



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

## IN THIS ISSUE:

- Ancient Greek Music
- Choral Music
- ChoroDelantal
- Cues for Television
- Female Percussionists
- Philippa Duke Schuyler
- Theatrical Productions
- Reports
- Reviews
- IAWM News
- Members' News



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CoroDelantal performing at the 14th-century Sinagoga del Agua in Úbeda, Spain, with dancer Gerson A. de Sousa.

whose work clearly deserves deeper scrutiny: Sarah Albritton (b. 1936), an African-American artist growing up in small-town Louisiana; Kay WalkingStick (b. 1935), a Native American landscape artist from the Southwest; Nellie Mae Rowe (b. 1900), an African-American artist working in Georgia; Alice Dutton Brown (b. 1939), from upstate New York; Agnes Lawrence Pelton (b. 1881), who specialized in paintings of Pueblo Native Americans; and Corita Kent (b. 1918), a former religious sister dedicated to social justice. Hall's song cycle is loosely modeled on Poulenc's *Le travail du peintre* (with lyrics by Paul Éluard), which offers musical portraits

of Picasso, Chagall, Braque, Gris, Klee, Miró, and Villon. Hall's interpretation gives ample voice to each woman artist. The music is sometimes jazzy, sometimes humorous, sometimes complex, sometimes unabashedly simple, but always, always sensitive to the text, to the subtext, and to the voice.

The performers on this disc are gifted and multi-talented. They imbue the entire recording with joy, life, and vibrancy. Singer Molly Fillmore, who provided both the idea and the poetry for *Cameos*, has an astounding vocal range. She sang both soprano and mezzo-soprano roles in prestigious houses such as the Metropolitan Opera,

among others. Her diction is superb and her legato is flawless, and she conveys a full range of emotions, from pathos to humor. Likewise, pianist Elvia Puccinelli is a first-rate keyboard player. Since Hall's songs often feature preludes and postludes prominently, she has her work cut out for her, but she meets the challenge superbly. She is the founder and executive director of the International Keyboard Arts Society, the first such organization dedicated exclusively to collaborative pianists. Both Fillmore and Puccinelli are on the faculty at the University of North Texas in Denton, where *Bold Beauty* was recorded. The disc is highly recommended.

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## Juliana Hall: "Silly Sallie" in *Beneath the Sky*

Zoe Allen, soprano; Christopher Allen, piano. Shokat Projects, SP-101 (2021)

STEFANIA DE KENESSEY

Hall's music can also be heard on *Beneath the Sky*, a CD offering eighteen different songs grouped by the theme of mothering and childhood by fourteen different composers. These range from Aaron Copland, Samuel Barber, and Charles Ives to more contemporary figures such as Nico Muhly, Eric Whitacre, Ricky Ian Gordon, Maury Yeston, Steven Lutvak, and Morten Lauridsen. Women are represented on the disc with offerings by Florence Price, Missy Mazzoli, Georgia Stitt, and Juliana Hall.

"Silly Sallie" is excerpted from Hall's cycle *Songs of Enchantment*, a relatively early work, dating from 1989. It is a setting of ten poems by Walter de la Mare. In this miniature song, lasting just one minute, Hall displays her considerable comic gifts, including a humorous piano postlude. The exemplary performances are by the husband-and-wife team of Zoe Allen, soprano, and Christopher Allen, piano. Her voice is limpid and clear, with enormous agility and flexibility, and her diction is flawless. The piano accompaniment is sensitive, nuanced, and invariably intelligent.

The recording is issued by Shokat Projects, founded by Zoe Allen to support the commissioning of interdisciplinary artistic visual and performance projects.<sup>4</sup> If there is one small quibble with the disc, it is that the printed booklet is only four pages long, double-sided, and crammed to the brim with information and with poems that are transcribed with dashes, losing their original form. But this minor reservation aside, undoubtedly the result of financial pressures, *Beneath the Sky* is an important contribution to the art song repertoire and provides a powerful, insightful testament to the continued importance of the genre.

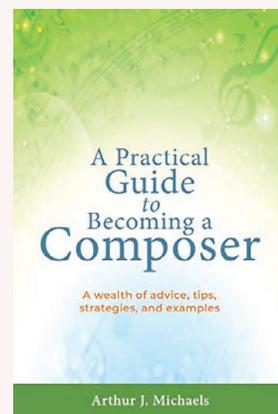
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4 Liner notes for *Beneath the Sky*, Shokat Projects, SP-101 (2021), [3].

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Stefania de Kenessey is a composer working in a wide variety of genres and venues. Her radical operatic reimagining of Tom Wolfe's classic novel *The Bonfire of the Vanities* ([www.bonfiretheopera.com](http://www.bonfiretheopera.com)) updated the story of greed and corruption to the collapse of the New York Stock Exchange. She is Professor of Music at the New School and has served as the Dean of Eugene Lang College, undergraduate division, and Chair of the MA program in Liberal Studies at the graduate level. She is the founding president of the IAWM. [www.stefaniadekenessey.com](http://www.stefaniadekenessey.com)

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## Arthur J. Michaels: A Practical Guide to Becoming a Composer

The book offers a wealth of advice, tips, strategies, and examples to advance one's skill as a composer. The book includes useful insights by IAWM member Rain Worthington and a diverse, international group of 24 composers on effective ways to increase a composer's creativity and productivity. The book is recommended for both beginning and advanced composers. Paperback and kindle editions are available on Amazon.