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# *Journal*

of the



**international alliance for women in music**



Beth Denisch, Director  
IAWM and FT&M15 Conference

In this issue:

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

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

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

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

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

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

## President’s Message

Dear Fellow Members of IAWM:

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

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

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

Sincerely,

Carrie Leigh Page

## IAWM NEWS

### New IAWM Board Members

#### Kerensa Briggs (UK)

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

#### Wanda Brister (USA)

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

#### Monica Buckland (UK, Australia)

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

#### Michele Cheng (USA)

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

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

#### Samantha Ege (UK)

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

#### Matthew Hoch (USA)

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

#### Natalia Kazaryan (USA)

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

### **Lil Lacy (Denmark)**

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

### **AJ Layague (USA)**

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

### **Natalia Rojcovscaia (Moldova)**

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

### **Deborah J. Saidel (USA)**

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

### **Sarah Westwood (UK)**

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

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

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

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

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

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

Lauren Spavelko is a composer, arranger, studio teacher, performer, and visual artist. People are her favorite part of music. From the serious to the lighthearted, Lauren's compositions ask us to better understand and explore our human experience. They invite empathy, reflection, discussion, curiosity, play, and connection. Her works have been performed across the United States and in Italy. Her most notable works are *Baby Book*, a song cycle for soprano on miscarriage, pregnancy, and motherhood (winner of Festival dei Due Mondi's 2017 Young Composers Competition in Spoleto, Italy; finalist for the 2019 NATS Art Song Composition Award, and finalist for the American Prize in Vocal Chamber Music); and *Kéyah*, a symphonic work in collaboration with National Parks Eminent Photographer Frank Lee Ruggles and commissioned by the Central Ohio Symphony.



Lauren Spavelko

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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