



TENTH  
FESTIVAL OF  
WOMEN  
COMPOSERS

FEBRUARY 13-15, 2014



INTERNATIONAL

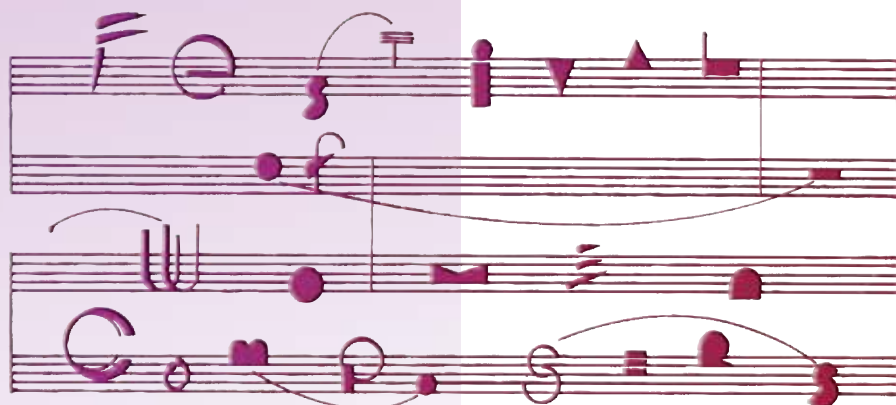


# TENTH FESTIVAL OF WOMEN COMPOSERS

FEBRUARY 13-15, 2014

CELEBRATING  
WOMEN AND  
SONGWRITING

LOVE SONGS  
FOR MUSIC



INTERNATIONAL

## INDIANA UNIVERSITY OF PENNSYLVANIA *College of Fine Arts • Department of Music*

### FEATURING

*Singer/Songwriter-in-Residence*

**Judith Coe**

Singer/songwriter, composer/educator, and commercial music industry specialist

*Artist-in-Residence*

**Donna Coleman**

American-Australian concert pianist and IUP alumna

### MISSION

The mission of the Festival of Women Composers International is to provide gender balance in the curriculum by

- generating information about women composers, past and present;
- accessing their works to performers and scholars;
- providing opportunities for public performance; and
- showcasing the repertoire of contemporary women composers.

### SUPPORT

The 10th Festival of Women Composers International is funded in part by the IUP College of Fine Arts, the Department of Music, the Women's Studies Program, and the International Alliance for Women in Music.

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## SPECIAL GUESTS

### *Singer/Songwriter-in-Residence*

Judith Coe is associate professor of music at the University of Colorado Denver, where she founded the Commercial Voice program (2001) and served as director (until 2008) and as chair of the Music and Entertainment Industry Studies Department (2008-2011). She currently teaches courses in the Commercial Voice, Singer/Songwriter, and Honors programs and will teach an Honors

Maymester course for three weeks in Ireland this summer. She received a Fulbright Scholar's Award (2006-2007) and was based in the Irish World Academy of



Music and Dance at the University of Limerick. Her project explored alternative expressions in Irish music and song and examined sean-nós (Irish traditional "old-style") singing and pedagogy and how those traditions inform and transform other musical genres, including the creative work of emerging pop musicians and singer/songwriters, electronic/experimental musicians, and classical/crossover artists. She was appointed as a Fulbright ambassador by CIES/IIIE (2010-2012) and now serves as the College Music Society's ambassador to Ireland. In 2011, she was on sabbatical in Dún Chaoin, County Kerry, as a visiting scholar in the Ionad and Bhlascaoid Mhóir. She is passionate about Irish people, history and culture, the Blasket Islands, and the stunningly beautiful Irish land- and seascapes that have inspired her work over the last decade. An award-winning teacher, Dr. Coe is a SoTL (Scholarship of Teaching and Learning) champion and practitioner and has served as a faculty researcher, coach/mentor, trainer, and campus faculty director for the CU-System's Carnegie-sponsored SoTL initiative, President's Teaching and Learning (PTLC). She also serves in the Tenure Track Mentoring program

and believes in dedicated, creative, cross-disciplinary mentoring work. A founding board member of the Association for Popular Music Education (APME), Dr. Coe is a dedicated advocate for popular music education and its advancement as a discipline. [judith.coe@ucdenver.edu](mailto:judith.coe@ucdenver.edu)

### *Artist-in-Residence*

For four decades, American-Australian pianist and recording artist Donna Coleman has sustained worldwide recognition for her performance research into 20th century repertoires, with a particular focus on the music of Charles Ives and his precursors and successors in the cultivated and vernacular traditions, evidenced in award-winning recordings ([www.amazon.com](http://www.amazon.com)), major prizes in international competitions, concert tours around the globe, and invitations from music schools on four continents for teaching and performance residencies. A distinguished *summa cum laude* graduate of the Department of Music, Indiana University

of Pennsylvania, where her principal mentors were Nicolò Sartori and Daniel Perlongo, she holds the master of music degree from the University of Michigan and the doctor of musical arts from the Eastman



School of Music. Coleman's OutBach® project, an initiative dedicated to exploring the relationships between the indigenous music of Australia, European art music, and the African-inspired styles of the Americas, produced the world-first performances between piano and didgeridu. Her many prizes include the Solo Recitalist Fellowship from the United States Information Agency, second prize in the first International American Music Competition (John F. Kennedy Center, Washington, DC), three Rockefeller Foundation grants for touring in the US, the Diapason d'Or for her Etcetera recording of Ives's Concord Sonata, and a Fulbright Senior Scholar Award that funded her first residency in Australia. The Celestial Railroad Tours, featuring her eclectic repertory ranging from J. S. Bach to Bill Evans, have taken her to 29 states

and to Canada, Europe, and Australia for concerts and master classes. Her Dancing with the Piano workshops combine science, philosophy, humanities, linguistics, personal experience, and how-to practicality to reveal her choreographic pathway to piano playing without struggle and pain. Born in Philadelphia, Dr. Coleman has been on the faculty of three US universities and, for the past two decades, has lived and taught in Australia, principally at the University of Melbourne's Victorian College of the Arts, where she has been head of Keyboard and coordinator of Post-graduate Studies. For several years, she collaborated with Distinguished Professor Franco Agostini at the University of Bologna to produce summer master classes for L'Accademia Pianistica Internazionale "Ferruccio Busoni" in Bologna and Cento, Italy. [donnac@unimelb.edu.au](mailto:donnac@unimelb.edu.au), [outbach@gmail.com](mailto:outbach@gmail.com)

### *Festival Co-directors*

The festival has been directed since 1990 by Susan Wheatley, IUP professor of music, and Sarah Mantel, IUP professor emeritus, who is serving as festival advisor for this 10th Festival of Women Composers. The Festival Committee team comprises Department of Music faculty members Stephanie Caulder, department chairperson; Matt Baumer; Tania Coombs; Laura Ferguson; Mary Logan Hastings; Linda Jennings; and John Levey.



# FESTIVAL SCHEDULE

## Wednesday, February 12

### Interdisciplinary Workshop

Cogswell, Room 126, Music Theater Room

4:00–6:00 p.m.

*An Entrepreneurial Ethos for Training Musicians in the 21st Century*

Judith Coe, singer/songwriter/commercial music artist-in-residence  
University of Colorado Denver  
Matt Baumer, president

*Program Note:* Judith Coe, founding director of the Commercial Voice program at the University of Colorado Denver, leads music industry and technology programs at the University of Colorado Denver and is recognized as a national commercial music curriculum specialist. Her workshop will present an ethos that emphasizes the importance of entrepreneurial thinking in the training of 21st-century musicians. Discussion will focus on possibilities for our traditional university programs to re- envision pedagogy in order to address industry realities and the confluence of current musical styles with commercial media needs. Discussion will focus on employment possibilities in the music industry for graduates, honoring tradition and finding creative ways to interface with pop music performance practices, and a hybrid design for training 21st-century musicians. Dr. Coe will offer several curricular models aimed at targeting these music and entertainment industry mandates in the academic environment.

Afternoon tea and refreshments sponsored by Michael Hood, dean, College of Fine Arts

## Thursday, February 13

### Festival Opening

Cogswell, Room 104, Faculty Lounge  
9:00–9:30 a.m.

*Refreshments and Welcome*

Susan Wheatley and the Festival Committee

### Morning Sessions 1

Cogswell, Room 126, Music Theater Room

9:30–10:45 a.m., Song Writing Workshop I  
*Songwriting and Storytelling for Youthful Spirits*

Judith Coe, composer, singer/songwriter-in-residence, University of Colorado Denver  
Susan Wheatley, president

11:00–11:35 a.m., Lecture

*Kathleen Lockhart Manning: In Her Own Words*

Rebecca Lanning, Middle Georgia State College  
Kathleen Shimeta, president

11:40 a.m.–12:15 p.m., Lecture

*Who Are the Women of Broadway and, Uh, Off-Broadway, Kinky Boots, Cyndi Lauper*  
Mary Beth Leidman, Indiana University of Pennsylvania  
Sarah Mantel, president

### Morning Sessions 2

Gorell Recital Hall

10:00–10:45 a.m., Lecture

*Gena Branscombe: A Journey through the Creation of a One-Woman Show*

Kathleen Shimeta, mezzo-soprano, New York  
Rebecca Lanning, president

11:00 a.m.–12:15 p.m., Lecture/Recital

*Clara Kathleen Barnett Rogers: The Quartet That Changed a Conservatory*  
Judith Radell, professor emeritus, and the Litton Quartet: Stanley Chepaitis, violin; Swana Chepaitis, violin; Robert Fenstermacher, viola; Linda Jennings, cello, Indiana University of Pennsylvania  
Matt Baumer, president

### Lunch

Oak Room, Foster Dining Hall

12:30–1:45 p.m.

*A Woman Called Truth, Honoring the Life of Sojourner Truth*

Patricia Holmes, sponsored by the Indiana branch of AAUW  
Special Welcome  
Lingyan Yang, Women's Studies director, Indiana University of Pennsylvania

### Afternoon Session 1

Gorell Recital Hall

2:00–3:15 p.m., Recital

*Music from AppalAsia: A Concert of Appalachian and Asian Song Fusion*

Susan Powers, singer/banjo; Jeff Berman, mountain dulcimer; Mimi Jong, erhu; Pittsburgh Ensemble  
Linda Jennings, president

### Afternoon Sessions 2

Cogswell, Room 126, Music Theater Room

2:00–2:30 p.m., Lecture

*Mabel Daniels: Negotiating the Musical World of Women and Beyond*

J. Michele Edwards, Macalester College, St. Paul, Minnesota

2:30–3:15 p.m., Lecture/Recital

*Reverberations from the MacDowell Colony: Songs of Love or its Admixture*

Marietta Dean, mezzo-soprano, Western Illinois University emerita; Gregory Martin, piano, University of Indianapolis and DePauw University  
John Levey, president

### Departmental Keynote Address

3:30–4:30 p.m., Gorell Recital Hall

*Basket Island Songbook—A Documentary Film and Album Project about Home, Place, and Identity in Ireland*

Judith Coe, singer/songwriter-in-residence, University of Colorado Denver  
Stephanie Caulder, president

### Workshop

Cogswell, Room 126, Music Theater Room

4:30–6:00 p.m.

*Master Class for Pianists: Dancing with the Piano*

Donna Coleman, artist-in-residence, University of Melbourne  
University of Melbourne, Australia; Henry Wong Doe and Jacob Ertl, presiders

## Festival Concert

Gorell Recital Hall  
8:00 p.m.

*Love Songs and New Directions by Women Singers and Composers*  
Introduction by Stephanie Caulder,  
Department of Music chairperson

*Her Vision in the Wood* (W. B. Yeats), by  
Judith Coe,  
Judith Coe, soprano, and Susan  
Wheatley, piano

*Deux Poèmes Océaniques*, by Eliane  
Aberdam, University of Rhode Island  
“Oceans of Form” (Rabindranath Tagore)  
“Winter Dusk” (R. K. Munkittrick)  
Lara Lynn Cottrill, soprano, Slippery  
Rock University; Stanley Chepaitis, violin,  
Indiana University of Pennsylvania;  
and Marissa Knaub, harp, Youngstown  
University

*Dance of the Hoodoos*, by Pamela J.  
Marshall, Lexington, Massachusetts  
Stephanie Caulder, oboe; Stanley  
Chepaitis, violin; Linda Jennings, cello;  
and Henry Wong Doe, piano, Indiana  
University of Pennsylvania

*Variations for Semester VII, No. 1, 2,  
3, and 5*, by Rachel Villareale, Indiana  
University of Pennsylvania  
Karli Spangler, flute; Mary Kate Kuhne,  
clarinet; Rachel Villareale, bassoon,  
Indiana University of Pennsylvania music  
students

*Fire Dance Duo* (four-hand piano duo),  
by Donna Gross Javel  
Yunzhang Xu and Hsin-Jou Lee, piano,  
Indiana University of Pennsylvania  
students

*I Bossom in Your Shade*, by Anna Rubin,  
University of Maryland, Baltimore  
Raquel Winnica Young, mezzo-soprano,  
and Stanley Chepaitis, viola, Indiana  
University of Pennsylvania; Yunzhang  
Xu and Hsin-Jou Lee, piano, Indiana  
University of Pennsylvania students

*Sara Teasdale Song Cycle*, by Lisa  
Hogan, City University of New York  
“I Am Not Yours”  
“Pierrot”  
“It Will Be Forgotten”  
Mary Logan Hastings, soprano, and  
Jacob Ertl, piano, Indiana University of  
Pennsylvania

*The Rubric of Happiness* (premiere), by  
Lisa Hogan  
Lisa Hogan, vocalist; Mary Logan Hastings,  
soprano; and Raquel Winnica Young,  
mezzo-soprano, Indiana University of  
Pennsylvania

*Heart of Stone*, by Laura Ferguson, Indiana  
University of Pennsylvania  
Laura Ferguson, vocalist; Michael Kingan,  
percussion; Keith Young, piano; and  
Nick Adams, bass, Indiana University of  
Pennsylvania

(For program notes, please see presenter  
biographies.)

## Friday, February 14

### Morning Sessions 1

in Gorell Recital Hall

9:05–9:55 a.m., Lecture/Recital  
*Ardor and Aspiration: The Two-Piano  
Music of Cécile Chaminade and Germaine  
Tailleferre*  
Windover Piano Duo: Ellen Kendall,  
Charlevoix, Michigan, and Susan Wheatley,  
Indiana University of Pennsylvania  
Matt Baumer, president

10:10–11:00 a.m., Lecture/Recital  
*An Exploration of 20th-Century Women  
Composers: Works for Flute and Piano*  
(including works by Lili Boulanger, Mélanie  
Bonis, Germaine Tailleferre, Lita Grier, and  
Nancy Galbraith)  
Erin Murphy, flute; Marantha College,  
Wisconsin, and Jacob Ertl, piano, Indiana  
University of Pennsylvania  
John Levey, president

11:15 a.m.–12:05 p.m., Lecture/Recital  
*Love of Nature: Women as Eco-composers*  
(including works by Amy Beach, Kala  
Pierson, Hillary Tann, Mercedes Zavala,  
and Anna Rubin)  
Margaret Lucia, piano, Shippensburg  
University  
Matt Baumer, president

12:20–1:10 p.m., Lecture/Recital  
*Muse over Miami: Songs and Piano Works  
of the Legendary Mana-Zucca*  
Nanette Solomon, piano, and Colleen Gray,  
soprano, Slippery Rock University  
Pamela Marshall, president

### Morning Sessions 2

Cogswell, Room 126, Music Theater  
Room

9:05–9:55 a.m., Lecture/Recital  
*Unaccompanied Clarinet Music by  
Women Composers* (works by Saariaho,  
Beyer, Desportes, Ardivino, Tower,  
Larsen)  
Timothy Bonenfant, clarinet/bass clarinet,  
Angelo State University, Texas  
John Levey, president

10:10–11:00 a.m., Lecture/Recital  
*The Clarinet Ensemble Music of Theresa  
Martin (b. 1979)*  
Clarinet Quartet: Timothy Bonenfant,  
Angelo State University, Texas; Michelle  
Kiec, Kutztown University; Christy Banks,  
Millersville University; and Soo Goh,  
Kutztown University  
Matt Baumer, president

11:15 a.m.–12:05 p.m., Song Writing  
Workshop II  
*Pop Music and World Beat Grooves*  
Judith Coe, singer/songwriter-in-  
residence, University of Colorado Denver  
Laura Ferguson, president

12:20–1:20 p.m., Recital  
*Musical Theatre Songs and Scenes by  
Women Composers and Librettists*  
Tania Arazi Coombs, Mary Logan  
Hastings, and the Music Theater  
Ensemble, Indiana University of  
Pennsylvania  
Stephanie Caulder, president

### Lunch

Oak Room, Foster Dining Hall  
1:20-2:20 p.m.

### Afternoon Sessions 1

Gorell Recital Hall

2:30–3:20 p.m., Lecture/Recital  
*Landscape Preludes—Piano  
Works by New Zealand Women  
Composers* (featuring piano works by  
Gillian Whitehead, Eve de-Castro  
Robinson, Jenny McLeod, and Victoria  
Kelly)  
Henry Wong Doe, piano, Indiana  
University of Pennsylvania  
Stephanie Caulder, president

3:35–4:25 p.m., Lecture/Recital  
*Love Songs (Real or Imagined) of Cécile Chaminade for Voice, Flute, and Piano*  
 Alissa Rose, soprano; Christine Fish Moulton, flute; Nancy Boston, piano, Mansfield University  
 Matt Baumer, president

### Afternoon Sessions 2

Cogswell, Room 126, Music Theater Room

2:30–3:20 p.m., Lecture/Recital  
*Lucie Robert-Diessel's Sonate for Saxophone and Piano: Structural and Motivic Perspectives on a Neglected Masterwork*

John Bleuel, saxophone, University of West Georgia, and Linda Li-Bleuel, piano, Clemson University, South Carolina

Michelle Kiec, president

4:00–5:00 p.m., Workshop/Q&A  
*Music Theater Workshop* (with Christiane Noll, Broadway star of *Ragtime*, New York City, performing with Hugh Panaro in PSO Pops evening concert)  
 Joseph Baunoch, president

### Festival Banquet

Blue Room, John Sutton Hall  
 5:00–7:00 p.m.

## Festival Concert

Gorell Recital Hall

7:00 p.m.

*Women's Voices in Australia and in the United States: A Performance with Commentary*

Donna Coleman, American-Australian pianist and artist-in-residence, University of Melbourne

Henry Wong Doe, president

#### Program

"Dreaming" (1892), from *Four Pieces, Op. 15*, by Amy Cheney Beach [1867 (Henniker, NH)-1944]

"Tu me parles du fond d'un reve" —Victor Hugo

*Prelude for a Pensive Pupil* (1963), by Peggy Glanville-Hicks [1912 (Melbourne, VIC)-1990]

*Cantillation* (1966), by Helen Gifford (b. 1935, Melbourne, VIC)  
*The Spell* (1966)  
*Waltz* (1966)

*Second Suite* (1937), by Margaret Sutherland [1897 (Adelaide, SA)-1984]

"The Quest"  
 "Chorale Prelude"  
 "Mirage"  
 "Lavender Girl"

*Six Simple Pieces* (1995), by Ann Ghandar (b. 1943, Adelaide, SA)

*The Island* (1938/1993), by Esther Rofe [1904 (Melbourne, VIC)-2000]

*Gathering* (2009), by Jane Stanley (b. 1976, Sydney, NSW)

*Passaggio* (1978), by Laura Clayton (b. 1943, Lexington, KY)

"Trascorsi"  
 "Trasognare"  
 "Trascendere"

*Program Note:* Donna Coleman showcases the diversity of musical languages engaged by women living in Australia and in the United States of America in the last 120 years. Beginning with Amy Cheney's (USA) evocative "Dreaming" from 1892, the program introduces works by Australians Ann Ghandar, Helen Gifford, Peggy Glanville-Hicks, Esther Rofe, Jane Stanley, and Margaret Sutherland, and concludes with Kentucky-born Laura Clayton's (USA) Chopin-inspired *Passaggio*. The influence of the British tradition in Australia manifests in the modal tonality of Sutherland's *Second Suite* and Glanville-Hicks's *Prelude for a Pensive Pupil*, in the Vaughn-Williams inspired lushness of Rofe's *The Island*, while serial techniques infuse the music of Ghandar, Gifford, and Stanley.

## Festival Ovarions! Concert

Fisher Auditorium, IUP Performing Arts Center

8:00 p.m.

*A Broadway Valentine* with the Pittsburgh Symphony Orchestra Pops and featuring Broadway stars Christiane Noll and Hugh Panaro

## Saturday, February 15

### Morning Sessions

Gorell Recital Hall

9:50–10:40 a.m., Lecture/Recital  
*Midlife Creations: Recent Works by Composer Judy Bruce for Soprano, Piano, and Four-Hand Piano*  
 Nanette Solomon, piano, and Colleen Gray, soprano; Slippery Rock University; Judy Bruce, composer, New Castle; and Susan Wheatley, piano, Indiana University of Pennsylvania  
 Margaret Lucia, president

10:50–11:40 a.m., Lecture/Recital  
*Selections from Catatumbo, a New Opera with Story and Libretto by Tania Arazi Coombs and Music by Griffin Candey*

Tania Arazi Coombs, soprano/librettist, Indiana University of Pennsylvania; Griffin Candey, tenor/composer, Urbana, Illinois; Mary Logan Hastings, soprano; Joe Baunoch, bass-baritone; and the Music Theater Ensemble, Indiana University of Pennsylvania  
 Sarah Mantel, president

11:50 a.m.–12:40 p.m., Lecture/Recital  
*Women Composers on Broadway: Lucy Simon's Doctor Zhivago and the Current Broadway Scene*

Linda J. Snyder, soprano, University of Dayton emerita; Sarah Mantel, mezzo-soprano, Indiana University of Pennsylvania emerita; and Music Theater students, Indiana University of Pennsylvania  
 Mary Logan Hastings, president

### Lunch Buffet

Sutton Hall, Room 218

12:45–1:20 p.m.

1:30–2:20 p.m., Lecture/Recital  
*Forgotten Tales: A Song Cycle Based on Ancient Chinese Poems*

Grace Xu Schott, composer and pianist, and Mei Zhong, soprano, Ball State University  
 Henry Wong Doe, president

2:30–3:20 p.m. Lecture  
*Emergent Media and Emergent Women: Using iPads as an Exploration of Feminine Pedagogical Practices in Composition*

Laura Ferguson, assisted by Rachel Villareale, Rachel Di Pilla, and Nicole Gillotti, Indiana University of Pennsylvania  
Henry Wong Doe, presider

3:30–4:30 p.m., Song Writing Workshop III

*Pop Music and Fusion—DJs, Rap, and Electronica*

Judith Coe, singer/songwriter-in-residence, University of Colorado Denver  
Susan Wheatley, presider

## Festival Concert

Gorell Recital Hall

8:00 p.m.

*Songs of Love by Women Songwriters*

Judith Coe, singer/songwriter-in-residence, University of Colorado Denver  
With AppalAsia, Susan Powers, Jeff Berman, and Mimi Jong, Pittsburgh Ensemble; Alex Price, guitar; Nick Adams, bass; and Dakota Kaylor, drums; Drew Bayura, Mariana Gonzales, Meather Heuft, Tyrone Lackey, and Jonathan Walker-VanKuren; Back up singers, Indiana University of Pennsylvania music and interdisciplinary fine arts majors

### Program

“Will You Grow Up to Be a Fireman,” by Judith Coe

“Beekeeper,” by Aoife O’Donova

“The Blizzard,” by Judy Collins

“A Case of You” and “Rainy Night House,” by Joni Mitchell

“Moudja,” by Souad Massi

“Cold,” by Annie Lennox

“Old Silver Tune,” by Kara O’Brien and Judith Coe

“True Love,” by Eivør Pálsdóttir

“Tell Me True,” by Sarah Jarosz

“This Time Will Pass,” by Karan Casey

“Maybe Sparrow,” by Neko Case

A reception will take place in the Blue Room immediately following the concert. Sponsored by the Women’s Studies Program, Indiana University of Pennsylvania

## PRESENTER NOTES

### Biographies

### Abstracts

### Program Notes

**Eliane Aberdam** was born in France. She completed her undergraduate studies in composition at the Rubin Academy of Music and Dance in Jerusalem with Kopytman. She obtained her master degree in 1992 from the University of Pennsylvania, where she studied with Crumb. She completed her PhD in composition at UC Berkeley. Her works are performed all over the world. She attended many music festivals in Europe and in the US. In 1995, she was selected by IRCAM for the annual course in electronic music. She has been commissioned to write for numerous ensembles. In 2000, the Ensemble Intercontemporain commissioned *Quoi? Ce Point* (chamber orchestra). Dr. Aberdam writes in a variety of styles. She is now teaching composition and theory at the University of Rhode Island. [aberdam@gmail.com](mailto:aberdam@gmail.com)

Program Note: *Deux Poèmes Océaniques* (2013) was written for soprano, harp, and violin. I chose these two poems because they both refer to the sea, harp, and music, so they were a perfect fit in the context of the Providence Premieres. Both movements are harmonically lush, use a rich array of musical textures, and reflect the subtleties of the lyrics, and their emotional content. In the first movement, the harp paints waves, the soprano’s expressive swooping lines reflect opposing feelings of death and hope, and the violin extreme ranges, dynamics, and articulations emphasize the literary content. The humming passage, or “Providence theme,” is built on a series of pitches representing the letter in the word Providence and occurs between these two crucial phrases “harp of my life” and “the notes of forever.” The second movement features a rising melody with tremolos to symbolize dusk in winter. Here, too, the textures are much varied and depict the details of the lyrics. All the textures, motives, harmonies, and glissandos contribute to enhance the text, but at the same time, the different elements of the musical fabric provide a coherent, unified atmosphere.

### Text

“Ocean of Forms,” by Rabindranath Tagore

I dive down into the depth of the ocean of forms,  
hoping to gain the perfect pearl of the formless.

No more sailing from harbor to harbor with this my weather-beaten boat.

The days are long passed when my sport was to be tossed on waves.

And now I am eager to die into the deathless.

Into the audience hall by the fathomless abyss

where swells up the music of toneless strings

I shall take this harp of my life.

I shall tune it to the notes of forever,

and when it has sobbed out its last utterance,

lay down my silent harp at the feet of the silent.

“Winter Dusk,” by R. K. Munkittrick

The prospect is bare and white,

And the air is crisp and chill;

While the ebon wings of night

Are spread on the distant hill.

The roar of the stormy sea

Seem the dirges shrill and sharp

That winter plays on the tree -

His wild æolian harp.

In the pool that darkly creeps

In ripples before the gale,

A star like a lily sleeps

And wiggles its silver tail.

**Christy Banks** is associate professor of music (clarinet and saxophone) and assistant chair of the Music Department at Millersville University of Pennsylvania. A former member of the Lincoln Symphony and the Nebraska Chamber Players, Dr. Banks has performed with the Harrisburg, Lancaster, and Reading symphonies, Pennsylvania Sinfonia, and Opera Lancaster. Passionate about new music, Dr. Banks is a member of Naked Eye Ensemble and the New Music Agency. She earned degrees from the University of Nebraska and Florida State University. She is the Pennsylvania state chair of the International Clarinet Association and the founder of the Millersville University Single Reed Symposium. *Christy.Banks@millersville.edu*



**Abstract:** *The Clarinet Ensemble Music of Theresa Martin. (b. 1979).* Studying both composition and clarinet performance, Theresa Martin completed her DMA in composition at the University of Michigan, two master's degrees from Arizona State University, and her BFA at the University of Wisconsin-Milwaukee. Her mentors include composition teachers Michael Daugherty, Evan Chambers, William Bolcom, Randall Shinn, and William Heinrichs, and clarinet teachers Robert Spring, Deborah Chodacki, and William Helters. Dr. Martin has written more than 20 works that feature her instrument. These works are great representations of her compositional style, which is simultaneously melodious, and rhythmically driven. She speaks of drawing her inspiration from literature, images, nature, and personal experiences. Being a clarinetist herself, she has been able to write compelling music that uses the instrument to its fullest capabilities, both as a solo instrument and in combination. For this festival, we are particularly interested in the pieces for different combinations of clarinets. Many of these pieces have been performed at the International Clarinet Association's "Clarinetfest." Dr. Martin currently has a private studio in Wisconsin, where she teaches composition, clarinet, and piano. She has also recently joined the adjunct faculty at Lawrence University, teaching clarinet and composition. In addition to her musical activities, she enjoys spending time with her husband, son, and daughter. The featured works include three duets for two B-flat clarinets: *Live Wire!* (2010), *Fire and Ice* (2010), and *Solar Flair* (2004). Two additional duo works are *Riptide* (2009) for B-flat clarinet and bass clarinet and *Dark Embers* (2011) for two bass clarinets. Dr. Martin has also composed two quartets, *Autumn Art* (2001) and *Monstress* (2011).

**Matt Baumer**, Festival of Women Composers Administrative Team member, is associate professor of music history at IUP, where he teaches the music history sequence, graduate courses, and an online introduction to music. He also teaches junior core in the Robert E. Cook Honors College. His research interests

include 19th-century program music, Franz Liszt, African American gospel music, and music history pedagogy. He received the MM in piano performance and the PhD in musicology from the University of North Carolina at Chapel Hill. [m.баumer@iup.edu](mailto:m.баumer@iup.edu)

**Joseph Baunoch** (bass-baritone) is an assistant professor of voice at Indiana University of Pennsylvania. He recently was recognized as a winner in the 2010 *Classical Singer* magazine convention competition in the Professional Division. Dr. Baunoch trained as an apprentice artist with Toledo Opera and Dicapo Opera of New York City and has performed in more than 50 different operas and more than 30 opera roles at the professional and college levels. He has been seen as the title role in *Gianni Schicchi*, Dr. Bartolo and Figaro in *The Marriage of Figaro*, Leporello in *Don Giovanni*, Don Magnifico in *Cinderella*, Colline in *La Bohème*, and Timur in *Turandot*, among others, and he has covered Dr. Dulcamara, *L'Elisir D'Amore*; Frank Murrant, *Street Scene*; the Old Doctor, *Vanessa*; and Tonio, *I Pagliacci*. Dr. Baunoch has also performed in several opera outreach programs to schoolchildren across the country with the Metropolitan Opera Guild, Toledo Opera, Manhattan School of Music, Dicapo Opera, and DePauw University. While at Michigan State University, he performed in a live webcast as the Capitan in Daniel Catan's opera *Florenzia en al Amazonas*, and he traveled to China to perform at the Shenyang Conservatory. He has sung on master classes with legendary opera mezzo-soprano Marilyn Horne, baritone Haijing Fu, Marlena Malas, and Thomas Pasatieri and studied voice with former Metropolitan Opera tenor Richard Fracker, David Okerlund, Ted Puffer, Monica Hart, and Spiro Malas. He completed his doctorate of musical arts degree in voice performance with a cognate in art song at Michigan State University, and he holds a master's degree from Bowling Green State University and a bachelor's degree from DePaul University, both in voice performance. [j.baunoch@iup.edu](mailto:j.baunoch@iup.edu)

**Abstract:** *Selections from Catatumbo, a New Opera with Story and Libretto by Tania Arazi Coombs and Music by Griffin Candey* (see Tania Arazi Coombs)

**Jeff Berman**, mountain dulcimer performer, has a BS in music performance from City University of New York and an extensive background in cross-cultural music collaboration with extensive recording and composition credits. [powers.berman@verizon.net](mailto:powers.berman@verizon.net)

**Program Note:** *Appalachian, Asian Song Fusion*, a concert performance of original compositions and songs featuring Mimi Jong, erhu; Susan Powers, banjo and vocals; and Jeff Berman, mountain dulcimer. The program will feature new compositions that were created by the group's experience of fusing the contrasting traditions of Chinese, Appalachian and contemporary folk/pop, blues, and jazz music. Susan Powers has been writing songs inspired by Appalachian traditions that reflect contemporary life from a female perspective for many years. Working with Jeff Berman, a jazz improvising artist and composer, and Mimi Jong, an acclaimed erhu player with an extensive repertoire of different styles of Asian music, has created surprising and unique results. The program will include songs by Ms. Powers about love and loss with a sense of regional history and the local, environmental landscape. Song titles include "Beulah Land," "Water and Vines," "River," and the "Halloween Waltz." The program will feature Ms. Jong's compositions inspired by fragments of ancient Buddhist chants. Composition titles include *Pu An*, *Sun Gate*, and *Beautiful Evening*. The *Four Hills* is a recent instrumental composition based on travels in Turkey. Both Ms. Jong and Ms. Powers have an academic background in architecture and visual art. This background in visual composition complements and gives source material to their music performance and composition. Their collaborator, Mr. Berman, has a BS in music performance from City University of New York and an extensive background in cross-cultural music collaboration with extensive recording and composition credits.

**John Bleuel** is professor of music at the University of West Georgia and serves as director of the University of West Georgia Saxophone Symposium. As a Fulbright lecturer in Taiwan, he served as resident guest conductor of the Taipei

National University of the Arts Wind Ensemble and visiting artist/lecturer at National Chengchi University during the fall 2008 semester. He has been guest professor at three music schools in China: Shanxi Normal University (conducting), the Central Conservatory of Beijing (saxophone), and the Sichuan Conservatory in Chengdu (saxophone). Dr. Bleuel is a Yamaha Performing Artist. [jbleuel@westga.edu](mailto:jbleuel@westga.edu)

**Abstract:** *Lucie Robert-Diessel's Sonate for Saxophone and Piano: Structural and Motivic Perspectives on a Neglected Masterwork.* Lucie Robert-Diessel (b. 1936) studied composition with Tony Aubin and Yvonne Desportes at the Conservatoire National Supérieur de Musique in Paris. She was awarded the Premier Grand Prix de Rome in 1965. Since 1972, she has served as studio accompanist, assistant instructor of accompanying, and professor of music at the Conservatoire National Supérieur de Musique. Her compositional output includes a symphony, concerti for piano, flute, oboe, various chamber music works, works for solo voice and chorus, music for solo piano and organ, and an opera, *L'épouse Injustement Soupçonnée*. Ms. Robert-Diessel has made among the most substantial and diversified contributions to the saxophone repertoire, from pieces for unaccompanied saxophone to works for large saxophone ensembles. Recently she has collaborated with several Americans in creating new saxophone works. *Dialogue III* for soprano voice, alto saxophone, and piano was written for Karen Roll Gardener, College of Wooster; *Dialogue Symphonique* for solo saxophone with chamber ensemble was written for Steven Jordheim, Lawrence University; and *10 + 1* for solo piano and large saxophone ensemble was written for John Bleuel, University of West Georgia, and Linda Li-Bleuel, Clemson University. Ms. Robert-Diessel is currently writing a trio for Linda Li-Bleuel, John Bleuel, and violinist Leslie Warlick. *Sonate* was composed in 1967 for Raymond Le Bian. It consists three of three large sections, "Elegie," "Poco a poco animato-allegro agitato," and "Choral," performed without break. This 11-minute work for alto saxophone and piano is a wonderful example of the composer's ability to

create a strong sense of structural continuity over a large-scale piece of music. The primary theme of the "Elegie," recurring interval patterns, and recurring material in the "Elegie," "Poco a poco animato-allegro agitato," and "Choral" bring order and unity to a highly varied and episodic musical tapestry. This lecture-recital will include a presentation of all pertinent musical materials followed by a complete performance of the *Sonate*. Ms. Robert-Diessel's *Sonate* has received only modest attention in the United States compared to some of her other saxophone works, and the presenters hope this performance may lead to renewed interest in the *Sonate*.

**Timothy Bonenfant** is associate professor of single reeds at Angelo State University, where he also directs the ASU Jazz Ensemble. He earned degrees from the University of Nevada, Las Vegas, and California Institute of the Arts. His major teachers include Felix Viscuglia, William Powell, and Raphael Sanders. He is a former member of the Nevada Symphony Orchestra and the Las Vegas Philharmonic. He has worked with the Houston Symphony Orchestra, the Abilene Philharmonic, the San Angelo Symphony Orchestra, and the Boise Symphony Orchestra. He recently recorded an album of works of Virko Baley for various clarinets. [tbonenfant@aol.com](mailto:tbonenfant@aol.com)

**Abstract:** *Music for Unaccompanied Clarinet by Women Composers.* I have noticed that most repertoire lists for my instrument, which generally feature the standard pieces, are without exception bereft of any pieces composed by women. This seems especially true in the genre of unaccompanied solo works. My idea here is to bring to light pieces which clarinetists can play without assistance from other musicians. Since unaccompanied works are a relatively recent phenomenon, the works that I have been able to find have been written exclusively within the past 82 years. Most of those are from the era beginning in the 1970s to the present. Of the works I will be discussing, the earliest pieces I found are the two *Suites* by Johanna Beyer (both written in 1932). The other pieces each represent their own decades of composition, from Yvonne Desportes in the 1970s to Kaija Saariaho in the present decade. A more recent development is represented by Lori Ardovino's work for solo bass

clarinet, an instrument just coming into its own as a solo instrument. Repertoire included: *Dancing Solo* (1994), Libby Larsen (b. 1950); *La naissance d'un papillon* (1977), Yvonne Desportes (1907-1993); *Suite for Clarinet #1b* (1932), Johanna Beyer (c. 1888-1944); *Duft* (2011), Kaija Saariaho (b. 1952); *Variations on Themes of Black Sabbath* (2009), Lori Ardovino (b. 1960); *Wings* (1983), Joan Tower (b. 1938).

**Abstract:** *The Clarinet Ensemble Music of Theresa Martin (b. 1979)* (see Christy Banks)

**Nancy Boston**, professor of music at Mansfield University of Pennsylvania, earned her BM, cum laude, from Lawrence University, and her MM and DMA from the Peabody Conservatory. Dr. Boston has specialized in the performance of music by female composers for the past 18 years, presenting many solo and chamber concerts. Dr. Boston's interest in the field of women and music has also led to the lecture "Good Daughters of Music," tracing the emergence of female composers in the US, which she has presented at numerous college campuses in the eastern part of the country. She is an active member of the International Alliance for Women in Music and has appeared as a soloist throughout the country. Foreign appearances include concerts in Paris; St. Petersburg, Russia; Ernen, Switzerland; and Guelph, Canada. Her CD of piano music by living American women composers, *American Women: Modern Voices in Piano Music*, is available through Amazon.com and CDBaby. She has most recently been the pianist for the Endless Mountains Music Festival, presenting solo and chamber concerts. [nboston@mansfield.edu](mailto:nboston@mansfield.edu)

**Abstract:** *Love Songs (Real and Imagined) of Cécile Chaminade.* Cécile Chaminade was renowned in her lifetime as a composer and pianist and was particularly popular around the turn of the 20th century as a performer of her own piano music and *mélodies*, spawning Chaminade clubs around the United States and performing regularly for Queen Victoria. However, her reputation as a composer faded as her late-19th-century style failed to keep pace with the musical changes occurring in the

early 20th century. In this presentation, we will explore the changing attitudes toward Chaminade and her music through a selection of music for voice, flute, and piano, including Chaminade's most popular work, the *Flute Concertino*, along with *Portrait (Valse Chantée)* for voice, flute, and piano, and a selection of her love songs.

**Judy Bruce**, native New Yorker, is a longtime resident of New Castle, Pennsylvania, where she maintains a very successful piano studio. She received a bachelor of music degree in performance from Carnegie Mellon University and a master's in music education from the Dana School of Music at Youngstown State University. In 2001, seeking to help her piano students with their own musical compositions, Ms. Bruce undertook composition lessons with David Stock (now professor emeritus from Duquesne University) and, shortly after, parlayed that interest into a new career. She has written works for symphony orchestra, wind ensemble, choir, concert band, and piano. Her orchestral work *Changes* was chosen in 2011 for a public reading session of the Pittsburgh Symphony Orchestra. [judybpiano@gmail.com](mailto:judybpiano@gmail.com)

**Abstract:** *Midlife Creations: Recent Works by Judy Bruce for Soprano, Piano, and Four-Hand Piano.* This concert session will introduce some of Judy Bruce's newest works, including *Motions for Piano Duet* (2012), *Four Songs* (2013), and *Contours* (2013) for solo piano. Ms. Bruce ventured into the piano duet genre in 2011, with her work *Jacob's Dreams*, inspired by her first grandchild, and performed in New York by the Kaplan Duo. *Motions* captures in sound different levels of physical activity of children, as denoted by the movement titles. The second movement, "Drifting," suggests floating on a raft in the middle of a river. The two pianists have lines that weave in and around each other, with angular melodies and mild dissonances. The third movement, "Jumping," consciously uses a childhood taunt, which will be recognizable to the listener. The four poems used in *Four Songs* were written by a friend, Jonathan Solomon, who often bases his poetry on travel and life experiences. There are diverse contrasts in the mood of

each song, which lend a varied emotional contrast to the cycle. "Waiting for Prozac" has a wistful quality reflecting the poet's mood while watching the clouds' movement across the sky. The piano follows with a plaintive accompaniment. "New Glasses in March" is a poem that shows both gratitude and irony, looking at nature and thinking of painting while having blurred vision! The accompaniment is at times arpeggiated, frenetic, or syncopated to reflect the changing of the situation. The irony gives way to humor and irreverence in the song "Dinosaurs." It sets the mood for a little child playing delightedly on the floor with plastic dinosaurs. It is accompanied by heavy, seemingly clumsy sounds in the piano denoting the movements of dinosaurs. "De Profundis" is a poem about the wonder and admiration for the beauty of nature. It begins quietly with little movement in the piano and gradually builds in volume and depth to reflect the awe and beauty of the rising sun and the approaching dawn. *Contours* is a three-movement suite inspired by the composer's recent trip to Buenos Aires, Argentina. It begins with tango-related gestures and then moves on to dissonant and percussive textures and sweeping registral shifts. These well-crafted works demonstrate that it is never too late for the coming of the muse!

**Griffin Candey** is both a classical composer and a classically trained opera singer, and his interests therefore lie primarily with vocal music and the stage, ranging from opera and song to ballet and musical theater. Mr. Candey intends to bridge the gap between many of these seemingly distant musical forms and bring practicality back into the repertoire of young composers. Both his BM from Michigan State University and his MM from the University of Illinois at Urbana-Champaign are in vocal performance, and he remains an active performer. Candey currently resides in Urbana, Illinois, with his costume-designing girlfriend, Susan, and their one-eyed cat, Sandy. [candey2@gmail.com](mailto:candey2@gmail.com)

**Abstract:** *Selections from Catatumbo, a New Opera with Story and Libretto by Tania Arazi Coombs and Music by Griffin Candey* (see Tania Arazi Coombs)

**Stephanie Caulder** is associate professor of oboe and interim department chair at Indiana University of Pennsylvania. She earned the DM in oboe performance from Florida State University, and the MM and BA from the University of North Carolina at Greensboro. Dr. Caulder's primary performance teachers include Eric Ohlsson, Ashley Barret, and James Prodan. Dr. Caulder has performed with many orchestras and chamber ensembles throughout Pennsylvania and the Southeast, and her discography includes 10 commercial recordings as principal oboist with the Keystone Wind Ensemble and a recent Klavier Music Productions release, *Five in the Sun*, with the Keystone Chamber Players. [scaulder@iup.edu](mailto:scaulder@iup.edu)

**Performer:** *Dance of the Hoodoos* (see Pamela J. Marshall)

**Stanley Chepaitis** holds a DMA and a performer's certificate from the Eastman School of Music in Rochester, New York. He has studied violin with John Celentano, Renato Bonacini, and Carroll Glenn. He has studied jazz performance and composition with Rayburn Wright, Bill Dobbins, and John Blake. Dr. Chepaitis is currently chair of strings at Indiana University of Pennsylvania. Recent performances have included appearances at the University of Oregon, the University of New Mexico, the Eastman School's Kilbourne Hall, the Academies of Music in Zagreb, Croatia, and Ljubljana, Slovenia, and concerto performances with the Hershey Symphony and the Orchard Park Symphony. [chip@iup.edu](mailto:chip@iup.edu)

**Abstract:** *Clara Kathleen Barnett Rogers: The Quartet That Changed a Conservatory* (see Judith Radell)

**Performer:** *Deux Poemes Oceaniques* (see Eliane Aberdam); *Dance of the Hoodoos* (see Pamela J. Marshall); *I Bossom in Your Shade* (see Anna Rubin).

**Swana Chepaitis** received a diploma in violin pedagogy from the Hochschule fuer Kuenste in Bremen, Germany. A student of Maria Grevesmuehl and Baroque violin specialist Christoph Heidemann, Mrs. Chepaitis is a former member of L'Arco, a Baroque Orchestra based in Hannover, Germany.

Abstract: *Clara Kathleen Barnett Rogers: The Quartet That Changed a Conservatory* (see Judith Radell)

**Tania Arazi Coombs**, soprano, born in Cumaná, Venezuela, is actively establishing herself as a passionate and versatile performer and director. Her performing repertoire includes roles in opera and musical theater, as well as in straight plays, most notably originating the role of Dr. Vivian Watson in a three-country performance tour of the play *Preemptive* that took her to Barbados, the United Kingdom, and Nigeria. With her strong interest in Spanish music and art song, as well as in early jazz and the classic American songbook, she performs regularly around the Midwest. As a stage director, she has recently directed projects including *Trouble in Tahiti* and *Signor Deluso* at Indiana University of Pennsylvania, as well as work-shopping and directing scenes from her own opera *Catatumbo*, based on her original storyline, with the Opera Studio class at the University of Illinois. She is currently working on the opera as a librettist with composer Griffin Candey. Ms. Arazi Coombs is finishing her doctoral studies in vocal performance and literature at the University of Illinois and is currently on the faculty in the music department at Indiana University of Pennsylvania. [tcoombs@gmail.com](mailto:tcoombs@gmail.com)

Abstract: *Selections from Catatumbo, a New Opera with Story and Libretto by Tania Arazi Coombs and Music by Griffin Candey*. Librettist Tania Arazi Coombs and composer Griffin Candey will talk about the genesis and creative process behind their new opera, *Catatumbo*, which is currently in development. Various selections from the opera will be performed in collaboration with Mary Logan Hastings, Joseph Baunoch, and the opera workshop and musical theater workshop classes at Indiana University of Pennsylvania.

Abstract: *Music Theatre Songs and Scenes by Women Composers and Librettists* (see Mary Logan Hastings)

**Lara Lynn Cottrill**, soprano, performs with Opera Theater of Pittsburgh in *Shining Brow* as Mamah and as Antonia in *Tales of Hoffmann* for the 2013 sea-

son. She recently performed the title role of Carlisle Floyd's *Susannah* with Undercroft Opera. She covered Frasquita in *Carmen* with Sarasota Opera and performed the Foreign Woman in Menotti's *The Consul* with Opera New Jersey. Other operatic roles include her Pittsburgh Opera debut as Barbarina in *Le nozze di Figaro*, Sandrina in Mozart's *La finta giardiniera*, Lauretta in Puccini's *Gianni Schicchi*, Papagena in Mozart's *The Magic Flute*, and Adina in *The Elixir of Love*, by Donizetti. Ms. Cottrill graduated with her master's in voice performance and literature from Eastman School of Music and from University of Miami with a bachelor's in vocal performance. She is a 2013 second-place winner of the NOA Competition, 2012 honorable mention for the Mildred Miller International Competition, a 2011 finalist for Opera Columbus, and a 2009 winner of the Pittsburgh Concert Society Competition. In 2005, she placed first in the Friends of Eastman Opera Competition and in 2004 received honorable mention in the University of Miami's Salzburg Competition, Austria. She has given numerous concerts in Pennsylvania, Florida, New York, Virginia, Italy, and South Africa. Ms. Cottrill believes music can enrich communities and education. She performs at local nursing homes, gives master classes for high school students, presents opera to elementary classes, and teaches private students of all ages. [laralynn@hotmail.com](mailto:laralynn@hotmail.com)

Performer: *Deux Poèmes Océaniques* (see Eliane Aberdam)

**Marietta Dean**, professor emerita at Western Illinois University, holds degrees from the College Conservatory of Music of the University of Cincinnati, with additional performance training in Austria (Mozartium), Italy, and France. She has appeared with the St. Louis and Chicago symphony orchestras, has sung for six seasons with the Cincinnati Summer Opera Festival, and has been active regionally in oratorio, chamber music, and opera. As a recital specialist who has sought out lesser-known repertory, she has appeared under the auspices of the US Department of State and has premiered music written for her voice at Weill Recital Hall of Carnegie Hall, New York City. Dedicated to promoting music by women composers, Ms. Dean, for many years, has performed and lectured previously at IUP and at festivals on three

continents. In 2011, she presented a lecture/recital focusing on the Lieder of Fanny Mendelssohn, Clara Schumann, and Alma Mahler at the International Conference of the College Music Society in Seoul and Gyeongju, Korea. In Illinois during 2011 and 2012, she presented two recitals of music by exiled composers and, most recently, on November 24, 2013, she performed an All Schubert Recital for the Quincy Society of Fine Arts. [MR-Dean@wiu.edu](mailto:MR-Dean@wiu.edu)

Abstract: *Reverberations from the MacDowell Colony: Songs of Love or Its Admixture*. Founded in 1907, the MacDowell Colony has enjoyed a reputation as America's premier artists' community. With its unique tradition of musical excellence, it has hosted some of the 20th century's most respected musicians and composers. Known as a symbol of American musical creativity, the MacDowell Colony issued invitations to individuals who were awarded a studio on the 400-acre rural property in New Hampshire. The intent was to provide creative artists a measure of summer privacy from visitors and even spouses, in order to create without disturbance. The roster of attendees reads like a "Who's Who" of 20th-century composers who have reached the status of household name, such as Aaron Copland and Leonard Bernstein! Fortunately, and quite remarkably from its earliest years, women were not excluded. Admittedly, women have been a small percentage of the total, but for more than a century, those invitees have constituted an extraordinarily diverse list of talents, which in the earliest years included Marion Bauer and Amy Beach. This lecture will (1) present an impressive list of recognizable women composers spanning the 20th century who were attendees, (2) discuss the rural assemblage of "the Colony" as embodying a sense of place that fostered a community of cross-fertilization, and (3) offer a recital of "Songs of Love with Some Admixture" that hold reverberations of conception or inspiration from the Colony.

**J. Michele Edwards**, conductor and musicologist, is professor emerita of music, Macalester College. She has served as conductor for Macalester Festival Chorus, Calliope Women's Chorus, and Minnesota Center Chorale. An active scholar,

Dr. Edwards contributed nearly 20 articles about Japanese and American women musicians to *New Grove Dictionary* and more than 20 articles about composers and conductors in the *Grove Dictionary of American Music*, Second Edition. Dr. Edwards currently serves on the editorial board for the *Choral Journal*. [edwards@macalester.edu](mailto:edwards@macalester.edu)

**Abstract:** *Mabel Daniels: Negotiating the Musical World of Women and Beyond.* The life and music of Mabel Daniels (1877-1971) are emblematic of many shifts occurring during the late 19th and early 20th centuries for women in the United States, and specifically for women who composed. Scholars have described Daniels as a New Woman and a suffragette, despite her conservative temperament, Republican politics, and her desire to be called a “composer,” not a “woman composer.” She sought to develop a professional career as a composer despite continuing discrimination and social strictures that sought to limit what roles were acceptable for women. This paper will locate Daniels within an early-20th-century American context of class and gender and situate her work in Boston musical culture and practices at that time. The fabric of Daniels’s artistic support system was fundamentally the world of women in single-sex organizations, such as the middle-class music clubs and her lifelong connection with Radcliffe, her alma mater (AB 1900). The MacDowell Colony, while not exclusively women, fostered many women artists, including Daniels, during 24 summers. Comparing an early work by Daniels with a later, pivotal choral-orchestral work, this paper traces some elements of stylistic change in Daniels’s compositional style and examines her interaction with the culture in which she worked. With her larger choral-orchestral work, *The Song of Jael* (rev. ed. 1937) for soprano soloist, mixed chorus, and orchestra, Daniels moved beyond what had been the appropriate area for women in music—stepping outside the domestic sphere. The work, stylistically among her most dissonant and modern works, supports the dramatic content of the biblical story (Judges 4-5). However, this work also positions her as a professional composer and defied the “appropriate” genres for women’s compositions.

**Jacob Ertl**, assistant professor of piano at IUP, has performed across the United States and abroad in Europe, Israel, Canada, and Mexico. A winner of numerous national and international competitions, Dr. Ertl has performed at Carnegie Hall’s Weill Recital Hall and Merkin Hall in New York City and on Chicago radio’s *Live from WFMT* series. He regularly performs at international music festivals and gives master classes at universities and arts schools. Dr. Ertl was the artist-in-residence fellow for PianoArts for eight seasons, where he gave hundreds of interactive education concerts. He received the doctor of musical arts and master’s degrees from the Eastman School of Music and his bachelor’s degree from the Oberlin Conservatory of Music. [jacob.ertl@iup.edu](mailto:jacob.ertl@iup.edu)

**Abstract:** *An Exploration of 20th Century Women Composers: Works for Flute and Piano* (see Erin Murphy)

**Performer:** *Sara Teasdale Song Cycle* (see Lisa Hogan)

**Robert Fenstermacher**, violist, is a guest performer with the Litton String Quartet. He is a graduate student, pursuing a master’s degree in violin and viola performance at Indiana University of Pennsylvania, where he studies with Stanley Chepaitis, professor of music and violin performance. [R.Fenstermacher@iup.edu](mailto:R.Fenstermacher@iup.edu)

**Abstract:** *Clara Kathleen Barnett Rogers: The Quartet That Changed a Conservatory* (see Judith Radell)

**Laura Ferguson**, EdD, is an associate professor of music at Indiana University of Pennsylvania. She holds degrees in music education from Millikin University and the University of Illinois at Urbana-Champaign. Her work has been published in *Music Educators Journal*, *Update*, *General Music Today*, the *Mountain Lake Reader*, and *Journal of Historical Research in Music Education*. Dr. Ferguson has a strong interest in student-centered general music teaching, including the uses of jazz styles, technology, listening strategies, student-centered teaching, and popular music making. She has been a faculty member of the International Association for Jazz Education’s Teacher Training Institute and a member of the editorial board of various

music education publications, including *Music Educators Journal*. Dr. Ferguson is in frequent demand as a clinician, having presented workshops and guest lectures in California, Delaware, Florida, Georgian, Illinois, Kansas, Michigan, Minnesota, Nevada, New York, Ohio, Pennsylvania, Virginia, Utah, and West Virginia. In addition, she is a jazz singer and popular music aficionado. She lives in western Pennsylvania with her husband, David, and children, Ella and Xavier. [lfergusn@iup.edu](mailto:lfergusn@iup.edu)

**Abstract:** *Emergent Media and Emergent Women: Using iPads as an Exploration of Feminine Pedagogical Practices in Composition.* This session will explore the confluence of the feminine collaborative approach and the use of emergent electronic sound sources as applied to the musical compositional and performance process. The session will include a performance of electronic music composed by a group of emergent female musicians and will include significant discussion and analysis of the compositional processes used. These processes will be compared to more traditional solitary approaches to composition, with a particular emphasis on research pertaining to popular music compositional styles and neurological gender differences in adolescent and postadolescent brain function.

**Program Note:** “Heart of Stone” is an original song written by Laura Ferguson for the 10th Festival of Women Composers. An avid singer of jazz and popular music, she is emerging as a singer/songwriter of new songs with original lyrics.

**Soo Goh** is assistant professor of clarinet at Kutztown University. Previously, he has taught at the University of North Carolina at Pembroke. He holds a BA in music and computer science from Luther College, an MM degree from Bowling Green State University, and a DMA from the University of North Carolina at Greensboro. He was the principal clarinetist of the Fayetteville Symphony Orchestra and the Raleigh Civic Symphony Orchestra. Dr. Goh is the principal clarinetist with the Carolina Philharmonic, with which he made his Carnegie Hall debut in 2008 under the direction of Maestro David Michael Wolff. [goh@kutztown.edu](mailto:goh@kutztown.edu)

Abstract: *The Clarinet Ensemble Music of Theresa Martin (b. 1979)* (see Christy Banks)

**Colleen Gray**, soprano, is an associate professor of music at Slippery Rock University, where she teaches voice, language diction, vocal pedagogy, and opera performance. She holds a DMA in vocal performance and literature from West Virginia University, an MM in vocal performance from Duquesne University, and a BS in music education from West Chester State College. Dr. Gray has performed extensively in Europe and the United States. She has presented numerous lecture-recitals at the international and national conferences of the College Music Society. She has also taken a special interest in performing the music of women composers and has performed frequently for the International Festival of Women Composers and other women's conferences. [colleen.gray@sru.edu](mailto:colleen.gray@sru.edu)

Abstract: *Muse over Miami: Songs and Piano Works of the Legendary Manza-Zucca (1885-1981)* (see Nanette Kaplan Solomon)

Abstract: *Midlife Creations: Recent Works by Judy Bruce for Soprano, Piano, and Four-Hand Piano* (see Judy Bruce)

**Mary Logan Hastings**, associate professor, Indiana University of Pennsylvania, had an extensive professional career in opera, in which she was the leading coloratura soprano for several years at Germany's Nationaltheater Mannheim. Along with performing leading operatic roles, Ms. Hastings has sung as featured soloist with major orchestras including the Berliner Philharmonische, under the baton of Christoph von Dohnányi, and with the late Dietrich Fischer-Dieskau, Michael Gielen, Michel Plasson, Daniel Barenboim, Donald Runnicles, and the late Robert Shaw, among others. In addition to her European career, she has performed and given master classes in the opera houses and conservatories of Croatia, Slovenia, and the People's Republic of China. [mologhas@iup.edu](mailto:mologhas@iup.edu)

Abstract: *Music Theatre Songs and Scenes by Women Composers and Librettists*. Various selections of musical theater songs and scenes by women

composers and librettists will be discussed and then performed by student performers in the Musical Theater Workshop class at Indiana University of Pennsylvania.

Abstract: *Selections from Catatumbo, a New Opera with Story and Libretto by Tania Arazi Coombs and Music by Griffin Candey* (see Tania Arazi Coombs)

Performer: *Sara Teasdale Song Cycle and The Rubric of Happiness* (see Lisa Hogan)

**Lisa Hogan**: Coming from the idyllic hills of upstate New York, where the only available diversion is driving cars, and Genesee Cream Ale, Lisa Hogan grew up listening to anything she could find on the radio, while being forced to attend the symphony every two weeks. Through sheer parental force, Ms. Hogan also learned to play the piano. These two childhood events laid the foundation for a future in music. For 15 years, Ms. Hogan pursued the music business, racking up credits and awards, releasing records, and gigging along the way. In 2006, she earned an MA in music composition and is deeply grateful to her beleaguered parents for making her listen to Beethoven, et al. She is an adjunct professor at the City University of New York and composes very eclectic work from pop to acoustic modern instrumental music. Her work has been performed in dozens of venues. [Lisa@Lisahogan.com](mailto:Lisa@Lisahogan.com)

Program Notes: *Sara Teasdale Song Cycle*. Sara Teasdale (August 8, 1883–January 29, 1933) was an American lyrical poet, born in St. Louis, Missouri. Her poetry reflected major themes of love, nature's beauty, and death. In 1918, she won the Columbia University Poetry Society prize (the forerunner of the Pulitzer Prize for Poetry) and the annual prize of the Poetry Society of America for her volume *Love Songs*. The well-known poet Vachel Lindsey, who was said to write her long love letters on a daily basis, courted Teasdale. She rejected his marriage proposal in 1914 and instead married Ernst Filsinger, a wealthy businessman. She was 30 years old. The following year, they moved to New York City, which became her home for the rest of her life. In 1929, she divorced Filsinger against his wishes. Teasdale, already in delicate health, continued to decline. On the morning of January 29,

1933, in her New York City apartment, she took an overdose of sleeping pills, lay down in a warm bath, and never woke up. Her last, and some say her finest collection of verse, *Strange Victory*, was published posthumously that same year. In my imagination, Teasdale's true romantic love was Vachel Lindsey. In the three poems that make up this cycle, she describes him as a mad and passionate musician in love with music (poetry), placing herself in a subordinate position. In the last piece, she posits the possibility of forgetting. Further research into the Teasdale/Lindsey romance indicates that he was smitten more than once with women who rejected him. In spite of his marriage proposal, perhaps Teasdale believed herself to be second to his poetry. I can only imagine if this were the case. But clearly she maintained control of her own life right to the end.

*The Rubric of Happiness*. This piece involves vocal loops, one lead vocal, and two additional legitimate singers (soprano/alto). Conceptually the idea is to introduce a pop audience to the beauty of the legit sound within a contemporary cross-pollinated musical context, which means using very sophisticated harmonic ideas with pop. I composed the lyrics, which are about my mother's battle with the illness that took her life.

**Linda Jennings**, associate professor of cello at IUP, is an active solo, chamber, and orchestra performer. She has appeared as soloist and chamber musician in concerts and festivals in the US, Mexico, Europe, Thailand, Indonesia, and Haiti. Currently, Dr. Jennings is a member of the Arcadia Trio and the Litton String Quartet. She has also been invited to present master classes nationally in Wisconsin, Texas, Georgia, North Carolina, and Oklahoma, as well as internationally in Croatia, Thailand, Mexico, and Haiti. Dr. Jennings is a strong proponent for string music education. From 1997-1999, she served as the director of the prestigious UT String Project, an internationally acclaimed teacher-training program for undergraduate and graduate students at the University of Texas at Austin. Currently, she directs a similar program, the IUP String Project, which she founded in 2004. [ljennin@iup.edu](mailto:ljennin@iup.edu)

**Abstract:** *Clara Kathleen Barnett Rogers: The Quartet That Changed a Conservatory* (see Judith Radell)

**Performer:** *Dance of the Hoodoos* (see Pamela J. Marshall)

**Mimi Jong** has been performing on erhu, an ancient Chinese two-string bowed instrument, since age 11. She performs with musicians of different genres in concert and music festivals. With the mission of nurturing cross-cultural understanding through the arts, she founded Jasmine Dynasty, introducing Chinese dance and music to schools in the western Pennsylvania region. Straddling cultures and pushing borders, she has a passion for creating new overlapping musical frontiers. As the music program director for Silk Screen Arts and Cultural Organization and the board president/founding member of “HarmoniZing,” Ms. Jong has invited renowned performing artists for concerts and residencies in Pittsburgh. [mjarchitects@verizon.net](mailto:mjarchitects@verizon.net)

**Program Notes:** *Appalachian, Asian Song Fusion* (see Jeff Berman)

**Ellen Kendall**, a Michigan concert pianist, is a member of the Windover Piano Duo with pianist Susan Wheatley. The artists specialize in performing the music of women composers as well as standard repertoire for two pianos and one piano, four hands. The name of their concert duo, *Windover*, refers to the westerly winds, which blow across Ms. Kendall’s home on Lake Charlevoix and into Dr. Wheatley’s residence overlooking the foothills of western Pennsylvania. The pianists began performing together during their college years at Michigan State. Ms. Kendall received a bachelor of music degree in piano performance from MSU, where she studied with concert artist Joseph Evans, and a master of arts degree from the University of Michigan. She has been noted for her performances in several Michigan Music Educators Association and Michigan Federation of Music Clubs venues as well as in concerts across the United States. She is presently accompanist for the Little Traverse Choral Society. Windover has performed on the Indiana University of Pennsylvania’s faculty

concert series; People’s Music School Summer Concerts in Chicago; Michigan’s Birmingham Musicale; Bellbrook Sanctuary in Rochester Hills, Michigan; Murray State University’s Athena Festival; IUP’s Festival of Women Composers; the Great Lakes Chamber Orchestra Concert series (Charlevoix, Michigan); and the International Congress for Women in Music in Beijing, China. [ellenkendall@charter.net](mailto:ellenkendall@charter.net)

**Abstract:** *Ardor and Aspiration—The Piano Duo Music of Cécile Chaminade and Germaine Tailleferre*. This lecture/recital presents a cross-section of music for two pianos by French composers Cécile Chaminade (1857-1944) and Germaine Tailleferre (1892-1983), who both achieved enormous popularity with French and American audiences during their lifetimes. Cécile Chaminade composed more than 400 works, nearly all of which were published in her lifetime. She gave performance tours around the world and had more than 100 fan clubs in the US. They were so enamored by her that they created the acronym with her name which inspired the title of our lecture-recital: C=Concentrated and Concerted Effort; H=Harmony of Spirit and Work; A=Artistic Ideals; M=Musical Merit Maintained; I=Inspiration; N=Notes; A=*Ardor and Aspiration*; D=Devotion to Duty; and E=Earnest Endeavor. Germaine Tailleferre (1892-1983) was part of the next generation of French composers, the only female member of Les Six (with Poulenc, Durey, Milhaud, Auric, and Honegger). She, too, was extremely popular, and her experiences with the American musical scene in the 1920s shaped her interest in film and stage music as well as a fascination for jazz rhythms. This session will feature samples of both women’s compositions that inspired so much love, *ardor, and aspiration* among their audiences. Chaminade’s *Sévilane*, for piano duo, Opus 19, is a musical caricature of the bullfight in which audiences can hear picadors poking the bull, the bravery of the matador twirling his crimson cape, and the seductive melody of the *Sévilane* longing for her matador. Her *Scherzettino*, Opus 59, features beautiful romantic melodies—even the piano score itself was designed with “hearts and flowers” on the cover. Tailleferre’s *Nocturne*, from *La Nouvelle Cythère* (1929), is a romance piece from

her ballet about the discovery of Tahiti, *la nouvelle* paradise. *Intermezzo* (1946) was composed for the birth of a friend’s twins and sounds a Parisian landscape bustling with baby strollers and children at play. The *Sonate* is a much later composition (1974), which features pentatonic motives, poly-harmonic clusters, and rhapsodic figures that exemplify her fascination for American jazz rhythms.

**Michelle Kiec**, associate dean in the College of Visual and Performing Arts at Kutztown University, enjoys a career both on and off stage. She has performed with the Harrisburg Symphony, West Virginia Symphony, Kentucky Symphony Orchestra, National Repertory Orchestra, and Aspen Music Festival. Solo appearances include the International Clarinet Association, University of Oklahoma Clarinet Symposium, Penn State Single Reed Summit, and Millersville Single Reed Symposium. Dr. Kiec earned master’s and doctoral degrees in clarinet performance at Peabody Conservatory of Music of the Johns Hopkins University and a bachelor’s degree in saxophone performance from State University of New York at Buffalo. [kiec@kutztown.edu](mailto:kiec@kutztown.edu)

**Abstract:** *The Clarinet Ensemble Music of Theresa Martin (b. 1979)* (see Christy Banks)

**Michael Kingan**, professor of music, is director of percussion studies at IUP, where he teaches applied percussion and directs the IUP Percussion Ensemble and Steel Band. He holds the degrees DMA from the University of North Texas, MM from the University of Cincinnati, and BME from the Ohio State University. Before his appointment at IUP, he held a similar position at Louisiana State University for seven years and at Texas Christian University for three years. Dr. Kingan has freelanced as a drummer and percussionist in the Columbus, Cincinnati, Dallas/Fort Worth, and Baton Rouge/New Orleans areas. He has performed, toured, and recorded with the Atlantic Brass Quintet, the chamber group Pastiche, and the Keystone Winds. Dr. Kingan’s articles have been published in *Percussive Notes*, *Teaching Music*, *the NACWPI Journal*, and the *Yamaha Education Packets*. He serves

on the Percussive Arts Society Contest and Audition Procedures Committee and is endorsed as an artist/clinician by the Yamaha Corporation of America and Innovative Percussion. [mkingan@iup.edu](mailto:mkingan@iup.edu)

Performer: *Heart of Stone* (see Laura Ferguson)

**Marissa Knaub**, harpist, has extensive experience in the art of teaching the harp. Currently, she is the adjunct harp professor at Youngstown State University. She has maintained a private harp-teaching studio with students ranging in age from seven to adult. She was the harp instructor of the Urban Youth Harp Ensemble in Atlanta, Georgia, for two years and at Toccoa Falls College. Ms. Knaub was also the harp-teaching assistant at the Young Artists' Harp Seminar for four summers. She has conducted many harp ensembles, including at "Beginning in the Middle," a training program for adult beginner harp students. [marissa@soundofeleganceharpist.com](mailto:marissa@soundofeleganceharpist.com)

Program Note: *Deux Poèmes Océaniques* (see Eliane Aberdam)

**Rebecca Lanning**, mezzo-soprano, has performed in recital, opera, and oratorio throughout the US and in France. Recent symphonic appearances include the Central Florida Symphony, Valdosta Symphony, Albany Symphony, and Macon Symphony. Devoted to modern music, she presented the world premiere of McNair's newly orchestrated *Judas Wind* with the Macon Symphony Orchestra and the Georgia premiere of Einhorn's *The Spires, The City, The Field* with the Albany Symphony Orchestra. She received degrees in voice and continued with graduate studies in music history at Ohio University. Ms. Lanning is the coordinator of Music and director of the Chamber Singers at Middle Georgia State College, where she was named the sole recipient of the Outstanding Teaching Award in 2009. [rebecca.lanning@mga.edu](mailto:rebecca.lanning@mga.edu)

Abstract: *Kathleen Lockhart Manning: In Her Own Words*. When in graduate school, my vocal rep course had a unit on women composers. I was assigned Kathleen Lockhart Manning (1890-1950) and was given a yellowed copy of her

sheet music, titled "In the Luxembourg Gardens." I began my research and was intrigued. Among the resources I found was a Schirmer promotional pamphlet (her publisher in the 1930s) that listed a grand opera, an operetta, and numerous song cycles among her works and described her as "the first woman composer to have an opera reviewed by the Metropolitan Opera." The vocal rep class ended, but I was determined to learn about this woman. I traveled to Los Angeles, corresponded with Nicholas Slonowsky, and had every little newspaper story, article, and piece of music that could be found. Since I was certain I knew more about her than any other student of music history, I always kept that research on my bio. Then, the Internet was born. That little line on my bio was now available online from performances I did throughout the Southeast, in France, and elsewhere. In 2009, I received a phone call from a man named Jim in California. His grandmother was Manning's cousin. I now have in my possession, on loan from the family, Manning's diaries and scrapbooks. The diaries date from 1908 and the scrapbooks from the late 1890s. The story is a jaw-dropping mix of love, death, sex, and insanity. Manning's bio is a story that needs to be heard. The events that have transpired since I met the family are equally compelling. This lecture will present in public, for the first time, Manning's life, her music, and the society that swirled around her in 1920s Hollywood.

**Mary Beth Leidman**: Although an IUP professor of communications media, much of her life has been dedicated to performing, directing, and writing about musical theater. She received her BS and MS degrees from Emerson College in Boston, where she studied theater and minored in music. Her graduate assistantship comprised conducting musical theater and children's theater. Dr. Leidman's most recent scholarship includes research on children and media. She has served as educational consultant with Raven Moon Productions' *Gina D's Kids Club*. Her presentations included discussions of visual literacy, women and television, propaganda on television, and others. In addition, she produced several television programs including *Highlights from the Fifth International Festival of Women Composers*, which was shown on regional PBS, and, most recently, *Intersect-*

*ing Sparks: Art and Science, Research and Imagination*. Her work has been recognized by the Communicators Award, the Videographer Awards, International Radio and Television Society, and the National Broadcasting Society, among others. [mbleid@iup.edu](mailto:mbleid@iup.edu)

Abstract: *Who Are the Women of Broadway and, Uh, Off-Broadway*. Last June, *Kinky Boots* won the distinction of being named Best Musical for 2013. Its composer is Cyndi Lauper. This event could not help but bring to center stage the plight, successes and failures, and yes, the dearth of women composers on and off Broadway. However, closer examination shows that women composers have met with *some* success on the New York stages, but it really is a case of few and far between. Many questions occur, but one most central to this discussion is what type of musical material do Broadway-oriented women composers lean toward? Is there any recognizable relationship between the narrative content material of a musical and the fact that it has a female composer? Where is the romance and love? Is it expressed musically? Within this discussion, a content analysis of such shows as *Once upon a Mattress, The Last Sweet Days of Isaac, Best Little Whorehouse in Texas, The Color Purple, and Kinky Boots*, among others, will take place. These particular musicals are featured herein due to their success. An examination of the lyrics will also be included due to the inseparability of words and music.

**John Levey**, Festival of Women Composers Administrative Team member, is assistant professor and director of Music Theory at Indiana University of Pennsylvania. Dr. Levey completed a PhD in composition and music theory as a Regents Fellow at the University of Michigan. He also holds an MM in composition from the University of Michigan and a BM in composition from the Oberlin Conservatory of Music. Before his appointment at IUP, Dr. Levey served as director of Music at the University of Pittsburgh at Bradford. He was also director of Interdisciplinary Arts, a program that integrates art, music, theater, and writing. [jlevey@iup.edu](mailto:jlevey@iup.edu)



**Linda Li-Bleuel** is a professor of music in the Department of Performing Arts at Clemson University, where she teaches applied and collaborative piano, music history, and music appreciation. She is currently a 2012-14 Clemson University College of Architecture, Arts, and Humanities Creativity Professor. As a Fulbright-Taiwan scholar, she taught piano and gave recitals at Chinese Culture University in Taipei and has performed at Taipei National University of the Arts, National Chengchi University, and National Taiwan Normal University. She has also been a visiting professor in China at Shaanxi Normal University in Xian, China; the Central Conservatory of Music in Beijing; and Sichuan Conservatory of Music in Chengdu. [libleu@clemson.edu](mailto:libleu@clemson.edu)

Abstract: *Lucie Robert-Diessel's Sonate for Saxophone and Piano: Structural and Motivic Perspectives on a Neglected Masterwork* (see John Bleuel)

**Margaret Lucia**, pianist, has performed in festivals, recitals, and lecture-recitals in Europe and Japan, as well as throughout the United States and Canada. In the fall of 2011, she was a featured soloist at the Festival de Música Contemporánea in Havana, Cuba. She has performed at Carnegie Hall's Weill Hall, the National Museum of Women in the Arts in Washington, DC, the Aspen Music Festival, and the Universität in Zurich, among other venues. A passionate advocate of new music, she has premiered several works, appearing as a soloist at festivals and in concert throughout the United States. [meluci@ship.edu](mailto:meluci@ship.edu)

Abstract: *Love of Nature: Women as Eco-composers*. Among her many modes of musical composition, Amy Beach was particularly celebrated for her nuanced and often meticulous focus on the natural world. Her "Hermit Thrush at Morn" for piano is probably her most famous example, not in small part due to its precise note for note rendering of the named bird's song, which the composer heard during one of her many summers at the MacDowell Colony in New Hampshire. Beach's several works of this type reference the literary and philosophical traditions of her time—yet, equally important, they serve as a point of departure for

those today who wish to reflect upon their environment, perhaps with more worldly concern than Beach experienced in her lifetime. In this lecture-recital, I will present (along with Beach's "Thrush"), four piano works by contemporary women composers, demonstrating a variety of approaches to the genre. Hilary Tann (b. 1947) describes her "Light from the Cliffs" as an "unashamedly romantic tone poem." Kala Pierson's (b. 1977) "Ripple Circles" is a miniature commentary on ripples in a pond, and Mercedes Zavala's (b. 1962) "Haikus" offer intimate musical interpretations of poems about the exquisite movements of butterflies and birds. By contrast, Anna Rubin's (b. 1946) "Honeybee Suite" is a work of great urgency and virtuosity, created directly in response to recent reports of the plight of honeybee cultures in this country.

**Sarah Mantel**, professor of voice and director of Opera at IUP from 1986 until her retirement in May of 2013, has served as co-director of nine Festivals of Women Composers at IUP. She holds the DMA in vocal performance from the University of Illinois at Urbana-Champaign, and her scholarly achievements include national and international presentations, lecture/recitals, and workshops on contemporary song and operatic techniques for the young performer, including performances in South Korea, Costa Rica, and Beijing. As a mezzo-soprano performing artist, Dr. Mantel has premiered song cycles by contemporary composers Daniel Perlono, Judith Zaimont, and Katherine Hoover. [sjmantel@auxmail.iup.edu](mailto:sjmantel@auxmail.iup.edu)

Abstract: *Women Composers on Broadway: Lucy Simon's Doctor Zhivago and the Current Broadway Scene* (see Linda J. Snyder)

**Pamela J. Marshall** studied composition at Eastman and Yale schools of music. Commissions include the International Horn Society; South Beach Chamber Ensemble; Master Singers of Lexington, Massachusetts; Green Mountain Youth Symphony; Assabet Valley Master Singers; and several Spindrift Commissioning Guild chamber music projects for Boston-area chamber ensembles. Other recent projects include poetry-inspired solos for various instruments; art-poem-music collaboration; and American Christmas songs for chorus, vio-

lin, and harp. She plays freestyle improv on horn, leads improvisation workshops, records nature soundscapes, and does web design and online marketing consulting ([www.prosperontheweb.com](http://www.prosperontheweb.com)). She lives in Lexington, Massachusetts. Find her music online at [www.spindrift.com](http://www.spindrift.com). [pmarshall@spindrift.com](mailto:pmarshall@spindrift.com)

Program Note: *Dance of the Hoodoos*. I wrote *Dance of the Hoodoos* as my contribution to the Rapido contest's two-week composing challenge in June 2012. The theme was dance. The exotic beginning and the heavy-footed music of part two brought to mind the eerie stone formations, called hoodoos, near the north entrance of Yellowstone National Park, which I had seen a couple of years before. In our first encounter with them at twilight, they looked like looming ghosts. *Dance of the Hoodoos* had its premiere in 2013 by SoBe Arts in Miami. The Lexington Symphony Chamber Players are recording it this spring for my upcoming album from Parma Recordings.

**Gregory Martin**, pianist, has been featured throughout the United States, Europe, and Japan, including recent engagements in London and Carnegie Hall (Weill); collaborations with members of the Chicago, Indianapolis, and Dresden symphonies; and the premieres of unpublished compositions by Ralph Vaughan Williams and Gerald Finzi. Mr. Martin's compositions have been performed in Europe and America and have been called "inspired." He has lectured at the University of Berlin, the Grieg Academy (Norway), and Oxford University and is head of Academics at the Cornish-American Song Institute (UK). Recent publications are articles on Grieg, Vaughan Williams, and J.R.R. Tolkien, and he is currently translating composer Emile Naoumoff's memoirs into English. Mr. Martin studied at Indiana University; the University of Cincinnati, and Worcester College, Oxford, and serves on the faculties of the University of Indianapolis and DePauw University. He is married to clarinetist Christina Martin.

Abstract: *Reverberations from the MacDowell Colony: Songs of Love or Its Admixture* (see Marietta Dean)

**Christine Fish Moulton** is associate professor of flute at Mansfield University. She is a member of the Manhattan Contemporary Chamber Ensemble, Pennsylvania Sinfonia Orchestra, and the annual Finger Lakes Chamber Music Festival. On baroque flute, she is a member of Bethlehem Baroque. Concerts and presentations include the Pocono Flute Society, Flute Fest of Central Pennsylvania, New York Flute Club's Flute Fair, and the National Flute Convention. Her bachelor of arts degree is from the Boston Conservatory of Music, master of music from Manhattan School of Music, and DMA from Rutgers University. She serves as secretary/treasurer of the Marcel Moyse Society. [cmoulton@mansfield.edu](mailto:cmoulton@mansfield.edu)

Abstract: *Love Songs (Real and Imagined)* of Cécile Chaminade (see Nancy Boston)

**Erin Kendall Murphy** holds degrees in flute performance from the University of Michigan (BM, James B. Angell Scholar), Northwestern University (MM with honors), and the University of Wisconsin-Madison (DMA). She also earned a performance certificate while studying in England at Trevor Wye's studio. Dr. Murphy has performed with the Mode ensemble, Great Lakes Chamber Orchestra, Isthmus Chamber Orchestra, and Lake Shore Symphony Orchestra, among others. She has served as adjunct flute instructor at Maranatha College in Watertown, Wisconsin, since 2012. Her transcription and recording of selections from Marin Marais's *Suite d'un Goût Étranger* will be released in spring 2014. [erinkmurphy@gmail.com](mailto:erinkmurphy@gmail.com)

Abstract: *An Exploration of 20th-Century Women Composers: Works for Flute and Piano*. The 20th-century flute and piano duo composition has been a cornerstone of the classical flute recital repertoire for more than 100 years. Despite its popularity, pieces written for this instrumentation by women remain obscure and largely unknown by most flutists. By delving into these charming and fascinating works, it becomes clear that flute and piano duos by women composers deserve a prominent place in our repertoire. The flute gained popularity as a serious recital instrument in the United States and France during the early 20th century. With this rise in popularity, com-

posers began producing a greater number of works for flute and piano duo. Several female composers chose to write for this instrumentation; some composing short and tuneful pieces, while others specialized in longer sonatas. By exploring these works, similarities can be drawn between French and American composers. The works performed will include Lili Boulanger (*Nocturne*), Mélanie Bonis (*Une Flûte Soupire*), Germaine Tailleferre (*Pastorale and Forlane*), Lita Grier (*Sonata for flute and piano – I. Allegro con spirito*), and Nancy Galbraith (*Atacama – I. Capricho*). In addition to these performed works, the discussion will also focus on Cécile Chaminade, Kristin Kuster, Thea Musgrave, and Laura Schwendinger. These women composers encountered their own challenges and successes while contributing to the flute and piano repertoire. Their works remain in print and readily available today, but are not frequently showcased in recitals nor stressed by teachers. These pieces are accessible to intermediate through advanced flute players and are an excellent addition to the repertoire. These exemplary works not only expand the modern flute repertoire, but also have the capacity to elevate the experience of flute students, teachers, and audiences.

**Susan Powers** is a unique banjo player and singer. She has pioneered the use of the claw hammer style banjo in Celtic music, blues, rock, and as an alternative-accompanying instrument for the singer. She is a founding member of the Celtic Appalachian fusion band Devilish Merry. There are three recordings of this band's exploration of contemporary influences on roots music that feature much of her songwriting. She currently is collaborating with Jeff Berman and Mimi Jong in the ensemble AppalAsia, allowing her to reach even further from her culture and tradition to refreshing new ideas. [powers.berman@verizon.net](mailto:powers.berman@verizon.net)

Program Notes: *Appalachian, Asian Song Fusion* (see Jeff Berman)

**Judith Radell**, professor emerita, Indiana University of Pennsylvania, holds the doctor of musical arts degree from the University of Illinois. Her research and performances are focused on recovering the music of women composers. She has edited or co-edited first editions of music by

Clara Kathleen Rogers and Fanny Mendelssohn Hensel, and received the 1991 Pennsylvania Council on the Arts Music Performance Fellowship in support of her recitals of music by women composers. She performs as pianist on a recently released CD, *Timeless*, (Independent, available on CD Baby), which features chamber music by Clara Kathleen Rogers, including three previously unrecorded. [jradell@auxmail.iup.edu](mailto:jradell@auxmail.iup.edu)

Abstract: *Clara Kathleen Barnett Rogers: The Quartet That Changed a Conservatory*. Clara Kathleen Barnett (1844-1931) entered the Leipzig Conservatory in 1857 as the youngest student ever admitted. She studied piano and voice, but was not allowed to attend composition classes because of her gender. However, intentionally or unintentionally, she became a pioneer: Because of the exceptional quality of her student work, the String Quartet in D Minor, the conservatory faculty decided thereafter to offer composition classes to female students. Clara went on to a successful career as an opera singer, continued to compose, but did not attempt to publish her works. She later settled in Boston, where she married, retired from the stage, and returned to the pursuit of composition as a career. She became a well-regarded songwriter, but had less success in publishing her equally excellent chamber music. This lecture-recital will focus on Clara Kathleen Barnett Rogers's first, path breaking chamber work, the String Quartet in D Minor, op. 5. Clara Barnett completed the first movement in 1859. According to her memoirs, she was determined to compose a string quartet in order to gain the attention of a new conservatory student, Arthur Sullivan, who had himself written a quartet. After she finished the first movement, it was Sullivan who copied the parts and performed it, with friends, at a musicale hosted by Clara's mother. The remaining movements of the quartet were evidently composed at some time between 1859 and 1867, the date written on the only surviving manuscript of the score. Rogers's memoirs and the notations on the score indicate that there were at least two other performances of movements of the quartet in her lifetime. Since the quartet was not published until 2001 it is unlikely that there were posthumous 20th-century performances,

and, as of November 2013, there are no recordings. The quartet is a remarkably mature and well-written work for a young composer. The composer's knowledge of string writing generally and her employment of the conversational give and take typical of the quartet genre are striking, while the melodic gift and harmonic boldness that mark her later works are obviously present in this early effort.

**Alissa Rose**, soprano, has performed worldwide with organizations such as the American Composers Orchestra, the State Theaters of Bielefeld, Osnabrück, and Münster, BachWorks, the Billings Symphony, Rimrock Opera, and the West German Radio Chorus. Favorite operatic roles include Adele (*Die Fledermaus*), Susanna (*Le Nozze di Figaro*), Gretel (*Hansel and Gretel*), and Berenice in *L'occasione fa il ladro* (Rossini). Dr. Rose is also acclaimed in the concert repertoire, including the world premiere of Kristin Kuster's *Myrrha*, Handel's *Messiah* and *Israel in Egypt*, Bach's *Christmas Oratorio*, and the Haydn *Kleine Orgelmesse* and *Creation*. Dr. Rose teaches at Mansfield University in Mansfield, Pennsylvania. [arose@mansfield.edu](mailto:arose@mansfield.edu)

Abstract: *Love Songs (Real and Imagined)* of Cécile Chaminade (see Nancy Boston)

**Anna Rubin's** music has been heard on four continents. Among a variety of chamber and orchestral works, she has created several pieces which integrate acoustic instruments with live electronics as well as electroacoustic text/sound works. Among her awards are those from the Delta Ensemble, Amsterdam; arts councils in Ohio, New York, and Maryland; the New England Foundation for the Arts; the National Orchestral Association; and the Aether Festival #1/ Radio Station KUNM, Albuquerque. Her work has been recorded on the Capstone, Everglade, SEAMUS, Albany, and Neuma labels. Airi Yoshioka, F. Gerard Errante, Tom Buckner, Radio Station WNYC, New American Radio, and the Cube Ensemble are among those who have commissioned her work. [airubin@umbc.edu](mailto:airubin@umbc.edu)

Program Note: *I Blossom in Your Shade*. This piece is a revision of a piece I wrote in 1989 and uses text from the Song of Songs in the Old Testament. I was thinking of Benjamin Britten's luminous settings, which recall folksong and rely on nuance and understatement for their effect.

**Grace Xu Schott's** prolific compositions are rooted in the classical traditions, yet embrace a spirit of adventure. Although she had a late start in composing, her love for exploration of sound colors transpires into intriguing musical ventures. In June 2013, her chamber work was premiered at the Fresh Inc Festival in Kenosha, Wisconsin. In February 2013, her works were featured in the "Tutti" New Music Festival of Denison University. In January 2013, her vocal composition was featured at the "New Voices @ CUA" Festival of New Vocal Music at Catholic University of America in Washington, DC. As a semifinalist in the Rapido! Composition Contest, the Fifth House Ensemble of Chicago performed her chamber work at the Preston Bradley Hall of Chicago Cultural Center in October 2012. Her work for woodwind trio, *Scharfeststrasse*, was premiered in the summer of 2009 at the New Synagogue of Berlin. In the spring of 2011, her vocal works were featured in the Women's Conference of Ball State University and at Indiana Wesleyan University. In Summer 2011, her song cycle, *Versed in Music*, was premiered at Ball State University. Dr. Schott received a bachelor of music degree in piano performance from Indiana University's Jacobs School of Music, a master of music in piano performance from the University of Southern California, and recently received a doctor of arts degree in piano performance and composition from Ball State University. [grace@gracexuschott.com](mailto:grace@gracexuschott.com)

Abstract: *Forgotten Tales: A Song Cycle Based on Ancient Chinese Poems*. Composed in 2012 by Chinese-American composer Grace Xu Schott, the *Forgotten Tales* is a set of contemporary Chinese art songs set to ancient Chinese poetry. Written during the Tang dynasty, these poems by the poet Wang Wei (699-761) capture an atmosphere of enchantment and surrealistic solitude. After the death of his young wife, Wang put his blossom-

ing career at the Tang court on hold. This high government official retreated to his private estate, where he immersed deeply in self-reflection. While the essence of Chinese music traditionally lies within the premises of pentatonic scales, these musical poem settings challenge the traditional, and explore the eclectic. The use of chromatic and diatonic harmonies, polytonality, are generously used in order to capture the varying moods of the poetry. In addition, the inflections of the Chinese language unyieldingly transform and shape the melodic and harmonic language, resulting in splashes and waves of inimitable sounds

**Kathleen Shimeta** has devoted time to discovering the repertoire of Gena Branscombe (1881-1977). Ms. Shimeta's one-woman show, "*Life! Love! Song! A Visit with Gena Branscombe*," showcases 15 of Ms. Branscombe's elegant songs with first-person dialogue. Her CD "*Ah, Love I Shall Find Thee: Songs of Gena Branscombe*" is a collaboration with accompanist Martin Hennessy. Ms. Shimeta, a strong advocate for contemporary composers, performed the premiere of Michael Linton's *Cantata #2* at Merkin Hall. She premiered Mr. Linton's *Canti Catulli* in Seattle for the National Association of Teachers of Singing. Ms. Shimeta performed George Rochberg's *Songs in Praise of Krishna* at a Rochberg festival. [shimholl@aol.com](mailto:shimholl@aol.com)

Abstract: *Gena Branscombe: A Journey through the Creation of a One-Woman Show*. Gena Branscombe's compelling story leads to the life-changing journey of creating a one-woman show about her life. As one of America's finest women composers, Branscombe was a shining light. With the interweaving of her lyrical songs with first-person dialogue, this show shines its own light on her life and work. The collaborative efforts of the performer, musical director, co-author of the dialogue, and three directors are discussed.

**Linda J. Snyder** is professor emerita of music at the University of Dayton. Previously she served on the faculties of Midland Lutheran College, Illinois Wesleyan University, and New York

University. As soprano, accompanist, and conductor, she has performed throughout the US and Europe. A popular clinician nationally on topics related to singer-actor techniques, diction, women composers, and music leadership issues, Dr. Snyder holds degrees from Miami University and the University of Illinois. She currently conducts the Dayton Celebration Choir, serves as an accreditation consultant for the National Association of Schools of Music, and is the incoming president-elect of the National Association of Teachers of Singing. [LSnyder1@udayton.edu](mailto:LSnyder1@udayton.edu)

**Abstract: *Women Composers on Broadway: Lucy Simon's Doctor Zhivago and the Current Broadway Scene.*** This session examines the current scene on and off Broadway regarding the representation by active women composers, with a focus on Lucy Simon and her new musical, *Doctor Zhivago*, and its unusual route to Broadway. Based on Boris Pasternak's novel *Doctor Zhivago*, Simon's musical had its world premiere in February of 2011 in Sydney, Australia, receiving outstanding reviews. The musical's book is by Michael Weller, with lyrics by Michael Korie and Amy Powers. For composer Lucy Simon (b.1940), 2011 represented the 20th anniversary of her 1991 Broadway musical hit, *The Secret Garden*, based on the beloved children's book by Frances Hodgson Burnett. *Garden* won three Tony Awards and enjoyed major world tours to Australia and London. Nineteen years ago, in 1995, in a personal interview with Linda Snyder, Simon spoke of developing work on a musical based on *Doctor Zhivago* and how her inspiration came from both this love story and the passion and drama of Russian choral music. Subsequently, *Doctor Zhivago* has had theatrical productions in South Korea and in Finland, in the native language of the country. The creative team and producers are planning a Broadway premiere for 2014. The presentation will include performances by IUP music theater students in addition to several video excerpts.

**Nanette Kaplan Solomon** is professor of music at Slippery Rock University, where she teaches piano and music history. She performs regularly as a soloist and chamber musician, and is a found-

ing member of the Slippery Rock Piano Trio and the Kaplan Duo. She has presented lecture-recitals at numerous meetings of the College Music Society throughout the United States and in Europe, Central America, and Asia. Her three compact discs—of the piano music of Nikolai Lopatnikoff and two compilations of contemporary works by American women—have received critical acclaim. She recently recorded piano works of Mana-Zucca for an upcoming release on the Albany label. [nanette.solomon@sru.edu](mailto:nanette.solomon@sru.edu)

**Abstract: *Muse over Miami: Songs and Piano Works of the Legendary Mana-Zucca (1885-1981).*** Mana-Zucca enjoyed a nearly century-long career as pianist, musical comedy star, composer, and patron of the arts. Born Gussie Zuckermann in 1885, in New York City, she began piano study at the age of four, performing for New York socialists, and debuted with the New York Symphony under Walter Damrosch at the age of 11. In the early 1900s, she toured Europe with Spanish violinist Juan Manen. While there, she studied voice, performing in many operettas, most notably Lehar's *The Count of Luxembourg*. Returning to America in 1913, Zuckermann encountered difficulties resuming her pianistic career after triumphs as an operetta star and focused her energies on composition. In 1916, she rearranged the syllables of her surname to form "Mana-Zucca" and successfully published her compositions and sponsored recitals at New York's Aeolian Hall. In 1921, Mana-Zucca eloped with Miami businessman Irwin Cassell and moved to Florida. There she continued to be prolific as a composer; before her death in 1981, she claimed to have published more than 1,000 works. The musicales she hosted in her Miami mansion became a mecca for young performers and a haven for renowned artists passing through Miami on tour. She helped organize the Miami Symphony Orchestra and the Community Concert Series, founded the Mana-Zucca Music Club, and received an honorary doctorate from the University of Miami in 1974. This lecture-performance features a sampling of Mana-Zucca's delightful songs and virtuosic character pieces for piano. The songs range from the popular period piece "I Love Life," to Impressionistic art songs "Morgen" and "Mirror of My Soul," as well as the humorous "The Big Brown

Bear." The piano compositions represent excellent craftsmanship in the handling of small and large forms, and contain lush, chromatic harmonies. The program will include *Fugato-Humoresque*, dedicated to Edwin Franco Goldman, on whose concert series the orchestral version was performed; *Bolero de Concert*, dedicated to none other than Arthur Rubinstein; *Valse Brillante* and *Zoaves' Drill*, which in orchestral arrangements were performed in the famous 1924 Paul Whiteman orchestra concert which also featured Gershwin's *Rhapsody in Blue*; as well as other short character pieces. These rewarding works merit rediscovery and a wider audience.

**Abstract: *Midlife Creations: Recent Works by Judy Bruce for Soprano, Piano, and Four-Hand Piano*** (see Judy Bruce)

**Rachel Villareale** is a senior music education major (bassoon) at Indiana University of Pennsylvania. At IUP, she has been a member of the chorale and Symphony Orchestra, held principal spots in the Concert and Symphony bands, played contrabassoon with the Symphony Orchestra and Wind Ensemble, and participates in the newly formed IUP Electronic Chamber Music Ensemble. Ms. Villareale is an active member of Sigma Alpha Iota International Music Fraternity and currently serves as her chapter's sergeant-at-arms. She has been studying composition with David Martynuik since the fall 2013 semester. [rdkr@iup.edu](mailto:rdkr@iup.edu)

**Program Note: *Variations for Semester VII***, a woodwind trio for flute, clarinet, and bassoon, began as a compositional exercise in theme and variation and was the focus of my first semester of composition lessons with Dr. David Martynuik. The work loosely follows the turbulence of my penultimate semester of undergraduate study. In this evening's performance, the trio will perform Variations 1, 2, 3, and 5. The first half of the work depicts a sort of downhill emotional battle, while the later Variations 6-9 relate a "rising from the ashes" and victorious restoration of self.

**Susan Wheatley** (PhD, University of Michigan) is professor of music at Indiana University of Pennsylvania and specializes in the Orff-Schulwerk pro-

cess of music education. She has been invited as pianist and music education consultant throughout the United States, Europe, and Asia. Highlighting her research on women, she serves as director of IUP's Festival of Women Composers, founded in 1990, and has appeared frequently as pianist and conductor during the festival series. Her performance venues also include premiere performances of IUP composer Daniel Perlongo's piano suites in such international venues as Salzburg, Madrid, Croatia, and Seoul. Dr. Wheatley has received grants from the American Association of University Women, National Endowment for the Arts, the Pennsylvania Council on the Arts, and Meet-the-Composers to sponsor research on the work of women composers. She also received a Fulbright-Hays award and grant to conduct research in Salzburg, Austria, on the life and works of composer Gunild Keetman. Dr. Wheatley's published articles have appeared in juried journals such as the *International Association for Women in Music Journal* and the *Orff Echo*. Dr. Wheatley is a member of Windover Piano Duo with pianist Ellen Kendall, a duo that specializes in performing the music of women composers as well as standard repertoire for two pianos and one piano, four hands. [wheatley@iup.edu](mailto:wheatley@iup.edu)

Abstract: *Ardor and Aspiration—The Piano Duo Music of Cécile Chaminade and Germaine Tailleferre* (see Ellen Kendall)

Performer: *Her Vision in the Wood* (see Judith Coe)

**Henry Wong Doe**, a native of New Zealand, has garnered top prizes, including two "Audience Favorite" awards in the Rubinstein, Busoni, and Sydney International Piano Competitions. His debut solo disc *Horizon* (MMT2070) of piano works by New Zealand composer Gareth Farr was released in 2012 on Trust Records, and his latest album, *Landscape Preludes*, will be released this summer on Rattle Records. He received his doctor of musical arts degree from the Juilliard School and is currently assistant professor of piano at Indiana University of Pennsylvania. [h.wongdoe@iup.edu](mailto:h.wongdoe@iup.edu)

Abstract: *Selections from Landscape Preludes—Piano Works by New Zealand Women Composers*. Henry Wong Doe, piano faculty at IUP will present and per-

form selections from his forthcoming album, *Landscape Preludes*, to be released in August 2014 on Rattle Records. This album features solo piano works by acclaimed New Zealand composers Gillian Whitehead, Eve de-Castro Robinson, Jenny McLeod, and Victoria Kelly.

Performer: *Dance of the Hoodoos* (see Pamela J. Marshall)

**Keith Young** is professor of music at Indiana University of Pennsylvania, where he teaches saxophone performance studies and directs the IUP Jazz Band. He served as the principal saxophonist with the US Air Force Band in Washington, DC. With that ensemble, he performed on saxophone and piano with the Concert Band, Saxophone Quartet, Orchestra, and Dixieland Band, touring throughout the United States, Canada, Germany, England, France, Italy, Japan, Russia, and the People's Republic of China. Dr. Young received a bachelor's in music education from Bowling Green State University in Ohio, a master's in music performance from the Catholic University of America, and a doctorate in musical arts degree from the University of Maryland. He has also done graduate work at the University of Cincinnati and studied in Bordeaux, France, with world-renowned saxophonist Jean Marie Londeix. [kyoung@iup.edu](mailto:kyoung@iup.edu)

Performer: *Heart of Stone* (see Laura Ferguson)

**Raquel Winnica Young**, Argentinean mezzo-soprano who is hailed by the *Pittsburgh Post-Gazette* as a "beautifully voiced singer-actor," earned a degree in vocal performance from the Colon Opera House in Buenos Aires and an artist diploma in voice from Duquesne University. Winner of the 2010 Pittsburgh Concert Society Major Auditions, Ms. Young's career has taken her to concert halls throughout the Americas and Europe. Equally comfortable performing early music, new music, and chamber music, she has performed with the Newberry Consort, Apollo's Fire, Chatham Baroque, Alia Musica Pittsburgh, the Pittsburgh Camerata, Altoona and Johnstown symphonies, and Quantum Theatre, for whom her portrayal of Federico García Lorca earned her a spot on the *Pittsburgh Post-Gazette's* "Best of 2012" lists. [raquelwinnica@gmail.com](mailto:raquelwinnica@gmail.com)

Performer: *I Bossom in Your Shade* (see Anna Rubin); *The Rubric of Happiness* (see Lisa Hogan)

**Mei Zhong** has appeared extensively in both China and the United States as an opera singer and concert soloist. Her numerous solo recitals and concerts have taken her to professional venues in at least 24 states in the US. She has performed several lead opera roles, including Butterfly in *Madama Butterfly*, Sister Angelica in *Suor Angelica*, Micaëla in *Carmen*, Dido in *Dido and Aeneas*, Haixia in *The Militia Woman of the Island*, and Hanying in *Honghu Guerrilla*. Dr. Zhong has published several articles, books, and recordings about singing, teaching, and Puccini, three books of which have been reviewed by the National Association of Teachers of Singing's *Journal of Singing* in the United States. She received the top faculty honor of Outstanding Creative Endeavor Award from Ball State University in 2007 and was honored with the Master Teacher award from Idaho State University in 2002. Dr. Zhong is also active in giving master classes, lecture recitals, and presentations at various institutions and conferences internationally, such as in Australia, Costa Rica, Canada, France, Spain, Ireland, Thailand, Taiwan/China, and the United States. She has presented at 48 conferences worldwide. Dr. Zhong is currently a professor of voice at Ball State University. She earned her doctor of musical arts in vocal performance and literature from the University of Illinois at Urbana-Champaign, a master of fine arts in vocal performance and practices from the University of California Los Angeles, a bachelor of arts in piano performance from Hunan Teachers University, and a vocal performance diploma for advanced study from Shanghai Conservatory of Music in China. [mzhong@bsu.edu](mailto:mzhong@bsu.edu)

Abstract: *Forgotten Tales: A Song Cycle Based on Ancient Chinese Poems* (see Grace Xu Schott)



## THE UNIVERSITY

With its original 1875 building still standing at the heart of its campus, Indiana University of Pennsylvania has a long tradition of academic excellence and receives frequent accolades, including designation as one of *The Best 366 Colleges* in the 2008 edition of a Princeton Review book by that name. The university provides an intellectually challenging experience to fifteen thousand students at three campuses, all easily accessible from Pittsburgh and the Middle Atlantic region. IUP is one of 14 universities within the Pennsylvania State System of Higher Education.

Academic offerings include more than one hundred undergraduate majors with a variety of internship and study abroad programs, more than forty master's degree programs, and seven doctoral degrees. Unusual opportunities for research at all levels and the Robert E. Cook Honors College provide special challenges for academic growth. The variety and quality of instruction are characteristic of a big university, yet at IUP, close, one-to-one relationships develop within the teaching framework, and a strong sense of community prevails.

Indiana University of Pennsylvania is an equal opportunity/affirmative action employer committed to excellence through diversity.

## MUSIC AT IUP

The Department of Music has a rich and colorful history dating back almost to the founding of IUP more than a hundred years ago. A newly renovated Cogswell Hall includes state-of-the-art technology, expanded classroom and practice room spaces, a piano laboratory, rehearsal halls, and a well-appointed music library.

Graduates have gone on to distinguished careers in performance and education as well as other fields within the music profession. A current enrollment of more than three hundred music majors is served by



a departmental faculty of 32. Such distinguished scholars and artists represent a wealth of academic and professional performing experiences. Numerous recitals featuring resident faculty and visiting artists are presented throughout the year and faculty chamber music ensembles perform regularly for the university and the Indiana community in addition to various national



and international venues.

Designated an All-Steinway School, the department is a fully accredited member of the National Association of Schools of Music. The department offers three undergraduate degree programs: Bachelor of Science in music education; Bachelor of Arts in music with separate concentrations in general studies, history/literature, and theory/composition; and Bachelor of Fine Arts in performance.

The Department of Music at IUP and the Pittsburgh Symphony Orchestra enjoy a long history of collaboration and exchange going back decades. In the past 12 years, as the result of a formalized partnership, the university has hosted members of the Pittsburgh Symphony Orchestra, the full PSO in performance, the PSO Pops, or the Pittsburgh Symphony Chamber Orchestra every year. All engagements have included masterclasses with IUP students and the greater community and several trips organized by IUP to attend PSO performances in Heinz Hall.

For further information, please write to Dr. Stephanie Caulder, Acting Chairperson, Department of Music, Indiana University of Pennsylvania, Indiana, PA 15705 or call 724-357-2390.

[WWW.IUP.EDU/MUSIC](http://www.iup.edu/music)



## FESTIVAL INFORMATION

### *Registration*

Cogswell, Room 101

### **Regular Fee**

\$75.00

### **Student Fee**

\$50.00

### **Friday Evening Banquet**

\$35.00

### *Lodging*

Holiday Inn  
1395 Wayne Avenue  
724-463-3561

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