

mittee; past president and honorary life member, the North Carolina Association of Music Schools; chair, Committee on the Status of Women, American Musicological Society; officer, Southwest Chapter of the AMS; board member and officer, Baptist

Women in Ministry North Carolina; and board member, Trinity Center: An Ecumenical Center for Counseling, Spiritual Formation, and Education.

The above is just a brief summary of Susan's exceptional accomplishments and

service to the IAWM, to many other organizations and institutions, and to the promotion of women in music. Susan, on behalf of the IAWM membership, it is with sincere appreciation that I say: **"Thank you!"**

....Eve R. Meyer, editor in chief

Award Winners: IAWM Annual Concert Competition

The IAWM Annual Concert was held on October 28, 2017, 7:30 pm, at Swarthout Recital Hall, University of Kansas School of Music. The program featured the Kansas Virtuosi, an ensemble dedicated to chamber music performed by KU faculty artists. The winners of the concert competition are listed below along with a description of the award-winning works and biographical information. Special thanks to Carrie Leigh Page Drake, Concert Chair, and Ingrid Stölzel, local host for the event.

Jennifer Bellor: *Stay* for clarinet, vibraphone and piano

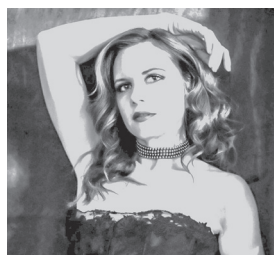
Music: We may not remember activities or conversations we had yesterday, but we could recall vivid details about specific events in the more distant past, often times memories we want to hold onto with the hope that they stay with us as time passes. As the memories become more and more distant, details may become altered due to our changing interpretation/perception of that event. I came across the following quote from the *Stanford Encyclopedia of Philosophy* on the concept of "Memory": "The very idea of truth in memory, and the attendant possibility of error, implies that we are naturally realists about the past: but this fact about us doesn't dictate answers to questions about just how, or how often, we do remember past truly." Relating this to my composition, the eight-note motive at the beginning reflects the objective memory we hold onto, and the elaborations in the clarinet line represent the subjectivity we have when recalling past events and how our interpretations can creep in and re-shape the memories we have over time.

Stay was written for clarinetist Cory Tiffin, and premiered at the UNLV Nextet concert on March 14, 2016. Additional 2016 performances include the New Music at the Green Mill Series on June 19 in Chicago, WUOL's (90.5FM) "Unheard" series by Ensemble A/Tonal on July 13, and Adams State University faculty chamber recital in September, plus the Missouri State University Composition Festival perfor-

mance on February 27, 2017. *Stay* is also the title of my debut album, a melting pot of different musical styles largely based on poetry; it was featured on *NewMusicBox's* 2016 Staff Picks.

Composer: Jennifer Bellor was the 2016 winner of The American Prize for her composition *Chase the Stars*, which has received critical acclaim not only for its "dazzling eclecticism" combining opera, hip hop and jazz, but also for her singing. The following are among Bellor's other awards: Elevate Ensemble for *Moments Shared, Moments Lost*; IAWM's Judith Lang Zaimont prize for *Skylark Lullaby*; Seattle Women's Jazz Orchestra Composition Prize for *Noir*; and a Downbeat Award for *Midnight Swim*. Her music has been presented by Washington National Opera, American Composer's Orchestra JCOI Readings, Seattle Women's Jazz Orchestra, Las Vegas Philharmonic, ShoutHouse, and many others in the U.S. and abroad.

Praised as "creating her own world of music with symbolisms, imagery, and poetry all fused together to form a creative synergy that is distinctly hers" (*No Depression*) and having the ability to "maintain a highly individual identity without needing to take refuge in pre-post-genre musical silos" (Frank J. Oteri, *NewMusicBox*), composer Jennifer Bellor writes



Jennifer Bellor

music that is inspired by personal experiences, text, and imagery. Bellor also composes big band music, for example *Bordello Nights*, which was commissioned by the UNLV Wind Orchestra and recorded by Klavier Records. The work was commended for "evoking smoky erotic haunts in New Orleans" by Huntley Dent in *Fanfare Magazine*. Bellor's new album titled *Songs in the Dark*, released in June 2017, fuses

contemporary art song with pop and alternative rock. It is a musical exploration into the dark, haunting, and evocative poems by Emily Brontë and John Donne. She is currently working on new songs and original lyrics for her next album titled *To Sleep*, a concept album inspired by the poem "To Sleep" by John Keats. Born and raised in Northern New York, Bellor earned a PhD in music composition at Eastman School of Music. She is currently Visiting Lecturer at University of Nevada, Las Vegas, where she teaches courses in music composition and theory. For more information, visit www.jenniferbellor.com.

Anne Guzzo: *Conigli* for flute and piano

Music: *Conigli* was written for Duo-Solo (Mary Fukushima, flute, and Michael Kirkendoll, piano) and had its premiere at the Cortona Sessions for New Music in Cortona, Italy, in 2010. The music is related by interval sets that are consistent throughout the composition. The formal structure of the piece—a frenetic start, a brief slow section, and an even more manic ending—is based on the following joke: two rabbits are running from a couple of dogs. One of the rabbits turns to the other and says, "Hey, why don't we stop a minute and outnumber them?"

Composer: Anne M. Guzzo is a Wyoming-based composer who draws on science and nature, playful absurdism, and interdisciplinary collaboration to create music that has been described as alternately moving and humorous. Guzzo has recently collaborated with vertical dancers, a geologist, a range-land ecologist, a painter, and a microbiologist, among others. She is an internationally-performed composer and professor at the University of Wyoming and is passionate about new music. She founded and directs the Wyoming Festival: New Music in the Mountains, a chamber music festival in Grand Teton National Park at the UW-National Park Service Research Station. Guzzo's interests include the cartoon music of Carl

W. Stalling, classical improvisation, and silent movie music.

Anne was the 2015–2016 composer in residence for the Denver-based Colorado Chamber Orchestra, conducted by Thomas A. Blomster, and was one of the featured artists in the 2015 documentary film *The Ucross Experiment*, which detailed a two-year collaborative residency between artists and scientists at the Ucross Foundation Artists' Residency. Her music was recently conducted by Gerard Schwarz and performed



Anne Guzzo at Grand Teton National Park

by the University of Wyoming Collegiate Chorale, and she was guest composer for the Choral Arts Institute in Los Angeles, conducted by Brandon Elliot. Her music has been recorded and played by Dallas' Voices of Change, the Colorado Chamber Orchestra, Allégresse trio, the Vine Orchestra, Negative Zed in BC, Canada, the Empyrean Ensemble in the San Francisco Bay Area, the Divan Consort in Los Angeles, Third Angle in Portland, Oregon, the Synchromy collective in Los Angeles, the Cheyenne Symphony Orchestra in Wyoming, and a number of other ensembles and performers. For more information visit anneguzzo.com.

Ellen Ruth Harrison: *Solitude* for solo cello

Music: *Solitude* is a fantasy in which musical ideas come and go, either fully formed or fragmentary. The music explores a variety of colors, registers, textures, dynamics, and expressive characters as the work unfolds. At times calm, at times restless, the piece switches moods frequently, yet it maintains a flow that builds to a frenzied climax. Extra-musical ideas often serve as a point of departure in my music. These ideas might come from evocative language, visual arts, book reviews, even conversations and restaurant menus. Whatever the source of inspiration is, it conjures up some sort of imagery that grabs me on a very elementary level. This imagery might help me express a mood or atmosphere, or create some kind of character. While writing this piece, I reflected on the following quote by Eric Nelson:

"It's solitude if you like it. Loneliness if you don't." This dichotomy is reflected in the musical material, at times slow and sinuous, at times precipitous and jagged.

Composer: The music of American composer Ellen Ruth Harrison has received numerous honors and awards from organizations such as the American Guild of Organists, the Fromm Music Foundation, the IBLA European International Music Foundation, the International League of Women Composers, the Ohio Arts Council, the Rebecca Clarke Society, SPECTRI SONORI, and UC Berkeley. Her works have been widely performed both in the United States and abroad by a diverse range of performers such as the Cincinnati Symphony Chamber Players, concert:nova, Earplay, the Empyrean Ensemble, Left Coast Chamber Ensemble, the Lydian String Quartet, Octagon, Parnassus, and the San Francisco Contemporary Music Players.

Harrison was born and raised in Streator, Illinois. She is Adjunct Associate Professor of Composition at the University of Cincinnati College-Conservatory of Music and chair of music theory and composition in CCM's Preparatory Department. As a recipient of a Jacob K. Javits Fellowship, she earned her doctorate in composition from the University of California, Berkeley, where her teachers included Edwin Dugger, Richard Felciano, Andrew Imbrie and Olly Wilson. She spent two years studying in Paris supported by U.C. Berkeley's Prix de Paris, and attended composer workshops at IRCAM. She also studied with Milko Kelemen at the Musikhochschule in Stuttgart, and with Thomas Frederickson and Paul Zonn at the University of Illinois.



Ellen Ruth Harrison

Jennifer Jolley: *The Lives and Opinions of Literary Cats* for piano trio

Music: I was asked by the Left Coast Chamber Ensemble to write a piece that imagines the Brahms B Major Trio being heard through the looking glass, and all I could hear were cats. Let me explain: there was a time when Johannes Brahms signed his musical works with the moniker "Johannes Kreisler," a fictitious composer found in E.T.A Hoffman's novel *The Life*

and Opinions of the Tomcat Murr. In this novel, a printer's error accidentally splices and mixes the Tomcat Murr's autobiography—yes, an autodidact cat wrote his own autobiography—with a book about the composer Johannes Kreisler, and the reader has a hard time figuring out who is the cat and who is the composer. And if one cat isn't enough, at the beginning of *Through the Looking-Glass*, Alice is playing with her kittens Snowdrop and Kitty, one of which is behaving badly (it's the black one), right before she steps through that infamous looking-glass. This ultimately begs the question: is this cat music or composer music? Is Johannes Brahms now Johannes Kreisler, or even Tomcat Murr, Snowdrop, or Kitty?

Composer: Jennifer Jolley's diverse catalog includes choral, orchestral, wind ensemble, chamber, and electronic works. She has been commissioned by ensembles and institutions across the United States, including the Vermont Symphony Orchestra, University of Texas at Austin, Bowling Green State University, Quince Contemporary Vocal Ensemble, The Canales Project, Left Coast Chamber Ensemble, and the University of Cincinnati, among others. She is Assistant Professor of Music at Ohio Wesleyan University and is a member of the composition faculty at Interlochen Arts Camp. She has been a finalist for the American Prize (Choral Division) and the Symphony Number One Call for Scores. Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer in residence at Brevard College, University of Toledo, and the Vermont Symphony, and will be in residence at the Alba Music Festival in Italy in 2018. She holds degrees from the University of Southern California and the Cincinnati College-Conservatory of Music, where her principal teachers included Stephen Hartke, Frank Ticheli, Michael Fiday, Joel Hoffman, and Douglas Knehans.

In recent years, Jennifer has been increasingly drawn toward subjects that are political and even provocative. Her



Jennifer Jolley

2015 collaboration with librettist Kendall A, *Prisoner of Conscience*, sets to music statements made by the Russian punk-rock band Pussy Riot as they stood trial in Moscow for “hooliganism” and “religious hatred.” Quince Contemporary Vocal Ensemble has performed the piece widely and will release a recording in spring 2018. Jennifer’s 2017 piece *The Eyes of the World Are Upon You*, commissioned by the University of Texas at Austin Wind Ensemble, reflects on the first-ever campus shooting in America, which took place at UT-Austin in 1966. Jennifer’s blog—on which she has catalogued more than 100 rejection letters from competitions, festivals, and prizes—is widely read and admired by professional musicians. She is particularly passionate about this project as a composition teacher, and enjoys removing the taboo around “failure” for her students. Jennifer’s works are distributed through ADJ*ective New Music.

Amelia Kaplan: *Up a Half Step* for oboe and iPhone

Music: *Up a Half Step* was inspired by both the oboe’s lyrical qualities and Luciano Berio’s *Sequenza VII*, a significant work for oboe that makes use of extended techniques. *Up a Half Step* begins much like Berio’s work, with a drone on an iPhone, but on C rather than B. The performer is instructed to download an app to his/her iPhone that can play a C5 drone continuously until it is turned off. The drone be-



Amelia Kaplan

gins *mezzoforte* before the piece is played, and it is turned off at the conclusion, as in the manner of Berio’s work. If an iPhone is not available, any means of playing a C5 drone is acceptable. As chromatic pitches unfold they develop into simple melodic and modal lines. The lines are then ornamented with timbral trills, grace notes, and multiphonics, resulting in a sort of Renaissance/twentieth-century mashup. The piece was requested by Aryn Sweeney, to whom I owe thanks for her beautiful playing, and

for her patience in experimenting with a huge variety of extended techniques. *Up a Half Step* was published by TrevCo Music in 2016 and is available directly from the publisher and from distinctive distributors of double reed music worldwide.

Composer: Amelia Kaplan is Associate Professor of Composition at Ball State University in Muncie, Indiana, where she teaches composition and theory and directs the New Music Ensemble. She previously taught at Oberlin Conservatory, the University of Iowa, and Roosevelt University. She completed her A.B. at Princeton University, and her A.M. and Ph.D. at the University of Chicago as a Century Fellow, where her primary teachers were Shulamit Ran and Ralph Shapey. She worked with Azio Corghi at the Milan Conservatory on a Whiting Fellowship, and also received a Diploma of Merit from the Accademia Musicale Chigiana while studying with Franco Donatoni, and a Diploma from the American Conservatory in Fontainebleau. Ms. Kaplan has had residencies at the MacDowell Colony, Ucross Foundation, Atlantic Center for the Arts, and the Virginia Center for the Creative Arts. Her work has been performed at numerous contemporary music festivals, including SCI, SICPP, Wellesley Composers Conference, Gaudeamus, Darmstadt, June in Buffalo, and others. In 2013 her work *Insolence* was a runner up in the Forecast Call for Scores. Recordings can be heard on Albany, Navona (Parma), and Centaur labels. For more information, please visit <http://www.societyofcomposers.org/members/AmeliaS.Kaplan/>

Seunghye Lee: *Parakeet Dancing* for piano

Music: Throughout the piece, I have tried to show how a parakeet would dance in my imaginary world if the bird could move as freely as a human being. Thus “Dancing” in the title refers to my interpretation of a parakeet’s movements and sounds rather than an actual description of a parakeet’s dance. I spent time watching video clips of parakeets, and their actions inspired many of the musical gestures in the piece such as repetition of small movements; for example, blinking or head shaking. A particular motion became the musical idea at the start of each movement. I usually depicted the bird’s gestures by using rhythmic repetition and shorter note values. I sometimes used longer-valued

notes to serve as pedal points to provide the central pitches/harmonies. These harmonic pillars organically connect the various musical ideas in a single movement and also provide the structural plan.

Parakeet Dancing is in five movements. In the third movement, I use the plucking of the piano’s strings to mimic a parakeet singing. A parakeet’s song is not particularly attractive—to my ears it sounds rather choppy, but the way in which I have used the choppy quality of parakeet’s singing transforms it into a beautiful voice. In the fourth movement, I expanded the harmonic and rhythmic language and incorporated a human type of dance, the tango, in a very subtle manner. My primary aim was to combine human and parakeet dancing at the conclusion of my work.



Composer:

Born and raised in Seoul, South Korea, composer/pianist Seunghye Lee moved to the U.S. in 2003 and is currently Assistant Professor at Ave Maria University in Florida. Lee holds Ph.D. and M.F.A. degrees from Brandeis University, M.M. from University of Illinois at Urbana-Champaign, and B.M. from Ewha Womans University in South Korea. In addition, Lee studied at the Sibelius Academy in Finland for three semesters with Veli-Matti Puumala. Performances of her compositions have taken place at notable venues in Germany, Finland, Italy, South Korea and across the United States. Lee has received artist residencies from the Atlantic Center for the Arts (2007, 2012) and Virginia Center for the Creative Arts (2011), ASCAP Foundation Fellow Scholarship from Composers Conference at Wellesley College (2014), and commissions from Ensemble Uusinta, Dinosaur Annex Music Ensemble, and McCormick Percussion Group among others.

Victoria Malawey: *Running Amok* for oboe and piano

Music: Having never written a piece for oboe and piano and with my fortieth birthday approaching, I decided it was high time to write this piece. My goal was to write a playful duet in a single, stand-alone movement in a simple ABA form. The result, *Running Amok*, features

a repeated six-note motive, which can be parsed into two three-note sub-motives that use similar interval content in the piano part of the outer sections. The motive appears in many manifestations—transposed, inverted, metrically shifted, and so forth—to create a continuous, rhythmically-lighthearted texture as the oboe plays more legato melodies in contrast to the piano’s frenetic texture. The middle section is more relaxed, bringing welcome contrast to the frantic opening section. Although the change in meter and tempo in the B section suggest a more subdued, gentler character, its harmonic and melodic content are derived from the intervallic content of the motive of the outer sections. I am honored to have *Running Amok*’s world premiere at the IAWM 2017 Concert.

Composer: Victoria Malawey is Associate Professor of Music at Macalester College, Saint Paul, Minnesota, where she teaches courses in music theory, composition, and gender and music. Malawey studied composition with Robert Lombardo at Chicago Musical College at Roosevelt University and Sven-David Sandström at the Jacobs School of Music at Indiana University. In 2005, she was awarded the Lieber Memorial Teaching Associate Award at IU, and her Ph.D. music theory dissertation on Björk’s *Medúlla* won the Dean’s Dissertation Prize in 2009. Prior to joining Macalester’s faculty in 2011, Malawey taught at Kenyon College, where she was the recipient of the Mrs. Giles Whiting Teaching Fellowship in 2008–09.

She has written music for mixed chamber and vocal ensembles, which have



Victoria Malawey

been performed at venues throughout the U.S. and internationally. Her *Miniatures* for solo piano was the second-place winner of the 2016 New Ariel Piano Composition Competition. Jeanné Inc has published several of her compositions for woodwinds. In addition to her work as a composer, Malawey’s research interests include the analysis of songs, popular music, music theory pedagogy, and gender studies. Her articles have been published in scholarly collections and journals, such as *Popular Music*, *Music Theory Online*, *The Journal of the Royal Musical Association*, and *Indiana Theory Review*. She is currently writing a book titled *A Blaze of Light in Every Word: Analyzing Vocal Delivery in Popular Music*. For more information, please visit <http://victoriamalawey.com>.

Tawnie Olsen: *Meadowlark* for marimba and fixed media

Music: *Meadowlark*: Although I grew up in a place where the Western Meadowlark makes its summer home, this piece was not inspired by the experience of hearing a meadowlark in the wild. Instead, I heard a recording of a meadowlark during a January lecture given by composer Allan Gordon Bell. The beautiful recorded song moved me in a manner difficult to describe, and many months later I found myself thinking of it. Fortunately, Allan was kind enough to share his recording with me when I asked, and this piece was the result.

Only the first movement, “All nature neglects,” will be performed on the IAWM concert. The structure of this movement is rooted in the meadowlark’s song; the fixed media is derived from the two-second birdsong recording, which I stretched out to last over four-and-a-half minutes and processed slightly. The marimba music is also drawn from that slowed-down song. It calls for some very virtuosic playing; the percussionist must perform diminuendi with one hand and crescendi with the other in a kind of transcription of the slowly shifting, overlapping pitches of the original birdsong. The piece is dedicated to Ian David Rosenbaum, for whom it was written, and to my mother, a lifelong birder who instilled in me a love of nature and birdsong. Ian has released an excellent recording of the complete work on his beautiful new album, *Memory Palace*, available from Naxos Direct, Amazon.com, and Spotify.

Composer: Described as “especially glorious...ethereal” by *Whole Note*, and “a highlight of the concert” by the *Boston Musical Intelligencer*, the music of Canadian composer Tawnie Olson draws inspiration from politics, spirituality, the natural world, and the musicians for whom she composes. She has received commissions from the Canadian Art Song Project, Third Practice/New Music USA, the Canada Council for the Arts, Mount Holyoke College/The Women’s Philharmonic, the Blue Water Chamber Orchestra, and the Yale Institute of Sacred Music’s Robert Baker Commissioning Fund, among others. In 2017, she received an OPERA America Discovery Grant to develop a new work with re:Naissance Opera, and a Canada Council for the Arts Professional Development Grant to study field recording at the Cornell Lab of Ornithology.



Tawnie Olsen

She will be the composer in residence of the 2018 Women Composers Festival of Hartford. Her music is performed on four continents, and can be heard on recordings by the Canadian Chamber Choir, soprano Magali Simard-Galdes, percussionist Ian David Rosenbaum, bassoonist Rachael Elliott, oboist Catherine Lee, and Shawn Mativetsky (McGill professor of tabla and percussion). Tawnie’s scores are available from the Canadian Music Centre, Galaxy Music, Mark Foster/Hal Leonard, and E.C. Schirmer (*O Inexpressible Mystery* is forthcoming).

Jessica Rudman: *You as You Were Before You Existed* for violin and cello

Music: I composed the duo *You, as You Were Before You Existed* for the Cadillac Moon Ensemble. The work was inspired by Pablo Neruda’s poem “Every Day You Play” from *Twenty Love Poems and a Song of Despair*. The poem (one of the twenty concerning love) is filled with mysterious yet evocative phrases, and I was particularly fascinated with a line at the end of the second stanza: “Oh let me remember you as you were before you existed.” The words resonated with an idea for a piece that had been gestating in the back of my mind. My initial concept

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was of a melody that gradually emerged from chaos and was transformed over time, eventually reaching an emotional climax far removed from the tumult of the opening. In the resulting work, I have left the meaning of that transformation ambiguous, mirroring my own reading of Neruda's text. Who is the "you" of whom Neruda writes, and how could he remember someone before that person existed? Is his beloved's true identity what she has become or the inherent potential she had before she "existed"?

Composer: Described as a "new music ninja" by the *Hartford Advocate*,

Jessica Rudman is a Connecticut-based composer and teacher whose music unifies extended techniques with clear melodic development and narrative structures to create a unique and personal emotional expression. Her works have been performed by the International Contemporary Ensemble, Cadillac Moon Ensemble, the Indianapolis Chamber Orchestra, the



Jessica Rudman

Hartford Independent Chamber Orchestra, and others. She has received awards from organizations including Boston Metro Opera, SCI/ASCAP, the College Music Society, and the IAWM. Jessica is currently the Chair of the Creative Studies Department at The Hartt School Community Division. She is also an active theorist and arts advocate, who volunteers with the Women Composers Festival of Hartford and serves as teaching artist with Hartford Performs. More information about Jessica and her work can be found online at <http://www.jessicarudman.com>.

Award Winners: IAWM 2017 Search for New Music Competition

INGRID STÖLZEL

The IAWM has selected the winners of its 2017 Search for New Music Competition. The annual competition recognizes the accomplishments of IAWM member composers and fosters IAWM's goal of increasing awareness of the musical contributions of women. IAWM hopes that performers around the world will see this music as a resource for their own concert programming. There were eighty-six submissions in seven categories. Dr. Ingrid Stölzel served as chair, and Dr. Mara Gibson, Dr. Tonia Ko, and Dr. Tawnie Olson were the judges. Listed below are the award winners in the various categories.

Ruth Anderson Prize (\$1000) for a commission for a new sound installation with electro-acoustic music.

Winner: **Layale Chaker** for *Borderland: Rites of Passage*, an audiovisual installation about identity in a world of displacement and exile

Christine Clark/Theodore Front Prize (\$500) sponsored by Christine Clark of Theodore Front Musical Literature, Inc., to a composer who is at least 22 years old for a chamber or orchestral work.

Winner: **Hilary Purrington** for *Likely Pictures in Haphazard Sky* for orchestra

Miriam Gideon Prize (\$500) to a composer at least 50 years of age for a work for solo voice and one to five instruments.

Winner: **Veronika Krausas** for *Hopscotch Tarot Song Cycle* for mezzo soprano and violin

Libby Larsen Prize (\$300) to a composer who is currently enrolled in school for a work in any medium.

Winner: **Jihyun Kim** for *Extempore Anamnesis* for string quartet

Pauline Oliveros New Genre Prize (\$300) for electroacoustic media or for incorporating innovative form or style.

Winner: **Kaley Lane Eaton** for *lily [bloom in my darkness]*, an electroacoustic opera for voice, live electronic processing, pulse sensors, two violas, saxophone doubling clarinet, electric harp, piano, and dance

PatsyLu Prize (\$500) for classical art music in any form by black women and/or lesbians.

Winner: **Victoria Malawey** for *Chansons Innocentes* for soprano, clarinet, and piano

Judith Lang Zaimont Prize (\$400) for an extended instrumental composition—large solo or chamber works—by a composer at least 30 years old whose music has not yet been recorded or published.

Winner: **Sonja Mutić** for *world, words, air and a human being* for trombone and ensemble

Biographies for the 2017 Prize Winners:

Anderson Prize winner Layale Chaker's first encounter with music came through piano and voice, but she soon fell in love with the violin, starting studies at the National Higher Conservatory of Beirut in her native Lebanon. After graduating with a literature and philosophy degree, she later pursued her musical studies at the Paris CRR Conservatoire, and at the Royal Academy of Music in London. Layale has

appeared as a performer and composer in projects around Europe, North and South America, Asia and the Middle East, and festivals such as Lucerne Festival, Beethoven Festival Bonn and Avignon Festival among others. As a member of Daniel Barenboim's West-Eastern Divan, she performs around the year in concert halls such as the Royal Albert Hall, Teatro Colon, Salzburg Festspiele and der Philharmonie Berlin among others. Her compositions include works for solo instrumentation, chamber music, symphony orchestra, string orchestra, electronics, as well as several pieces for dance and film. <https://www.layalechaker.com/>

Clark/Front Prize winner Hilary Purrington is a New York City-based composer of chamber, vocal, and orchestral music. Her work has received recognition from the American Academy of Arts and Letters, the American Society of Composers, Authors, and Publishers (ASCAP), and the National Federation of Music Clubs (NFM), among others. Purrington's music has been performed by many distinguished ensembles, including the Peabody Modern Orchestra, the Yale Philharmonia, the American Modern Ensemble, and the Chicago Harp Quartet. Recent commissions include new works for Washington Square Winds, the Musical Chairs Chamber Ensemble, and the Melodia Women's Choir of NYC. Upcoming projects include commissions from the New York Youth Symphony and the American Composers Orchestra. Purrington holds degrees from The Juilliard School, the Shepherd School of Music at Rice University, and the Yale School of Music. Learn more: www.hilarypurrington.com