youngstown State University, has recorded six solo CDs on the Filia Mundi label. Her playing has been broadcast globally, and she was featured on the documentary series *Living the Classical Life*. She serves as a jury member of national and international competitions. She is an International Steinway Artist, Steinway Spirio Recording Artist, Fulbright Scholar, and recipient of the Stipendium der Deutschen Wirtschaft.

Intersecting Lines: A Collaborative Journey in Movement and Music

COURTNEY MILLER with KRISTIN MARRS

My Collaborative Journey

An area I am especially passionate about is connecting with people and new audiences through collaboration in the fields of music, dance, and art. In this article, I will focus on one of the most meaningful interdisciplinary collaborations of my career, one that continues to evolve each year. It involves my collaboration with dancer and choreographer Kristin Marrs. Our association began in 2016 when we were introduced by a mutual friend. I am Associate Professor of Oboe at the University of Iowa School of Music, and Kristin is Associate Professor of Instruction in the Department of Dance at the university; she is also a musician.

We were both looking for new opportunities to collaborate. We embarked upon what would become a long-term collaboration and friendship that resulted in performance tours from the Midwest to the East Coast of the United States. Together, we founded Con Moto (www.conmotoartists.com), a multidisciplinary performance ensemble whose work is grounded in a non-hierarchical creative research process, in which the artists have equal participation and input.

We began rehearsing weekly in spring 2016 to create multiple ensemble pieces for oboe and dancer in live performances. Although we normally work alone in our studios, we rehearsed together in the dance studios at the University of Iowa Department of Dance, which enabled us to gain new perspectives. The laboratory atmosphere of the dance studio fostered exploration and experimentation and set the stage for our creative processes. As we were both working in unfamiliar ways, we cultivated an open-ended mindset that has since pervaded our interactions and creations. We soon discovered what we didn't know about



Courtney Miller and Kristin Marrs

each other's processes and art forms at every step of the creative process. We also became more self-aware of our assumptions about performance and practice as well as our biases in everything from what is worn on stage to our preferred musical styles.

One of our first collective acts was selecting repertoire. As our initial duet for dancer and oboe, we selected *HBHH*, a short work for solo oboe composed by the late Elliott Carter. *HBHH* was initially suggested by Kristin, and we found it to be a creative stretch for both of us. The rhythmic complexity of the Carter work, along with its sweeping lines and gigantic melodic leaps, provided many musical challenges for me. Adding movement, choreography, and stage locations, in addition to the oboe playing, gave me kinesthetic landmarks for memorization.

We spent a considerable amount of time looking at the score together in the dance studio, experimenting with how movement in space could help us and our audience better understand the difficult score. Although the piece was performed on concert stages in music halls, Kristin encouraged viewing the performance space as a studio: I ended up performing in bare feet just like Kristin. I linked Carter's phrases with simple walking, sitting, and standing patterns, and I moved into new spaces on the stage, which gave the audience new orientations.

We thus translated the "left to right" thinking, typically associated with musical notation, to a spatial, three-dimensional embodied understanding of the score. *HBHH* challenged both of us rhythmically, melodically, and choreographically. The deep collaboration that this piece demanded set the stage perfectly for us to dive into our artistic relationship and answer probing questions about performance in the preliminary stages of our work together.

After our initial experimentations and learning curves in the Carter, we decided to explore the possibilities of Baroque music. We selected G. P. Telemann's Concerto in F minor for oboe and strings, which we performed as a quartet with pianist Minji Kwon and a second dancer, Jessica Anthony. This performance was less integrated in that we only rehearsed as a full ensemble shortly before the performance. It nonetheless provided us with another opportunity to get to know each other as artists and performers and propelled our interest in future collaborative work.

Several months later, Kristin and I decided to continue with Baroque music for our next collaboration, and we looked for a work for solo oboe. We selected J. S. Bach's Partita in A minor for solo flute, arranged for oboe, and we titled our duet *Bach BWV 1013*. In co-creating the Bach, the non-hierarchical,

open-ended process we had developed with the Carter continued to evolve. We were challenging ourselves with a longer piece filled with musical variety; it required endurance, choreographed transitions between the four movements of the piece, and a sense of “story”—albeit non-literal and not necessarily linear—to help carry the music/dance from the beginning to the end.

Given the duration of the Bach—12 minutes—we soon learned that I could not incorporate as much gross movement as I had in the Carter, but the movement we had experimented with in the Carter also did not seem appropriate to the content and tone of the Bach. We established a more formal setting for this piece, and I only shifted spatially between movements, while still considering how subtle interactions, spatial relationships, and eye contact could convey our interpretation of the work.

We performed first in Iowa City at the University of Iowa School of Music recital hall, where we worked with designer, dance artist, and Con Moto member Peggy Mead-Finizio (Assistant Professor of Theatre at Saginaw Valley State University) to further frame our work with lighting and a higher production value. These theatrical elements added a further dimension to the Carter and the Bach. While basic production elements such as fading the lights at the end of a piece are standard in dance performance, they are uncommon in most classical concert music spaces; the lighting added visual and spatial elements that permitted audiences to “see the music” in new ways. Mead-Finizio’s lighting was crafted so as not to overwhelm the performance with visual stimuli but make subtle choices that underscored the musical interpretation and choreography.

Following this concert in spring 2017, we embarked on Extending Lines, a Con Moto national tour of performances and teaching workshops that included universities in Michigan, Massachusetts, and Rhode Island,

and the Boston Public Library. At every performance space, we learned more about each other as artists and performers. Many of these lessons naturally emerged as we witnessed our respective performance practices and customs. Our needs for warm-up spaces varied greatly; venues that were designed for musicians often had inadequate space for a dancer.

While I was attuned to the acoustics of each space, Kristin brought attention to hard or slippery floors, unsightly stacks of chairs on stage, or floor outlets that needed to be covered with tape to avoid injury during performance. The stage spaces themselves varied greatly, and in one exceedingly small venue, we moved our performance to a band room rather than risk injury and compromise the integrity of our spatial relationships. One of our goals in collaborating was to move dancing into traditional concert music venues, and as such, we learned how to be explicit with our respective needs, while also embracing adaptability as an essential component of live performance.

Expanding the Collaboration to Include Film

After completion of our tour, our collaboration was paused during Kristin’s pregnancy and then resumed one year after her son’s birth. We first reworked the Telemann for a 2019 recital and then considered how *Bach BWV 1013* might be documented, augmented, and made new through film. There were many stops and starts in this process, but we ultimately found an ideal collaborator, the dance artist and filmmaker Alex Bush. Alex was familiar with Kristin’s choreographic style and was experienced in translating live dance performances into film. Although she does not consider herself a musician, she was familiar with musical terminology and performance practices, and she appreciated the importance of fully integrating my performance into the filming and editing.

We filmed the four movements of the Bach over four days in August 2019. Alex had not yet filmed many musicians.

One of her main goals in filming and editing was to strategically frame both of us, enabling the film to offer new insights and perspectives that are not possible in live performance. At the same time, she faced a unique challenge in maintaining the integrity of our performance. There were times when the choices that worked best to frame my performance was not the best solution for the choreography/dance performance, and vice versa. In every shot of my performance, aligning my breath and fingering with the sound was essential, as was conveying a relationship between the two performers, whether we were near or far from one another, and whether one or both were visible in the frame.

Weaving the elements together was an intricate process of finding the continuity among the aural, visual, and technical elements, while simultaneously achieving a new level of understanding made possible through the intimacy of film. Throughout the filming, we continually responded to what was happening in the moment, making choices about camera angle, perspective, proximity, and attire based on what collectively felt right for the story that was emerging. Even in the editing process, Alex’s choices were made as a response to the archive of filmed material we had created.

One of our goals in collaborating was to move dancing into traditional concert music venues, and as such, we learned how to be explicit with our respective needs, while also embracing adaptability as an essential component of live performance.

—COURTNEY MILLER

Conferences

International Conference on Musical Theatre and Opera

September 22-23, 2022
Vancouver, BC
and

November 10-11, 2022
Dubai, Saudi Arabia

<https://waset.org/musical-theatre-and-opera-conference>

New Music Festival 43 at Bowling Green State University

October 12-15, 2022

The 43rd Annual Bowling Green New Music Festival will be held at the College of Musical Arts (BGSU) in Ohio. Featured this year are composer Stacy Garrop and the American Brass Quintet, who will premiere a new work by alumna Jennifer Higdon. The music of at least 25 additional composers will be performed by soloists and ensembles. The festival celebrates the contemporary arts through concerts, panels, exhibitions, and lectures. Since its inception in 1980, the festival has presented the works of over 500 guest composers. All events are open to the public. Concerts will be streamed live at <https://youtube.com/bgsumusic>. For more information check the webpage at <https://www.bgsu.edu/musical-arts/maccm/new-music-festival.html>.

International Conference on Musicology and Ethnomusicology

October 21-22, 2022
London

International Conference on Computer and Electronic Music

December 2-3, 2022
Amsterdam, Netherlands



Kristin Marrs

One of Alex's significant creative contributions was filming us in both practice and performance clothing. In threading the rehearsal and performance versions of the Bach together, she disrupted the usual linear timeline of dance and music in space. She played with parallel performances, alternating between the more introspective version that emphasized preparation and process, and the more performative version that emphasized formality and presentation. Each version contains shadows and echoes of the other. This was again an idea that emerged within the filming process itself; the rehearsal version was filmed when we were wearing the clothes that we had worn to the concert hall on the first day of filming, whereas the performance version used carefully selected attire/costuming. Even these word choices—attire or costume—typically used by musicians and dancers, respectively, underscore different assumptions about the nature of performance in concert music and concert dance. The film seeks to reveal “Kristin and Courtney” in rehearsal, as well as the roles that we play in formal performance.

These different facets of the film underscore the commitment of Con Moto to expand the boundaries of traditional concert settings and bring artists from myriad genres into a cooperative process. The film grew from and points to the intersection of three artists working as individuals and as collaborators. We hope that the video, *Intersecting Lines*, will similarly invite our audiences to participate in the creative process. Their perspectives are not only valued but essential in completing a circle of artistic expression and experience. *Intersecting Lines: Bach BWV 1013* was released on YouTube on June 29, 2022. This video and our other collaborations can be easily accessed at www.courtneymilleroeboe.com.

Professional Background

In addition to collaborating with other artists, I also perform as an oboe soloist, and my repertoire consists of traditional as well as lesser-known works. I am devoted to expanding the standard repertoire by performing and promoting new compositions, including those by women composers. For example, my first album, *Modern Fairy Tales* (2015), was built around the composition *Three Fairy Tales* (based on Hans Christian Anderson's fairy tales) for oboe, soprano, and piano by Marcia Kraus. This album also features a world premiere recording of Marilyn Zupnik's, *Impressions*, for solo oboe. My second album, *Portuguese Perspectives* (2019), includes the world premiere recording of *Sonatina Breve* by composer and violinist Anne Victorino d'Almeida. In 2021, I commissioned two new works for oboe and piano by women composers: *Fenced in* by Chelsea Loew and *Naom* by Grace Oforika. Recordings of these works can be found on YouTube. As a soloist and chamber musician, I have performed throughout the United States, Europe, Asia, and South America. In addition, I have performed in many orchestras up-and-down the East Coast of the United States, and I now perform regularly with Orchestra Iowa, the Quad City Symphony Orchestra, Waterloo-Cedar Falls Symphony, and the Dubuque Symphony Orchestra.

REVIEWS

PERFORMANCE REVIEW

World Premiere of Jennifer Higdon's Double Percussion Concerto *Duo Duel*

CHRISTINA L. REITZ

The first weekend in May 2022, the world premiere of Jennifer Higdon's Double Percussion Concerto, *Duo Duel*, was performed by the Houston Symphony under the baton of Robert Spano with percussionists Svet Stoyanov and Matthew Strauss at Jones Hall in Houston, Texas. For those unable to attend in person, livestream access was available by purchase for the May 7th performance that included a zoom pre-concert lecture by Musical Ambassador Carlos Andrés Botero. The work was commissioned by the Houston Symphony, the University of Miami's Frost School of Music, and the Cabrillo Festival of Contemporary Music, the latter with whom Higdon has had a long association.

The programming for the all-American concert opened with Christopher Theofanidis's *Rainbow Body*, followed by Higdon's premiere, and concluded with Aaron Copland's Symphony No. 3. Theofanidis, like Higdon, is a member of the Atlanta School of Composers, a group founded by Maestro Spano resulting in numerous contemporary commissions premiered by the Atlanta Symphony Orchestra.

Higdon's writing during this time is highly melodic, and although expressive lyricism is not foreign to her style, she explains its significance here as her "reaching out to humanity.... That's not something I thought about before COVID but I noticed it was permeating everything I was writing.... It is interesting how the circumstances will alter the way you perceive things."

— CHRISTINA L. REITZ

Higdon's orchestral works, and in particular, her concerti are well-known. Her Percussion Concerto was awarded a Grammy and in 2020 was inducted into the Library of Congress' National Recording Registry. Other awards garnered for her concerti include the Pulitzer Prize for her Violin Concerto and two additional Grammys for her Viola Concerto and Harp Concerto. Her concerti often feature a single soloist; however, *Duo Duel* joins the illustrious rank of some of Higdon's most popular concerti that feature more than one soloist: Concerto for Orchestra, *Concerto 4-3*, Low Brass Concerto, and *On a Wire*.

Dr. Michael Yonchak and I interviewed Higdon last summer regarding her 2005 Percussion Concerto where she also spoke of *Duo Duel*. Higdon explained that starting the Double Concerto presented a challenge not only because of the shadow cast from the popularity of the earlier work but also because the logistics differed in navigating a space for two soloists, with an endless array of possible instruments in front of a full orchestra.¹

The compositional process occurred during the American COVID-19 shutdown in March 2020. With the composer in lockdown and isolated, the style of music was impacted in not only this work but also her Mandolin Concerto. Higdon's writing during this time is highly melodic, and although expressive lyricism is not foreign to her style, she explains its significance here as her "reaching out to humanity...."

¹ Jennifer Higdon, zoom interview by Christina L. Reitz and Michael Yonchak, August 5, 2021.



Jennifer Higdon | Photo Credit: J.D. Scott

That's not something I thought about before COVID but I noticed it was permeating everything I was writing....It is interesting how the circumstances will alter the way you perceive things."² In Higdon's earlier Percussion Concerto, she utilizes both pitched and unpitched instruments; however, her focus on melody in *Duo Duel* informed her decision to use only pitched instruments for the solo instrumentation: vibraphones, marimbas, crotales, and timpani.³

Higdon recalled that some composers struggled during the lockdown but for her, composing gave her days a sense of purpose. She forced herself to compose every day, although she found it hard to concentrate during the first few weeks.⁴ In the pre-concert lecture, Carlos Andrés Botero quoted Higdon on the influence of the lockdown on her style, "I found that my choices were colored by the fact that we were being closed off from the actual physical presence of people. I felt my soul yearning for the personal interactions."⁵

² Ibid.

³ Jennifer Higdon, Interview by Stephanie Ann Boyd, *I Care if You Listen*, April 27, 2022. <https://icareifyoulisten.com/2022/04/5-questions-to-jennifer-higdon-about-duo-duel/>. Accessed May 23, 2022.

⁴ Jennifer Higdon, zoom interview by Christina L. Reitz and Michael Yonchak, August 5, 2021.

⁵ Carlos Andres Botéro, "Prelude," Pre-concert Lecture for Houston Symphony, May 7, 2022.

Like the Percussion Concerto, *Duo Duel* is comprised of a sectional, single movement; likewise, both works open with soft mallet playing from the soloists with soft accompaniment in the orchestral percussion, harp, and several violin soloists. Many of Higdon's works open with one or more soloists.⁶ The unorthodox scoring for three violin soli in the opening of *Duo Duel* is, however, a Higdon style trait. She is well-known for providing opportunities for all members of the ensemble, rather than simply the principal players.

As the opening continued, the two soloists played on one vibraphone paired with different soli from the orchestra: first oboe, then flute, followed by violin. Next, the duo moved to a single marimba joined by the brass section for a change in orchestral color. The work gradually increased in tempo as the full ensemble entered before

6 In addition to the Percussion Concerto, examples include the *Concerto 4-3* and the *Violin Concerto*; the opera *Cold Mountain* also begins with a soloist singing a cappella.

the two soloists went to their separate stations. Of particular interest was a highly rhythmic clarinet and bassoon solo paired with the mallet percussion soloists for even more timbral contrasts.

The slower, middle section featured the soloists on keyboard percussion: one on marimba, the other on vibraphone using both mallets and string bows, a technique Higdon has used in other orchestral works to which she has long credited to her studies with the late George Crumb. As the full ensemble again returned, the complex texture combined with increasing dynamic and tempo set a mood of excitement that led to the cadenza performed on marimba and eventually vibes. The cadenza was a tour-de-force demonstrating a virtuosity that was incredibly enjoyable to witness. Percussionists Stoyanov and Strauss were flawless and absolutely mesmerizing. As the ensemble returned, the soloists moved to timpani stations for an exciting and exhilarating conclusion.

The filming and audio engineering were superb; close-ups were provided of the conductor, soloists, and orchestral musicians that gave an outstanding angle to observe the virtuosity on display. The livestream was conducted through YouTube, which showed the number of viewers currently watching; during the Higdon, it peaked at approximately 200. *Duo Duel* was also recorded live during the weekend of concerts for a future commercial release.

Although the concert was entitled "Fanfare for the Common Man" due to the Copland Symphony, there was nothing common about this concert; it was another successful premiere for Higdon. The audience erupted with great applause, and the composer was welcomed on stage for numerous bows in recognition of the superb performance.

Christina L. Reitz is a Full Professor of Music at the Western Carolina University, where she teaches undergraduate courses in music history and American music. Her first monograph, *Jennifer Higdon: Composing in Color*, was published in 2018 and was the recipient of the 2020 Pauline Alderman Award for Outstanding Scholarship in Music.

CD REVIEWS

Philippa Duke Schuyler: *Seven Pillars of Wisdom*

Sarah Masterson, piano. Centaur Records, CRC 3944 (2022)

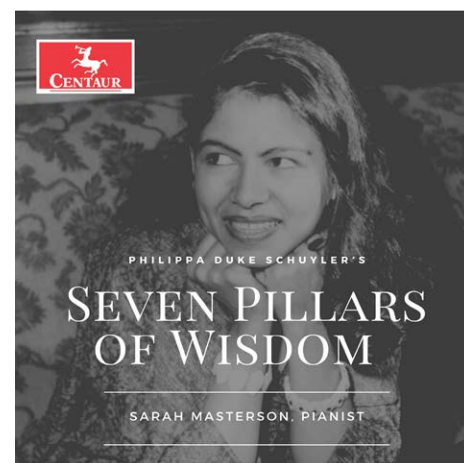
JASMIN ARAKAWA

In her latest CD, *Seven Pillars of Wisdom*, Sara Masterson accomplishes an extraordinary artistic and scholarly endeavor in reviving the music of Philippa Duke Schuyler (1931-1967). Schuyler was born in Harlem, New York to an African American journalist father and a white heiress mother from Texas. A child prodigy, as both a pianist and composer, she performed in thirty-five countries on five continents by age twenty-three.

Beginning in 1955, Schuyler spent a significant amount of time in Africa, performing and researching local culture and politics. She incorporated

the musical styles and traditions of African countries and regions in her later piano works. While traveling around the world and performing, Schuyler also worked as a freelance journalist and novelist. Her mixed-race heritage, however, prevented her from establishing the kind of fame in the United States that she had achieved overseas.

Schuyler wrote *Seven Pillars of Wisdom* (ca. 1964-1965) during the Vietnam War, when she was working as a freelance journalist in Vietnam while maintaining her musical career. (This work became one of Schuyler's last



Seven Pillars of Wisdom

compositions, as she was killed in a helicopter crash in 1967.) *Seven Pillars of Wisdom* was inspired by the same-titled memoir by T.E. Lawrence,

who may be familiar to many as Lawrence of Arabia, and with whom Schuyler identified as someone who felt unaccepted in his/her own country of birth. The piece is highly programmatic: many of the musical themes are tied to specific characters, places, and ideas, and the Prologue, seven movements, and Epilogue all include relevant quotes from Lawrence's memoir. (In the discussion of individual movements below, all material in quotation marks appears in Schuyler's prefaces to each movement, where she quotes Lawrence directly.)

Sarah Masterson, Associate Professor of Piano and Music Theory at Newberry College in South Carolina, reconstructed this masterpiece from scattered manuscripts, an admirable project that surely demanded a significant amount of effort and patience. Aided by her own solid technique and lyrical sensitivity as a pianist, Masterson succeeded in bringing this forgotten work back to life. Listeners are referred to Masterson's article "Lawrence in America, Philippa Duke Schuyler's Seven Pillars of Wisdom" in *Journal of the IAWM* (Vol. 28, no.1, 2022) for an in-depth understanding of this work.

The opening movement, "Prologue: The Foundations of the Arab Revolt," features two distinctive voices throughout, punctuated by striking chords that suggest the "clashing jealousies." Masterson's crisp articulations and varied touches give this movement both melodic and rhythmic clarity. The second-longest movement in the set, Part I: "The Decay of the Ottoman Empire," depicts a "dying empire with diminished resources." The movement begins with a modal and introspective melodic line over accompaniment patterns that progress gradually with a rising bass line. Masterson treats lyrical melodic lines with impressive legato.

Hailed by *Gramophone* for her "characterful sparkle," pianist Jasmin Arakawa has performed widely in North America, Central and South America, Europe, China, and Japan. A prizewinner of the Jean Françaix International Music Competition, she has been heard at Carnegie Hall and Salle Gaveau in Paris, as well as in broadcasts of the BBC and Radio France. She is Associate Professor of Piano and Area Coordinator at the University of Florida, and she is Director of the UF International Piano Festival. (www.jasminarakawa.com)

In contrast, Part II: "Fire and Reason," features steady rhythmical gestures that indicate the momentous meeting between Lawrence and Feisal of Arabia. Except for a short arpeggio section, the entire movement is dominated by the chordal accompaniment. Part III: "Blood" explores a wide variety of dissonances, which, combined with rhythmical intensity, create an overall sense of brutality. Masterson's impeccable technique shines, especially in this movement. Part IV: "The Evil of My Tale" depicts the "beating wind" through interlocking chordal gestures, and the movement fades away "like dead leaves in the wind."

The longest movement in the set, Part V: "The Agonies, the Terrors, and the Mistakes," subtitled "The Torture at Deraa," contains contrasting sections, each featuring repeated material. The opening theme from the Prologue (spelled A-R-A-B-R-E) returns at the end. With a scherzo-like opening, Part VI: "Fortune Favored the Bold Player" portrays the rebellion that led to the Arab Revolt. The intensity builds, with the help of alternating motives and rhythmical gestures, and concludes with a burst of chords. Part VII: "The Final Stroke—Red Victory!" displays an array of virtuosic techniques, including octave leaps that are transformed throughout the movement. Epilogue: "Disillusion, Death, and the Final Liberty of the Afro-Asian Peoples" begins with dream-like arpeggios that evolve into rhythmical and melodic explorations, including chordal alteration and dissonances that hint at impressionism. Masterson's interpretation of this extended work is convincing and displays her technical mastery. The recording of *Seven Pillars of Wisdom* is a monumental achievement in reviving a work of historical significance, and I sincerely hope this will inspire others to explore the works of Schuyler as well as hidden gems of others.



A Terrible Beauty

A Terrible Beauty

Hard Rain Soloist Ensemble, Diatribe Records DIACD034, a double CD (2021)

DEON PRICE

A Terrible Beauty features new music by Irish composers Jane O'Leary, Amy Rooney, John Buckley, Frank Corcoran, Greg Caffrey, Iain McCurdy, Grainne Mulvey, Kevin O'Connell, Simon Mawhinney, Ryan Molloy, and Rhona Clarke. This review covers the works by the women composers. The discs were recorded between May 2018 and December 2020 at Sonic Arts Research Centre (SARC) in Belfast, Ireland. The first-rate players of the Hard Rain Soloist Ensemble and conductor Sinead Hayes are committed to bringing new music to life with technical prowess and attention to detail. Funded by the Arts Council of Northern Ireland, they are Ensemble in Residence at Queen's University in Belfast. The handsome two-disc packet includes a most informative program booklet with dates and notes about the music plus brief biographies of both the composers and the performing artists. (Quotes below are from the liner notes.)

Jane O'Leary's *beneath the dark blue waves* (2019), quintet for flute, bass clarinet, violin, cello, and piano, is a somewhat meditative soundscape inspired by the turbulent and effervescent seascapes of Irish artist Gwen O'Dowd. O'Leary requests that, where possible, the performance be accompanied by a projection of images

of O'Dowd's abstract sea paintings. The title is an excerpt from Nathaniel Hawthorne's 1825 poem "The Ocean," with its contemplation of quietness in the depths below the "fury on the waves." Marked "Mysterious," the waves of sound in the first movement suggest a calm sea sparkling with color. The second movement is livelier and paints powerful breaking waves. In both movements, the piano catches the energetic activity with bright, incisive gestures. The music is almost magical in awakening one's sense of the ocean's waves.

Amy Rooney's *Phosphenes* (2109) is an aural interpretation of the phenomenon of a visual experience called phosphenes. A ring or spot of light is produced by pressure on the eyeball. Once the eyes relax, the visual field lights up, and moving specs of light appear in the dark background. This is an impression of light that occurs without light actually entering the eye. Reading about Rooney's works in the program booklet, I learn that she has a particular interest in micro-rhythms, which involves investigating whether the pursuit of such minute inflections is best achieved through mathematically exact scores or a more improvisational approach. Her scores often employ the use of aleatoric procedures as a means of generating dense rhythmic textures.

Rooney makes clever and innovative use of the instruments to represent the visual phenomenon without using extended instrumental techniques. The initial strong tones in the high register of the piano clearly suggest pressure on the eyeball. The clarinet then gradually introduces the other instruments. Utilizing quiet tremolos and trills together creates the impression of an effervescent visual field. Pizzicato strings, random accented flashes in the piano, and brief melodic motifs flit across the field to represent moving specs of light.

The program booklet informs us that Gráinne Mulvey's *LUCA* (2017) is the acronym for **L**ast **U**niversal **C**ommon **A**ncessor: a single cell organism conjectured to have lived some 3.5 billion years ago from which all earthly life descends. In this piece, this fundamental interconnectedness is reflected by deriving all material from a single harmonic series. At first, the music is amorphous and chaotic, then individual pitches appear, gradually coalescing until they encompass the ensemble's entire range. Recognizable thematic gestures emerge and reach a peak of complexity before once more dissolving into silence. Mulvey writes: "My music is increasingly concerned with a sense of place—with the natural world and mankind's relationship with that world. I don't

look for the easy way out—I enjoy solving musical problems and relish a challenge."

The single cell is clearly introduced by minor seconds in the extreme high register of the piano with high microtonal overtones in the flute and violin. The instruments begin a sliding exploration of surrounding pitch levels. The work develops with increasing turbulence, intricate polyrhythms, and extended instrumental timbres, and it gradually expands its range to exploit the extreme registers of all the instruments. The composer's extensive work in the electroacoustic field is well evident in the complexity of this music. The resolution, when eventually reached, is hard-won. In this combination of instruments, the microtonally-inflected language, derived ultimately from the natural harmonic series, is dramatically effective in the extreme registers, both high and low.

Rhone Clarke's *Non-Stop* (2020) is fast-paced in an irregular meter combined with an unchanging tempo that gives it a persistent, energetic, and almost mechanical quality. The composer tells us that the main idea, heard at the start and repeated elsewhere, comes from an earlier piece, *A Different Game*, Piano Trio No. 4. Here, it is expanded using extended techniques and occasional scalar or melodic lines which burst into the texture. Clarke's piano trios have been described as eclectic, brilliant, and varied—from relatively "tough" constructs to quite tonal works with influences of jazz. I hear all of that in *Non-Stop*. The piece commands my attention with its contrasts, humor, and surprises and its appealing free diatonic idiom.

Deon Nielsen Price, composer, pianist, conductor and author, is a former president of IAWM and the National Association of ComposersUSA (NACUSA). Currently, she curates the Presidio Chapel Sunday Concert Series in San Francisco. Her most recent recording, *Rendezvous* (Cambria CD, 2022) includes chamber and orchestral music: *If Life Were to Sing* (strings), *Ludwig's Letter to Eternal Beloved* (countertenor, chamber ensemble), *Chamber Symphony Inspired by Hildebrando de Melo's Nzambi Paintings*, and *Behind Barbed Wire* (saxophone, piano). (<http://culvercrest.com>)

Orchestral Commissions Program

The Virginia B. Toulmin Foundation Orchestral Commissions Program, an initiative of the League of American Orchestras, has established a partnership with the American Composers Orchestra (ACO) to introduce new works into the orchestral repertoire. They have commissioned works from six women and non-binary composers and have formed a consortium of thirty U.S. orchestras to perform the works across the country; five orchestras will be paired with each composer. The recipients, who were selected from composers who participated in EarShot residencies and the orchestra that will premiere each composer's work, include Anna Clyne (Philadelphia Orchestra), Sarah Gibson (Sarasota Orchestra), Angel Lam (Kansas City Symphony), Gity Razaz (San Diego Symphony), Arlene Sierra (Detroit Symphony Orchestra), and Wang Lu (New York Philharmonic). The commissioned works will be premiered in the 2022-23 and 2023-24 seasons with repeat performances by the remaining 24 orchestras in future seasons.



Rhona Clarke: *Sempiternam*

Choral music of Rhona Clarke; State Choir of Latvia, directed by Māris Sirmāis. Métier MSV 28614 (2022)

LYDIA KAKABADSE

This impressive CD by talented Irish composer Rhona Clarke consists of ten choral works—seven of which are commissions—composed over a period spanning thirty years (1991 to 2021). The disc demonstrates her diverse choral style and how she compellingly combines early style music with contemporary tonality. Clarke has a strong choral background. She joined a female voice choir in Dublin at the age of fifteen and continued to sing with various university college choirs during her undergraduate and postgraduate studies. The first half of the CD is made up of a setting of a responsory text by twelfth-century composer Hildegard von Bingen: *Two Marian Anthems*, a setting of Roman poet Catullus' farewell lament to his brother, and *Three Carols on Medieval Texts*. The second half consists of five songs, which are more secular in character. Sandwiched in the middle is Requiem, a gem that Clarke composed in 2020. The SATB State Choir of Latvia, directed by Māris Sirmāis, are the performers.

The opening track, *O Vis Aeternitatis* (2020), is set to Hildegard's text. Dramatic in nature, it is peppered to good effect with open intervals, full harmonies, dissonant sounds, and chanting. However, Clarke's repeated use of upward and downward

glissandos, which also appear in other tracks, sound gimmicky and perhaps a little trite.

The *Two Marian Anthems* (2007), *Regina Caeli* and *Salve Regina*, contrast well in style and texture. The former is jaunty, full of energy, and exhilarating, while the latter is more reflective with slow, sustained dissonances in keeping with the mournful, sighing, weeping text.

The unexpected foot stamping at the start of *Ave Atque Vale* (2018) and repeated thereafter, sets the scene for Catullus' poignant elegy to his brother. This beautifully haunting funereal ode captivates the listener from the moment the male voices make their entry chanting *ave atque vale* (hail and farewell) followed by the female voices in fugal style. The abundant use of drones, chanting, dissonant voices, and theatrically spoken words are used to great effect to create an overwhelming expression of grief and sorrow.

The *Three Carols* (2014) are delightful and, in line with medieval texts, Clarke makes use of monophony, drones, open fifths, and simple counterpoint, especially in the first two carols. *Glad and Blythe*, which is bright and lively, contrasts well with the slow and sorrowful *Lullay my Liking*. *Make we Merry* is upbeat and very much in the Christmas spirit with its staccato-like syncopated rhythms and mixed meters. Clarke's fondness for open fifth intervals in the opening bars, especially between the tenors and basses, is also reflected in *Do not Stand at my Grave and Weep* and *The Old Woman*.

The Requiem, in four movements, shows Clarke at her finest. The Introit begins with a very effective tenor and bass ostinato, which sets the tone for this magnificent piece. Over a very low bass singing *requiem*, the tenors enter singing *requiem aeternam* (eternal rest). The upper voices then join in over the ostinato, culminating in all voices singing an emotionally charged *exaudi orationem meam* (hear my prayer) before the ostinato is restated. In the second movement, *Lux Aeterna* (eternal light), Clarke cleverly includes musical ornaments in the upper voices, an interval of a second apart "to create

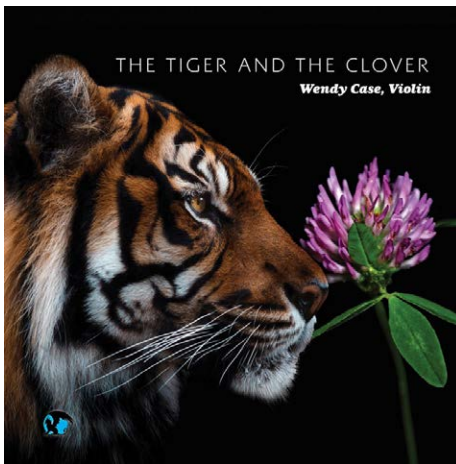
a shimmering texture."¹ In contrast, *Pie Jesu* is slow, soft, and gentle with a chorale like theme, repeated throughout by the sopranos and then performed by impressive solo soprano Anete Viluma. Such purity of sound and simplistic beauty embodies the essential characteristic of this movement. The last movement, *In Paradisum*, the Gregorian chant antiphon is exquisitely performed by two solo sopranos, Viluma and Marika Austruma, with the choir adding harmonies and accompaniment.

The common thread between the five songs on the second half of the disc is Clarke's skilful ability to ensure that the text plays an integral part of the composition. *The Kiss* (2008) is upbeat and lively, while *A Song for St Cecilia's Day* (1991) reflects the power of music, referring to its healing qualities. *Do not Stand at my Grave and Weep* (2006), dedicated to Clarke's sister-in-law who was terminally ill at the time of writing, arouses emotions of tenderness as the sopranos, and later solo soprano, maintain the melodic line, accompanied by the choir's swirling "ahs." Set to an anonymous children's rhyme, *The Old Woman* (2016) retains a humorous mood. After an initial bar of foot stamping, the tenors and basses enter a fifth apart and repeatedly sing "skin and bone," while the upper voices sing the melody. *Rorate Caeli* (1994) (*Drop down ye Heavens*) starts in a lively manner, after which the mood becomes subdued before finishing in unison with a defiant flourish on the word *rorate*.

As exhibited throughout the entire recording, the Latvia State Choir is outstanding. The quality of their performance is first rate, not only in establishing an inspirational interpretation of Clarke's music but also in ensuring clarity of words under the excellent directorship of Māris Sirmāis.

¹ Liner notes for Rhona Clarke, *Sempiternam*, Métier MSV 28614 CD [9] (2022).

Lydia Kakabadse, a British composer of choral, vocal, and chamber works, studied music at Royal Holloway University of London. Her works have been released on CD under the Naxos and Divine Art record labels and have been widely performed, commissioned, and broadcast as well as included in music festivals both in the UK and abroad. Greatly inspired by medieval music, she has written original texts in Latin for her vocal works. www.lydiakakabadse.com



The Tiger and the Clover

The Tiger and the Clover

Wendy Case, violin, Blue Griffin Recording (2022)

DEON NIELSEN PRICE

Wendy Case, recitalist and chamber musician currently on the faculty at Youngstown State University in Ohio, is the remarkably flexible solo violinist on the CD *The Tiger and the Clover*. Case explains in the liner notes that the tiger is a traditional symbol of wisdom and that the common clover flower is a symbol of inner strength. Created during the pandemic of 2020-2021, the album explores converging and contrasting perceptions through the eyes of a diverse group of composers: Jane O'Leary, Jingchao Wang, Bobby Ge, Sungji Hong, Joseph Jones, Michel Klein, Diana Rotaru, Dominique Le Gendre, Judith Lang Zaimont, and Judith Shatin. The review covers the works by women composers; quotations are from the program booklet.

Jingchao Wang, an Assistant Instructor at The University of Texas at Austin, composes music that is eclectic with numerous Eastern elements and a special focus on social justice issues. According to the liner notes, the title of her work, *Sugarcoat* (2021), metaphorically references the tendency of life to look perfect from the outside but to taste bitter inside. The composer is influenced by the works of Kaija Saariaho, especially in her use of extended techniques and emphasis on color and texture, as in *Sugarcoat*. The work begins with extreme

upper-range, microtonal harmonics. Pure tones follow, which either return to the upper harmonics or lead to unpitched noise. Although the focus is on the acoustics of sound, sweet melodic motives on vibrating strings intercept and lead either to microtonal harmonics or to unpitched utterances on or over the bridge. The pitch material and intervallic content are derived mostly from the harmonic series, which gives the work an inner integrity. The composer and the performer illuminate the title's metaphor masterfully. This work is well-placed to open the recording.

Jane O'Leary, an American-Irish composer and pianist, is artistic director and pianist of Concorde, Ireland's first new music ensemble. The title of her work is *No. 19*, which is the address on Fishamble Street of The Contemporary Music Centre in Dublin; the composer explores the history of the location in the work. O'Leary explains in the liner notes that the music contains "fleeting references to the busy activities that have taken place in and around No. 19 over the centuries, and also to the dreamy moments that connect us with the past." *No. 19* was premiered by Concorde at the Centre on February 11, 2012. O'Leary later revised the work for viola in 2013 and for cello in 2019.

The music contrasts "stark reality and spacious imagination," and a chaotic-sounding chromatic motif frequently interrupts the quieter sections featuring arpeggios and delicate pizzicati to bring the listener back to today's hectic reality. O'Leary provides instructions to performers: "There should be a strong contrast between the loud, driving passages which represent physical activity, and the more spacious 'colourful' dreamy passages. The latter should be very relaxed and improvisatory in character. Passages in 'boxes' can be extended to last as long as the player wishes...." The initial tempo indication is "Freely," but the score is meticulously marked with precise bowings, articulations, dynamics, metronome markings, harmonics, string indications, tempo marks, and harmonic glissandi. Although the music

is atonal, abstract, and chromatic, the emphasis placed on the related tonal levels of the open strings provides a conventional guidepost that keeps the work grounded.

Sungji Hong's music has been performed by leading players and ensembles in over 46 countries and 213 cities, and she has won numerous awards including the IAWM Theodore Front Prize. Her musical language is colorful with a wealth of imagery and exquisite delicacy.

Flash for violin solo was commissioned by Kumho Asiana Cultural Foundation to be premiered by Hae-Sun Kang at the Kumho Art Hall in Seoul, Korea, on November 6, 2008. The CD booklet describes the work: "The virtuosic *Flash* uses extended techniques and ponticello to electrify the chaotic soundscape of a lightning storm. The listener can feel the crackle of static electricity in the constant hide-and-seek boundary-testing of the instrument's formal capabilities." The title suggests sudden bursts of bright light. We hear dashing and flashing gestures in high registers throughout the work interrupted by rich low gestures on open strings. The *sul ponticello* technique produces the upper partials of the tone, which give the pitch an eerie, metallic, somewhat-glassy timbre. In the middle section, the dramatic open D tones provide contrasting depth before the music returns to the glassy high register and quietly dissipates.

Dominique Le Gendre is based in London, and she has composed music for the Shakespeare Globe Theatre, Talawa Theatre Company, Theatre of Black Women, and elsewhere. She wrote *In Praise of the Fest: For Adam Zagajewski* in memory of Zagajewski, world-renowned Polish poet and personal friend of the composer. His poetic voice is varied and rich and explores the complexities and contradictions of the world. Reminiscent of Baroque solo sonatas for violin, *In Praise of the Fest* begins with an etude-like quadrant in an undulating diatonic figure. The repetitive pattern is creatively and imaginatively varied, expanding

or contracting in different registers and incorporating melodic outlines. In the last section, it is inverted and placed in a higher register. Interrupting the otherwise busy texture are poignant melodic phrases and a tender pizzicato ode. The overall expression is one of mourning. The piece ends with fading, sweet harmonics in a high register.

Romanian composer Diane Rotaru promotes new music in Romania as Coordinator of the Romanian Music Information Center. *Glossolalia* (2010), for violin and tape, is dedicated to violinist George Kentros; he premiered the work on April 12, 2011, at the EBU Ars Acustica in Malmö, Sweden. The liner notes explain that the term “glossolalia” refers to the “activity of speaking in an unknown language, also known as speaking in tongues. Here, the composer plays on the meaning of the word to emphasize the difficulty of communication between composers and performers through the medium of the printed page, and the varying musical interpretations that result.”

The eerie, glassy quality of the violin, when it is played simultaneously on two strings (a sustained open E and a fingered A) along with white noise on tape, creates the impression of the transitional state of consciousness between wakefulness and sleep called “hypnagogia.” The composer discusses this on her website (dianarotaru.net) along with “pre-oneiric [dreams] aesthetics.” It encompasses a large range of aesthetic perceptions, including some of the bizarre sounds heard in this compelling work. With double stops, strong bowing attacks, and increasing tape noise, the music builds to an intense climax before subsiding, still grazing one string while fingering another.

Pianist, teacher, and award-winning composer Judith Lang Zaimont composed versions of *Astral* for solo clarinet, alto saxophone, violin, and viola between 2004 and 2009. The liner notes provide the explanatory subtitle: “A Mirror of Life on the Astral Plane.”

The work spins an underlying rhythmic motive through eleven stages, and the number eleven is symbolic of the process of “healing the fallen nature, or subduing humanity’s animal nature by means of strength of innocence, faith, purity, beauty, goodness, love, affection” by heightening consciousness. The music explores the chromatic tensions of varying thirds above and below the central pitch of “C.” The work effectively concludes with a juxtaposition of the solo violin with a softly hummed counter melody.

Judith Shatin is the recipient of four National Endowment for the Arts Composer Fellowships as well as grants from the American Music Center, Meet the Composer, and the Virginia Commission for the Arts. Her work, *Rising on the Wings of Dawn* (2021), was inspired by Psalm 139, which evokes the peaceful, growing light of sunrise. The music, with hymn-like flavor, confirms the description. The work blends traditional and extended techniques and paints a landscape of exquisitely-nuanced textures and colors. On her website the composer provides additional insight: “I had been partial to this Psalm for some time and...it seemed especially apt while the Covid pandemic was raging and we were in a time of great sorrow to return to these comforting images of the intimacy and ubiquity of God. The structure embodies a rising shape in its melodic design and in the prominence of harmonics. The overtone series itself shimmers, and the individual harmonics glow.”

Deon Nielsen Price, composer, pianist, conductor, and author, is a former president of IAWM and the National Association of ComposersUSA (NACUSA). Currently, she curates the Presidio Chapel Sunday Concert Series in San Francisco. Her most recent recording, *Rendezvous* (Cambria CD, 2022) includes chamber and orchestral music: *If Life Were to Sing* (strings), *Ludwig’s Letter to Eternal Beloved* (countertenor, chamber ensemble), *Chamber Symphony Inspired by Hildebrando de Melo’s Nzambi Paintings*, and *Behind Barbed Wire* (saxophone, piano). <http://culvercrest.com>

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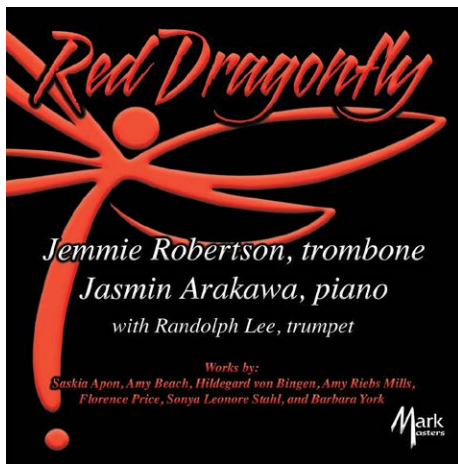
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Red Dragonfly

Red Dragonfly

Compositions by Saskia Apon, Amy Beach, Hildegard von Bingen, Amy Riebs Mills, Florence Price, Sonya Leonore Stahl, and Barbara York. Jemmie Robertson, trombone. Jasmin Arakawa, piano, with Randolph Lee, trumpet. Mark Masters 56133-MCD (2021)

BRITTANY LASCH

Containing numerous world premiere recordings, Jemmie Robertson's fourth solo CD, *Red Dragonfly*, is a welcome addition to the trombone discography. It is also a welcome change to have a male trombonist releasing a CD with all female composers. Celebrating the virtuosity of these composers has rightfully transcended the previously exclusive realm of outstanding female trombonists' CDs such as Ava Ordman (*It's About Time*) and Natalie Mannix (*Breaking Ground*); both are thanked in the liner notes.

Perhaps the most consequential recording on this album is the unaccompanied work Herfste Triptiek by Saskia Apon (b. 1957). This CD marks the first professional recording of this three-movement piece.

— BRITTANY LASCH

The title work, *Red Dragonfly* by Amy Riebs Mills (b. 1955), provides a triumphant opening. Mills composed the original version for band in 2013 for Megumi Kanda, principal trombonist of the Milwaukee Symphony Orchestra. The Japanese folk song "Red Dragonfly" is the foundation of the piece, appearing as dissected motives in the opening movement and in its entirety in the delicate second movement.¹ Apparent flutters of wings can be heard in both the trombone and the piano parts. The concluding section makes use of glissandos, jazz, and other features that are typical of trombone works. Robertson performs with a compelling sound and technique, and he has recently spearheaded a consortium to commission Mills to write a new version for chamber orchestra.

Barbara York (1949-2020) wrote many works for the last row of the orchestra. *A Caged Bird*, commissioned by the International Women's Brass Conference in 2014, is becoming increasingly popular. The program notes, written by the composer, provide a great deal of context for the work. York describes how "the caged bird," which is discussed by writers such as Maya Angelou and Paul Laurence Dunbar, refers to any concept of "cagedness" in the human condition.² Despite the clear references to the chirping of birds, my ear is drawn especially to pianist Jasmin Arakawa's excellent pacing of the insistently flowing and occasionally hauntingly simplistic piano lines.

Another work by York, *Still Waters Running Deep*, showcases the cantabile style of Robertson's expressive playing. Marvelously suited for the trombone, this work was originally written as a Sonata for Bassoon and was transcribed by the composer for her daughter, a cellist.

The prolific Florence Price (1887-1953) composed the solo piano work *On a Quiet Lake* in 1929. Nature and water,

1 Jemmie Robertson, Liner notes, *Red Dragonfly*. Marl Custom Records (2022), 3.

2 Barbara York, *A Caged Bird* (Cimarron Music Press), 1.

in particular, inspired her to write a number of pieces.³ Upon reflection, I find it striking how many works in this CD either evoke or directly describe some kind of natural imagery. Robertson comments in the liner notes that the original work has "a lovely tenor-voiced line throughout," and he thought it "would work nicely with an added trombone obligato."⁴ With the trombone hovering in a higher tessitura than in the other works in the album, Robertson's beautiful performance displays his control of the upper register.

Originally a piece for solo piano that Amy Beach (1867-1944) composed in 1907, *Eskimos*,⁵ Op. 64, is a four-movement work based on Native American folk songs. Arranged by trombonist Ralph Sauer, this work best highlights the collaboration between Robertson and Arakawa. In the second movement, "The Returning Hunter," the duo performs with great synchronicity on a number of effervescent lines in unison.

Perhaps the most consequential recording on this album is the unaccompanied work *Herfste Triptiek* by Saskia Apon (b. 1957). This CD marks the first professional recording of this three-movement piece. While other works by Apon have entered the trombone canon, such as her trombone quartet, the challenges of this work have perhaps hindered frequent performances. Robertson's performance captures your attention, sans piano, throughout each of the color-labeled movements. Having worked on the piece myself, I was intrigued to hear Robertson describe the third movement, "Oranje," as having "the character of a boisterous medieval or renaissance dance" (liner notes) as it took on entirely new imagery to me. It is my hope that access to this recording will encourage the trombone community to program it with more regularity.

3 John Michael Cooper, *On a Quiet Lake* (1929), Wise Music Classical, accessed May 5, 2022. <https://www.wisemusicclassical.com/work/60808/On-a-Quiet-Lake--Florence-Price/>

4 Robertson, 5.

5 Many people now find the word offensive.

Song of the Rose, a new addition to the repertoire, is a transcription of a violin solo by Sonya Leonore Stahl (b. 1982). Based on Oscar Wilde's 1888 short story "The Nightingale and the Rose," this transcription accentuates the rich tenor range of the trombone. Romantic themes and tension-filled harmonies clearly evoke the journey of love in its beauty, as well as in its pain.

The CD concludes with *O vis eternitatis* by Hildegard von Bingen (1098-1179), which has been arranged for trumpet and trombone by Jacob Hardy.

Trumpeter Randolph Lee joins Robertson in a contemporary and atmospheric performance. The contrasting instruments invoke different voices, and this transcription will undoubtedly find itself a staple in future duo recitals.

Red Dragonfly is a significant contribution to not only the trombone community but also to the musical world. Jemmie Robertson is no stranger to championing new works for the trombone, and I hope he continues to commission, uncover, and arrange

pieces not only by female composers but also by many other underrepresented artists. I look forward to his future projects.

Brittany Lasch is Assistant Professor of Trombone at Bowling Green State University in Ohio, and she is Principal Trombone of the Detroit Opera Orchestra. An award-winning soloist on the roster of Astral Artists, she frequently performs around the country. Her recent recording of Theme and Variations for Trombone and Orchestra by Martin Kennedy (Albany) has received critical acclaim. As an advocate for new music and female composers, Lasch has commissioned a number of works, most recently a new Sonata for Trombone and Piano by Reena Esmail. (www.BrittanyLasch.com)

BOOK REVIEWS

Eugene Gates and Karla Hartl, eds.: *The Women in Music Anthology*

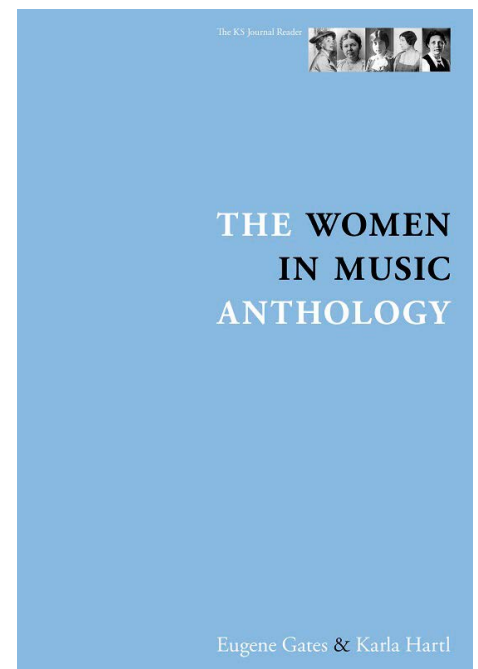
Toronto, Canada: The Kapralova Society, 378 pp. ISBN 978-1-7777795-0-4 (e-book) / ISBN 978-0-9940425-9-0 (softcover) (2021)

JUDITH MABARY

In 1998, musicologist Karla Hartl founded The Kapralova Society, Inc., a non-profit organization based in Toronto, Canada, whose stated mission "is to promote the music of Czech composer Vítězslava Kaprálová (1915-1940) and to build awareness of women's contributions to musical life." The Society's website provides access to current and past issues of *The Kapralova Society Journal*, which has been in production since 2003. Over the years, numerous exceptional and well-documented articles by leading scholars have appeared in its biannual releases. The purpose of *The Women in Music Anthology*—edited by Hartl and retired faculty member of Toronto's Royal Conservatory of Music Eugene Gates and published in 2021 by The Kapralova Society—is to bring together under one roof the best of these contributions to insure their availability for the long term.

The volume is divided into two parts. The first part emphasizes women composers and musicians, opening

with two essays by Gates in which he establishes a backdrop for understanding from philosophical, psychological, and historical perspectives the gender-related challenges faced by women composers in the nineteenth and twentieth centuries. The remaining essays in this section are devoted to individuals who experienced these challenges but were, nevertheless, remarkably successful in their careers, namely Fanny Mendelssohn; Clara Schuman; Norwegian pianist, composer, and teacher Agathe Backer Grøndahl (1847-1907); English composers Maude Valérie White (1855-1937) and Dame Ethel Smyth (1858-1944); American pianist and composer Amy (aka Mrs. H.H.A.) Beach (1867-1944) and teacher and composer Florence Price (1887-1953); and English singer and entertainer Dame Vera Lynn (1917-2020), plus a chapter on early women orchestras and their conductors. Eight of the thirteen chapters were invitingly written by Gates.



The Women in Music Anthology

The second portion of the book focuses entirely on Kaprálová, with essay topics ranging from the Society's part in disseminating her work and the two-way role of muse shared between Kaprálová and Bohuslav Martinů to directed studies of her compositions: the song "Smutný večer" and the Trio for Oboe, Clarinet, and Bassoon as well as her Two Dances for Piano, Op. 23. The book closes with the complete transcript of the interview regarding Kaprálová granted by Karla Hartl to the BBC Radio 3 as part of their October 12-16, 2015 *Composer of the Week* series.

Not only is this volume valuable for its information on Kaprálová, which is to be expected from a collection published by the Society, but as a means to fulfill the mission of the organization: through the insights its authors provide on other women composers, including women of color, who are both well-known and only now being rediscovered.

Within the societal and cultural limitations imposed on women in the nineteenth century, creative artists such as Fanny Mendelssohn and Clara Schumann worked as best they could. The challenges faced and negotiated by both women are examined in this volume. Schumann, for instance, experienced and expressed self-doubts about her abilities as a composer while confident in her status as a pianist.

Fanny Mendelssohn expressed similar gender-enforced doubts commensurate with her social position as an upper middle-class woman. She refrained from publishing her music for some time after receiving stern criticism from both her father and brother, the former of whom wrote of his displeasure at the prospect, admonishing her to "prepare earnestly and eagerly for your real calling, the only calling of a young woman—I mean that of a housewife."¹ Even when she decided to publish some of her best works, she was not entirely convinced of her

abilities nor of any lasting good fortune. As Gates quotes from Rudolf Elvers "Bote & Bock [Berlin publisher] have made offers to me [date: 1846] the likes of which have perhaps never before been given to a dilettante composer of my sex, whereupon Schlesinger [another Berlin publisher] even outdid them. I do not in the least imagine that this will continue but am pleased at the moment."² It is an abundance of quotations such as these that provide primary source documentation for the topics addressed in these essays and further their already exceptional value.

The lesser-known composers addressed in the pages of this collection receive no less rigorous attention, and arguments regarding their standings historically, along with the associated implications of whether they should be studied presently, are convincingly made. For example, in the case of Agathe Backer Grøndahl, the author confirms that as a pianist she was compared favorably to the likes of Anton Rubinstein and Hans von Bülow; but for Swedish composer and critic Wilhelm Peterson-Berger, she was too blonde and friendly, not to mention that her own compositions were tiring and could be likened to needle work and baking. On the other hand, George Bernard Shaw felt her works exceeded those of Grieg. And at her death, she was described as "the man" among numerous "lady pianists." Should she be better known today? After reading this essay, the answer must be: "Yes, and that there is more work to be done here."

2 Gates, "A Life of Music," 65.

Advocacy through simply stating the facts in the remainder of the essays is equally compelling. Some composers, such as Dame Ethel Smyth and Florence Price are already enjoying increased attention from performers and scholars today, even though not solely because of these articles. Nevertheless, the information presented in *The Women in Music Anthology* on these and other female artists only emphasizes that such attention is the only judicious decision to be made.

There is very little missing from this collection. A minor point, and it is truly minor, is that it would be useful to have the author of each essay presented with the essay itself instead of only in the table of contents. In the end, it must be said, however, that this book contains solid, efficient, and effective introductions to the contributions of lesser-known women composers and performers and, at the same time, solidifies and amplifies our knowledge of the "wives" of master composers in the Western canon (Fanny and Clara). Kudos to the authors and editors for bringing this scholarship together in a single volume.

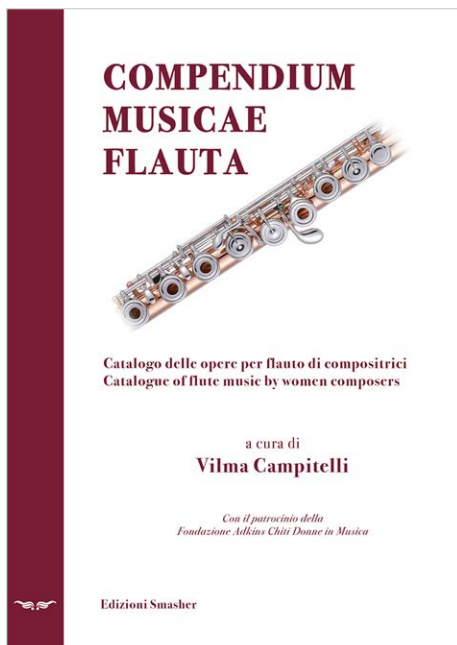
Judith Mabary is Associate Professor of Musicology at the University of Missouri. Her research centers on Czech music of the 19th and early-20th centuries. Her book on Czech melodrama, *Contextualizing Melodrama in the Czech Lands: In Concert and on Stage*, was released in 2020. She is currently editor of a Festschrift in memory of Michael J. Budds that will be published by the College Music Society through Routledge Press.

A version of this review was first published in *The Kapralova Society Journal* 20, no. 2 (Summer 2022), 22-23. It is published here with permission.

Not only is this volume valuable for its information on Kaprálová, which is to be expected from a collection published by the Society, but as a means to fulfill the mission of the organization: through the insights its authors provide on other women composers, including women of color, who are both well-known and only now being rediscovered.

—JUDITH MABARY

1 Quoted in Eugene Gates, "Fanny Mendelssohn Hensel: A Life of Music within Domestic Limits," *The Women in Music Anthology*, eds. Eugene Gates and Karla Hartl (Toronto: The Kapralova Society, 2021), 53.



Compendium Musicae Flauta

Vilma Campitelli: *Compendium Musicae Flauta* *Catalogue of Flute Music by* *Women Composers*

Mesina, Italy; Edizioni Smasher, 633 pp., index, women composers, listing of flute works, sources, bibliography. ISBN 978 88 6300 162 4 (2018)

PABLO E. RAMÍREZ CÉSPED

The *Compendium Musicae Flauta* (*Catalogue of Flute Music by Women Composers*) by Vilma Campitelli is the first major work of its kind to offer detailed information about the flute music of female composers worldwide. Due to the meticulous work by the author, this study will surely become an essential resource for performers, programmers, students, and scholars. It is an important addition to the excellent flute repertoire catalogues that were published in the 20th century.¹

The project was initiated and sponsored by Donne in Musica (Women in Music) Fondazione Adkins Chiti in 1978. The catalogue, a product of more than twenty years of research, covers music from the 16th to the 21st century and lists more than 15,000 works for

¹ For example, Frans Vester, *Flute repertoire catalogue* (London: Musica Rara, 1967); *Flute Music of the 18th Century* (Monteaux, France: Musica Rara, 1985); Bernard Pierreuse, *Flute Litterature* (Paris: Editions Musicales Transatlantiques, 1982).

the instrument, including ensembles of different sizes, by 2,800 women composers from five continents and 100 countries.

The first part (pp. 25-332) is dedicated to the individual composers who are listed in alphabetical order and by nationality. The section includes biographies and information about the composers' works: titles, instrumentation, publications, and research centers. In part two (pp. 333-593), instrumental combinations are listed in ascending order of size: one flute (or piccolo, flute in g, bass, or contrabass); two to twelve-part instrumental ensembles; choirs or flute orchestras; flute with orchestral accompaniment; and choir with flute. Each of these instrumental combinations is followed by a list of the composers who wrote for them. The third section (pp. 595-623) is dedicated to the sources, which include, alphabetically: research centers, libraries, websites, universities, and publishing houses, each of which is assigned an acronym. Finally, the fourth section (pp. 625-633) is a bibliography.

Campitelli is a flautist, performer, and musicologist. Born in Lanciano, Italy, she has an extensive international concert career with a repertoire that ranges from classical to contemporary music. She was chosen by the Fondazione Adkins Chiti to be a resident scholar for the European WIMUST (Women in Music Uniting Strategies for Talent) project. She is currently Professor of Flute at the Conservatory of Music of Foggia, Rhodes Garganico, Italy.

In her introductory remarks (p. 8), Campitelli trusts that the compendium "will be a useful starting point of reference about an important cultural heritage created by women yet to be included in music history books." Patricia Adkins Chiti writes in the preface (p. 11) that with this volume the dream has come true for programmers, soloists, and ensembles that want to include music by women in their concerts but rarely know where to find the information. She is certain that Campitelli's book will significantly advance the knowledge of musical literature written by women.

New Recordings and Publications

Libby Meyer: *To What Listens*

Cappella Clausura, conducted by Amelia LeClair and the Juventas New Music Ensemble. Albany Records, Troy 1887 (March 2022)

The recording contains seven works by Libby Meyer. Her music reflects the natural rhythms and patterns of the world around her.

Kerry Politzer: *In a Heartbeat*

Thomas Barber (Pink Martini), trumpet; Joe Manis, saxophone; Garrett Baxter, bass; and George Colligan, drums. PJCE Records (October 2022)

Jazz pianist Kerry Politzer will be releasing her seventh album this fall; it will feature original compositions about life during the pandemic.

Tsippi Fleischer: *Matti Caspi—The Magic and the Enigma*

Online revised edition in Hebrew (June 2022)

The book about the Israeli composer and singer Matti Caspi was first published in 2013. It featured an analysis of 40 of Caspi's songs. The updated, expanded version includes many musical examples and explanations plus additional background information. It is available on the author's website at <http://www.tsippifleischer.com/maty2022h.html>.

Pablo E. Ramírez Céspedes, a Chilean flautist, holds a PhD in Musicology from the Universidad Autónoma de Barcelona, Spain (2021). He has performed throughout Chile and also in Argentina, Venezuela, Spain, and Finland. His research activity centers around the history of the transverse flute and its music, mainly during the 19th century in Latin America. He has presented his research at conferences and seminars in Helsinki, Barcelona, Valladolid, Buenos Aires, and Santiago de Chile.



Elaine Radoff Barkin | Photo by Jon Forshoe

Elaine Radoff Barkin: *e² : an anthology : music texts & graphics [1980–1995]* *'Are we nearly there?'*

Edited by Mark So. Red Hook, NY: Open Space, vi, 202 pp., bibliography, illus., drawings, photographs, musical examples. ISSN 1525-4267 (2020)

DEBORAH HAYES

In 1997, when Elaine Barkin retired from the music faculty of the University of California at Los Angeles, she published *e : an anthology : music texts & graphics (1975–1995)*, a sampling of her work during her UCLA years. Now she has published a sequel, *e² : an anthology : 'Are we nearly there?', music texts & graphics*, with 55 selections from 1980 to 2020. Published texts, unpublished talks, drawings, collages, photographs, and four scores are reprinted in an attractive variety of typefaces, layouts, and formats. Issued under the umbrella of *The Open Space Magazine*, both anthologies are magazine-size. Barkin credits Russell Craig Richardson for the cover graphics and creative design. She credits her editor, Mark So, himself a composer and performer, for improving each text in *e²* as well as the scope of the book.

Most of the items are reprinted from *Perspectives of New Music* and, since 2001, *The Open Space Magazine*. Barkin writes about what she has heard in concert or, most often, on recordings—over three dozen CDs. In her vivid and often humorous descriptions, she typically employs a stream of consciousness style with wide-ranging literary and other associations. The anthology's subtitle, "Are we nearly there?" from Lewis Carroll's *Through the Looking Glass*, is Alice's breathless query as the Red Queen (chess piece) urges her to run faster and faster. When they stop, Alice sees that they are still sitting under the same tree.

The scores in *e²* exhibit some variety. The 1988 work "...out of the air..." is a graphic score for performance on basset horn with four-track tape and was co-composed with its performer, Georgina Dobrée; Barkin made the tape. She provides the fascinating details about the work in "For Georgina Dobrée." The 1990 work "...typescript..." (on J.K. Randall) is a text composition, which Barkin read, that was performed at the Society for Music Theory's national conference with accompanying tapesound. It was recently recorded on an Open Space CD as *Soundtext*. The other two scores use traditional notation: *blanc* for piano, 2008, illustrated with a frame from Robin Richardson's video for *blanc*; and *Tune for Bobbie*, midi piece, 2012.

Her Journey

Barkin's roots are in New York, and, as *e²* shows, she maintained her East Coast connections with her move to the West Coast. Born and raised in the Bronx, New York, Elaine Radoff graduated from Queens College of the City University of New York in 1954, then earned a Master of Fine Arts degree at Brandeis University in Waltham, Massachusetts, in 1956. In 1957, she married George Jean Barkin (1928–2020), and over the next six years gave birth to Victor, Jesse, and Gabriel Barkin. She dedicates *e²* to "my beloved husband of 63 years" and acknowledges the "enduring support" of her family.

In 1962, Benjamin Boretz, who had been a fellow MFA student at Brandeis, asked the "stay-at-home-mom" to help launch *Perspectives of New Music* (PNM) as a journal committed to "composing, composers, compositional thought and discourse." As she relates in "Telling it *SLANT*, or, The Early Years," through PNM's first decade she was the only woman on the editorial staff and the articles were "98.6% by or about males." Barkin became associate editor, then co-editor with Boretz in 1972. She returned to academia to teach at Queens College and elsewhere. She resumed composing after a ten-year silence, and in 1971, earned a PhD at Brandeis. In 1974, after four years teaching music theory at the University of Michigan, she moved to UCLA.

Her work for PNM continued for 22 years, until 1984. She began exploring collaborative composition and interactive performance. In 1988, Barkin, Boretz, and James (J.K.) Randall founded The Open Space, "a community for people who need to explore or expand the limits of their expressive worlds." Boretz has written that "it was her idea to begin with."

At UCLA, with its extensive ethnomusicology program, Barkin's musical world expanded west and south across the Pacific. She connected with musicians in New Zealand and Australia. From 1989 to 2000, she made six trips to Bali to study gamelan performance, as she reports in "there's a whole lot of schmoozing going on." In 1996, she sailed with the Semester at Sea program. In "A Talk for CORE – Our Music," she advises her shipmates to open themselves to whatever they hear. "Each music has a history, a purpose, a group of followers, a social behavior associated with or elicited by it....As we journey around the world, we will be mystified, turned on, turned off, transformed, repelled, exhilarated and ultimately affected."

The Anthology

How a composition teacher or student is to maintain individuality while conforming to academic and other

“authoritarian” musical expectations is a continuing concern in *e2*, beginning with Barkin’s 1980 talk to music students and faculty, “A Small Fire Burns.” She further develops the theme in a richly illustrated essay, “Conjunctions and Affinities,” written in 2003 for the online journal *G.E.M.S.* (Gender and Equality in Music Education). She is dismissive of Alex Ross’s *The Rest Is Noise* (discussed in “the history you make”) and his focus on “First-Tier Major League Iconic Insider Headliners” such as Thomas Adès and Iannis Xenakis (discussed separately). The “rest”—minor players, mavericks—warrant “re/dis/un-cover,” she observes, if the whole story is to be told (p. 137).

Barkin devotes much attention to the work of her longtime colleague Ben Boretz. A one-page item, “Four Quartets,” was first published in the 1983 *News of Music* from Bard College where he was teaching. In other items in *e2* she “reexperiences” his text composition *Language, as a music*, and provides CD liner notes for *Postlude*. She includes in *e2* her collages and text fragments “for Ben at 70” and a brief recollection “for Ben at 80.” She writes about music by earlier composers, including Irving Fine (her MFA thesis advisor), Arthur Berger (her PhD thesis advisor), Milton Babbitt, Galina Ustvolskaya (an “ascetic wild woman”), Pauline Oliveros, Nazir Ali Jairazbhoy (a UCLA colleague), Morton Feldman, and John Cage. Composers of her generation and younger whose work interests her include Ruth Anderson, Karin Rehnqvist (for her “wit and staunch feminism”), John Psathas in New Zealand, Robert Paredes and Chris Mann in Australia, John Rahn (another PNM editor), Annea Lockwood, Madelyn Byrne, and Linda Montano. In “Things That Matter” (2017), she advocates better policies on immigration and related political issues raised in Lin-Manuel Miranda’s *Hamilton*.

Barkin is fascinated with new sounds, especially electronic sounds, and with group improvisation—where the musician is “ever on the wait to absorb and reinvent; what just happened, what

did I hear, where am I now, now just listen,...no matter if it-all, you-all, I-all, we-all disconcert or disturb” (p. 62). She discusses improvisation and audience response with the performance artist Rachel Rosenthal. She reviews a book and DVD by Hollis Taylor (American) and Jon Rose (Australian) who create music by bowing, plucking, and striking Australia’s rabbit-proof fences. She writes about instruments created by Ron M. George, about David Dunn’s outdoor sound chronicles, and about Burmese piano music. She reviews CDs of improvised and interactive performances by the saxophonist Robert Reigle, by the electro-acoustic

trio Nyquist, by the Banned Rehearsal group, and by two contemporary North American gamelan ensembles.

In his editor’s note, Mark So sums up *e2* with poetic clarity: “Again and again, in dazzling word-performances that record not only successions of sounds and affect but labyrinthine turns of mind and all else gained and lost by each encounter, Elaine somehow musters language adequate to these deepest areas of experience—at once the most difficult to communicate and perhaps the most commonly shared.”

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

Celebrating Elaine Barkin's 90th Birthday!

BRENDA M. ROMERO

During my doctoral studies in ethnomusicology at UCLA in the 1980s, I studied composition with Elaine Barkin. Before UCLA, I belonged to the New Mexico Women Composer’s Guild and was mentored by women composers, but I then decided that fulfillment of my personal and spiritual obligations was more easily accomplished through ethnomusicology. I credit Elaine—first-name basis between graduate music students and faculty was standard at UCLA at that time—for my still wanting to compose music. My last formal composition course was with her. In 1987, she heard my *Native Winds for Woodwind Quintet*, the last truly formal work I have composed. Reflecting my research interests, it recalls the Ghost Dance and the Battle at Wounded Knee in 1890; the New Mexico Woodwind Quintet commissioned and premiered the work for the 50th anniversary of the Wheelwright Museum of the American Indian.

Elaine subsequently recruited me into her group composition class. Among our assignments was an open improvisation at her home studio. I also wrote a text composition, and music for a collaboration with a dance graduate student. Elaine was a student’s closest friend, while at other times we were old crones (women of magic) destined to cross paths.

In 1987, I was hired by the University of Colorado Boulder (CU) to develop an ethnomusicology area in musicology. In 1992, when Elaine came to CU for a George Crumb Symposium, we got a chance to talk, and she was as ever a shining beacon of encouragement. Indeed, composition brings together many dimensions of thought, and I find I am still learning from our dearest Professor Elaine Barkin, fellow crone and lover of musical expressions of wonder everywhere.

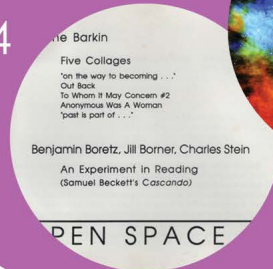
Happy 90th Birthday, dear Elaine!

Brenda M. Romero is professor emerita and founding coordinator of ethnomusicology in the College of Music at the University of Colorado Boulder. Dr. Romero is currently completing a book, *Matachines Transfronterizos, Warriors for Peace at the Borderlands* (University of Illinois Press, forthcoming). She is coeditor of *Dancing across Borders: Danzas y Bailes Mexicanos* (University of Illinois Press, 2009), and of *At the Crossroads of Music and Social Justice* (Indiana University Press, forthcoming, 2022), a project that she originated.

O P E N

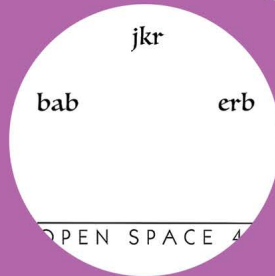


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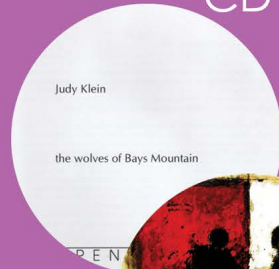


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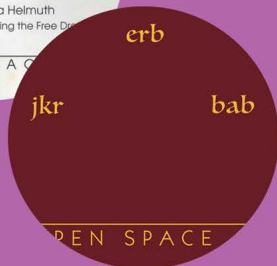
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 theopenspace.bandcamp.com

S P A C E



Expanding the Beats That We Value: Inclusion, Growth, and Change in SEAMUS During the COVID Era and Beyond

ELIZABETH HINKLE-TURNER

It is typical of the delays, reboots, reschedules, and general COVID chaos of the last two years that I am just now reporting on the 2020 conference of the Society for Electro-Acoustic Music in the United States (SEAMUS). Most of the elements of the 2020 conference did not occur until 2021, including honoring composer Annea Lockwood as the annual winner of the SEAMUS Award, which acknowledges the important contributions of its recipients to the field of electroacoustic music. And due to the continued pandemic in 2021, that particular conference ended up as a quite unique experience in many ways, inadvertently (and sometimes very deliberately) expanding the diversity and inclusivity of the organization and the entire music conference experience. The following article describes the evolution of inclusion and participation in SEAMUS conferences through three such events occurring between March 2020 and April 2022.

I was ready to attend the 2020 conference, which was to be held March 12-14 at the University of Virginia in Charlottesville. The conference had been carefully planned and curated by the conference organizer and president of SEAMUS, Ted Coffey, along with UVA colleague and composer Leah Reid. My role as a member of the board was to guide the Diversity, Equity, and Inclusion (DEI) Committee. In March, COVID was spreading quickly and everyone was rightfully deeply concerned about holding a potential super-spreader event, therefore the conference was cancelled.

With a Great Crisis Comes a Great Opportunity

COVID forced so many of us in the creative community to find solutions. Next was the decision about how to (or even if to) hold a conference, and *if* we did, how could we do it. Fortunately, since SEAMUS members are tech-savvy, the concept of a virtual online conference was not out of the question; the format and extent of such an offering was all that needed to be decided. Eventually, many aspects of the conference (the pieces, the video works, and video recordings of the installations) could be showcased. Anyone interested in the activities can access them at <https://2020.seamusonline.org/>.

For those of you who want to feature more electroacoustic music by women in your courses, I draw your attention to pieces on the site by Lyn Goeringer (Michigan State University), Julie Herndon (Stanford), Elizabeth Hoffman (NYU and newly-elected president of SEAMUS), Anne Neikirk (Norfolk State), Olga Oseth (composer, Seattle, WA), Leah Reid (UVA, recent Guggenheim Fellowship and Luigi Russolo winner), Heather Stebbins (George Washington University), Elaine Lillios (Bowling Green State University), Aurie Hsu (Oberlin Conservatory), and many others. A special online treat is the inclusion of the full recordings of *SUM (State of the Union Message)* from 1973, *Points* (1973-74), and *I come out of your sleep* (1979) by pioneering composer Ruth Anderson. These substantial and ground-breaking works by Anderson should be studied by all. (Note that IAWM has a composition award that is named in Anderson's honor.) In addition to the publicly-available virtual conference,

the annual awards and commissions (ASCAP Fellowship and the Allen Strange Award), which provide important creative and career opportunities for SEAMUS student members, were adjudicated. The honoring of Annea Lockwood, which included her acceptance of the SEAMUS Award and the accompanying concert and panel sessions, was postponed until 2021.

SEAMUS 2021 CONFERENCE: Panels, Concerts, Discussions, and Fun

The SEAMUS 2021 Digital Conference (S21 Virtual National Conference), April 23-25, was a great success. With almost no economic or distance boundaries in the virtual realm, participation in events was basically wide open to all (the caveat being: all with sufficient internet and online-meeting technology), and we encouraged this with a fairly open-ended call for ideas, presentations, pieces, and experiences. The conference was free to all SEAMUS members.

In addition to utilizing Zoom for many of the paper and panel sessions, the conference created a strong sense of community and social interaction utilizing Discord, YouTube, and AltspaceVR. Socializing and interaction of an informal nature was done in Discord (discord.com), a platform quite familiar to those who use it interactively to play and discuss video games. Different chat channels in Discord were opened for general announcements, Diversity-Equity-Inclusion (DEI) discussions, student-only chats, and other conference events. Direct links to the concerts presented via YouTube and the Zoom panel and paper discussions were available at the conference website and also in the general announcement text channel.

Discord was an excellent tool for this; one could literally “hang out” in the Discord space and chat, which increased the sense of community.

Concerts were of two types: 1. Electroacoustic only (tape music) and video only (the videos were sometimes of pre-recorded performances for musicians and electronics) that were livestreamed. 2. Concerts featuring electroacoustic and video works with musicians that were livestreamed from different venues by different institutions and ensembles. Those partnering institutions and ensembles included The Oberlin Synthesizer Ensemble, Switch~ Ensemble (Chris Chandler, Zach Sheets, and Jason Thorpe Buchanan), The University of North Texas (UNT) Center for Experimental Music and Intermedia and Nova Ensemble, The UNT Free Improv Ensemble, and performers from Georgia Southern University. Also notable was the TWELVE Project from CCRMA (facilitated by Constantin Basica, Hassan Estakhrian, and Stephanie Sherriff), a twelve-hour telematic event of livestreamed works with audience interaction via a chat window. TWELVE selected pieces from around the world that were submitted for the event. In all, well over 100 works were presented via these online platforms that featured many composers and a variety of aesthetics and approaches to music creation and performance.

Paper and panel sessions also benefited from the absence of location, space, and travel considerations. Demonstrations and performances on bespoke instruments could be done in a composer’s workspace without the accompanying worry of having delicate equipment break during a plane trip. Panel discussions could feature participants who normally might not be able to travel to an in-person event. The more open-ended nature of the panel discussion call also meant that several presentations of a documentary nature were featured. We were able to watch an extended video of the educational work of TECHNE, a national arts education organization to build

inclusivity and close the gender gap in creative technology fields, and view the entirety of Marjani Forté-Saunders’ *Memoirs of... Unicorn*.

Another exciting conference feature was the “Gala” tour of virtual installations using the AltspaceVR platform (<https://altvr.com/>). I was able to stroll via my avatar through a virtual space of multiple rooms viewing video works and digital installations. Additionally, Annea Lockwood 2020/21 winner of the SEAMUS Award (renamed from the SEAMUS Lifetime Achievement Award) gave a keynote address, had two works (*Buoyant* [2013] and *Wild Energy* [2014]) presented, and participated in a conversation and Q & A with Tara Rodgers (author of *Pink Noises: Women on Electronic Music and Sound* [2010]). All of this was done via Zoom, and it was important to have the opportunity to be at such an event with a pioneer in electroacoustic music, sound sculpture, and installation.

Also enjoyable and collegial was the fact that during virtual conference livestreaming (via YouTube) online chat was allowed, and audience members enthusiastically commented on the music while it was being performed. What struck me as most significant about the entire SEAMUS 2021 virtual event was the sense of the collegiality and community. Everyone seemed to be a bit less guarded and a bit less formal in the digital realm.

2022: Back to “Normal”?

The SEAMUS 2022 conference was hosted by Western Michigan University (WMU) both in-person and virtually from March 30 to April 2. Co-hosts for the event were Christopher Biggs, Lisa Coons, and Carter Rice, members of the composition faculty at WMU. Faculty and student musicians from WMU, flutist Shanna Pranaitis, and the Chicago-based Ensemble Dal Niente were guest performers for the in-person event. The complete schedule of the conference and links to information about each of the performances is still available as of 6/27/2022 at <https://christopherbiggsmusic.com/seamus2022>, and the descriptions of each of the events includes program notes and biographies. Once again, IAWM readers who are interested in expanding their repertoire listening of electroacoustic music will find information about pieces from a diverse field of composers.

This year’s winner of the SEAMUS award is Maggi Payne, a pioneering composer of primarily electroacoustic music, a video artist, and a flutist. Payne received her award by joining the conference virtually, and two of her recent works—*Coronal Rain*, featuring sounds produced by Moog IIP and Buchla 100 analog synthesizers, and *2020*, also including sounds from vintage analog synths as well as other resources—were presented in concert. SEAMUS/ASCAP and Allan Strange Awards for student composers were also given.

IAWM Listserv

To subscribe to the IAWM Listserv online, visit <http://lists.unt.edu/mailman/listinfo/iawmlist>. You can also unsubscribe from iawmlist, get a password reminder, or change your subscription options on this site. If you have a problem, send an email to iawmlist-request@lists.unt.edu with “help” in the body or subject of the email. To post a message to all the list members, send email to iawmlist@lists.unt.edu. If you experience any issues with posting or receiving listserv messages, please try unsubscribing and re-subscribing. The IAWM wishes to thank Elizabeth Hinkle-Turner and the University of North Texas for hosting this list.

One consideration for the SEAMUS board and the conference hosts was determining what we want to keep from the virtual event for a hybrid event moving forward. We agreed that the online chat during livestreamed performances was worth retaining, as was the community setup in Discord. We agreed that the low fee/no fee virtual conference option was desirable. The registration fee for attending virtually was only \$10. Fortunately, we could make all conference events available virtually, which was important for those of us who could not attend the live events, and these were streamed live using the Deck10 media platform (<https://deck10.media/>). Once again, Discord was selected for meet-ups and chats. The Deck10 platform allowed for the same sorts of audience commentary and discussions during the livestreams, and Discord provided even more of a sense of community. WMU and the conference hosts are to be greatly commended for their

accommodation of a hybrid format. Even though the momentum for some of the more inclusive events of an in-person conference—a big, inclusive party instead of the expensive banquet and the community outreach and collaborations—that were to be a part of the 2020 SEAMUS event at UVA did not happen, it is to be hoped that as we all get very comfortable living in a hybrid live/virtual world that such ideas will thrive and be realized again. But I would like to banish the banquet forever in favor of a big, inclusive party.

Some Thoughts for Moving Forward

I am pleased with the transparent and expanded breadth of our adjudication processes for the many opportunities and events that we offer. This has allowed for the inclusion of so many fascinating styles and genres of electro-acoustic music: music with and without beats; videos, installations; robotic and AI instruments; and improvisation.

I am proud of our board, which continues to attract a varied panel of leaders to steer the organization onward. I am happy with our great panel discussions and conversations, which provide safe spaces for participants to speak and call attention to ways that all of us can do better. I am hopeful that with expansion in the proposed areas of a greater variety of awards and commissioning opportunities for our membership (not just for students) and new grant programs for community outreach and education (the SEAMUS CREATE grants) these efforts will continue.

Elizabeth Hinkle (Hinkle-Turner) is a director of instructional technology at the University of North Texas. She is the Diversity, Equity, and Inclusion Officer on the board of the Society for Electro-Acoustic Music in the United States (SEAMUS) and as such, works on a variety of projects including updating organizational materials, structures, policies, and procedures to reflect inclusivity and the desire to broaden the reach of SEAMUS and its initiatives. She is the administrator of the IAWM listserv and is a composer, researcher, and award-winning author.

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LunART

Celebrating Women in the Arts

LunART Festival: The Identity of Women in the Arts

AVA WOJNOWSKI

The annual LunArt Festival was held in Madison, Wisconsin, May 31 to June 5, 2022. Dr. Iva Urgčić, founder and executive director of the festival, believes it is important to give women in the arts a safe place to express themselves and to share their many talents with others. She said: "With our wide array of arts disciplines, LunART builds lasting relationships and collaborations, and creates a vibrant, safe space for women where creativity is queen."

The festival was in-person this year, after two years of virtual festivals due to Covid. Since the pandemic is ongoing, Urgčić explained: "I was ready with alternative programming in case some of the guest artists needed to cancel the performance, and I had a list of performers that were ready to jump in at the last minute....I was ready for every possible scenario, but thankfully everything went smoothly and as planned." She described the festival in a press release: "The 2022 season brings eight events to six venues in the Madison area, providing accessible, high-quality,



LunART Chamber Music Collective: Iva Urgčić, flute; Kaleigh Acord and Paran Amirinazari, violin; Lindsey Crabb, cello; Marie Pauls, viola. They are performing Amy Beach's Theme and Variations for Flute and Strings (1916). | Photo by Beth Skogen

engaging concerts and events with diverse programming from various arts fields."

This year's events included two gala chamber music concerts presenting five world and three U.S. premieres, a premiere of "Threads," a new theater show; a jazz concert by the Ellen Rowe Jazz Trio; "Identity Crisis," an all-women comedy show; a Composers Hub chamber music concert featuring works by six exceptionally-talented emerging composers; a lecture titled "Timeless Music, Timeless Disease; Classical Composers and Consumption," which draws the connection between the composers and development and treatment of tuberculosis through history; and a panel discussion: "Identity In and Through Art." Urgčić explained the importance of identity and said that the festival "is centered around our identities: who we are, how we fit within this world, how we are using our artistic voice to express ourselves in relation to other people, events, and experiences. The question is: What makes us, us?" She told the attendees: "Throughout the festival, you'll be

introduced to a remarkable range of women, diverse and varied in their artistic vision, but with the shared passion and desire to make their voices heard."

Dr. Stacy Gorrop, 2022 Composer in Residence, said: "While I'm still surprised by the low number of women composers making their way up through the ranks, I am greatly heartened by the efforts of LunART to give women creators a space where they don't need to question if they should be in the room or not." Two of her most recent works were performed at the gala chamber music concerts, and she led the Composers Hub educational program, which was created to support and nurture emerging women composers in the early stages of their professional careers. During this week-long program, six women composers were selected to attend the festival, and they received private lessons and masterclasses with Garrop. They workshopped their pieces with festival musicians, and attended lectures and training in the fields of publishing and finance for musicians.

Urgčić explained the importance of identity and said that the festival "is centered around our identities: who we are, how we fit within this world, how we are using our artistic voice to express ourselves in relation to other people, events, and experiences."

—AVA WOJNOWSKI



New York Women Composers: 2022 Seed Money Grants

MYKEL MARAI NAIRNE

We are pleased to present the winners of our 2022 Seed Money Grants. We have awarded seven grants, two foreign (Belgium and Argentina) and five domestic, including a concert that will be performed in both New York and Tokyo. One grant is in a disseminated format, and the rest are focused grants. One concert will initially be streamed online, with subsequent performances being planned, and other concerts will be either streamed or available later on YouTube, Instagram, and elsewhere. All of the projects will include open calls for some or all the NYWC composers to be represented. The winners are listed alphabetically below.

Donna Weng Friedman, pianist: She will present a two-part concert event called "Five Composers and a Pianist." The first portion will be a 50-minute concert of works by NYWC composers: Beata Moon, Kim Sherman, and Stefania de Kenessey, with an additional two composers to be selected through an open call. The second portion of the event will be a 30-40-minute panel discussion with the composers in New York City, most likely in March 2023. Her website is: www.newschool.edu/mannes/faculty/Donna-Weng-Friedman.

Javier Oviedo, saxophonist: He is the Executive Director of the Classical Saxophone Project, and he will present a 90-minute solo recital entitled "New York Faces" at the National Opera Center's Scorca Hall, accompanied by Dr. Suk Hee Hong. The live concert will be supplemented by a videotaping that will be available to view on

the Saxophone Project's YouTube and Instagram platforms. For information about the Classical Saxophone Project, see: www.classicalsaxproject.org.

Milica Paranosic, composer (with NYWC composers Lynn Bechtold and Ann Warren): This unique concert, in coordination with Paranosic's "Secret City" art projects, will be in four parts, with compositions by Lynn Bechtold (played by Miolina, her violin duo with NYWC member Mioi Takeda), Ann Warren, and Paranosic, along with a fourth composer chosen through an open call. Each segment will include a mini "set design" created out of abandoned or discarded objects. It will be co-coordinated by Paracademia. Paranosic's multifaceted website is: <https://milicaparanosic.com/>.

Thomas Piercy, clarinetist and hichiriki player: He, along with pianist Tengfu Irfan and a cellist, will perform twin 90-minute concerts in New York and Tokyo, including the works of Tokyo-based composers Kyoko Hirai, Miho Sasaki, Yu Kuwabara, and already selected NYWC composers Elisenda Fabregas, Nina Siniakova, and Lora Al-Ahmad, as well as two more NYWC composers to be selected from an open call. His website is: www.thomaspiercy.com/, and his project information is: www.tonadaproductions.com/tokyo-to-new-york-home.html.

Sergio Puccini, guitarist: Puccini, whose celebrated career spans 45 years, will present a concert in Rosario, Argentina, at the Museo Castagnino or similar

venue, which will also be streamed live. The concert is tentatively scheduled to take place in October 2022. He will be choosing his repertoire for the concert through an open call. For information, see: ppsites.wixsite.com/sergiopuccini.

Françoise Vanhecke, soprano: Her project is an online streamed concert for the coming season at toitoiDROME (<http://drome.wtf/>), an artist-run media space and collective based in Antwerp, Belgium. It consists of a physical space and headspace for experimentation and critical thinking, with additional plans for a series of live concerts in Belgium, France, Luxembourg, Brazil, and the U.S. The instrumentation will consist of voice, either solo works or with the addition of piano and electronics, to be chosen through an open call. Her website is: www.francoisevanhecke.com.

Alexander Wu, pianist and chamber ensemble director: Wu, who is a pianist and the Co-Founder/Artistic Director of the Millennium Chamber Players, will curate a disseminated series of concerts from this summer through spring of 2023 called "Made in America — Music Then and Now." The concerts will include the works of five NYWC members that his group has not previously performed. The project essays the evolution of America's musical roots, tradition, and popular culture of the past three centuries, up to and including current compositions. His group's website is: www.millenniumchamberplayers.org/.

Women in the News

This year, Gemma New was appointed Artistic Director and Principal Conductor of the New Zealand Symphony Orchestra. She was appointed principal guest conductor of the Dallas Symphony Orchestra in 2018 and was reappointed for the 2022-23 season. In 2021, she was the recipient of the Sir George Solti Conducting Award.

The Detroit Symphony named Robyn Bollinger (1991) as concertmaster starting in the fall. She is the youngest female concertmaster in the United States, and she frequently served as guest concertmaster with the Pittsburgh Symphony. Bollinger is a former member of the Boston-based chamber group, A Far Cry.

MEMBERS' NEWS AND AWARDS

ANITA HANAWALT

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning appointments, honors, commissions, premieres, performances, and other items. **NB:** The column does not include radio broadcasts; see Linda Rimel's weekly "Broadcast Updates." Awards and recent publications and recordings are listed in separate columns. Send this information to the editor in chief, Dr. Eve R. Meyer, at evemeyer45@gmail.com.

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

The deadline for the next issue is September 30. Please send news about your activities to Members' News Editor Anita Hanawalt at anita@hanawaltheus.net. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Juliana Hall has participated in interviews, classes, and lecture recitals at James Madison University (January 2022), Vanderbilt University vocal student class (February 2022); Music by Women Festival (March 2022); Southeastern Regional NATS Conference (March 2022); Boston New Music Initiative: Online Composer Interview (April 2022); Living Legacy Series: Online Interview (May 2022); Hartt School of Music (May 2022); and an interview with Director Vivian Sæde about a film version of *Sentiment*, a monodrama in progress (May 2022).

A number of live performances of Hall's works were given between February and June 2022. Soprano Laura Strickling and pianist Daniel Schlosberg premiered *Two Old Crows* on March 2 (University of Notre Dame). *Sentiment* was performed by soprano Jennifer D'Agostino on February 1 (University of Tennessee), and Rachael Bell premiered the mezzo version on April 15 (Vanderbilt University). Baritone Chris Turner and pianist Ron Petti performed *AHAB* on February 7 (Stephen F. Austin State University, Nacogdoches, Texas), baritone Joel Brown and pianist Wei-Chun Bernadette Lo performed it on March 12 (University of Tennessee), and Devon Russo, bass baritone, and Mengyin Kimly Wang performed it on May 6 (Boston University). *Night Dances* was performed on February 20, by

soprano Amy Petrongelli and pianist Blair Salter (Baylor University). On February 24, "To Mother" from *Letters from Edna* was performed by mezzo Helen Charlston and pianist Sholto Kynoch at Royal Holloway, University of London, with additional performances at Wigmore Hall in London on March 20 and Het Concertgebouw in Amsterdam, Netherlands on April 10. Baritone Robert Bukovic and pianist Rebecca Edmiston performed *The New Colossus* on March 6 (Florida State University). *A Northeast Storm* was performed by soprano Zheng Qihua and pianist Cai Qiaoyi on March 18 (National Taipei University of the Arts). *Rilke Song* was performed on April 18 by Ger Vang, English horn, and Inara Zandmane, piano (University of North Carolina). The Tailleferre Ensemble also performed the piece at St. John's ARC in Old Harlow, Essex, England and at St. Anne's Parish Church, Kew Gardens, London on May 15. *Cameos* was performed on May 7 by Voices of Change at Sammons Center for the Arts (Dallas, Texas). *Night Dances* ("Sonnet") was performed by soprano Amy Petrongelli and pianist Kathleen Kelly at the Collaborative Piano Institute in Baton Rouge, Louisiana on June 10. *Letters from Edna* was performed by students of the Royal Academy of Music in London on June 30.

Submissions are always welcome concerning appointments, honors, commissions, premieres, performances, and other items. The deadline for the next issue is September 30.

—ANITA HANAWALT

Marilyn Herman's *100 Full Moons of Autumn* (fusing folk music and classical styles) was performed at a London Symphony Orchestra Discovery concert on June 15, 2022, presented by LSO Soundhub Associates, in collaboration with LSO musicians. Herman co-curated the performance.

Libby Meyer's *The Beauty of the Fields* and **Christina Rusnak's** *The Forest and the Architect* were performed, along with works by six other composers, as part of the Lungs of the City concert series celebrating the 200th anniversary of Landscape Architect Fredrick Law Olmsted's birth, the legacy of his work, and that of his sons. The pieces were co-commissioned by Landscape Music, American Wild Ensemble, Juventas New Music Ensemble, and Michigan Technological University Department of Visual and Performing Arts. Both pieces were premiered March 26 and performed again on June 4 in Boston. Meyer's piece is inspired by Belle Isle Park in Detroit, Michigan, designed in 1879. Rusnak's piece sprung from the inception and sounds of Forest Park in Portland, Oregon, the largest urban forest in the United States. American Wild Ensemble performed the pieces on May 27 and May 28 in New York City and again on August 7 in Rochester, New York. The final performance by Michigan Technological University will be on October 9 at the campus in Houghton.

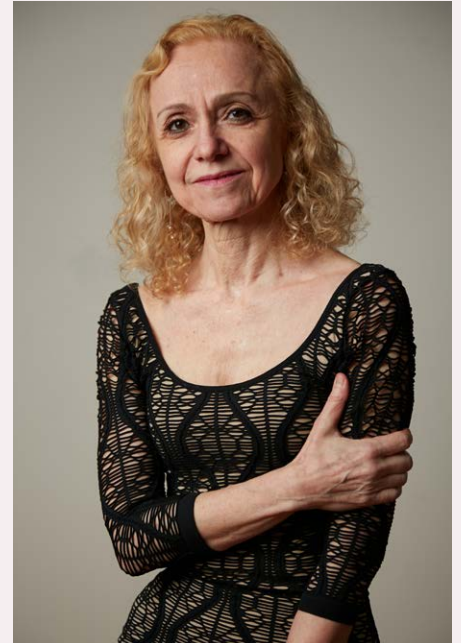
Deon Nielsen Price's song cycle *Ludwig's Letter to Eternal Beloved*, on a text by Beethoven, was premiered by Darryl Taylor, countertenor, with the Brooklyn Chamber Orchestra, Philip Nuzzo, artistic director, for a standing-room-only audience at historic St. Ann's and the Holy Trinity in New York City on May 21. On a program entitled "Music She Wrote" to celebrate Women's History Month, her *Silver and Gold* duo for flute and piano, as well as her song cycle *To All Women Everywhere* was performed by soprano Amy Goymereac, flutist Suzanne Duffy, and pianist Susan Azeret Davies in the San Luis Obispo Performing Arts Center at California Polytechnic University on March 8.

Stefania de Kenessey's *Menstrual Rosary* Winner of Eleven Awards this Year

Stefania de Kenessey's *Menstrual Rosary* (2021) is a theater-performance piece for two singers and piano in which two women, dressed like nuns but wearing bright red lipstick, recite a rosary—which veers off periodically into bits and pieces of ads for feminine care products.

The text is co-authored by feminist-philosopher Chiara Bottici and poet-provocateur Vanessa Place. The work was commissioned for the launch of the Gender and Sexuality Studies Institute (GSSI) at The New School in New York City. It received its video premiere on April 29, 2021, on a panel entitled "The Art of Feminism."

The filmed version (duration 14:07), featuring Jasmine Holland and Aiyana Greene as the nuns, was directed by Cecilia Rubino. The video was created and edited by Anomie Williams, with additional images courtesy of Christen Clifford. The filmed version of *Menstrual Rosary* is available on YouTube.



Stefania de Kenessey | Photo by Whitney Brown

Awards

In 2022, it won recognition in eleven different film competitions worldwide:

1. Merit award in the LGBTQ Unbordered International Film Festival
2. Semi-finalist in the London Indie Short Festival
3. Paris Women Film Festival of Ontario
4. Rotterdam Independent Film Festival
5. San Francisco Indie Short festival
6. Madrid Arthouse Film Festival
7. Nashville Independent Filmmakers Festival
8. Dublin World Film Festival
9. Paris International Short Festival
10. Nominee in the Milan Arthouse Film Awards
11. Portland New Alternative Voices Film Festivals.

De Kenessey is committed to helping women composers and musicians achieve parity. She serves on the advisory board of The New Historia, an organization dedicated to recovering the unmarked legacies of women throughout the world. For The New School's 100th anniversary, de Kenessey scored The Women's Legacy project, honoring a group of long-forgotten, newly-discovered women who were central to establishing the university. She is founding president of the IAWM.

Price played her *Angelic Piano Pieces* as well as Zenobia Powell Perry's *Sonatine*. On March 20 at Presidio Chapel on the Concert Series of Interfaith Center at the Presidio of San Francisco. Two songs from her *Spiritual Songs*: "Whither Can I Go from Your Presence?" and her arrangement of "Nobody Knows De Trouble I See" for countertenor and piano were performed.

Sharon Guertin Shafer's *Two Solo Piano Variations on Hymns*: "For the Beauty of the Earth" and "O God Our Help in Ages Past," were premiered on April 21, at Old Town Hall, Fairfax, Virginia. The concert also included the premiere of her song cycle, *Onion Soup and More*, a setting of poems related to recipes and food by four different poets, with Shafer accompanying soprano Liana Valente and also performing the piano variations.

On June 4, Lish Lindsey gave the world premiere performance of **Fay-Ellen Silverman's** *Healing Hands* for solo flute (for Dr. Ruth Oratz) on a Zoom concert to raise funds for St. Jude Children's Research Hospital. The CompCord Ensemble gave the world premiere performance of *Channeling Mark Twain: Advice for Our Time* for soprano, tenor, Bb trumpet, and piano for Composers Concordance Presents: Operas, Songs & Poems, at the Howland Cultural Center in Beacon, New York, on June 25. Summer 2022 publications by Subito Music include: *A Time to Mourn* for flugelhorn; *Channeling Mark Twain: Advice for Our Time* for soprano, tenor, Bb trumpet, and piano; *Healing Hands* for solo flute; *Reflections of a Distant Love* for mezzo-soprano, viola, and piano; *Singing to my Mother* for solo horn; *To a Quiet Place* for solo vibraphone; and *The Story of the Trees* for woodwind quintet. An article on Silverman's *Translations* for viola and cello appears in the Cello Museum's Monthly *New York Women Composers Spotlight*. (<https://cellomuseum.org/nywc-spotlight-faye-ellen-silverman/>)

Evelyn Stroobach's *Petition* (solo guitar) was performed at a concert given by doctoral candidate Razvan Benza at McGill University in Montreal, Canada, on May 31. For this concert, Stroobach prepared a short video in which she discussed the work. A recording of the work by Ottawa guitarist Garry Elliott can be found on her *Aurora Borealis* CD, available from the Canadian Music Centre.

Rain Worthington announces three recent 2022 performances—live concerts and virtual broadcasts. The world premiere broadcast of *Dream Vapors Suite* for orchestra was given via PARMA Live Stage on YouTube on June 29 by the Armenian State Symphony Orchestra, Elias Brown, conductor, in Aram Khachaturian Hall, Yerevan, Armenia. (<https://www.parmarecordings.com/event/armenian-state-symphony-orchestra-06-29-22/>) On June 22, *Steps in the Night* for double bass received its South American premiere performance by Sergio de Oliveria, double bass, at IX Encontro Internacional de Cordas, Limeira, Brazil, including both an in-person audience and webcast via Instagram. Sally Shorrock, flute, and Karen Lindquist, harp (Canta Libre Chamber Ensemble) performed *Imagined Tango* for flute and harp at Woolworth Hall at Woodlawn Cemetery in Bronx, New York on May 22.

Tracy Yang's BMI/New York Jazz Orchestra, a seventeen piece modern repertory ensemble of leading New York musicians, performed eight new compositions that were developed in the BMI Jazz Composers Workshop last season. She premiered her Manny Albam commissioned work, *Sea Swell*, at Dizzy's Club in New York City on June 13th, with the BMI/New York Jazz Orchestra.

Awards

LEAH REID: Sound of the Year's 2021 Composed with Sound Award

The award is for *Reverie*, an acousmatic composition that leads the listener through an immersive fantasy centered around deconstructed music boxes. The work's eight sections alternate between explorations of the music boxes' gears and chimes. The awards are presented by the Museum of Sound in partnership with The New BBC Radiophonic Workshop and others. Reid was also awarded a 2022 Guggenheim Fellowship in music composition, which she will use to complete a series of electroacoustic and acousmatic works—specifically, new solo works for piano, saxophone, and percussion with electronics. Time permitting, Reid will also compose two or three acousmatic pieces that focus on kitchen/cooking sounds, gardening, and environmental soundscapes. These pieces will be added to an existing body of work that examines a timbral approach to composition, and they will be released on an upcoming album.

TRACY YANG: Charlie Parker Jazz Composition Prize

The prestigious jazz prize is awarded annually to the composer of the best original work created in the BMI Jazz Composers Workshop. Tracy Yang shared the top 2021 prize with Chuck Iwanusa for her work *Sea of Clouds*. Yang was also awarded the 2022 NYFA (New York Foundation for the Arts) grant in the general music category. This grant will support the debut recording of her 17-piece BMI/New York Jazz Orchestra album.



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