

Commissioning Melody Eötvös and performing “Light Form” for trumpet in C and piano

by

Marie Mencher

B.A., Wesleyan University, 2012
B.S., Indiana University of Pennsylvania, 2017

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2020

Approved by:

Major Professor
Dr. Frederick Burrack

Copyright

© Marie Mencher 2020.

Abstract

This master's report describes the process of commissioning, financing and premiering "Light Form" by Melody Eötvös. Within the scope of the project, my goals were threefold: first, to commission a woman composer as a form of "musical activism" (Locke & Barr, 1997, p. 5), second, to provide a clear understanding of the commissioning and consortium-building processes¹ and third, to produce a detailed analysis of "Light Form" for consortium members readying the piece for performance. Although expanding the repertoire was not my primary aim, trumpeters can testify to a lack of works by women in our standard repertoire.

The recent trend in programming works by women composers highlights a notable cultural shift: a wide-scale reappraisal of the classical music canon. I challenge the assumption that the canon was selected objectively and that only the best works stood the test of time. What we consider the classical music canon is a relic of idealism and individualism. These 20th century intellectual movements celebrated the creative output of the "lone genius," isolating him (most often male) from the historical and social contexts during which he worked and silencing voices, often female, that undermined this narrative. My discussion of feminist texts on the relationship of women to music and the creative act of composition ultimately demands that the work of women receives equal attention free from gendered discourse and the same rigorous critical analysis as that of males. This influenced my decision to premiere "Light Form" on my master's

¹ These processes frequently take place on a large scale with consortia comprised of bands and orchestras. Often, there is no contract, only (tellingly) a "gentleman's handshake" agreement where an offer of membership in a consortium is extended, an invoice issued and, if payment is remitted, the piece is delivered. This raises concerns about access to the privileged networks in which these interactions occur.

recital first, followed by a performance on a Women in Music recital celebrating works by women composers.²

Finally, “Light Form” is inspired by a woman artist (my great-aunt Margaret Singer), and both composer and consortium director are women. However, my pitch was to a consortium of both women and men, colleagues of mine from the past 15 years as a trumpet student. As a result, the piece will receive performances in venues across the country and endure based on its merit as a work of art (Held, 2019, phone interview).

² This performance opportunity was made possible by a Chapter Outreach Grant provided by the philanthropic branch of Sigma Alpha Iota (SAI), an international music fraternity.

Table of Contents

List of Figures	viii
Acknowledgements	ix
Dedication	xi
Preface	xii
Chapter 1 - “Woman Composer”	1
The author-function	1
The #MeToo movement.....	2
“What rational knowledge transcends”	3
“Woman composer”	6
Outlook	7
Chapter 2 - Consortium-building	9
Company of musicians.....	9
Idea → Customer → Brand → Build	9
Idea: Setting Parameters	10
Customer: Forming the consortium	11
Brand: The heart of the piece	14
Build: The right person for the job	15
Financials and contract	16
Considerations between consortium director and composer	16
STATEMENT OF COMMISSION	16
PAYMENT	16
NON-FULFILLMENT OF TERMS.....	17
RIGHTS	17
Considerations for consortium members	18
STATEMENT OF COMMISSION	18
PAYMENT	18
NON-FULFILLMENT OF TERMS.....	18
RIGHTS	18
Marketing and storytelling.....	19

Storytelling & the Personal Narrative.....	20
Donor Engagement & the Email Newsletter	21
Financial Outcomes	24
Chapter 3 - Piece in hand.....	26
Feedback phase.....	27
Seeking outside feedback.....	27
What character are you going for?.....	28
This effect could be better achieved	28
Why you choose a composer	28
Consultation with composer	29
Notation.....	29
Articulation	29
Register	29
Endurance	30
Practicalities.....	30
Range	30
Learn and premiere	31
Recording session	33
Print and distribute.....	34
Other productive models.....	35
EXAMPLE 1, “50 States Sonata Project”	35
EXAMPLE 2, <i>Symphony No. 1</i>	36
EXAMPLE 3, Doris DeLoach GoFundMe.....	36
EXAMPLE 4, David Mullikin Concerto	37
Concluding thoughts.....	38
Bibliography	41
Appendix A - Consortium Administration	44
Consortium interest form	44
Consortium flier.....	46
Invoice template.....	47
Receipt of payment template	48

Consortium contract.....	49
Appendix B - Biographies	53
Composer biography: Melody Eötvös	53
Consortium director biography: Marie Mencher	54
Consortium member biographies (alphabetized by last name).....	55
Appendix C - Press & Programs.....	60
Email newsletter: “Project update #1: New work for trumpet”	60
Email newsletter: “Project update #2: New work for trumpet ‘Light Form’”	62
Email newsletter: “Project update #3: A bittersweet ending”	63
Press Release for “Seeking Light”	64
Program for “Seeking Light” exhibit.....	67
Masters Recital Program.....	68
“Light Form” World Premiere Notes.....	69
Women in Music Recital audition flier.....	71
Women in Music Recital Poster	72
Women in Music Recital Program.....	73
Appendix D - “Light Form” score	78
Appendix E - Interview Transcripts.....	94
Dr. Cora Cooper.....	94
Dr. Onsby Rose.....	105
Dr. Abby Yeakle Held	110
Peter Cooper	120
Appendix F - Permissions.....	125
IRB exemption.....	125
Permission to reproduce score	126

List of Figures

Figure 1.1 Field-specific ability beliefs	5
Figure 2.1 Fundraising towards commission fee	24
Figure 2.2 Research grant expenditures.....	25
Figure 3.1 “Light Form” Motive A.....	32
Figure 3.2 “Light Form” Motive B.....	32
Figure 3.3 Picture of finished edits.....	34
Figure 3.4 String quartet, M. Singer, <i>woodcut</i>	40

Acknowledgements

There are many people to thank for the success of this project, foremost, composer Melody Eötvös for taking on this collaboration and being willing to let me be a part of the process. “Light Form,” her new work for trumpet in C and piano, was co-commissioned by a consortium of trumpet players including Dr. Keith Benjamin, Michael Blutman, Michael Buckstein, Dr. Deborah Caldwell, Dr. Kevin Eisensmith, Steven Garcia, Madison Hines, Dr. Micah Holt, Connor Johnson, Dr. Jim Johnson, Lucas Johnson, Dr. Will Koehler, Dr. Anne McNamara, Dr. Joseph Nibley, Dr. Craig B. Parker, Dr. Raquel Samayoa and Diego Turner. The project was made possible by donations from Dr. Alfred Cochran, Joseph & Nancy Gurganus, Deborah & William Howard, Melissa Kahn, Orville & Bonnie Lind, Steve Mencher, Gina Russ, Matt Scott, Rosanne Singer, Sandra Singer and Dr. Daniel Thrower. Additional organizational support came in many forms, including a Chapter Outreach Grant from SAI Philanthropies, the 2020 Arts, Humanities & Social Sciences Small Grant Program, Kansas State University’s collegiate SAI chapter and the spring 2019 Kansas State Trumpet Studio bake sale.

I would also like to recognize my first-year advisor Dr. Jim Johnson for helping develop the idea and scope of this project, as well as my second-year advisor Dr. Alyssa Morris who connected me with sources and gave me insight into the world of new music, visual art and music, and composition. Dr. Joe Nibley was a proponent of this consortium-building project. He connected me with a network of additional co-commissioners and encouraged me to contact them. This project would not have been possible without the mentorship of Professor Rachel Dirks, who took on the roles of advisor, friend, colleague and advocate.

A crucial phase of this project was interviewing professional musicians who had been involved in consortia or commissioned new music, including Dr. Cora Cooper, Dr. Onsby Rose,

Dr. Abby Held and Peter Cooper. These conversations provided a theoretical foundation for my project, particularly my marketing campaign. Finally, I would like to recognize my trumpet professor Dr. John Kilgore, who aided in my recital preparation, and Andy Kozar of the Longy School of Music of Bard College, who helped indoctrinate me into the world of new music at the Divergent Studio.

Dedication

“Light Form” for trumpet in C and piano is dedicated to my great-aunt Margaret Singer (1921-2019), an artist, Holocaust survivor and village elder in her adopted home of Santa Barbara, California.

Preface

This project originated as a way to engage with the conversation about women in music, specifically, the recent surge in women composers programmed by major American symphonies and performing ensembles. The question arose: what accounts for the trend of women composers being programmed, even women-only programs, presented by major orchestras? In continuation, is it just that—a trend? While the swell of performing the work of women composers is recent and promising, the trend is more complex than it would appear.

Chapter 1 addresses long-standing sociological questions surrounding women's subjectivity and creativity, women's place alongside the "masters" of the classical music canon and ultimately interrogates the usefulness of the term "woman composer." Chapter 2 offers an intuitive model for commissioning by consortium, including a discussion of the binding relationship between the contract and financials. I advocate for the importance of storytelling as the foundational feature of the fundraising campaign, including private donations and grants. Chapter 3 includes an overview of the feedback, preparation, recording and printing processes for the commissioned work "Light Form." This chapter concludes with four anecdotal accounts of additional commissioning models.

Chapter 1 - “Woman Composer”

A damning 2014-2015 survey of programming by the 21 largest orchestras in the United States revealed that women composers accounted for a mere 1.8% of composers on the overall season (O’Bannon, 2016). One author holds the artistic leadership of these ensembles accountable for the lack of representation, calling the numbers “a devastating embarrassment by any stretch of the imagination” (Fairouz, 2017). As recently as their 2018-2019 season, the Chicago Symphony presented 54 composers, none of whom were female. The Cleveland Symphony presented 41 composers and Jennifer Higdon’s *blue cathedral* was the only work by a woman composer (Huizenga, 2018). A study of Chicago’s contemporary music scene shows that women are also underrepresented as composers in academic institutions, and as critics and new music innovators (McSweeney, 2013).

The author-function

One justification for the exclusion of women composers from contemporary orchestral programs is a lack of recognition for their authorship in the past. Jesse Rosen, President and CEO of the League of American Orchestras, voiced this common defense for the lack of gender parity: “If you go back in time, this was not a viable career for a woman to become a composer and so, you have a canon that, by definition, does not have a lot of women composers in it” (Huizenga, 2018). In other words, “the social structures of historical times” account for the lack of documented women’s authorship (Kirsten, 2012). However, failing to represent women composers into the modern day perpetuates misogynistic beliefs under the guise of inevitability.

According to Marcia J. Citron, author of the seminal text *Gender and Musical Canon*, music history privileges the “author-function,” or “the organization of history and culture according to authors, or composers in our case.” This method of organizing information favors

“the written document and the public arena” while deemphasizing “process, collaboration, community, the private, and oral transmission,” vehicles that played key roles in the lives of women (Citron, 2007, p. 211). For example, the salon was an important venue for women musicians. Yet, because the musical activities that took place there were relegated to the private, they had “less cultural justification and presumably less value than the workings and agents of the public sphere” (Citron, 2000, p. 104). In this way, professionalism eluded many women composers and musicians of the past, which may be why so few are known.

The #MeToo movement

Rosen’s justification for why orchestras program predominantly European-born males is partly correct: social structures historically limited women’s access to musical education, marginalized their creative efforts to the domestic sphere and acted as a barrier to publication and recognition. But why is women’s underrepresentation persistent when, in reality, these social structures “did not keep women from authorship, quite the contrary?” (Kirsten, 2012). The explanation has less to do with the quantity *or* quality of creative output, but more to do with the discourse surrounding women creatives and how their works were received.

Historical records undervalue and overlook the creative output of women. Meanwhile, the underlying assumption is that the gold standard is set by men. As a result, “there are musicians and musical organizations who believe the work of women composers isn’t worthy to take a place alongside the traditional canon” (Kosman, 2019). This phenomenon is particularly noticeable in discourses surrounding music technology and electronic music. In her collection *Pink Noises*, Tara Rodgers writes, “technological forms and processes that are culturally coded as female or maternal have been systematically devalued and controlled.” For example, magnetic tape is “coded as a receptive matter to be given form and meaning by sound” (Rodgers, 2010, p.

12). She explains that these container technologies are overlooked as incidental, almost invisible, in historical accounts.

These narratives establish and reinforce a “male subjectivity in sound and reproduce priorities of a male defined culture” (Rodgers, 2010, p. 14). Thus, near the turn of the 20th century, women were increasingly celebrated for emulating men (Citron, 2000, p. 68). We observe the sentiment in this backhanded review of Frances Ellicott’s 1886 *Dramatic Overture*: “It is a vigorous and festive opus, and it in no wise betrays the feminine touch” (Feldman, 1990, p. 17). Today, the assumption persists that mastery of music is a male domain which women can only mimic. One musician’s account reveals how insidious this misconception is: “In front of my entire studio, my teacher said: ‘Please forgive me for saying this, but you are playing it like a woman.’ When I played the passage better, she made it clear I had achieved the goal. Although I remained a woman, I had played it like a man” (McSweeney, 2013). I can attest to gender bias in trumpet pedagogy as well. A community band member who recommended a female private teacher would later relent, “There are just some things a woman can’t teach you.”

Several of my sources attributed the rise in recognition of women composers to the current political climate, specifically the #MeToo movement. Seemingly, along with a rise in the acknowledgement of the legitimacy and prevalence of accounts of sexual harassment and abuse comes a reevaluation of their creative agency.

“What rational knowledge transcends”

The question persists: “Isn’t musical quality more important than gender?” Musicologist Anne Shreffler writes this in response: “One of the most persistent myths in music history is that the classical music canon came about as the result of a rational, inevitable process that ensured the preservation of only the ‘best’ works, those that ‘stood the test of time’” (Shreffler, 2017).

Far from an “invisible hand” which objectively selects for musical quality, the canon preserves “cultural notions of masculinity in the guise of gender neutrality” (Shreffler, 2017). Accounts of developments in music technology are complicit: “A patrilineal history of electronic music production is normative, and ideologies of sound reproduction circulate unmarked for a particular politics of gender” (Rodgers, 2010, p. 15).

Scholars attribute the “invisible hand” myth to German philosophical idealism of the 19th century. The “idealist” notion of a work of art “leads us to focus primarily on a small number of canonical masterpieces, to view them as, in some degree, transcendent, and to isolate them from the material—human and societal—contexts in which they were and are produced and diffused” (Locke & Barr, 1997, p. 3). While transcendent, “spiritual modes of experience” were associated with the masculine, the feminine was associated with “bodily limitations and drives” (Shreffler, 2017). In this conceit, activities of the mind are male dominion: “Rational knowledge has been constructed as a transcending, transformation or control of natural forces; and the feminine has been associated with what rational knowledge transcends, dominates, or simply leaves behind” (Citron, 2000, p. 52).

A deeply rooted “individualism—a belief that artistic creativity is primarily a matter of individual genius” (Locke & Barr, 1997, p. 3) compounded the problem. A scientific study from 2015 finds women underrepresented in fields “whose practitioners believe that raw, innate talent is the main requirement for success, because women are stereotyped as not possessing such talent” (Leslie, Cimpian, Meyer, & Freeland, 2015, p. 262). In 2011, among the social sciences and humanities, music composition conspicuously emphasized brilliance as a predictor of success and had abysmal numbers of female Ph.D.’s (under 20%). Its approximate parallel in STEM is physics, whose numbers are equally unfriendly. The study concluded that stereotypes

about innate intellect lower female representation in certain fields by perpetuating the belief that “women are less well-suited than men to be leading scholars,” and making the atmosphere unwelcoming to women (Leslie, Cimpian, Meyer, & Freeland, 2015, p. 264).

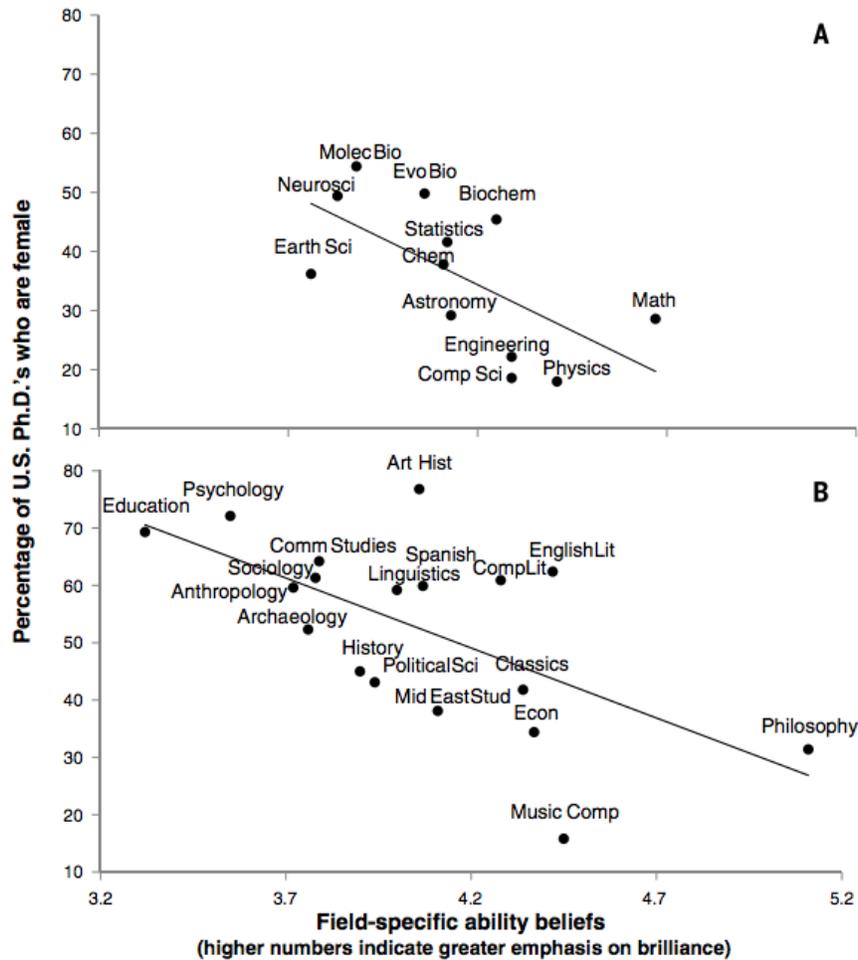


Fig. 1. Field-specific ability beliefs and the percentage of female 2011 U.S. Ph.D.'s in (A) STEM and (B) Social Science and Humanities.

Figure 1.1 Field-specific ability beliefs

In addition to composition, “The terms *technology* and *music* are often marked as male domains, and the trenchancy of associated gendered stereotypes seems to gain force when these fields converge in electronic music” (Rogers, 2010, p. 2). An upset of entrenched narratives

about gender-based ability and ambition, not new to many STEM fields, is forcing music practitioners to reevaluate their own body of knowledge.

“Woman composer”

The musical landscape today seems to be a radical departure from the composers like Bach, Beethoven and Brahms who embody the classical canon. Recent headlines tout, “Oakland Symphony’s powerful program champions female voices,” “This Kansas City Ensemble Proves Including Music by Women Composers Isn’t So Hard” and “After criticism, Philadelphia Orchestra Adds Female Composers to Its New Season.” Disregarding the implication that these orchestras programmed women composers to appease critics or resurrected less-worthy texts in the interest of diversification, exposure alone may not be the answer. Citron wrote, “While visibility does count for a lot—without exposure, women remain invisible and are assumed non-history-worthy—it is not the whole picture” (Citron, 2007, p. 210).

Women-only concerts can be interpreted as marginalizing, even ghettoizing, their works: “Such tokenistic representation often means that women’s compositions are not analyzed in liner notes and album reviews with the level of rigor that men’s work receives” (Rodgers, 2010, p. 11). Composer Anna Appleby calls out concert programmers for constructing thematic programming around gender: ‘Women composers’ is not really a theme. There are 1000s of us and we have written music about everything from war to sex to sci-fi to anthropomorphized teapots (probably). You’ll find it easier to find, fit & sell our music using thematic programming” (Appleby, 2019). Another young professional highlights the absurdity of women-only programs, tweeting, “Really looking forward to sharing this exciting program of men composers with you!” and a recital poster advertising “A Celebration of Men Composers” (Vetter, 2019).

It may read as dated when ensembles present women-only concerts considering that the first documented showcase of women in composition occurred in 1893 at the Chicago World's Columbian Exposition in honor of the opening of the Woman's Building. More outrageous, still, is the idea that a modern symphony can present a whole season without programming a single woman's work under the pretense that the canon does not contain women composers. The first orchestral work in the modern era by a woman composer, Margaret Lang's *Dramatic Overture*, was presented by the Boston Symphony Orchestra on April 7, 1893, only two years after the orchestra was founded (Feldman, 1990, p. 8) and the Composer Diversity Database yields 1,467 records of women composers in the United States alone (Composer Diversity Database).

Outlook

Although there is debate about the usefulness of the term “woman composer,” Citron argues that it may be useful on a contingent basis, while awaiting a wide scale intervention into attitudes about creative agency. Some resist the term on the basis that “any qualifier can imply specialness and therefore lesser competence.” Still, many consider “gender-specific structures necessary for strategic and psychological reasons,” at least until the term “composer” is “gender-blind and works by women receive as much attention as those by men” (Citron, 2000, p. 78). For composer Nicola LeFanu, “the adjective ‘woman’ makes sense until such time that diversity is fully celebrated in composition” (Citron, 2000, p. 89).

One solution in educational contexts is to “teach the conflict,” or openly embrace the understanding that history is not factual, but constituted of narratives perpetuated by those in power. Omitting the complexities and inequities of the past, “is one way in which those who construct the historical record silence or erase, however inadvertently or unconsciously, what does not fit the prevailing paradigm or myth”—in this case, “male domination of the ‘creative’

realm of human activity” (Locke & Barr, 1997, p. 10). Understanding that “who counted” in history is informed by social and professional politics and narrow standards of achievement is a productive step (Rodgers, 2010, p. 15).

Organizations such as the Boulanger Initiative, Chamber Music America and International Contemporary Ensemble are working to rectify a lack of women’s representation in the canon by creating databases that are easy to navigate, centralized resources that can be used by students, teachers and concert programmers alike. These resources address the fact that, “An important strategy for a woman coping with the anxiety of authorship is finding a tradition in which she has a place” (Citron, 2000, p. 66). These organizations also advocate for more women to fill leadership roles as music innovators and conductors of major symphonies.

Finally, perhaps “it makes the most sense to speak of ‘canons’ (in the plural)” (Citron, 2007, p. 211). Rogers posits that “Feminist waves might better be conceived as interacting sound waves. Sounds can be thought of as *pressure* and *movements*, doing cultural work” (Rodgers, 2010, p. 18). For Dr. Cora Cooper, a scholar whose mission it is to raise the profile of works by women and integrate them into music education curriculum from the earliest stages, “The ultimate goal is that we don’t need these movements. The ultimate goal is that it’s just as normal to program a woman composer as a man composer” (Cooper, 2019, personal communication).

Chapter 2 - Consortium-building

Company of musicians

The scope of my project was to commission a new work for trumpet to premiere on my master's recital, financed in part by consortium. Merriam-Webster defines a consortium as “an agreement, combination, or group (as of companies) formed to undertake an enterprise beyond the resources of any one member.” It derives from the Latin *consortium* meaning “fellowship, participation, society,” from *consors* or “consort.” The secondary definition of consort is “company of musicians,” which serves our purposes (Merriam-Webster).

Idea → Customer → Brand → Build

In Diana Kander's TED Talk “Our approach to innovation is dead wrong,” she offers a corrective to the flawed start-up business model taught in academic environments: idea → business plan → investment → product → customer, or a simplified version: idea → build → brand → customer. By placing the customer at the end, aspiring entrepreneurs are working in a vacuum. In Kander's revised model, the customer moves to the beginning of the process: idea → **customer** → build → brand. She advises entrepreneurs to spend a month “experimenting and testing core beliefs,” in order to “use facts and evidence to back up their assertions about how customers are going to behave” (TEDx Talks, 2014). My modified approach reorders these steps again for the commissioning process: idea → customer → **brand** → build. Brand and build are swapped because the consortium director often garners financial support for the commission before the piece is complete. It is typical to pay a composer half of her commission fee upon signing the contract, at which point she has an assurance of commitment.

Idea: Setting Parameters

I learned about Melody Eötvös when she was one of six composers featured on the Philadelphia Orchestra's showcase of works by women in September 2018. In my introductory email, I stated my major, year and academic institution. In the body of the email, I described the parameters of my project: I was interested in commissioning a new work for trumpet of 5-8 minutes in duration. I would produce an in-depth reflection on the commission process as well as an educational addendum for trumpet players learning the piece in fulfillment of my thesis. I closed with specific aspects of this composer's portfolio I found interesting. In this case, her use of instrumental textures as well as the literary and philosophical context of her works intrigued me. I made first contact with Dr. Eötvös on February 6, 2019 and received a response within the day. Her first question was regarding my proposed deadline.

I was fortunate that Eötvös was the first composer I reached out to and she responded positively. I knew much of our correspondence would take place over email as she is based in Melbourne, Australia. It was important that I found someone responsive and friendly. In addition, she was excited to collaborate and thought my investigation into the commissioning process was worthy. In my reply, I laid out my timeline: in order to finish a draft of my thesis by December 2019 and perform the work on an early spring recital, I wanted to see initial sketches in August or September. I asked what her rates were for a 5-8-minute solo. I said it could be written for any key of trumpet and that I was open to accompaniment instruments including piano, organ, fixed media or harp.

She was willing to go along with my proposed timeline, so long as we could arrange Skype sessions to discuss the work's development. She provided a rate based on the recommendation of the Australian Council amounting to \$3,500 AUD (\$2,700 USD). She

encouraged me to make a counteroffer that fit my project and budget. She understood that the project was a degree requirement and knew the difficulties of finding funding during one's academic career. I requested 2-3 weeks to explore forming a consortium and research funding possibilities through Kansas State University (KSU). She encouraged me to take all the time I needed and offered to provide materials in support of a funding application.

Customer: Forming the consortium

In consultation with my advisor, I created a questionnaire in Google Forms (Appendix A) and thought of all the trumpet players I know. I produced 30 emails for the 43 names and reached out to five additional people on Facebook. The original list included classmates, teachers, mentors, colleagues, guest artists, performers and military musicians. On February 27, in the body of an email with the subject line "Trumpet consortium," I outlined the scope of my project. I was commissioning a new work for trumpet 5-8 minutes in duration in collaboration with composer Melody Eötvös. I asked recipients to complete the form if they were interested in giving input into the piece and continuing to receive updates.

The form included a three-paragraph introduction, including Dr. Eötvös's abbreviated biography, personal website, accolades and education. The second paragraph outlined the project scope and my intention to seek out additional grant funding from KSU. I closed with my biography and education. The first several questions of the survey captured basic information about respondents. The remaining questions invited them to provide input into the direction of the composition, including key of trumpet, accompaniment instrument and price range in which they would consider joining the consortium. I sent out a draft to my advisor and Eötvös for review, then disseminated the survey in individual emails using a custom address.

Of the 35 trumpeters I contacted, 14 completed the form, a reply rate of 40%. In questions such as preferred key trumpet and accompaniment instrument, respondents could make multiple selections. Ten out of 14 indicated C trumpet as a preference. B-flat trumpet and flugelhorn were popular selections, but I already knew that one colleague was commissioning a work for flugelhorn at that time. Twelve of 14 listed piano as a preferred accompaniment instrument, while five indicated organ. Accompaniment options such as fixed media and harp intrigued me, but some players had concerns about accessibility, technology or availability of an accompanist. The most common comments pertained to the buy-in amount, and the length and nature of exclusivity reserved for consortium members.

Within two weeks, I reported to Dr. Eötvös that I was pleased with the number of responses. Understanding that we still had to solidify the commission fee, I told her that on my end, the project was a go. At this point, I asked if she had ever been commissioned by a consortium before and if she had access to a sample contract. I was especially curious to see language regarding the work's premiere, first recording and privileges granted to consortium members.

One respondent indicated a willingness to pay as much as \$250 to join the consortium. My advisor and I concocted the idea of contribution levels with incentives to contribute larger amounts, for example, a Skype lesson with the composer. I ran this by Dr. Eötvös and assured her I was seeking out sources of private funding through my university. I asked about her fee schedule, requested to finalize the instrumentation of C trumpet and piano based on survey responses and mentioned my favorite movement within her suite for piano called "Hailey's Minikin." Without yet knowing the overarching inspiration for or direction of the piece, I thought it may be helpful to share ideas about the aural environment.

In her reply, she commended the development of the consortium and said that, although she had not participated in one, she would seek out a sample contract by reaching out to the composing community. She agreed to offer a Skype lesson or similar activity as incentive for contributors and said she typically abided by the following payment schedule: 50% upon signing the contract and the remaining 50% upon delivery of the score. She confirmed the instrumentation and asked what mutes I had available.

A month after distributing the initial interest form, I wrote an email to the individuals who completed the survey. I told them that I was pleased by their enthusiastic responses and had given Dr. Eötvös the go-ahead on the project. I encouraged them to check out two of my favorite selections from her portfolio, including a composition for solo guitar and the suite for piano. I told them that the instrumentation had been finalized based on their replies and that I anticipated a minimum buy-in of \$50. I said they could look for another email shortly with an invoice detailing contribution levels and a contract outlining performance and recording rights.

I knew that even if all 14 respondents decided to join the consortium and contribute the minimum amount, I would only have \$700 towards the \$2,700 fee. In my next email to Dr. Eötvös, I made a counteroffer of \$2,200. However, I said I was happy to continue negotiations since her rate was based on the national recommendation. I hoped to have the first installment collected by June 1, a little over a month away. In the same message, I told Eötvös that my advisor for the project had changed because my major professor accepted another job for the coming fall. I assured her that the new advisor was well suited to the project. Even though she was not a trumpet player, she was a composer and performer who recently completed a large-scale commission.

In order to meet my self-imposed deadline and finalize the terms of our agreement, I asked for a Skype meeting. My priorities going into our first conversation were to finalize the contract, settle the contribution levels on the invoice and discuss the artistic direction of the piece. Once this was accomplished, I could release these documents to consortium members and give them a sense of the project's meaning. Dr. Eötvös had adapted an existing contract and asked for a demonstration of my available mutes during this session. Our original meeting time fell through, but in the intervening week before we rescheduled, several events happened that changed the course of the project.

Brand: The heart of the piece

I spoke with Peter Cooper, principal oboist of the Colorado Symphony and Senior Instructor at the University of Colorado at Boulder, about a commissioning project that he had completed which became the David Mullikin *Oboe Concerto*. He had approached a member of the symphony board and asked her if she would like to commission a piece in memory of her husband. The composer included several features personalized to their partnership, including a motive which spelled out their initials and a well concealed re-harmonization of a piece they danced to the night they met. Cooper said that every time the composer wrote a new section or movement, they would play a piano reduction for the patron so she could witness its evolution. She attended and financed a large portion of the six-hour recording session in London along with her daughter and, to add poignancy, requested that Cooper and Mullikin play the slow movement of the concerto at her funeral. He said, “commissioning a work is buying a little bit of immortality.” The work outlasts both the commissioners and the performers, and “you’ve contributed something beautiful and meaningful to the world” (Cooper, 2019, phone interview).

Within a day of this conversation, I learned that my great-aunt Margaret had passed away. Although I had only met Margaret once in memory, her life story was striking. She and her siblings, including my grandfather, fled to the United States from Germany during the rise of Nazism. She spent the remainder of her long life in Santa Barbara working as a visual artist. She never married or had children, but was active in her Jewish community, was a dedicated vegetarian and rode down the streets of Santa Barbara annually as the Queen of Hearts in the city's Solstice parade. I knew from my recent visit that her apartment was filled with hundreds of uncatalogued artworks. I called my parents to find out who would be spearheading the initiative to preserve and document her life's work. I also learned that a short documentary film about her called *Seeking Light* (2019) was entering the festival circuit that year.

Build: The right person for the job

For me to fulfill my most important role as consortium director—bill collector—my priority was to raise the money to pay the first \$1,100 of Dr. Eötvös's commission fee. My summer between academic years was crucial in raising the profile and legitimacy of the project. Dr. Abby Held, Adjunct Professor of Oboe at Stephen F. Austin State University, emphasized the importance of the project director:

It's one thing to come up with a great idea and a compelling idea, but you also need to be the right person for the job. You need to come across as intelligent and qualified to be the person that is spearheading the project. They need to have confidence that you're the right person to oversee it and execute it. Whether that means that you're managing all the funds that are coming in responsibly, if that means account-keeping, or whether that means that you're personally responsible for taking care of actual work and deadlines and that sort of thing. They have to feel that, as a whole, the project is not only good, but realistic. I think if you're the person who's the face of the project, they have to be just as sold on you as they are on the project (Held, 2019, phone interview).

Financials and contract

It is the achievement of established financial goals that dictates the schedule of the commission. These milestones include finalizing the commission fee, closing the consortium, signing the contract and delivering the score. These steps are achieved in close collaboration with the composer and require an open line of communication. A contract is the formal written agreement between two or more parties, enforceable by law, that describes what each party will get out of the agreement (a consideration) (Small, personal communication, Nov. 8, 2019). The discussion below highlights considerations between the consortium director and composer, as well as those specific to consortium members (See full contract in Appendix A).

Considerations between consortium director and composer

STATEMENT OF COMMISSION: This section outlines the parameters of the commissioned work and the schedule to which the composer will adhere when delivering the score, including a provision that the composer periodically updates the consortium director about progress made toward the work's completion.

By mid-November 2019, I learned that Dr. Eötvös had developed three main motivic ideas. I was on track to receive a first draft of the score by December 1, the deadline established in our initial email conversation. The fact that a finalized version of the score would be delivered January 1, 2020 implied that the intervening month would be dedicated to revision. In particular, I would focus my comments on trumpet-specific considerations such as range, extended techniques and other technical demands. Eötvös herself had urged me to write the deadline into the contract so that we'd both be accountable to the schedule.

PAYMENT: The paragraph PAYMENT details the commission fee, currency and payment schedule. One important amendment pertained to funds in excess of the commission

fee. Eötvös agreed that any amount raised beyond her fee should be put towards administrative and recording costs.

On June 6, 2019, a contract and invoice were sent to individuals who replied to the initial interest form. Of these 14 individuals invoiced, seven remitted payment to join the consortium. After a summer recruiting campaign, including attending Divergent Studio contemporary music festival and the 2019 International Trumpet Guild Conference in Miami, FL, 10 additional members joined. The consortium closed on September 1, 2019 and a revised contract was drafted with an updated list of members. The original contract omitted such details as the dollar amount of the commission fee, deadline for the delivery of the score and an assurance that the commission fee would be refunded in case of non-fulfilment of terms. It also did not specify the use of funds in excess of the commission fee. As a result, a revised contract was sent out to new members on October 9, 2019 and contract amendments were sent out to the original members with key changes summarized in the body of the email.

NON-FULFILLMENT OF TERMS: Under this heading is the “Act of God” clause, allowing for unforeseen circumstances such as natural disaster and illness, freeing the composer under extreme conditions from the binding terms of the agreement. It also provides an assurance to the consortium director that the commission fee will be refunded should the composer be forced to cancel the work.

RIGHTS: This section lays out privileges reserved for the consortium director, including the right to make the first commercial production of the work within a period of three years following the world premiere. The consortium director typically reserves the right to give the world premiere performance of the work and may generate a non-commercial recording for online publication or personal use by consortium members.

Considerations for consortium members

STATEMENT OF COMMISSION: This section specifies the date on which consortium members can expect to receive the score. This is important for consortium members planning recitals for the following academic year. Consortium members agree to perform the work at least once within two years following the delivery of the score. This means that, after the work's premiere by the consortium director, the piece will receive at least 17 additional performances.

PAYMENT: In collaboration with the composer, my advisor and I solidified contribution levels of \$50.00-\$99.00, \$100.00-\$199.00, and \$200.00+. We established a minimum contribution of \$50 to join but offered incentives to contribute more. A consortium member contributing at Level 1 would receive a digital and hard copy of the score and parts, and their name and university affiliation (if applicable) would be published in the score. Level 2 contributors would receive a special edition score signed by the composer including high-resolution reproductions of Margaret's visual artwork. I also sought Dr. Eötvös's approval to offer a Skype lesson to those who contributed at Level 3. In the end, one Level 1 member contributed above the minimum (\$80) and two people contributed at Level 2 (\$100), necessitating the production of the special edition score.

NON-FULFILLMENT OF TERMS: This section includes the provision that consortium members who do not fulfill the terms of the agreement forfeit payment. In addition, they take responsibility for out of pocket expenses incurred by the composer in the event of a cancelled performance or guest artist engagement.

RIGHTS: When approached to co-commission a piece, a consortium member may inquire into the nature of the exclusivity granted. For many members, the reason to join a

consortium is the exclusive right to perform the new work for a designated period of time before it becomes available to the public. This section is most pertinent to inquiries regarding exclusivity. It is typical that consortium members retain exclusive rights to perform the work for a period of one year following the delivery of the score. Any non-commercial audio or video recordings generated from these performances must be supplied to the composer within 30 days. Although the period of exclusivity lasts for one year, members have up to two years to perform the work in fulfillment of the contract terms. This timeline may motivate members to deliver a performance of the work within the first year, before the work is made publicly available.

After delivering the score to members, the consortium director may continue to fulfill administrative responsibilities, including coordinating consortium member performances. She may request consortium members' biographies for inclusion in her final report. The contract also allows consortium members to use the composer's biography and likeness for performance purposes. Even if this information is available on the composer's website, the consortium director may choose to deliver this information to members in a standardized format along with the score. If the consortium director is motivated to share the results of her project with donors, grant makers or colleagues, she may request digital copies of programs on which the new work appears. In total, 18 consortium members contributed a total of \$955 to the commission fee.

Marketing and storytelling

Storytelling is the foundational feature of the fundraising campaign, including applications for grants and email newsletters seeking private donations. The two testimonies below were formative in the development of my project.

Storytelling & the Personal Narrative

After interviewing Peter Cooper, I decided to dedicate the piece for trumpet to my great-aunt Margaret. Naming Margaret the work's honoree not only added a human dimension to the developing piece, but caused my research to go in unanticipated directions. I became an advocate for her art, story and legacy. This elevated the piece from a personal endeavor to something significantly more impactful. A longtime member of a professional orchestra, Mr. Cooper shared several observations he made over years at fundraising events. He noticed that donors often played instruments when they were younger but went into a different field professionally. They have an appreciation for skilled instrumentalists because they know how challenging it is.

He asked me if I had ever been to the Duomo in Florence, Italy and continued with another concept. One of the requirements of the church, he said, was that it be unsurpassed in beauty by any human endeavor. If you tell a potential donor, "This was the inspiration for the Duomo and I'm trying to accomplish the same thing with my piece," the right person will find that incredibly attractive. This line of reasoning is not a big part of our modern society; instead, we are looking for a quick return on investment. When approaching potential patrons, consider that they are buying a little immortality and contributing something of beauty to the world.

My interview with Mr. Cooper allowed me to develop a compelling application for a SAI (Sigma Alpha Iota International Music Fraternity) Chapter Outreach Grant. The project budget fit within the scope of the grant. The philanthropy would award up to \$500, less than half the total project cost, towards an outreach project designed for the musical enrichment of the campus or community beyond the membership of SAI. I collaborated with our chapter's treasurer to help fund the \$2,200 commission fee.

I opened the application narrative by stating the project goal, the commission of a new work for trumpet and piano. I learned from my interview with Dr. Cora Cooper that previous applications for funding were denied because there was no built-in performance. To make a compelling case, I stated our intention to present the new work on SAI's Women in Music concert. The event was scheduled for early March of 2020 to coincide with International Women's Day. I briefly stated my credentials before going into what I considered to be two impactful facts: Eötvös was one of six composers featured on the Philadelphia Orchestra's showcase of works by women in September 2018, and the consortium to finance her work had by that time grown to 15 members. They included professors and professional players from across the United States. I connected the commission to SAI's mission of celebrating women in music. By creating the new work as a tribute to Margaret, an artist whose works were contemporaneously being catalogued in Santa Barbara, I made the case that the project amplified women's voices and uplifted the artistic community far beyond KSU. The grant was awarded in full, helping to usher in a critical milestone in the fundraising campaign.

Donor Engagement & the Email Newsletter

My conversation with Peter Cooper's former student Dr. Abby Held helped me establish clear fundraising goals, engage donors by providing project updates and use storytelling as my strongest asset. Dr. Held shared the story of how she purchased a Viennese oboe for her doctoral dissertation. She won a Fulbright to fund her living costs and research in Vienna for 10 months. Though generous, the award did not cover the cost of purchasing a Viennese oboe. Dr. Held knew she would have to fundraise because she didn't have thousands of dollars lying around. She began by giving recitals in venues in each city she was associated with, including Cincinnati, OH, where she was pursuing her doctorate, and Houston, TX, where her parents lived. At one

successful event, she raised \$2,000 in one night, about half of her original fundraising goal. She set this milestone at the event and said if she achieved it, she would let the attendees name the oboe. She remarked that people want to feel like they're a part of something greater than themselves, that they're doing good for other people or a field of research. Between recitals and fundraising events, Dr. Held raised her total goal of €4,500, enough to purchase a used Viennese oboe.

However, when she arrived in Vienna, her contact told her that there were no used oboes for sale. She would have to commission an instrument from scratch, which would cost another €3,000. Around this time, a woman from her church in Cincinnati contacted her to ask whether she had achieved her goal. Dr. Held said yes, but that she now needed to purchase a new instrument. This woman said she was speaking on behalf of an anonymous donor who was taken with her story and wanted to help. Dr. Held replied that she could purchase an intermediate instrument and split the cost difference, but the donor replied and said €3,000 is no problem, and would €5,000 get you a nicer instrument? The contingency of the donation was that Dr. Held return to Cincinnati and play the new oboe at church.

Dr. Held attributes the success of this transaction to the fact that, even though she didn't know the identity of the donor at that time, she gave them updates on the build through their mutual contact. She maintained an email list and throughout 10 months of research, sent out three email newsletters. The donor ultimately revealed their identity and symbolically adopted Dr. Held, who is considered the foremost scholar on the Viennese oboe outside the instrument's native community.

Using her project as a model, I sent an email newsletter on July 17, 2019 to 42 colleagues, friends, family members, advisors and consortium members under the subject

“Project update #1: New work for trumpet.” I used this opportunity to showcase everything I was doing to further the project, as well as my own musical enrichment and education. I identified individuals who had given me opportunities to perform, exhibit and write that summer. I also attached the consortium flier I took to the International Trumpet Guild Conference. The newsletter is outlined below (see Appendix C for full text).

I began with an introductory statement about the project that I would reuse many times over. I stated that I was leading a consortium to commission a new work for C trumpet and piano in collaboration with Australian-American composer Melody Eötvös. I mentioned my degree track and year in school, as well as my intention to premiere the work on my master’s recital. I stated that the work would honor Margaret Singer’s life and legacy. I took to heart Dr. Held’s advice about being a capable and responsible manager, and so I shared that the project had been awarded a Chapter Outreach Grant by the philanthropic branch of our collegiate SAI chapter. This collaboration created a second performance opportunity on their annual Women in Music recital. Importantly, this grant, along with private contributions from consortium members and donors, allowed me to pay the first installment of the commission fee. I offered three easy ways for readers to contribute, but did not explicitly solicit donations.

To continue demonstrating my commitment to the project’s success, I mentioned opportunities I would have over the summer to network with potential consortium members and donors, as well as deepen my understanding of the new music landscape. My travels took me to Boston, MA, New York City, NY, Miami, FL, and Denver, CO. Each place I went was an opportunity to further the project mission. I concluded my message with a series of broader goals for furthering the project after the piece’s premiere, including designating the Women in Music

recital a flagship International Women’s Day event, generating a tour to play the piece around the country, and creating an artistic exchange with Margaret’s community in Santa Barbara.

Financial Outcomes

This email campaign generated \$600 in revenue and the Chapter Outreach Grant was awarded in full, generating \$1,100, or exactly half of the total commission fee. The following graphics show the distribution of income sources within the total \$2,550 raised towards the consortium fee and administrative expenses, as well as the expenditures of a \$1,000 research grant towards direct project costs.

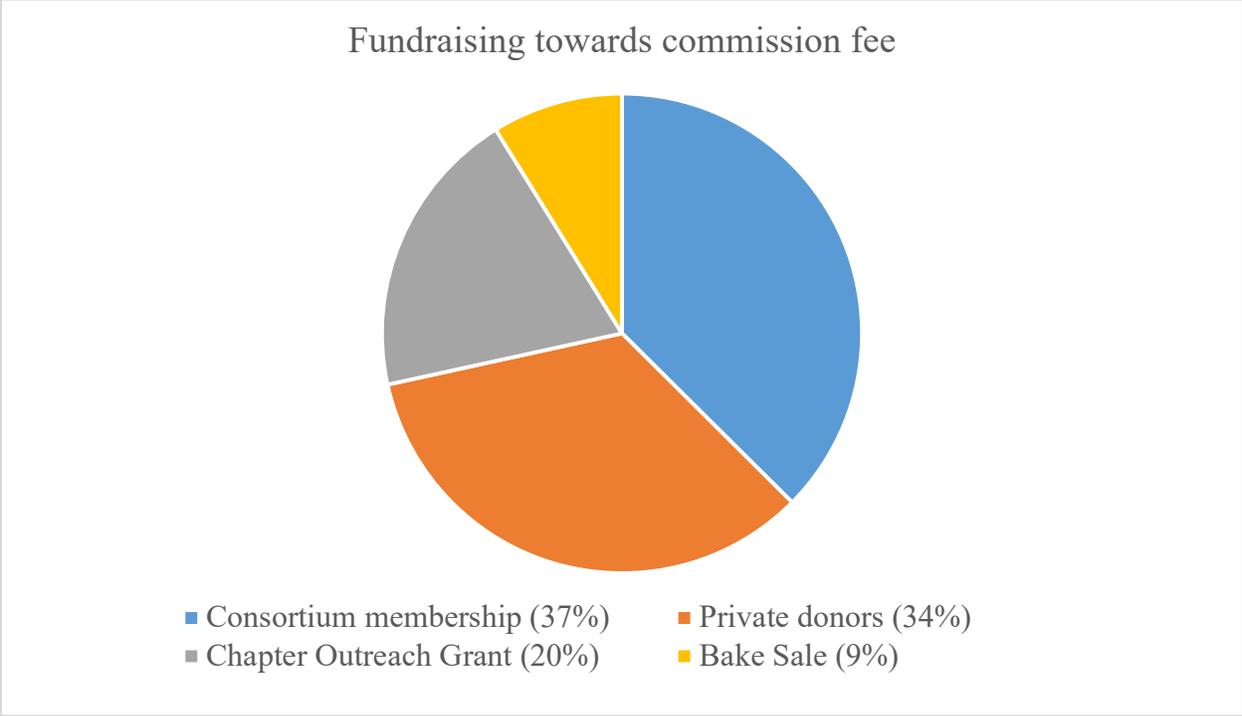


Figure 2.1 Fundraising towards commission fee

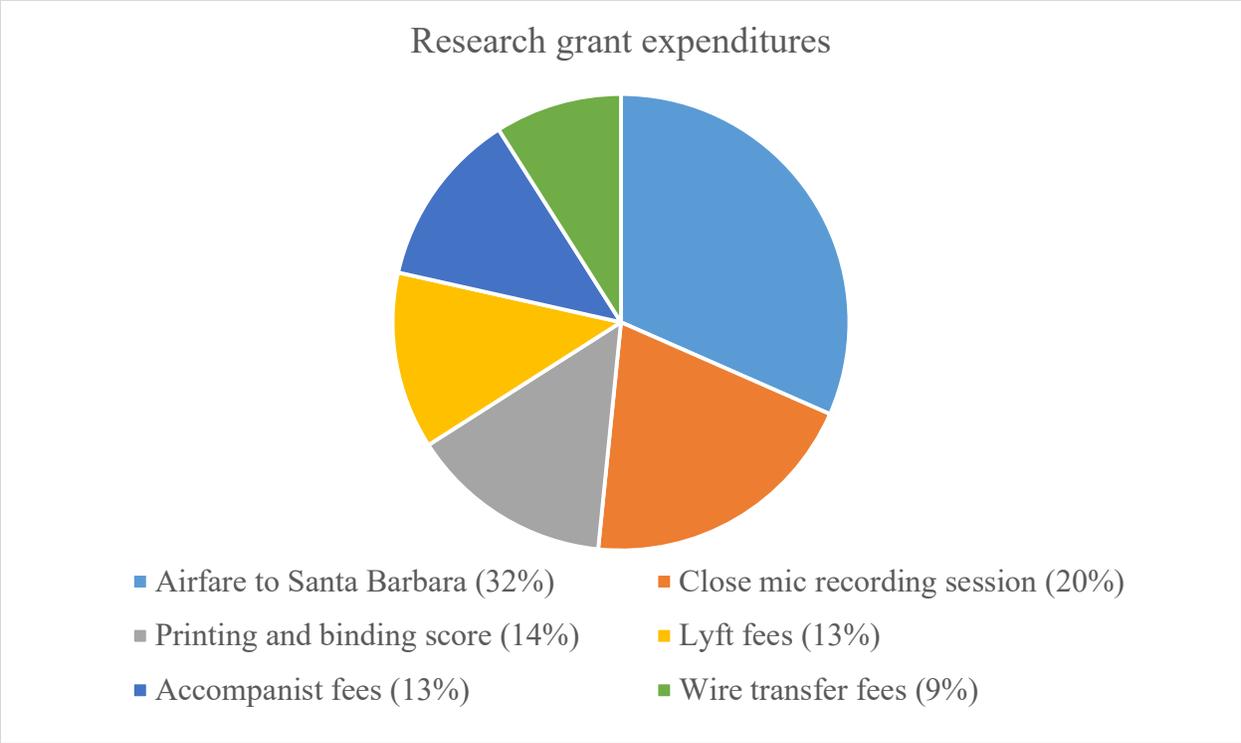


Figure 2.2 Research grant expenditures

Chapter 3 - Piece in hand

After close to a year campaigning, receiving the piece was equal parts thrilling and terrifying. I had advised Dr. Eötvös along the way in three capacities: harmonic inspiration (taken from another of her works, “Hailey’s Minikin”), personal inspiration (to honor Margaret Singer’s life and art) and generating the title, “Light Form,” derived from the notebooks of Paul Klee.³ From previous commissioning experiences, I tried to give as little musical direction as possible to avoid the new work becoming overly bespoke. I received “Light Form” on Dec. 17, 2019 in anticipation of a Feb. 9, 2020 premiere. Eötvös first shared the score and a MIDI file with me. Before I played the piece on trumpet, I spent several days listening. I shared the audio track with faculty to gather their impressions and anticipate artistic challenges. As part of my initial assessment, I observed flowing melodic gestures and fanfares that would challenge finger dexterity and flexibility. Below, I discuss in detail the four phases (which may overlap) that took place before sharing the piece with consortium members: feedback, learning, recording and distributing.

Early in the feedback phase, I sought advice from a non-consortium member trumpet player. As the piece neared readiness for performance, I played it with accompaniment for the composer. In preparation for the premiere, I sought the expertise of my pianist Amanda Arrington. I solidified cues for entrances and became as familiar as I could with her part. This

³ “Natural Order: Concept of illumination in nature (light form). The natural unorganized crescendo or diminuendo. The innumerable subtle tones between white and black. The natural confluence of light and dark tonalities, a vibrato between light and dark. Opposites merge with one another (light form). Only in movement is richness of shade possible. To attain greater precision you must become the poorer” (Klee, 1961).

became useful when I performed the piece again with a new accompanist that was less familiar with the work.

The week after the premiere of “Light Form,” I held a recording session with Ms. Arrington and Owen Taylor, a recording technician. We met during the intervening week to debrief about the premiere and strategize about the two-hour session. I asked my applied teacher Dr. Kilgore to follow along with a score and track sections we recorded. Next, I worked with Mr. Taylor to finalize the mastered track. In preparation for sharing a finalized package of resources with consortium members, I requested program notes, score and parts, in addition to the updated MIDI track from the composer. I created a spreadsheet for consortium members to coordinate performance dates and venues, and consulted with a graphic designer to produce prints for the special edition score. Finally, I sent the recording to the composer and wired the second installment of her commission fee. Soon after, I submitted the final report on the Women in Music recital to SAI Philanthropies in collaboration with our chapter president, Mika Bolton.

Feedback phase

Seeking outside feedback

To gain insight into commissioning a work on this scale, I consulted Andy Kozar, trumpet faculty at the Longy School of Music. I met Mr. Kozar in the summer of 2019, when I participated in a contemporary music festival called Divergent Studio that he co-directs. Mr. Kozar is a member of a contemporary music quartet called loadbang and regularly commissions new works. He was even selected to curate an anthology of trumpet solos for NewMusicShelf. Over the course of the conversation, he helped focus and direct my feedback for the composer on the first draft of “Light Form.”

What character are you going for? After scanning the piece for technical barriers or challenges, we observed a profusion of high Bs. This is a note towards the top of my range, generally reserved in solos for high-impact moments like the climax of a phrase. A challenge of the high concert B is its intonation, which tends flat. Sometimes it requires an alternate fingering at louder dynamics and is tricky to support at softer dynamics. As a result, endurance and consistency of execution was a concern. Instead of asking Eötvös to take these notes down the octave, Mr. Kozar suggested I ask: What character are you going for? Explain that the nature of that note is bright and loud. If she was seeking lightness, she might consider a different note or a change in register to avoid overpowering the piano.

This effect could be better achieved: Dr. Eötvös incorporated grace notes into many melodic moments and the cadenza, which raised a technical concern. Mr. Kozar suggested that the “flipped effect” might be better achieved using a smaller interval at a louder volume. In another section, Eötvös introduces a motive that begins with a grace note leading into a triple-tongued figure. It was a challenge to achieve a quick enough triple-tongue because the first two notes were slurred. He observed that the trumpet cadenza was marked “freely” and that it would be possible to single-tongue such gestures if necessary. Later, when working this figure in a lesson, we realized an alternate fingering in this spot would help perform the gesture cleanly. Finally, in mm. 138-139, there are glissandi marked. A true glissando is not possible on the trumpet, so Mr. Kozar suggested I ask: What are you hoping for with this glissando? Is a half-valve approach an alternative, even though it will change the tone color?

Why you choose a composer: I had trouble understanding what was appropriate to ask a composer after the new piece was received. Mr. Kozar helped me understand that musicians commission a composer based on her body of work. The commissioner can bring up the notation

only if it is a barrier to presenting the work well. Mr. Kozar helped me move onto the preparation phase by pointing out the piece's merits: it was immaculately engraved, it forced dexterity, was harmonically sneaky and showcased extended melodic lines.

Consultation with composer

An important part of the preparation process prior to the premiere was to perform the piece for the composer with accompaniment. This meeting took place in Ms. Arrington's office with the composer on Skype. At the start, I emphasized that preparation was going well and that everyone who heard us rehearsing loved the sound.

Notation: I asked if there was an updated score, to which she stated it would be sent at the conclusion of our session. We discussed the engraving, including the size of the ossia trumpet stave in the score, page turns and page dimensions, which vary by country. We assured her that the visuals were clean, then moved onto the details of the music.

Articulation: Dr. Eötvös asked if the triplet runs in the trumpet part were practical or if there was an articulation adjustment that would make them easier. I liked the way they were grouped, generally in groups of three, allowing the player to outline the meter. I explained that I was trying not to accent the re-articulation but to play seamlessly. I enjoyed when the groupings changed unexpectedly. She affirmed that it sounded as it should.

Register: The first section we played was the beginning to the start of the trumpet cadenza. She changed the octave of several spots in the score because she felt these moments were stronger in the lower register with more dynamic control. She decided to take the descending passage in mm. 98-99 8vb in order to maximize the high B at m. 102. We talked briefly about this downbeat and I said, although the gesture was physically possible, I needed to work harder to have it in my back pocket. She asked if it would be better with the jagged line of

a smear or fall, but I said indicating the specific notes was preferable. I was curious if the high B should be rearticulated, but she said only in a staccato sense, as a launching-off point.

Endurance: The question of endurance was foremost on my mind. Dr. Eötvös asked whether the remaining high Bs were comfortable to perform. Although range demands were alleviated in several places, this technical component required me to cultivate a higher level of range and endurance skills. The biggest challenge remained the lack of recovery time after the cadenza. I asked if there was an opportunity to insert a couple measures of rest in the trumpet part. She was more than willing to work with me and asked if a halfway point between the cadenza and the end was a good location. She determined the section in m. 112 could be relocated to replace a tricky grace note lick. I supported her solution to preserve the gesture and remove something harder to execute.

Practicalities: Dr. Eötvös was happy to accommodate my requests and admitted that composers can be impractical, for example, assuming instrumentalists can keep playing without a break. She observed several places to add a quick lift in sound rather than continuing unbroken into the next measure. She asked that the tempo increase, up to where we'd be comfortable pushing it, and we assured her that we would keep it moving. We settled on a performance tempo closer to quarter=66 rather than quarter=72 as marked.

Range: Dr. Eötvös did not anticipate how much she would enjoy writing for the full range of the trumpet. She started writing "Light Form" with the low C to high B range in mind, then realized the instrument could go significantly lower. I mentioned my favorite part was the section in mm. 131-133 with the low F-sharps. As we concluded our conversation, I asked how the program notes were progressing. She was in the process of refining them, making reference to the things I'd mentioned throughout the process but putting them into her own words. She

assured us those would be pushed through along with a cover page that included the final list of consortium members.

Dr. Eötvös was generous with positive feedback. She said the piece came out sounding beautiful. She had been worried she might have to create a simplified ossia version for the piano but had changed her mind. After we played through each section of the work, she asked if we had any remaining questions. Ms. Arrington was able to clarify whether a trill in the piano part was meant to continue into the following measure. Eötvös said that was simply a quirk of her digital notation software.

Learn and premiere

As with any new piece learned in a short time, I had to work methodically and efficiently. My original plan was to include a learning guide along with the score, but I chose to include an overview of practical techniques and approaches. To develop finger dexterity in the fast-moving passages, I began at a slow tempo with the metronome beating every note, then groupings of three, and finally groupings of six so it fell on the “big beat” of each measure. Once it was under my fingers, I spot-checked sections, playing them out of time to maintain a consistent flow and delivery of the gesture. The other significant challenge regarded flexibility and endurance. Passages with dramatic register shifts required a portamento approach, with continuity of sound and air as if there were a slur marked. It was helpful to gain momentum through the center of each note, being mindful not to squeeze or tense prematurely.

Based on my preparation and performance of “Light Form,” the piece is in ternary form. The end recalls motives from the beginning, while a unique middle section includes the slow (meditative) section and a trumpet cadenza. Contrasting sections are distinguished by the rate of harmonic motion, beginning with passages of rapid harmonic change within a smaller range,

transitioning to sections with slower rates of harmonic change unfolding over a bigger range. Below are two of the primary motives I've identified for further study.

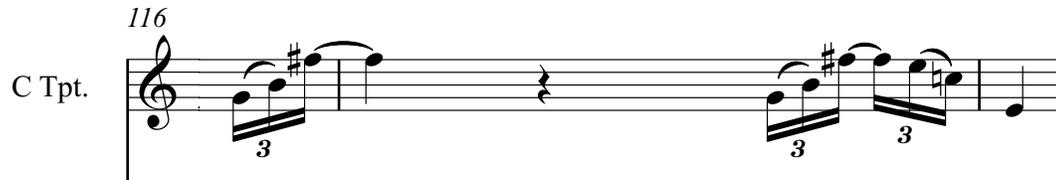


Figure 3.1 “Light Form” Motive A

Motive A appears twice and embodies the sneaky, agile, almost familiar character of the piece. It highlights Dr. Eötvös’s use of triplet sixteenths with varied articulation patterns and groupings. At this tempo and in contrast to the smallest note values, a quarter note followed by a quarter note rest lasts for ages. Subdividing longer note values into sextuplets presents a unique counting challenge.

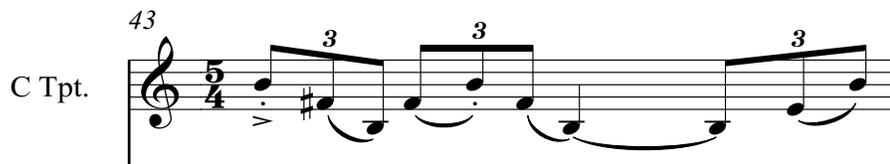


Figure 3.2 “Light Form” Motive B

Trumpeters may recognize Motive B as a lip flexibility with articulation—the notes are played with the same finger combination. This motive appears in the written octave earlier on in the piece, then transposed 8va at the piece’s dramatic climax. On C trumpet, the B in any register tends flat, but with the perfect intervals presented (P4 and P5), it is essential to maintain accurate and centered pitches. Although further analysis is needed, both pitch classes F-sharp and B are used frequently as anchor notes, showcasing the extreme range of the trumpet.

Recording session

To prepare for the recording session the week after the premiere, I divided the score into intuitive sections of no more than 10 measures. I indicated places where there was a lift or rest shared by trumpet and piano in order to make the recording technician's job easier in post-production. In order to capture a given section, the recording technician advised us to pad it with a measure or two at the front and back. Likewise, it was helpful to leave several seconds of silence at the very beginning and end of each take in order to capture environmental white noise and let sound dissipate.

I structured the order of the takes based on endurance. I began the session by playing the unaccompanied cadenza, followed by demanding passages that span two octaves and working backwards. If sections weren't happening, I made a mental note to come back to them. Likewise, if a take started off with a chip and was unusable, we would restart. My approach was to conserve energy. This meant that I tried to capture a good take as soon as possible, and never overplay to the point that I lost response or flexibility. When a particular attack or interval was problematic, I made multiple attempts at the same measure within the same take.

It was helpful to have an objective party attend, someone who is neither performing in the session nor the recording technician. I asked my instructor Dr. Kilgore to sit in and track which measures we had captured so that we could quickly create plugs for chipped or pitchy notes. Mr. Taylor also had a unique perspective listening to the microphones over headphones, as he would often hear ambient noise not audible to the players, like cars driving by. After he had the opportunity to review the recording, he gave me access to files of every take labeled with measure numbers.

He entrusted me to determine which takes to splice together. My goal was first, to include the best takes, then the longest takes for the sake of continuity, then replace any missed notes of the longer takes with plug-ins from other takes. Below is the image of the takes spliced together, sometimes down to the measure:



Figure 3.3 Picture of finished edits

Print and distribute

On April 1, I wrote an email to consortium members that included a link to a shared folder in Google Drive containing the following: the MIDI file, the mastered recording, “Light Form” score and parts, a spreadsheet with performance details and a bonus file that included shots of Margaret’s iconic multi-panel woodcut. When printing the score, I debated whether to bind a single document that included cover page, score and trumpet part or print the score and trumpet part separately. Ultimately, I decided to have the parts printed in one booklet to save cost on binding. To give the packet structure, I elected to print the cover sheet and a blank last page using card stock paper. The printer advised me that comb-binding was being phased out and advised me to go with coil binding so that the pages lay flat.

I had contacted a graphic artist and printer to create the layout for the reproductions of Margaret’s artwork to include in the special edition score, including formatting each image with a brief description: title (if available), medium and original dimensions. Additionally, limited edition prints had been made of several of Margaret’s other artworks, so I knew that each print

must be accompanied by a certificate of authenticity. I designed my own using a model certificate and text. The prints also had to be made in limited quantity to preserve their value.

Other productive models

After gathering four anecdotal models of commissioning and consortium-building, I concluded there is no standardized approach or convention to this complex yet crucial aspect of the musical profession. In the examples below, I categorize participants in the commissioning process into three different groups: composer, performer and commissioner. However, their roles frequently overlap. Consortium members assume the roles of both performer and commissioner. In some cases, a composer will fulfill the role of consortium director and take on the burden of recruiting members and collecting payments. In other instances, there may not be a commissioner. Instead, there is an exchange by which a composer writes for an instrumentalist, vocalist or ensemble (often a virtuoso). In other cases, the composer is an equally gifted musician and fulfills the role of performer.

It is not my aim to diminish any of the approaches above, only to offer a more diverse set of examples for those without the means, connections, or prodigious talent to circumvent the processes of networking, fundraising, and contracting towards the commission of a new work.

EXAMPLE 1, “50 States Sonata Project”: Composer forms consortium, described by Dr. Cora Cooper, Professor of Violin, Viola and String Chamber Music at Kansas State University.

I was part of a consortium, but I didn’t have anything to do with making it happen. That’s a young American composer, Stephanie Ann Boyd. She had what I thought was an absolutely brilliant idea. She wrote a piece. She calls it a sonata. It’s not really a sonata. It’s a six-movement thing entitled *Amerigo*. The six movements, they go by time zone. They start in Hawaii, then it goes to California, and then Montana, Wisconsin, New Hampshire and Alaska or something like that. She picked some kind of town or city in each time zone. They’re very coloristic. She called it the “50 States Sonata Project,” and she contacted a violinist—or if somebody turned her down, then contacted another one—

in each state. She contacted me because of the anthology [Violin Music by Women], which was awesome, so I got to be a co-commissioner. Every co-commissioner paid \$50, which, you know, 50 states, \$50. Plus, if they were with an institution, if the institution also wanted to be a co-commissioner, that would be another \$50. That's like \$5,000, which is a pretty good haul for a young unknown. Then she got performances in every state, so, brilliant. Genius. She's just very, very savvy. I thought that was a really cool model (Cooper, 2019, personal communication).

EXAMPLE 2, *Symphony No. 1*: Composer supplements the efforts of consortium lead as described by Dr. Onsby Rose, Director of Instrumental Studies and Associate Professor of Music at Dordt University.

Consortiums are still somewhat of a gentleman's handshake agreement. Most of the ones that I've written personally as a composer, there's been no contract. I email Frank [Tracz] and say, 'Hey, I'm writing this piece, you want to be involved?' 'Yep, we're on board.' I put him down in my Excel file, send an invoice, and 99% of people pay. There's some that haven't. *Symphony No. 1*, there's a couple people in that list of 78 that are part of the consortium that never paid me. They didn't get the music either, though. I don't send them music until they pay. But their name is in the score and that's okay, I'm not worried about that. It is what it is. I did very well for writing that piece. I was very blessed. Especially as a graduate student, it came in handy. Now, I've been blessed that I've led some of my own consortiums. *Symphony No. 1*, the consortium leads were the Wheaton Municipal Band and the US Air Force Band. But Larry Lang is a busy man. He's leading one of the country's premiere military bands. Bruce is busy as well and, with Wheaton being a municipal band, there wasn't really a central figure there to take care of it. Their name on that sold that for me. I mean, I knew that. For the symphony, even though the Air Force Band technically led it, I kind of managed everything so they didn't have to deal with that (Rose, 2019, personal communication).

EXAMPLE 3, Doris DeLoach GoFundMe: Commissioner crowdfunds as described by Dr. Abby Held, Adjunct Professor of Oboe at Stephen F. Austin State University.

As far as the pitch and the why for everyone who was giving, that was easy, because everyone we were reaching out to had personally interacted with Dr. DeLoach. It was kind of a 'say no more' sort of scenario. We still did package a pitch on GoFundMe, and I'm happy to share that with you as well. On the GoFundMe page, we clearly communicated fundraising goals and we also communicated what would happen if we raised more than we needed, and we did. We raised the funds that we needed in two very quick days, and it was \$4,500 and then we exceeded that. I don't quite remember what

the final number was. We had a plan so that people knew, if we had already reached the goal, what the further funding would go toward.

The idea of the commission was very compelling to a lot of people, immortalizing her legacy. A lot of people were on board with that, so that was no problem whatsoever. I first came up with the idea almost instantly after hearing that my teacher was retiring. I always thought that would be a great gift for her. Alyssa [Morris] was fantastic because not every composer would, on the spot, take a commission like that. They have other things in the pipeline. She could have put us at the back of the line on a waiting list, but she was really amazing to be on board with our timeline. We wanted to be reasonable with her as well. We wanted maybe a year, because we just wanted to be respectful. We wanted it to be able to be premiered within a reasonable timeframe of Dr. DeLoach's retirement and not intruding too much on whoever was succeeding her at Baylor.

At a certain point, for the GoFundMe, to make this story compelling and thought-through, we even went so far as to say who was going to premiere it. We picked a Baylor alum, her name is Dr. Euridice Alvarez. We picked Euri because in the timeline of Dr. DeLoach's career, Euri's in the middle. She was before my time, but she's not one of Didi's first few handfuls of students by any stretch of the imagination. Because of where she is, we knew that many alumni, when they saw that Euri was the one performing the premiere, we knew that many alumni would know Euri. They know that, 'Oh, she came a little bit after me,' or, 'She was a little before me.' She's also a very successful alum. She had three university teaching positions before winning the job at Baylor. She has a ton of experience and that was the pitch of the right person for the job. She was very qualified to be giving a premiere of a work that we didn't know how easy or how difficult the work was going to be. I personally knew that Euri likes Alyssa's music and really respects her as a composer. For me, as the person organizing the project, that was important to me. She was so happy to accept that and I think that was a positive choice in making it seem like a realistic task and a task that people could get behind, knowing that they had confidence in who would give the premiere. They wanted to make sure that it would be someone successful and someone respectful of Didi's legacy, Didi being Dr. DeLoach (Held, 2019, phone interview).

EXAMPLE 4, David Mullikin Concerto: Performer approaches commissioner and facilitates interactions with composer as described by Peter Cooper, Principal oboist of the Colorado Symphony and Senior Instructor of Oboe at the University of Colorado at Boulder.

We have a member of our symphony board whose husband had passed away. It took me a long time to get up the nerve to do this, but I asked her if she would like to commission a piece in memory of her husband. I thought, maybe, the composer could put something in the piece that was personalized to them, such as a piece that was important to them during their courtship or something like that. When I asked her, she said yes immediately

and she sent me a note that said—her husband had passed away a year before—‘When you asked me to commission the piece it was my first genuine smile for the last year.’

She paid the composer and he did a couple things personalized for her. Her name was Erna Butler and her husband’s name was Brad Butler. There’s this repeating motive in the concerto that goes E-B-B, E-B-B, like that, which stands for Erna and Brad Butler. Also, there’s a piece that they danced to when they met at a USO dance in the 1940s at the end of World War II and the composer cleverly put that melody in the concerto but disguised it. The harmonies and the mood is completely different-sounding than the original but the melody is actually the same notes. Once you know it, you can hear it. If you don’t know it, you would never guess it. She, of course, loved, loved, loved that, so she was completely invested in it the whole time. Every time the composer would write a new section or a good chunk of movement, we would go over to her house and play it for her. He would play it on the piano, a piano reduction, and I would obviously play the oboe. She got to see the evolution of it as it was being created.

I recorded it with the Academy of St. Martin in the Fields and Sir Neville Marriner in London. She paid for not all of it, but she paid for a big chunk of the recording, which was not part of the original deal, but she wanted to do it. She and her daughter flew to London and sat through the entire six-hour recording session. To add special poignancy, she requested at her funeral that we play the slow movement. Which is what we did. The composer and I played the slow movement at her funeral. For a person of means, commissioning a work is buying a little bit of immortality, because the work will survive far longer than the commissioners or the performers will. You’ve contributed something beautiful and meaningful to the world that will outlive you. I think, for a lot of people, that’s very appealing (Cooper, 2019, phone interview).

Concluding thoughts

I set out to commission a work by a woman composer for trumpet financed by consortium, premiere the work on my master’s recital, then create a detailed analysis and learning guide for members. Although the analysis and learning guide ended up beyond the scope of my project, I believe they can provide future opportunities for continued study. Furthermore, it will be meaningful to produce a theoretical study of “Light Form” without relying on tropes of common practice tonal harmony. Outstanding questions remain about harmonic function, contrasting characters of distinct sections, and rules that underlie this piece in order to illuminate new practices in 21st century composition.

The project lasted for approximately one year from conception to premiere. The final two months were backloaded with revision and learning, while the financial campaign stretched from February-October of 2019. I received the piece on Dec. 17 in advance of a Feb. 9 premiere, but minor revisions were made within a week of the first performance. I caution anyone embarking on a similar endeavor to pad their deadline to allow at least three months for revision and learning.

I hope to carry out the following goals for the continuation of the project. I foresee opportunities to present findings from this consortium-building endeavor in academic journals and at conferences, including performing “Light Form” at the 2021 International Trumpet Guild Conference on a new works recital. I would like to collaborate with Margaret’s California community, beginning with sharing a recording of the piece with the Jewish Federation of Santa Barbara to play alongside their exhibition of Margaret’s artwork. I am also interested in collaborating with the *Seeking Light* filmmakers to create a slideshow of Margaret’s artwork to accompany the piece. One unexpected outcome of my research was not only learning about Margaret’s life and work in Santa Barbara, but being involved in the posthumous cataloguing, curation and exhibition of her numerous artworks. I got a firsthand look at the world of fine art conservation and capture, and became minorly embroiled in the conflict surrounding the execution of her final wishes.

Although there is no room for that discussion here, one major takeaway is that art has intrinsic value. A study of Margaret’s oeuvre, including her techniques, aesthetic choices, teachers, process and inspiration would provide enough material for an art historian’s lifetime. In her mystical way, she continues to teach us through the access we have to her painting and poetry. Her use of color and motion, the clear-eyed treatment of themes such as immigration,

religious persecution and family separation that surround her experience of the Holocaust, and her imaginative experiments in printing and collage merit deeper exploration. In fact, her earliest teacher at the American Peoples School of New York, painter Carl Gustaf Nelson (1898-1988), is already imprinted on our collective imagination. American schoolchildren will recognize him as the face of *The Giver*, Lois Lowry's dystopian fable. The author photographed the cover image while working as a journalist. Just as the Giver in the young adult novel loses his ability to see color, Nelson, known for his love and celebration of color, became blind in the final years of his life (Parr, 2018).

I look forward to passing "Light Form" along to a consortium of trumpet players across the country that includes professionals and students, my former teachers and my Graduate Teaching Assistant predecessors at KSU. I am grateful that this group entrusted me with the administration of this consortium and honored to contribute something of beauty to our repertoire. I am eager to hear 17 unique iterations of "Light Form" that it may evolve, bring joy and take on new meanings.



Figure 3.4 String quartet, M. Singer, woodcut

Bibliography

- Appleby, A. [@AnnaAppleby]. (2019, February 25). Concert programmers: 'women composers' is not really a theme. There are 1000s of us and we have written music about everything from war to sex to sci-fi to anthropomorphized teapots... [Tweet]. Retrieved from <https://twitter.com/annaappleby/status/1099998502216708097>
- Citron, M. J. (2000). *Gender and the Musical Canon*. Chicago, IL: University of Illinois Press.
- Citron, M. J. (2007). Women and the Western Art Canon: Where are we now? *Notes*, 64(2), 209-215. doi: 10.1353/not.2007.0167
- Cooper, C. (2019, April 25). Personal communication.
- Cooper, P. (2019, May 15). Phone interview.
- Eötvös, M. (2019). *Light Form* [score]. Melbourne, Australia: Eötvös Publishing.
- Fairouz, M. (2017, May 1). Women Are Great Composers Too, Why Aren't They Being Heard? Retrieved from <https://www.npr.org/sections/deceptivecadence/2017/05/01/525930036/women-composers-not-being-heard>
- Feldman, A. (1990). Being Heard: Women Composers and Patrons at the 1893 World's Columbian Exposition. *Notes*, Second Series, 47(1), 7-20. Retrieved from <https://www.jstor.org/stable/940531>
- Hanssen, L. (2018, October 3). This Kansas City Ensemble Proves Including Music by Women Composers Isn't So Hard. Retrieved from <https://www.kcur.org/post/kansas-city-ensemble-proves-including-music-women-composers-isnt-so-hard#stream/0>
- Held, A. (2019, May 3). Phone interview.
- Herzig, M. (2014, March 17). But can she play? Retrieved from <https://nmbx.newmusicusa.org/but-can-she-play/#eight>
- Hinkle-Turner, E. (2006). *Women composers and music technology in the United States: Crossing the line*. Burlington, VT: Ashgate Publishing Limited.
- Huizenga, T. (2018, August 2). After Criticism, Philadelphia Orchestra Adds Female Composers to Its New Season. Retrieved from <https://www.npr.org/sections/deceptivecadence/2018/08/02/634864751/after-criticism-philadelphia-orchestra-adds-female-composers-to-its-new-season>
- Huizenga, T. (2018, June 19). The Sound of Silence: Female Composers at the Symphony.

- Retrieved from
<https://www.npr.org/sections/deceptivecadence/2018/06/19/617136805/the-sound-of-silence-female-composers-at-the-symphony>
- Kirsten, A. B. (2012, March 19). The ‘Woman Composer’ is Dead. Retrieved from
<https://nmbx.newmusicusa.org/the-woman-composer-is-dead/>
- Klee, P., & Spiller, J. (Ed.). (1961). *Paul Klee Notebooks, Volume 1: The thinking eye* (R. Manheim, Trans.) [E-reader Version]. Retrieved from
https://monoskop.org/images/1/15/Paul_Klee_Notebooks_Vol_1_The_Thinking_Eye.pdf
- Kosman, J. (2019, March 23). Review: Oakland Symphony’s powerful program champions female voices. Retrieved from <https://datebook.sfchronicle.com/music/review-oakland-symphonys-powerful-program-champions-female-voices>
- Kozar, A. (2020, January 6). Phone interview.
- Leslie, S., Cimpian, A., Meyer, M., & Freeland, E. (2015). Expectations of brilliance underlie gender distributions across academic disciplines. *Women in Science, Research Reports*, 347(6219), 262-265.
- Locke, R., & Barr, C. (Eds.). (1997). *Cultivating music in America: Women Patrons and Activists since 1860* [E-reader Version]. Retrieved from [https://www-fulcrum-org.er.lib.k-state.edu/epubs/g732d9616?locale=en#/6/14\[xhtml00000007\]!/4/1:0](https://www-fulcrum-org.er.lib.k-state.edu/epubs/g732d9616?locale=en#/6/14[xhtml00000007]!/4/1:0)
- McSweeney, E. (2013). The power list: Why women aren’t equals in new music leadership and innovation. Retrieved from <https://nmbx.newmusicusa.org/the-power-list-why-women-arent-equals-in-new-music-leadership-and-innovation/>
- Merriam-Webster. (n.d.). Consortium. In *Merriam-Webster.com dictionary*. Retrieved December 1, 2019 from <https://www.merriam-webster.com/dictionary/consortium>
- O’Bannon, R. (2016). The 2014-2015 Orchestra Season by the Numbers. Retrieved from
<https://www.bsomusic.org/stories/the-2014-15-orchestra-season-by-the-numbers.aspx>
- Parr, A. (2018, March 8). 11 things you may not know about *The Giver*. Retrieved from
<https://www.mentalfloss.com/article/63754/11-things-you-may-not-know-about-giver>
- Rodgers, T. (2010). *Pink Noises: Women on electronic music and sound*. Durham, NC: Duke University Press.
- Rose, O. (2019, April 29). Personal communication.
- Shreffler, A. (2017, December 27). The Myth of the Canon’s invisible hand (Guest post by Anne Shreffler). Retrieved from

<https://notanothermusichistorycliche.blogspot.com/2017/12/the-myth-of-canons-invisible-hand-guest.html>

Tedx Talks. (2014, August 27). Our approach to innovation is dead wrong: Diana Kander [video]. YouTube. <https://www.youtube.com/watch?v=pii8tTx1UYM>

Vetter, K. [@kat_vet]. (2019, November 06). Really looking forward to sharing this exciting program of men composers with you! [Tweet]. Retrieved from https://twitter.com/kat__vet/status/1192278313135415297

Appendix A - Consortium Administration

Consortium interest form

10/15/2019

New work for trumpet

New work for trumpet

Melody Eötvös (<http://melodyeotvos.com>) is an Australian-American composer whose work "draws on both multi-media and traditional instrumental contexts, as well as substantial extra-musical references to a broad range of philosophical topics and late 19th Century literature"

(<https://www.americancomposers.org/2018/08/16/philadelphia-orchestra-showcase-for-works-by-women-composers/>). Melody holds a Doctor of Music (2014) from Indiana University Jacobs School of Music USA, and a Master of Music (2008) from the Royal Academy of Music, London UK. She was one of six composers featured in the Philadelphia Orchestra's Showcase for Works by Women Composers (Sept. 2018).

I have asked her to write a 5-8 minute piece for solo trumpet and accompaniment. The purpose of this form is to survey the trumpet community to gauge interest in forming a consortium that would finance this commission in exchange for exclusive performance rights. My goal is to seek additional grant money through Kansas State University and produce an educational addendum for trumpet players including a practice guide as well as performance considerations.

Marie Mencher is a first-year graduate student in Trumpet Performance at Kansas State University. She earned her B.S. in Music Education from Indiana University of Pennsylvania (Dec. 2017) and B.A. in Latin American Studies from Wesleyan University (May 2012).

* Required

1. Email address *

2. Name *

3. Instrument

4. Occupation

Mark only one oval.

- Undergraduate student
- Graduate student
- Teacher (K-12)
- Professor (College/University)
- Other: _____

5. Preferred key trumpet (select all that apply):

Check all that apply.

- B-flat
- C
- D
- E-flat
- Flugelhorn
- No preference

6. Preferred accompaniment instrument (select all that apply):

Check all that apply.

- Piano
- Organ
- Fixed media
- Harp
- No preference

7. Price range to join consortium

8. Additional comments

NEW WORK FOR TRUMPET



MELODY EÖTVÖS

COMPOSER

MARIE MENCHER

CONSORTIUM LEADER

**ENROLLING
CO-COMMISSIONERS
THROUGH SEPT. 1, 2019**



**CONTACT:
MARIEMENCHER@GMAIL.COM**

Invoice template



College of Arts and Sciences
School of Music, Theatre, and Dance

New Work for Trumpet

Marie Mencher
526 Thurston St.
Manhattan, KS 66502

Invoice:

000

Bill to:

First Last

Due by: Sept. 1, 2019

Quantity	Item	Description	Total
_____	Level 1	<i>Consortium participant:</i> Your name and affiliation will be listed on all published editions of the score. You will receive a comb-bound hard copy and pdf version of the score, and a preparation guide.	\$50-99
_____	Level 2	<i>Consortium participant:</i> Level 1, plus you will receive a special edition score signed by the composer, featuring color reproductions of selected paintings by Margaret Singer.	\$100-199
_____	Level 3	<i>Consortium participant:</i> Level 2, plus you will receive a Skype lesson with the composer up to 60 minutes in duration.	\$200+

Balance due: (Exact dollar amount)	\$
---------------------------------------	----

Please remit payment by Oct. 1, 2019 using one of the methods below:	
Mail a check (made out to Marie Mencher): Marie Mencher 526 Thurston St. Manhattan, KS 66502	Venmo: @Marie-Mencher Include "Commission fee" in description

Receipt of payment template



College of Arts and Sciences
School of Music, Theatre, and Dance

New Work for Trumpet

Marie Mencher
526 Thurston St.
Manhattan, KS 66502

First Last
Institutional affiliation (if applicable)
Mailing address

Invoice #	000
Invoice due	09/01/19
Receipt date	09/16/19
Amount due	\$ 0.00

Transactions

Description	Amount
Consortium participant, Level 1 Your name and affiliation will be listed on all published editions of the score. You will receive a comb-bound hard copy and pdf version of the score, and a preparation guide.	\$ 50-99

Payments

Description	
Venmo payment on 08/15/19	-\$ 50

Total amount	\$ 50.00
Amount paid	-\$ 50.00
Amount due	\$ 0.00

Consortium contract

COMMISSIONING AGREEMENT

A COMMISSIONING AGREEMENT is made as of 4 September 2019 by and between: members of the Eötvös Mencher Commissioning Consortium (hereinafter referred to as “CONSORTIUM MEMBERS”), Eötvös Mencher Commissioning Consortium member and director Marie Mencher (hereinafter referred to as “CONSORTIUM DIRECTOR”) and Melody Eötvös (hereinafter referred to as “COMPOSER”).

The contract documents for this COMMISSIONING AGREEMENT shall consist of this contract and any riders or modifications, as provided for in paragraph 16. This agreement is made in Kansas and shall be construed in concordance with the laws of the State of Kansas, Riley County, and the City of Manhattan.

STATEMENT of COMMISSION

1. CONSORTIUM MEMBERS commission COMPOSER and COMPOSER agrees to write an original work for CONSORTIUM MEMBERS of approximately 5-8 minutes in duration, scored for trumpet in C and piano.
2. The COMPOSER warrants that to the best of her knowledge:
 - a) The WORK is an original composition and the COMPOSER is the owner thereof.
 - b) The COMPOSER is authorized to enter into this Agreement.
3. COMPOSER shall be listed as **Melody Eötvös**. The scores and other performance material will be delivered to CONSORTIUM MEMBERS and, on all published editions, the score shall include appropriate copyright and performing rights license information, in addition to the following inscription:

Commissioned by Marie Mencher and consortium members:

Dr. Keith Benjamin, University of Missouri Kansas City (UMKC) Conservatory
Michael Blutman
Michael Buckstein, Indiana University of Pennsylvania
Dr. Deborah Caldwell, Erskine College
Dr. Kevin Eisensmith, Indiana University of Pennsylvania
Steven Garcia, St. Olaf College
Madison Hines, Kansas State University
Dr. Micah Holt, Slippery Rock University
Connor Johnson, Michigan State University
Dr. Jim Johnson, The University of Akron
Lucas Johnson, Tabor College
Dr. Will Koehler, Tulsa Community College
Dr. Anne McNamara, Illinois State University
Dr. Joseph Nibley, Fort Lewis College
Dr. Craig Parker, Kansas State University
Dr. Raquel Samayoa, University of North Texas
Diego Turner

4. COMPOSER agrees to deliver the completed work to CONSORTIUM MEMBERS as follows:
 - a) COMPOSER agrees to periodically advise CONSORTIUM DIRECTOR as to progress made toward the work’s completion.
 - b) COMPOSER agrees to provide a completed score to CONSORTIUM DIRECTOR no later than December 1, 2019 for revision and produce a finalized version by January 1, 2020.
 - c) One complete score shall be delivered by email to CONSORTIUM MEMBERS no later than April 1, 2020. CONSORTIUM MEMBERS will retain ownership of all mailed and digital copies.
5. The CONSORTIUM MEMBERS agree to give at least 1 performance of the commissioned work during the period of 24 months following delivery of the score to the CONSORTIUM MEMBERS.
6. COMPOSER agrees to furnish an image and biography in electronic form.

PAYMENT

7. As consideration of this agreement, CONSORTIUM MEMBERS agree to pay COMPOSER one of the following three

payment level types:

- a) \$50.00-\$99.00 per consortium member as a commission fee. Cost of duplication of the score and the extraction and duplication of parts are included in the commission fee. The consortium participant and affiliated institution will be listed on all published editions of the score.
 - b) \$100.00-\$199.00 per consortium member as a commission fee. Cost of duplication of the score and the extraction and duplication of parts are included in the commission fee. The consortium participant and affiliated institution will be listed on all published editions of the score, and member will receive a signed copy of the score.
 - c) \$200.00+ per consortium member as a commission fee. Cost of duplication of the score and the extraction and duplication of parts are included in the commission fee. The consortium participant and affiliated institution will be listed on all published editions of the score, member will receive a signed copy of the score, and a Skype lesson/workshop with the composer.
8. A commission fee of \$2,200 USD will be paid to the COMPOSER in accordance with the following schedule:
- a) CONSORTIUM DIRECTOR will make the first payment of \$1,100 USD to COMPOSER upon signing the contract.
 - b) CONSORTIUM DIRECTOR will make the second payment of \$1,100 USD to COMPOSER upon delivery of the final score.
 - c) Funds in excess of the commission fee will be put toward a professional recording and administrative costs.
9. It is agreed that COMPOSER is acting as an independent contractor and is exempt from Social Security, State and Federal unemployment insurance, and State and Federal withholding requirements. COMPOSER shall indemnify, save, and hold harmless CONSORTIUM MEMBERS against any such claims and expenses that may arise from any unemployment issue, such as but not limited to tax withholding requirements relating to services rendered under this agreement.

NON-FULFILLMENT of TERMS

10. This Agreement and the obligations of CONSORTIUM MEMBERS and/or COMPOSER are subject to conditions beyond reasonable control such as illness, accidents, family tragedy, failure of instrument or equipment, fire, flood, riots, and/or unforeseen acts of nature.
- a) If COMPOSER shall be forced to cancel the work as a result of any of the above events, COMPOSER shall refund payment made toward commission fee.
 - b) If COMPOSER or CONSORTIUM MEMBERS shall be forced to cancel the work as a result of any of the above events, CONSORTIUM MEMBERS shall be responsible only for any out-of-pocket expenses incurred by COMPOSER directly associated with this engagement.
 - c) In the event a CONSORTIUM MEMBER elects to not fulfill this contract, that CONSORTIUM MEMBER forfeits any payments.

RIGHTS

11. CONSORTIUM DIRECTOR shall have the following rights with respect to the commissioned work:
- a) The right of first refusal with respect to making the first commercial production of the work on a record label acceptable to COMPOSER for a period of 3 years following the world premiere performance of the work. After this period, the COMPOSER has the right to record the commissioned work elsewhere.
 - b) The right to produce the work for non-commercial use, including online audio and video streaming, so long as a copy of the production is made available to the COMPOSER within 30 working days following the recording session or performance.
 - c) The right to produce the work for personal use by CONSORTIUM MEMBERS, so long as a copy of the recording is made available to the COMPOSER within 30 working days following the recording session or performance.
12. CONSORTIUM MEMBERS shall have the following rights with respect to performance of the commissioned work:
- a) The exclusive right to performance of the work for a period of 1 year following delivery of the score. Coordination of performance dates is the sole responsibility of the CONSORTIUM MEMBERS.
 - b) The right to produce the work for non-commercial use, including online audio and video streaming, so long as a copy of the recording is made available to the COMPOSER within 30 working days following the recording session or performance.
 - c) The right to produce the work for personal use by CONSORTIUM MEMBERS, so long as a copy of the recording is made available to the COMPOSER within 30 working days following the recording session or performance.
13. COMPOSER grants CONSORTIUM MEMBERS the right, to be exercised in sole discretion, to use and license others to use COMPOSER's name, likeness, and biographical material in connection with the work and its production and presentation.

14. All rights in the commissioned work not granted to CONSORTIUM MEMBERS are reserved to COMPOSER. CONSORTIUM MEMBERS acknowledge the COMPOSER retains ownership of the commissioned work. COMPOSER is not an employee of CONSORTIUM MEMBERS and CONSORTIUM MEMBERS agree that the resulting commission is not a "work for hire," as defined under current copyright law.
15. COMPOSER warrants that nothing contained herein contravenes any pre-existing agreement with publisher or any other party. COMPOSER agrees that any subsequent agreement with publisher shall be subject to the rights granted to CONSORTIUM MEMBERS hereunder.

MODIFICATIONS OR AMENDMENTS

16. Modifications or amendments to this contract may be made. Any such modification must be in the form of a written rider to this contract, countersigned and dated by both COMPOSER and CONSORTIUM MEMBERS.

AGREED TO AND ACCEPTED

By COMPOSER:

Signed:

Sept. 4, 2019
Date

Name (print): Melody Eötvös

University of Melbourne Faculty
Fine Arts and Music

Melody Eötvös
4 Dalry Close
Endeavour Hills 3802
VIC Australia

By CONSORTIUM DIRECTOR:

Signed:

Sept. 4, 2019
Date

Name (print): Marie Mencher

Kansas State University

Marie Mencher
526 Thurston St.
Manhattan, Kansas 66502
USA

By CONSORTIUM MEMBER:

Signature

Date

Name (print)

University affiliation (if applicable)

Mailing Address Line 1

Mailing Address Line 2

Mailing Address Line 3

Email

Phone

To become a CONSORTIUM MEMBER please:

- a) pay the \$50.00 fee (minimum)
- b) sign and complete this contract
- c) mail this contract to:

Marie Mencher
526 Thurston St.
Manhattan, Kansas 66502

Appendix B - Biographies

Composer biography: Melody Eötvös

Melody Eötvös (1984) was born in the Southern Highlands, NSW, Australia. She studied piano and music theory under her parents' tutelage from age five. At eight, she began learning cello, which coincided with her first experimentations in composition. Eötvös attended the Queensland Conservatorium of Music, Griffith University, where she completed her Bachelor of Music in composition with honors. Her teachers were Stephen Leek and Dr. Gerardo Dirié. She was recognized in the Gold Coast Composition Competition (2001), National Keys Competition (2003), and won the Collusion Composition Prize (2005).

Eötvös participated in the Tasmanian Symphony Orchestra Composers School (2008 & 2009), Ku-ring-gai Philharmonic Orchestra Composers Workshop (2009), and the Modart09 Professional Development Project with the Sydney Song Company under the direction of Roland Peelman (2009). In 2010, Eötvös was selected for the National Composers Forum in Adelaide Australia, where the Australian String Quartet (ASQ) premiered her first string quartet, "Olber's Dance in the Dark." A revised version of the quartet won the Kuttner String Quartet Prize and earned a follow-up commission from ASQ in 2011.

Eötvös's other recognitions include the Australasian Performing Right Association (APRA) Professional Development Classical Award, the 3MBS National Composers Award, Soundstream National Composer Award (2012), a winning entry in the Gallipoli Songs composition competition (2014), the Virginia B. Toulmin Foundation orchestral commission, the Seattle Metropolitan Chamber Orchestra International Composition Competition (2016), and the orchestral prize for the Red Note Music Festival (2017). The Virginia B. Toulmin Foundation

commission, administered by the League of American Orchestras and the EarShot Foundation, received its world premiere (2015) in Carnegie Hall.

Eötvös collaborated with Musica Viva Australia, the Red Room, and Claire Edwardes in Sydney, Australia (2013-2015). She participated in the American Composers Orchestra (ACO) Underwood New Music Readings and the Aspen Musical Festival (2015). Past teachers include Simon Bainbridge, David Dzubay, and Claude Baker. In 2016, Eötvös was a composer resident at the Aaron Copland House and the recipient of Chou's Annual Composition Commission Award (China). She has been commissioned by Synergy Percussion and VOX (Sydney Philharmonia Choir, 2017), Ensemble Offspring (2017), and the Tasmanian Symphony Orchestra (2016, 2018). She has fulfilled personal commissions for Guy Yehuda, Michiko Theurer, the Australian Youth Orchestra (2017), and Inventi Ensemble.

Current commissions include a major work for the Philadelphia Orchestra, a piece for guitar and cello for Duo Atlas (France), and the inaugural Carol Day Commission for women composers through Western Australian Youth Orchestras (WAYO). Eötvös holds a DMA (2014) from Indiana University Jacobs School of Music, an MM (2008) from the Royal Academy of Music (London), and an MA in philosophy (2009) from the University of Queensland. She is a lecturer in composition and aural studies at the Melbourne Conservatorium of Music.

Consortium director biography: Marie Mencher

Takoma Park, Maryland native Marie Mencher is in her final year of her master's degree in trumpet performance at Kansas State University. She holds a BA in Latin American Studies from Wesleyan University (2012) and a BS in Music Education from Indiana University of Pennsylvania (2017). Her primary teachers include Dr. Kevin Eisensmith, Erin Yanacek, Micah Holt, Dr. Jim Johnson, Andy Kozar and Dr. John Kilgore.

Consortium member biographies (alphabetized by last name)

Dr. Keith Benjamin, joined the UMKC Conservatory of Music and Dance as professor of trumpet in 1989 with a Doctor of Musical Arts and a Performer's Certificate from the Eastman School of Music. In addition to extra playing with the Kansas City Symphony and guest principal trumpet in various regional orchestras, Benjamin is an active recitalist and chamber musician. His performances frequently feature contemporary music, and he has commissioned and premiered numerous works.

Michael Blutman enjoys a diverse career as a trumpeter and music educator. A graduate of The Juilliard School and the University of Maryland, some of his performing and recording credits include Paragon Ragtime Orchestra, the National, Albany, New Haven, Harrisburg, Hartford, and American Symphonies; Sting; Orchestra of St. Luke's; Orpheus Chamber Orchestra; American Ballet Theater; David Parsons Dance Company; Jonathan Batiste Jazz Band; Westminster Choir; Broadway's Phantom of the Opera; Leon Petruzzi Jazz Orchestra; David Bowie's band; and many others. Some of Blutman's trumpet instructors include Chris Gekker, Mark Gould, Steven Hendrickson, and William Vacchiano.

Michael Buckstein is an educator and performer based in Pittsburgh, Pennsylvania. He is a graduate of the University of Pittsburgh, at which he earned a Bachelor of Arts Degree in Music and a Bachelor of Science Degree in Psychology. He currently attends the Indiana University of Pennsylvania (IUP), where he is pursuing a Bachelor of Science in Music Education, as well as a Pennsylvania Teaching Certification. His primary teachers include Karl Priore (Pitt) and Dr. Kevin Eisensmith (IUP).

Dr. Deborah Caldwell began her music career in Arkansas at Ouachita Baptist University, after which she attended Kansas State University and the University of Georgia. She

then taught at Frostburg State University before her current position as the Director of Instrumental Studies at Erskine College (2019-2020). She enjoys travelling with and playing her trumpet internationally and has been a soloist with the FSU Wind Ensemble, the KSU Orchestra, and various high schools in Arkansas and Nebraska.

Dr. Kevin Eisensmith is professor of Trumpet at Indiana University of Pennsylvania, where he also directs the IUP Jazz Ensemble and the IUP Trumpet Ensemble. He holds a Bachelor of Science in Music Education degree from Indiana University of Pennsylvania, a master's degree in Music Performance from Georgia State University, and a Doctor of Musical Arts in performance from Temple University. Dr. Eisensmith's primary teachers include Dr. William Becker, former professor of Trumpet at Indiana University of Pennsylvania; John Head, former principal trumpeter with the Atlanta Symphony; and Seymour Rosenfeld, former second trumpeter with the Philadelphia Orchestra.

Steven Garcia, originally from Houston, TX, is a Trumpet Performance major at St. Olaf College in Northfield, MN. Photography, both film and digital, is a passion that he's been pursuing along with his musical career.

Madison Hines is currently a senior in Music Education at Kansas State University. She is completing her student teaching semester and will graduate in May 2020. During her time at Kansas State, Madison played trumpet in a variety of ensembles, including the KSU Wind Ensemble, Trumpet Ensemble, and Prairie Brass Quintet. After graduation, Madison looks forward to starting her teaching career in Kansas.

Dr. Micah Holt is a trumpet player and teacher in the Pennsylvania and Ohio regions. He received a Bachelor of Art in trumpet performance at the University of Northern Colorado, a Masters of Music from the University of Louisville, a Doctor of Musical Arts at the University

of Nevada Las Vegas and an orchestral performance certificate from Carnegie Mellon University. In addition to his role as Principal Trumpet of the Northeastern Pennsylvania Philharmonic, he serves as Second Trumpet in the Johnstown Symphony and lead trumpet of the St. Vincent Summer Theatre Orchestra.

Connor Johnson [None provided]

Dr. Jim Johnson currently serves as Assistant Professor of Trumpet at the University of Akron. Dr. Johnson grew up in the suburbs of Pittsburgh, Pennsylvania. Before joining the faculty at the University of Akron, he served as Assistant Professor of Trumpet at Kansas State University. He earned his D.M. in Trumpet Performance from The Florida State University under the guidance of Dr. Christopher Moore. He received his M.M., also in Trumpet Performance, from Kansas State University with Dr. Gary Mortenson and his B.S. in Music Education from the Indiana University of Pennsylvania under Dr. Kevin Eisensmith.

Lucas Johnson [None provided]

Dr. Will Koehler is an active performer, educator, and writer. While pursuing his doctorate of music degree at Indiana University and the Jacobs School of Music, Koehler was a member of the Chamber Orchestra, Philharmonic Orchestra, Concert Orchestra, Latin Jazz Band, and the internationally recognized Indiana University Wind Ensemble. As a member of the IU Chamber Orchestra, Koehler participated in the first tour to Seoul, South Korea, which concluded with a sold-out performance at the Seoul Arts Center. Koehler currently maintains a private studio of middle school and high school students from the Bloomington area. Koehler holds an M.M. Degree from Temple University, as well as degrees in Music Education and Music Performance from Pittsburg State University. His primary teachers include Joey Tartell, Jeff Curnow, Alan Hood, and Dr. Todd Hastings.

Dr. Ann McNamara is the assistant professor of trumpet at Illinois State University in Normal, Illinois. In addition to teaching trumpet and conducting the trumpet ensemble, Dr. McNamara performs with the I.S.U. Faculty Brass Quintet and regularly freelances with several groups such as the Heartland Festival Orchestra. She remains active with organizations such as the International Women's Brass Conference and the International Trumpet Guild through conference performances, adjudication of I.T.G. competitions and acting as the chair of the Young Artist Award committee with I.T.G. For more information, please visit www.annemcnamaratrumpet.com.

Dr. Joseph Nibley holds degrees from Florida State University (DM), The University of Michigan (MM), and Brigham Young University (BM). He currently serves as high brass instructor at Fort Lewis College in Durango, CO, and he enjoys spending time with his wife and dogs.

Dr. Craig B. Parker teaches undergraduate and graduate music history and plays trumpet with the Kansas State University Faculty Brass Quintet. He has also taught a variety of music theory courses at KSU as well as applied trumpet and horn. Parker was a member of numerous professional ensembles, including the American Wind Symphony Orchestra, Spoleto (Italy) Festival Orchestra, Long Beach Symphony Orchestra, and the Composers Brass Quintet.

Dr. Raquel Rodriguez Samayoa leads a dynamic and engaging career as a teacher, chamber musician, recitalist, adjudicator and solo performer. She currently serves as Assistant Professor of Trumpet, and Co-Conductor of the UNT Brass Band at the University of North Texas College of Music, where she has taught since 2018. She was previously on faculty at Tennessee Tech University and Northern Kentucky University. Dr. Samayoa holds the DMA in Trumpet Performance from the University of North Texas where she studied with renowned

trumpet pedagogue, Keith Johnson. She earned the MA and Bachelor's degree in Music Education from West Texas A&M University where she studied trumpet with Mr. David Ritter and Wind Conducting with Dr. Gary Garner.

Diego Turner [None provided]

Appendix C - Press & Programs

Email newsletter: "Project update #1: New work for trumpet"

Good afternoon,

As you may know, I am leading a consortium to commission a new work for C trumpet and piano in collaboration with Australian-American composer Melody Eötvös. I am entering my second year as a graduate student in trumpet performance at Kansas State University, where I plan to premiere the piece on my master's recital on Sunday, Feb. 9, 2020.

The work is a tribute to my great-aunt Margaret Singer, a visual artist whose life's work is now being catalogued at the Jewish Community Center in Santa Barbara, CA.

I am pleased to announce that this project was recently awarded in full a Chapter Outreach Grant by Sigma Alpha Iota (SAI) Philanthropies, Inc. Our local chapter of SAI, an international music fraternity, hosts an annual Women in Music concert. I will have the opportunity to perform the new work on next year's program, which will take place on International Women's Day, March 8, 2020.

This grant, along with contributions by 8 consortium members, 4 individual donors, and a lucrative bake sale organized by the K-State trumpet studio, makes it possible to pay the first installment of the commission fee!

At this time, we have generated \$1,425 towards our goal of \$2,200. If you would like to contribute any amount to the commission fee, options include:

Check (made out to Marie Mencher):
[Address]

Venmo*: @Marie-Mencher

Paypal*: mariemencher@gmail.com

*Please include "Commission fee" in description. Thank you!

This summer has taken me to Denver, New York, Boston, and Miami, where I have advocated for the commission and immersed myself in the world of new music. In May, I participated in a seven-day **Graduate Student Writing Retreat**. I transcribed my interviews with **Dr. Cora Cooper** (Kansas State University), **Dr. Onsbey Rose** (Dordt College), **Dr. Abby Held** (Stephen F. Austin State University), and **Peter Cooper** (University of Colorado Boulder). These illuminating conversations helped set the groundwork for this yearlong endeavor.

In June, I traveled to Cambridge to participate in **Longy's Divergent Studio**, hosted by members of the contemporary music ensemble loadbang. Trumpeter **Andy Kozar** provided invaluable

mentorship, including new music performance strategies, small ensemble coachings, and career counseling.

I recently returned from the **International Trumpet Guild (ITG)** conference in Miami, where I reported for the ITG journal under the guidance of editor **Dr. Peter Wood**. I also assisted **Dr. Del Lyren** of **DGL Artists** in the exhibit hall. Attached is a promotional flier I created for the conference. If you would like a hard copy mailed to you, please reply with your address.

In August, I look forward to attending **Blue Valley Northwest High School's** marching band camp as trumpet sectional instructor under the direction of **Mr. Adam Lundine**.

Finally, I want to thank consortium member **Dr. Craig Parker** for bringing it to my attention that Melody will be a composer-in-residence at the **Cabrillo Festival of Contemporary Music**, alongside esteemed artists **Wynton Marsalis** and **Roomful of Teeth**, a groundbreaking vocal ensemble I had the privilege of seeing live at **Brooklyn Academy of Music**.

I hope this project will continue to foster discussions about women composers and, more broadly, women in the arts. Below are my farther-reaching goals for expanding the scope of this mission. Feedback is welcome!

1. Designate the SAI Women in Music concert as an official flagship event for International Women's Day.
2. Generate a tour to play the piece at colleges and universities around the country and discuss the findings of this project.
3. Bring the piece to Santa Barbara next June in celebration of Margaret's extraordinary contributions to her community; and create an exchange by which we exhibit her works here in Kansas.

I plan to send no more than three project updates in the coming year. Please feel free to forward this message. Alternately, if you would like to be removed from this distribution list, reply "unsubscribe."

Thank you for your support!

Email newsletter: “Project update #2: New work for trumpet ‘Light Form’”

Good afternoon,

I'm pleased to introduce "Light Form," a new work for trumpet in C and piano composed by Melody Eötvös in honor of Margaret Singer.

I will premiere the piece on my master's recital on Feb. 9, record the piece on Feb. 16 and perform it on K-State's Women in Music recital on March 5. You may notice that the timeline is quite compressed. This is because on March 9, I will be getting my thyroid removed. It is a vital and non-invasive surgery, but it will take time to recover my playing.

Between donors, consortium members, a SAI Philanthropies Chapter Outreach grant and fundraising efforts, we raised the total commission fee and more. Thank you!

In another amazing show of support, I was awarded a research grant from the K-State graduate school through the Arts, Humanities & Social Sciences Small Grant Program. This allowed me to visit the Jewish Federation of Santa Barbara over winter break, where Margaret's paintings are being housed, catalogued and exhibited. The remaining funds will go towards creating a professional recording of the piece to share with consortium members, printing the score and paying international wire transfer fees.

For those interested in learning more about the complex process of cataloguing and documenting Margaret's artistic legacy, I made a short compilation of footage from my trip to Santa Barbara, "Look Where We Are" which can be accessed here: <https://youtu.be/mvPRwnoa14g>.

For consortium members:

I'd like to include a 3-5 sentence bio of all consortium members in my master's report. Please share at your convenience!

More importantly, I can't wait for you to hear and play this amazing piece. It feels both familiar and brand new. I am thrilled that we could collaborate with Melody and her fascinating harmonic language. You can expect to receive a digital copy of the piece as well as a mastered recording by April 1.

For those who elected to join at Level 2 and receive a signed special edition score, I am collaborating with a designer to reproduce a carefully curated handful of Margaret's paintings at the highest possible quality in very limited edition. This may not be the score you play from, but my hope is that it is a work of art in itself.

More updates to come as "Light Form" takes on a life of its own. Thank you again for the unbelievable support!

Please feel free to send me a message at any time,

Email newsletter: “Project update #3: A bittersweet ending”

Good afternoon,

I'm writing with a final project update and wishing you and yours health, safety and peace of mind during this unsettling time.

I keep coming back to the things I'm grateful for. Before the crisis hit home, I gave my masters recital with both of my parents in attendance. I recorded "Light Form" with an amazing accompanist Amanda Arrington and performed the new work on the Women in Music recital. I was able to deliver the score to consortium members and pay the remainder of the composer's commission fee. Finally, I had a successful thyroid surgery and am slowly starting to play again.

Attached is the mastered recording of "Light Form" (courtesy of [Owen Taylor](#)) and a photo from my performance on the Women in Music recital. Melody has a page on her personal website dedicated to the new work for trumpet and I encourage you to visit, and listen to her other works as well: http://melodyeotvos.com/work/work_lightform.html

It is my goal to submit my masters report this Friday with a complete accounting of the commissioning and consortium-building process, and even graduate on time, albeit into a drastically different landscape.

While this project has given me direction and sometimes needed distraction, I am eager to wrap it up. I am thinking of ways to help the most vulnerable members of my community, applying for teaching positions even though the future is uncertain, and trying to acclimate to a "new normal" that looks different for everyone. Thank you for your continued involvement and support.

Take care of yourselves and each other,

Press Release for “Seeking Light”



Media Contact: Briana Sapp Tivey
Marketing and Communications Manager
Email: btivey@sbjf.org
Phone: 805-957-1115 or 805-705-0648

FOR IMMEDIATE RELEASE

Art at the JCC Presents Seeking Light: A Survivor’s Exhibition Showcasing Artworks by Local Survivors, Featuring Margaret Singer

- Opening Reception: Sunday, January 26, 1:00-4:00 pm
- Bronfman Family JCC, 524 Chapala Street, Santa Barbara
- Exhibit on view January 17-April 21, 2020
- Free and open to the public

Santa Barbara, California (December 16, 2019) — *Art at the JCC* will host a unique exhibition featuring the art of local Holocaust survivors at the Jewish Federation’s Bronfman Family Jewish Community Center, 524 Chapala Street, from Friday, January 17 through Tuesday, April 21. The exhibition’s opening reception and closing dates coincide with Holocaust Remembrance Day and *Yom HaShoah* (Holocaust Memorial Day).

Exhibit description

Seeking Light celebrates the lives of local Holocaust survivors and refugees, taking a fresh and artistic view towards hope and light juxtaposed with the reality of destruction and exile. It features works by notable local survivors Margaret Singer, Maria Segal, Edith Ostern, Erika Kahn, Mary Freericks, Freddy Casto, Celeste Wiedmann, and Bernhard Penner.

Through their art, these individuals demonstrate their endurance and hope, and teach us about the power of the human spirit in the face of unthinkable evil. A number of these extraordinary survivors have been lifelong professional artists, while others have been art educators, or found their creative talents later in life. Collectively, their works offer insight into the experience of living through one of the darkest chapters in human history.

The exhibition will also include panel displays of poetry and quotes, or “Margaret-isms”, from the beloved late survivor Margaret Singer, who is also featured in the highly acclaimed documentary film *Margaret Singer: Seeking Light* submitted to the 2020 Santa Barbara International Film Festival. Following her death in May 2019 at the age of 97, *Art at the JCC* was bequeathed her vast body of work including nearly 1,500 pieces.

Margaret was a constant ray of joy for many years at the Bronfman Family Jewish Community Center, and regularly participated in yoga, [Schmooze Room](#), poetry programs, and art exhibitions. She bravely shared her testimony and poetic wisdom as a participant in the Jewish Federation’s [Portraits of Survival permanent exhibit](#) and programs. She was a prolific artist, poet, and role model for the Jewish, artistic, and general communities. She passed away the way she lived, in grace, peace, and beauty. With honor,

Art at the JCC and the Jewish Federation of Greater Santa Barbara take on the mission of sharing Margaret's words and art with the world.

The *Seeking Light* exhibition will also be integrated into school and group tours of the docent-led *Portraits of Survival: Life Journeys through the Holocaust and Beyond* permanent exhibit and program from January through April 2020, its busiest season.

The exhibition is made possible by the generosity of the Squire Foundation and the Santa Barbara County Office of Arts & Culture.

Opening Reception

During the opening reception on Sunday, January 26, 1:00-4:00 pm, guests will enjoy appetizers, wine, and world-class entertainment from acclaimed local music icon, Bruce Goldish, followed by a welcome and program led by *Portraits of Survival* Director, Ruth Steinberg.

The evening's program will include remarks from Lynn M. Holley, *Art at the JCC* resident curator, and other special guests and artists wishing to honor the survivors. Live music by guitarist Mike Witt will accompany special readings and poetry by Margaret Singer.

###

About *Art at the JCC*

Art at the JCC is a program of the Jewish Federation of Greater Santa Barbara. Through its exhibition and outreach programs, *Art at the JCC* honors and shares the universality of Jewish values, history and culture through various forms of artistic expression. The purpose of *Art at the JCC* is to provide Central Coast and other artists from all disciplines the opportunity to bring their work to the Santa Barbara community. Because art is a universal language, our programs will cross all boundaries of religion, race, gender and age, and strive to maintain communication. Its mission is to promote identification and connectedness to the Jewish community and the community at large. For more information, visit jewishsantabarbara.org/art-at-the-jcc.

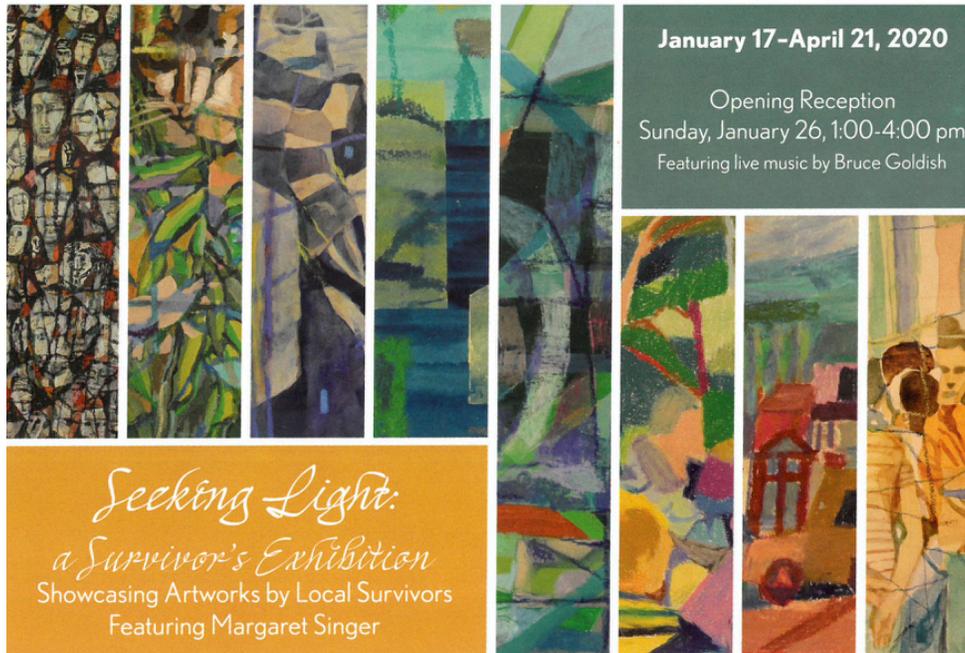
High resolution images available upon request to btivey@sbjf.org.



Margaret Singer celebrating her 95th birthday (June 2016)



Program for “Seeking Light” exhibit



January 17–April 21, 2020

Opening Reception
Sunday, January 26, 1:00–4:00 pm
Featuring live music by Bruce Goldish

Seeking Light:
a Survivor's Exhibition
Showcasing Artworks by Local Survivors
Featuring Margaret Singer

Presented by **Art at the JCC** with generous support from the Squire Foundation

**Margaret Singer • Maria Segal • Edith Ostern
Erika Kahn • Mary Fredricks • Freddy Caston
Nora Wiedmann • Lev Moross • Bernhard Penner**

Through their art, these Holocaust survivors and refugees demonstrate their endurance and hope, and teach us about the power of the human spirit in the face of unthinkable evil.

The documentary short ***Margaret Singer: Seeking Light*** will be shown at the Santa Barbara International Film Festival on **Sun, Jan 19, 5:00 pm** at the Arlington Theatre.

Margaret Singer's Legacy

The Jewish Federation is honored to be taking on the mission of the ***Margaret Singer Artist Project*** to preserve, share and honor her artworks and story.

For purchase inquiries, contact art@sbjf.org or **805-957-1115 x103**.

jewishsantabarbara.org/art-at-the-jcc

Art at the JCC | Jewish Federation of Greater Santa Barbara | 524 Chapala Street, Santa Barbara, CA 93101

Masters Recital Program

STUDENT RECITAL SERIES

Marie Mencher, trumpet

**Assisted by
Amanda Arrington, piano**

PROGRAM

Fanfare for Trumpet	Richard Cohen (Unk. D.o.b.)
Light Form* <i>*World Premiere</i>	Melody Eötvös (1984-)
Légende	George Enescu (1881-1955)

INTERMISSION

Sonata No. 1 <i>Lento, Allegro Molto Allegretto Allegro con Fuoco</i>	Eric Ewazen (1954-)
Girl with the Flaxen Hair	Claude Debussy (1862-1918) Arranged by David Hickman

**Sunday, February 9, 2020
2:00 p.m.
All Faiths Chapel Auditorium**

MARGARET SINGER

SPRING | 2020

Artist, Mystic, Survivor

AUTOBIOGRAPHY

On permanent display at the Jewish Federation of Santa Barbara's exhibit
Portraits of Survival

Living in Frankfurt, Germany, we had a fairly pleasant childhood. My parents, though not having any money, sent me and my sister and brothers to a good school. We went hiking with friends, attended synagogue not far from where we lived and walked fearlessly all over the city.

With the coming of the Nazis, a sense of malaise pervaded our lives. Children threw stones at us, calling us names. Jewish people began to disappear. My family first fled to Alsace-Lorraine and then to the Saar to live with relatives. My father sent my sister Paula and me to America where we had an uncle and aunt. A week later my brother Sidney followed on to New York.

Due to government delays and the outbreak of World War II, my mother never made it to America. My father and a group of men went secretly on a trail over the Alps to enter Italy, but they were caught and spent the war years in an Italian concentration camp.

After arriving in the U.S., I worked in a factory in New York. A friend introduced me to the American Peoples School where I studied art with my teacher Carl Nelson. After moving to Santa Barbara, I received a BA in art and MA in educational psychology. I became a teacher at City College Adult Education and taught portrait, figure, and landscape painting for 20 years.



Above: Margaret as the Queen of Hearts in Santa Barbara's Summer Solstice Parade. Pictured with fellow artist & caretaker Pali-X.-Mano.

"You have to remember what the treasure was, which was knowing her."

Louise Palanker, Filmmaker,
Margaret Singer: Seeking Light

MELODY EÖTVÖS

Composer, "Light Form"

Melody Eötvös (1984) was born in the Southern Highlands, NSW, Australia. Eötvös attended the Queensland Conservatorium of Music, Griffith University, studying composition with Stephen Leek and Dr. Gerardo Dirié, where she completed her bachelor of music in composition with honors. In 2018 Melody took up a new academic position at the Melbourne Conservatorium of Music as Lecturer in Composition and Aural Skills. Melody holds a doctorate in music (2014) from Indiana University Jacobs School of Music, and a Master of Music (2008) from the Royal Academy of Music, London.

Melody has been awarded the APRA Professional Development Classical Award in Sydney, the 3MBS National Composers Award, Soundstream National Composer Award (2012), is a winner of the Gallipoli Songs composition competition (2014), the Virginia B. Toulmin Foundation Orchestral Commission administered by the League of American Orchestras & the EarShot Foundation (world premiere: Carnegie Hall October 23rd 2015), the Seattle Metropolitan Chamber Orchestra International Composition Competition (2016), and the orchestral prize for the Red Note Music Festival (2017).

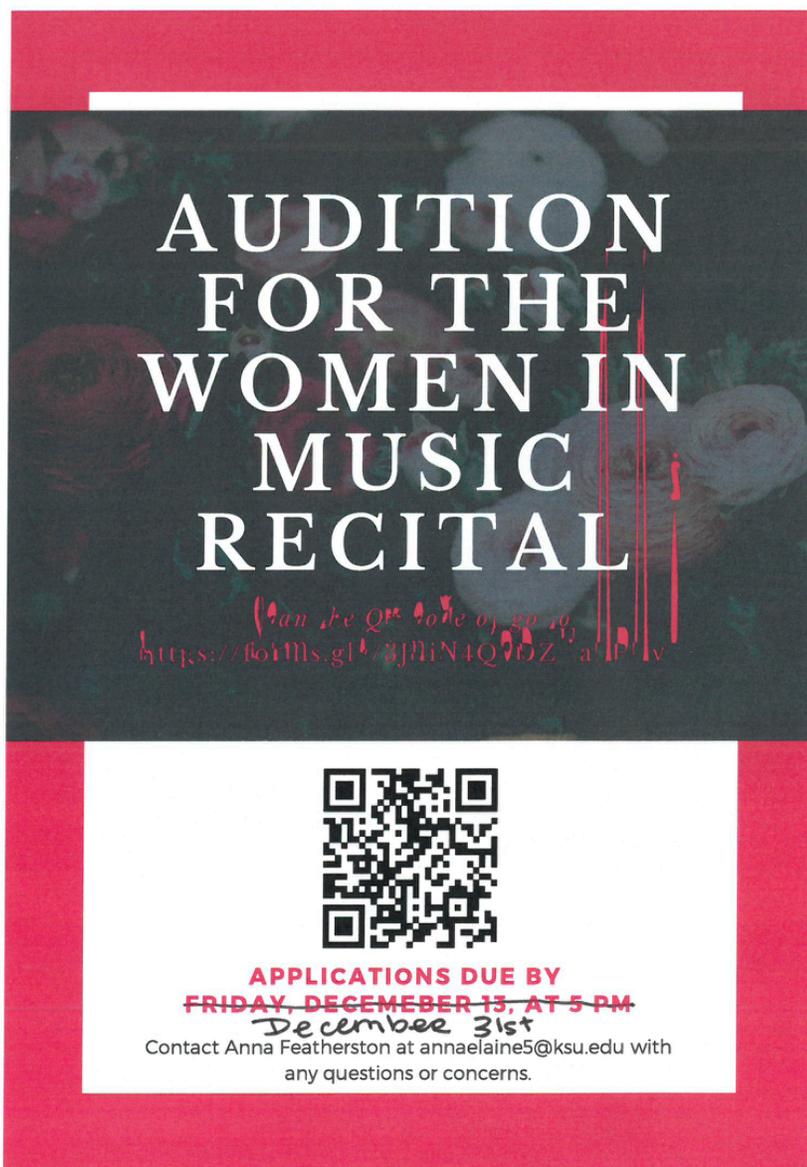


"Light Form" takes inspiration from three paintings by Margaret, above. Top right: "At the Mall," bottom right: "Mandala," bottom left: "Untitled."

The title comes from the notebooks of Paul Klee, in which he writes, "Natural Order: Concept of illumination in nature (light form). The natural unorganized crescendo or diminuendo. The innumerable subtle tones between white and black. The natural confluence of light and dark tonalities, a vibrato between light and dark."

Women in Music Recital audition flier

Men & Women Can Apply!



AUDITION
FOR THE
WOMEN IN
MUSIC
RECITAL

(Scan the QR code or go to)
<https://forms.gle/3JniN4QUdZUaKPKv8>



APPLICATIONS DUE BY
FRIDAY, ~~DECEMBER 13, AT 5 PM~~
December 31st
Contact Anna Featherston at annaelaine5@ksu.edu with
any questions or concerns.

← Scan the
QR code
OR go to

<https://forms.gle/3JniN4QUdZUaKPKv8>

Women in Music Recital Poster



THE KAPPA UPSILON CHAPTER OF
SIGMA ALPHA IOTA PRESENTS

*Women in Music
Recital*

MARCH 5, 2020

All Faith's Chapel
7:30 pm

Women in Music Recital Program

KANSAS STATE UNIVERSITY | School of Music, Theatre, and Dance

KANSAS STATE UNIVERSITY

MTD

School of Music
Theatre and Dance

KANSAS STATE UNIVERSITY | School of Music, Theatre, and Dance
109 McCain Auditorium
1501 Goldstein Cir.
Manhattan, KS 66506
785-532-5740
mtdksu@k-state.edu
www.k-state.edu/mtd

www.k-state.edu/mtd

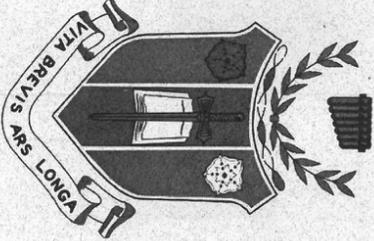
KANSAS STATE UNIVERSITY | School of Music, Theatre, and Dance

KANSAS STATE UNIVERSITY

Women in Music Recital

Hosted by the Kappa Upsilon Chapter
of Sigma Alpha Iota

Thursday • March 5, 2020 • 7:30 PM
All Faiths Chapel



<i>Light Form</i>	Melody Eötvös
<i>Ah, Love, but a day!</i>	Amy Beach
<i>Tag for Two</i>	Marga Richter
<i>Appalachia for horn alone</i>	Lydia Busler-Blais
<i>Chanson et passepied</i>	Jeanine Rueff
<i>Villanelle for solo trumpet</i>	Dale Trumbore
<i>Dances with Winds</i>	Shelley Hanson
<i>I Gaida</i>	
<i>II. The Irish Star</i>	
Wind Chamber Performers, directed by Allegra Fisher Bennett, clarinet;	
Rylie Toom and Jenna Dominguez, flute/piccolo; Crystal Rathburn and Taton Peri Carney, bass clarinet; Julia McCabe, soprano saxophone; Nick Clark, alto saxophone;	
Chris Carter, tenor saxophone; Haley Schwartz and Kate Washburn, trumpet;	
Michael Walker, euphonium; Dakota Smith, tuba; Braedon Bomgardner, timpani; Derek Leamer; percussion;	
Brandon Wells, drumset	
<i>So Near, So Dear Is S.A.I.</i>	Glad Robinson Youse
Members of the Kappa Upsilon Chapter	
<i>Kirkivaan (Windows)</i> :	
<i>Three Transformations for Brass Quintet</i>	Reena Esmail
Dr. John Kilgore and Dr. Craig B. Parker, trumpet; Dr. Jacqueline Fassler-Kestetter, horn;	
Dr. Paul Hunt, trombone; Dr. Steven Maxwell, tuba	
Reception to Follow in McCain 105	

www.k-state.edu/mtd

Kappa Upsilon Members	President
Milka Bolton	
Lucy Florez	Vice President-Ritual
ZoeY Ducher	Vice President-Membership and President elect
Chloe Fischer	Corresponding Secretary
Sarah Keller	Recording Secretary and Secretary elect
Hannah Seck	Treasurer, Fundraising Chair, and VP-Membership elect
Miranda Urban	Editor and Editor elect
Anna Featherston	Sergeant at Arms, Bylaws Chair, and Music Director
Mikaela Lange	Social Chair
Taylor Crawford	VP-Ritual elect
Page Folck	Sergeant at Arms elect
Emma Brase	member
Kaleigh Cobb	member
Morgan Egidy	member
Emma Iacovella	member
Bekah Purvis	member
Kara McClendon	Member in Training
Jessica Vanstory	Member in Training

www.k-state.edu/mtd

Program Notes

The purpose of this recital is the showcase pieces that have been composed by women.

Light Form, Melody Eötvös

Light Form takes inspiration from three paintings by Margaret Singer: "At the Mall," "Mandala," and "Unfrited. Margaret's pieces are on permanent display at the Jewish Federation of Santa Barbara's exhibit *Portraits of Survival*. The title *Light Form* comes from the notebooks of Paul Klee, in which he writes, "Natural Order: Concept of illumination in nature (light form). The natural unorganized crescendo or diminuendo. The innuently subtle tones between white and black. The natural confluence of light and dark tonalities, a vibrato between light and dark."

Melody Eötvös (1984) was born in the Southern Highlands, NSW, Australia. Eötvös attended the Queensland Conservatorium of Music, Griffith University, studying composition with Stephen Leek and Dr. Gerardo Diré, where she complete her bachelor of music in composition with honors. In 2018, Melody took up a new academic position at the Melbourne Conservatorium of Music as Lecturer in Composition and Aural Skills. Melody holds a doctorate in music (2014) from Indiana University Jacobs School of Music, and a Master of Music (2008) from the Royal Academy of Music, London. Melody has been awarded the APRA Professional Development Classical Award in Sydney, the 3MBS National Composers Award, Soundstream National Composer Award (2012), is a winner of the Gallipoli Songs composition competition (2014), the Virginia B. Toulmin Foundation Orchestra Commission administered by the League of American Orchestra & the EarShot Foundation world premiere: Carnegie Hall, October 23, 2015), the Seattle Metropolitan Chamber Orchestra International Composition Competition (2016), and the orchestra prize for the Red Note Music Festival (2017).

Program Notes Submitted by Marie Mencher

The commissioning of *Light Form* was partially funded by the Kappa Upsilon Chapter of Sigma Alpha Iota. The funds came from a grant given to the chapter by Sigma Alpha Iota Philanthropies, Inc., specifically for the commissioning of this piece.

www.k-state.edu/mtd

Sigma Alpha Iota Philanthropies, Inc.

Sigma Alpha Iota Philanthropies, Inc., created in 1974 as a tax-exempt, 501 (c)3 nonprofit organization, is the charitable arm of Sigma Alpha Iota International Music Fraternity. Its mission is to promote all aspects of music creation, performance and scholarship; and encourage service for and through music on the campus, in the community, in the nation, and throughout the world.

The mission of Sigma Alpha Iota Philanthropies, Inc. is to support the educational and charitable goals of Sigma Alpha Iota International Music Fraternity through philanthropic endeavors. To establish and maintain a lasting financial base for funding educational projects.

Vision Statement

- To provide opportunities to build strong leaders through education and leadership training.
- To promote the musical growth of fraternity members and chapters.
- To manage financial resources to develop and sustain educational programs and initiatives.
- To support all aspects of music on campus, in the community, in the nation, and throughout the world.
- To inspire the generosity of donors in support of the organization's philanthropic musical goals.

The diverse projects of Sigma Alpha Iota Philanthropies, Inc. are designed to:

- Promote all phases of music, including history, composition, performance, appreciation, and criticism, and to aid and recognize those learning or serving in any field of music
- Raise the standards of all aspects of music among students and teachers in American colleges, conservatories, and universities
- Develop stronger bonds of musical interest and understanding between foreign countries and the United States of America
- Receive property of any kind, whether real or personal, and to administer and apply such property and the income there from exclusively for charitable, educational, and literary purposes.

In serving these purposes, the work of Sigma Alpha Iota Philanthropies, Inc. is under the supervision of its Board of Directors and is supported by Sigma Alpha Iota chapters, individual SAI members, and interested friends throughout the country.

Support for the many philanthropic endeavors of SAI Philanthropies, Inc. is always appreciated.

More information about SAI Philanthropies, Inc. and SAI can be found at www.sai-national.org.

www.k-state.edu/mtd

Margaret Singer: Seeking Light (short film shown at reception) Born and raised in Frankfurt, Germany, at the age of 17, tragedy and turbulence flung Margaret Singer far from her roots. With courage and purpose she bent darkness into light utilizing her gifts as an artist and poet and her innate sense of truth and joy. Following her own compass, Margaret broke every mold of expectation for a woman, an immigrant and a refugee. She has created a body of work that will inspire generations. 97 year old Margaret Singer is celebrated in the film Margaret Singer: Seeking Light. "You have to remember what the treasure was, which was knowing her."
-Louise Palanker, Filmmaker of *Margaret Singer: Seeking Light*

Autobiography by Margaret Singer
"Living in Frankfurt, Germany, we had a fairly pleasant childhood. My parents, though not having any money, sent me and my sister and brothers to a good school. We went hiking with friends, attended synagogue not far from where we lived and walked fearlessly all over the city.

With the coming of the Nazis, a sense of malaise pervaded our lives. Children threw stones at us, calling us names. Jewish people began to disappear. My family first fled to Alsace-Lorraine and then to the Saar to live with relatives. My father sent my sister Paula and me to America where we had an uncle and aunt. A week later my brother Sidney followed on to New York.

Due to the government delays and the outbreak of World War II, my mother never made it to America. My father and a group of men went secretly on a trail over the Alps to enter Italy, but they were caught and spent the war years in an Italian concentration camp.

After arriving in the U.S., I worked in a factory in New York. A friend introduced me to the American Peoples School where I studied art with my teacher Carl Nelson. After moving to Santa Barbara, I received a BA in art and an MA in education psychology. I became a teacher at City College Adult Education and taught portrait, figure, and landscape painting for 20 years."

Sigma Alpha Iota

Sigma Alpha Iota is an organization, which promotes interaction among those who share a commitment to music. Members of SAI are active in all areas of campus music and campus life, working closely with faculty, administration, campus and community groups, music professionals and patrons. In addition to personal encouragement and support, members may receive scholarships, loans and awards in many areas and at all levels of music-related study. Sigma Alpha Iota has long been recognized as a leader in the field of music and provides a lifetime of fraternity contact.

The SAI Alumnae Association allows alumnae members to remain active and supportive of the ideals of SAI.

Members of Sigma Alpha Iota, in collegiate and alumnae chapters, devote their talents and energies to many national and international projects including those of Sigma Alpha Iota Philanthropies, Inc.:

- The SAI quarterly, PAN PIPES, comprehensively lists American premieres and works-in-progress in each special edition, and is included in the Library of Congress Archives.
- The People-to-People Music Project sends music, instruments, and educational materials to deserving musicians world-wide.
- The triennial Inter-American Music Awards (IAMA) and commissions recognize and encourage the finest in creative composition throughout the western hemisphere.
- Undergraduate, Graduate, and Doctoral Scholarships, Summer Music Scholarships, and Chapter Outreach Grants are available to SAI members and chapters.

Sigma Alpha Iota accepts with pride the responsibilities and privileges of being a leader in the pursuit of music creation, performance, and scholarship.

Dances with Winds, Shelley Hanson

Dances with Winds is based on folk tunes from three very different European regions. Movement I, *Gaida*, is named after the Macedonian bagpipe, which is less strident than the Celtic bagpipe. The two famous bagpipe tunes that are used show that a gaida can sound either very plaintive or very joyful. Movement II, *The Irish Star*, uses the well-known Irish folk tune "Star of the County Down." Most often played in march tempo, this tune also can be performed as a waltz. Both versions are used here.

Program Notes Submitted by Allegra Fischer

Khirkhyaan (Windows): Three Transformations for Brass Quintet, Reena Esmail

Khirkhyaan (Windows): Three Transformations for Brass Quintet was commissioned by the Curtis Brass Project and the Kansas State University Faculty Brass Quintet. The entire work was premiered by the Kansas State University Faculty Brass Quintet in All Faiths Chapel on November 29, 2017, as part of an all-Esmail concert during the composers residency at KSU.

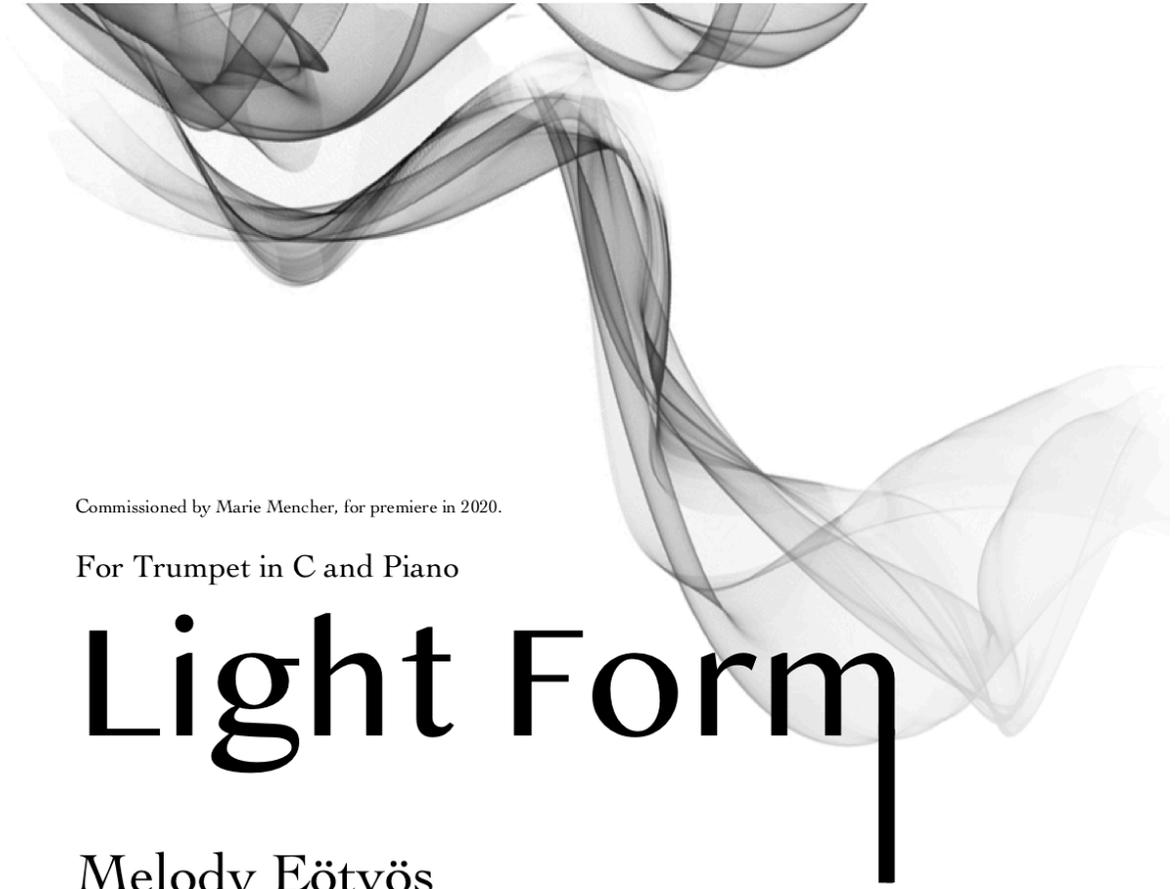
Indian-American composer Reena Esmail was in residence at K-State during the week of November 28, 2017, for a series of master classes, lectures and a free concert of her music. As part of her visit, Esmail presented "Intersections Between Hindustani and Western Art Music in the Work of Reena Esmail," in the Hemisphere Room of Hale Library. While the history of collaboration between Hindustani — North Indian — classical musicians with Western musicians in the areas of jazz and popular music has been long and multidimensional, the history of incorporation of Hindustani music — either through its techniques or its performers — into Western art music has been a path much less frequently traversed. In this lecture, Esmail explored a few of the reasons for this disparity and provided some of the solutions she found through her own compositional explorations of points of connection between Hindustani and Western art music. This lecture was sponsored by the Dow Center for Multicultural and Community Studies at K-State Libraries.

Esmail earned degrees from the Juilliard School and Yale University. She was a recipient of a Fulbright-Nehru grant for 2011-12 and lived in New Delhi, where she was affiliated with the faculty of music and fine arts at the University of Delhi and studied Hindustani vocal music with Gaurav Mazumdar. Her highly heralded compositions include numerous solo, chamber, choral and orchestral works as well as film scores. Her oratorio for choir, Baroque orchestra, sitar and tabla, "This Love Between Us: Prayers for Unity," using texts in eight languages from seven different religions, received multiple performances in the U.S. and in India earlier this year.

In addition to composing, lecturing and teaching composition, Esmail is composer-in-residence with Street Symphony, an organization that places social justice at the heart of music-making by creating opportunities for musical engagement and dialogue between world-class musicians and people disenfranchised by homelessness, incarceration and poverty in Los Angeles County. She is co-director of Shashtra, a national organization that supports and cultivates musicians who work between Indian and Western traditions. In February, Esmail will teach workshops in Mumbai to give Hindustani singers the skills to collaborate with Western classical musicians.

Program Notes by Dr. Craig B. Parker

Appendix D - “Light Form” score



Commissioned by Marie Mencher, for premiere in 2020.

For Trumpet in C and Piano

Light Form

Melody Eötvös

0416988583

eotvosmelody@gmail.com

©Melody Eötvös 2019 | Eötvös Publishing



Programme Notes

This piece was inspired by the work and life aesthetic of Santa Barbara artist and poet, Margaret Singer. Despite the earlier darkness in her life surrounding the events of the Holocaust and her migration to the USA, Singer's outlook on the world was saturated with inherent positivity and a thorough love of life. This contrast manifested itself in her paintings, which exhibit merging opposites, a confluence of light and dark, as well as a strong illumination in nature: a concept also known as 'light form'. This form adheres to the natural, unorganized shapes which occur between the merging of such elements as crescendo and diminuendo, the shades between black and white, and the confluence and vibrato between light and dark.

- Melody Eötvös (2020)

Consortium Members

Dr. Keith Benjamin – University of Missouri – Kansas City Conservatory (UMKC)
Michael Blutman
Madison Hines - Kansas State University
Dr. Micah Holt – Slippery Rock University
Dr. Jim Johnson – The University of Akron
Dr. Will Koehler – Tulsa Community College
Marie Mencher - Kansas State University
Dr. Joseph Nibley – Fort Lewis College
Dr. Craig B. Parker – Kansas State University
Dr. Ann McNamara – Illinois State University
Dr. Kevin Eisensmith - Indiana University of Pennsylvania
Dr. Deborah Caldwell – Erskine College
Lucas Johnson – Tabor College
Dr. Raquel Samayoa – University of North Texas
Connor Johnson – Michigan State University
Diego Turner
Steven Garcia – St. Olaf College
Michael Buckstein – Indiana University of Pennsylvania

Consortium Directed and Premiered by Marie Mencher, on February 9 2020

Light Form

For Solo Trumpet and Piano

Melody Eötvös (2019)

♩ = 50 *accel.* ♩ = 72

Trumpet in C

Piano

ppp *mp*

Reo. 8^{va}

5

C Tpt.

Pno.

p

3 3 3 3 3

b^b 8^{va}

8

C Tpt.

Pno.

3 3 3 3 3 3 3 3 3 3 3 3

b^b b^b 8^{va}

11

C Tpt.

Pno.

14

C Tpt.

Pno.

17

C Tpt.

Pno.

21

C Tpt.

Pno.

Red.

23

C Tpt.

Pno.

mf *p*

25

C Tpt.

Pno.

27

C Tpt.

Pno.

mp

30

C Tpt.

Pno.

p

8^{va}

The image displays a musical score for a C Trumpet (C Tpt.) and Piano (Pno.) instrument. The score is divided into four systems, each corresponding to a specific measure range: 33-34, 35-37, 38-40, and 41. Each system consists of two staves: a single treble clef staff for the C Tpt. and a grand staff (treble and bass clefs) for the Pno. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by frequent triplet patterns, indicated by a '3' above the notes. The piano accompaniment features a steady bass line with chords and occasional melodic lines. A dynamic marking of *mf* (mezzo-forte) is present in the second system. The score concludes with a double bar line and a 4/4 time signature at the end of the fourth system.

43

C Tpt.

Pno.

mf

f

Ped.

45

C Tpt.

Pno.

48

C Tpt.

Pno.

50 *molto vib.* **rit.**

C Tpt.

Pno.

52 $\text{♩} = 44$

Pno.

56 $\text{♩} = 50$ **poco accel.**

Pno.

ppp *p*

61 *very expressively* $\text{♩} = 60$

C Tpt.

Pno.

mp

Light Form - full score

7

65

C Tpt.

Pno.

65 66 67 68

69

C Tpt.

Pno.

69 70 71 72

73

C Tpt.

Pno.

73 74 75 76

77

C Tpt.

Pno.

77 78 79 80

81 *accel.*

C Tpt. *f* *ppp*

Pno. *f* *mp*

8^{vb} *8^{vb}* *8^{ed}*

85

C Tpt. *f* *3* *subp* *f*

Pno. *f*

8^{vb}

♩ = 72 Freely

89 *solo*

C Tpt. *mp*

tr *3* *3* *3* *3* *3* *3* *3*

92

C Tpt. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

95

C Tpt. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

97

C Tpt. *mf* *f* *p*

♩ = 50 **accel.**

100

C Tpt.

♩ = 72 **In Time**

102

C Tpt.

f **mp** **f**

Pno.

f **mf** **f**

105

C Tpt.

mp

Pno.

p **p**

108

C Tpt.

Pno.

Light Form - full score

110

C Tpt.

Pno.

113

C Tpt.

Pno.

116

C Tpt.

Pno.

119

C Tpt.

Pno.

Light Form - full score

11

121

C Tpt.

Pno.

123

C Tpt.

Pno.

mf

125

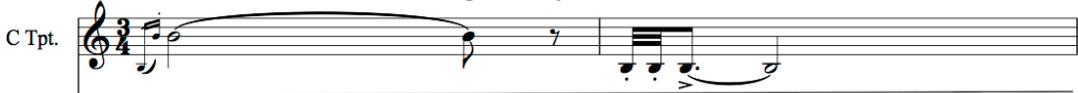
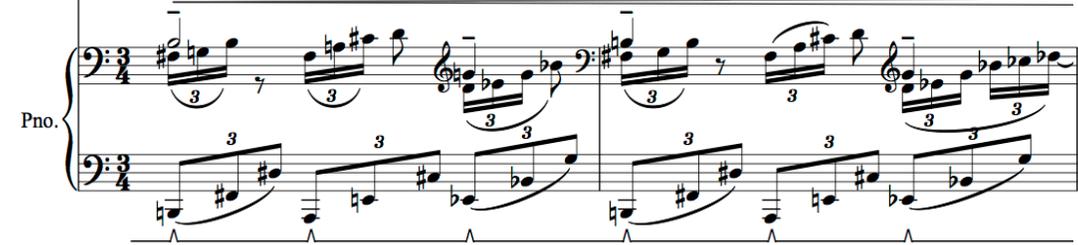
C Tpt.

Pno.

127

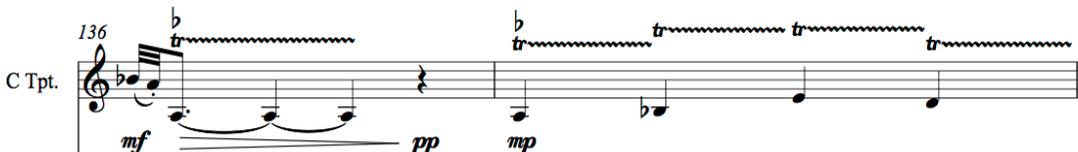
C Tpt.

Pno.

C Tpt. 
Pno. 

C Tpt. 
Pno. 

C Tpt. 
Pno. 

C Tpt. 
Pno. 

138 (tr) *no trill*

C Tpt. *gliss.* *gliss.*

Pno. *mp*

140

C Tpt.

Pno.

142 *poco rit.*

C Tpt. *poco rit.*

Pno.

144 *no trill* $\text{♩} = 50$

C Tpt. *pp*

Pno. *ppp*

Appendix E - Interview Transcripts

Dr. Cora Cooper

Date: April 25, 2019

Time: 12:30PM (CST)

Interviewee: Dr. Cora Cooper, Professor of Violin, Viola and String Chamber Music at Kansas State University

Location: Dr. Cora Cooper's office (McCain)

Dr. Cora Cooper: What are you doing your master's report on?

Marie Mencher: My project was initially to find a composer—Dr. Johnson kind of led me towards the female composer route. I don't know why necessarily, maybe he thought it was of particular interest. He suggested I could even do an all-female recital. Maybe it was to narrow my focus of study. What it more turned into was talking about the commissioning process, but then really focusing on initiatives to promote women composers, which it seems like is having a moment.

CC: It is having a moment, yeah.

MM: But hopefully more than a moment

CC: Yeah, exactly.

MM: I had read in March that you had gone to the launch of the Boulanger Initiative. I was trying to study up and I read on your blog, too, some of the founding members and how it got started and what their mission is. I think I will eventually need to narrow my focus for the report. A lot of it is going to be, from conception to premiere, how did I get this work off the ground.

CC: Are you a first year?

MM: Yes.

CC: Good, because it takes a while.

MM: Yeah. I think a big component of it also will be, how can we promote new works by underrepresented composers and what the goal is. Like the project in Europe right now.

CC: Like the Keychange

MM: Yes, Keychange. Like, is that our end goal? Separately, what is your field of interest, how did this become a passion of yours? I'm maybe asking you to point me in the right direction in terms of research and things like that.

CC: Well, it sounds like you need to narrow yourself down even more because when you do these things, you get this broad idea, but you make your life way too hard if you try and go too broad. In terms of the ultimate goal—to me, and to a lot of people who are in this area and who have been thinking about it and working on it for a long time—the ultimate goal is that we don't need these movements.

MM: Right.

CC: The ultimate goal is that it's just as normal to program a woman composer as a man composer. You know they exist. It's amazing. I went down to Bethany a couple weeks ago and did a lecture there as part of their Women's International Month of March. These were kids that had actually played some stuff in orchestra and in the choirs. I started out, I asked them first to think of a classical composer and think of a classical musician, you know, concert artist. Then I asked them, how many of you thought of a woman? Nobody. I thought, Okay, so how many can name a woman composer for me? No one could. Even though they had played a movement of an Amy Beach symphony.

It's so out of people's consciousness. That's something that those of us who have been working in this area forget. It's like, oh yeah, Clara Schumann, yeah, yeah, yeah, let's move on. You know? Whereas other people, people that are new to it, are like [gasp] Clara Schumann, you know, existed! But the ultimate goal is to normalize it. One of the things that started me on it besides, I'm in academia and I need something to be a project and get my hooks into, that is what led me to doing a lot of work at IUP, the Festival of Women Composers.

MM: I was going to ask some follow-up questions about that. That is actually where I got my music ed degree.

CC: Oh, awesome!

MM: Only for a couple years, but I had never heard of the festival at all.

CC: I think since Sarah Mantel retired, she was the voice and opera person. We taught together at Montana State when I started out. Then I think they did one or two more after she retired. Susan Wheatley, who was music ed but probably had retired before—

MM: Yes.

CC: She was the other person that was doing this. Since they retired, I think it's not happening anymore. Looking back now and when it was, in the 90s, it was a fantastic festival. They really got big names. It was three or four days of presentations and concerts and lecture recitals. It was awesome. I can see if I can dig up an old program or something, because I never throw anything away.

MM: I was going to say, maybe towards the end, I can ask you just about some archival, like if I could photocopy...

CC: I'm sure I have it down in the basement.

MM: Okay, that would be awesome. That would be really cool to see.

CC: So that's the deal: to make it normal. To make it normal for students as they're growing up. Where it hit me personally is—I mean, even though I'd already done IUP and all those kind of things—there's *a* book in all of the violin teaching canon that is regularly used that is by a woman. It's an etude book on double stops by Josephine Trott, and I was using that and I realized that when I'd go to talk—you know, this is what's happening in the music—and I would say, And he; I'm like, no wait, And *she*. It was hard even for me, who had done all these things, to use the pronoun “she.” I thought, well that's sort of stupid. That's kind of ridiculous. I had the idea that, why don't we do more of it?

Studying the violin, pretty much 99% of violinists' background is that they will go from the start to finish and never play a woman composer. I didn't. All the way through my doctorate, I never played a piece by a woman. That's kind of silly. Part of it, you know, I didn't do Suzuki, that came after I had begun and everything but, if you go through the Suzuki thing, that's 10 books of all dead European men. The traditional literature's no better. Even just the standard teaching canon, it's all 19th century men basically.

I started thinking, number one, teachers don't have time to look for stuff and who knows where to look? And, if you find it, so what? What are you going to do with it? If it's not readily accessible, people aren't going to use it. If you don't make them understand why they should be using it, if they haven't figured that out by themselves, then they're not going to use it either. And it's got to be good, it's got to be on par with the traditional canon, otherwise why would you use it? It's got to have good pedagogical points, it's got to be fun to play, it's got to have all that kind of stuff. That's where the anthologies came from.

I had the idea in 2003, but I didn't really do anything. Then, in 2006, I ended up with frozen shoulder and I literally couldn't move my arm past here, right? I suddenly had a lot of time, because I couldn't practice. It was like, oh my god, research and creativity is part of my job, what am I going to do? I started working on the project for real and probably wouldn't have ever done it if it hadn't been for that. I spent quite a while, probably three, four years in the research phase, trying to find stuff and, Okay, here's this but it's under copyright, what do I do? Learning all of that stuff. It was fascinating.

Then finished it. I published the first volume in 2010, maybe 2009, and then got the fourth one done, I think it was 2013. I found stuff, made a couple of trips to the British library, did a ton of interlibrary loan, just weird things. I commissioned some stuff. Luckily, it was for violin and there's just so much written for violin. There were so many violin teachers, women violin teachers, who had gone to Europe and studied but, of course, then they couldn't actually have a job here, so they had to teach privately, they wrote stuff for their students. There was a publishing company that's now been absorbed by Alfred: Joseph P. Schmidt. He was Amy Beach's publisher and he made a real point of publishing women's music in the early 20th century. There's a ton of stuff.

Trumpet stuff, though, is going to be harder to find if you're looking into historical, by women.

MM: Yeah. That's not my focus because I think it would be so challenging.

CC: Violin and piano, basically, you're going to find a lot of stuff, and some chamber ensembles and things. Now, after I did the violin one, I was like phew. Then immediately, no one ever asked anything and then as soon as I finish, when are you going to do one for viola? I did that, and then it's like, when are you going to do one for cello? I'm just starting that, and, wow, it's a lot harder, even for cello, to find stuff.

MM: Specifically, for cello?

CC: Yeah. Viola, I mean, I just transcribed a lot of the things from the violin one, then did some commissions. That's all sort of the why and the background. In terms of commissioning, like, how do you go about it? Or how do you find composers? What are you looking for? <13:00>

MM: Well, to share what phase I'm in right now: I've contacted a composer. Her name is Melody, appropriately. Eötvös is her last name. She's an Australian-American composer. She got her doctorate at IU and now is teaching in Australia at a conservatory of music. She has agreed to do the project. I did a survey to poll all the trumpet players that I could think of in my immediate network and say, what kind of piece would you like to see? From that we settled on instrumentation towards forming a consortium.

CC: Very cool. For the commission?

MM: For this commission, yes. This is going to be specifically about how to form a consortium or to find co-collaborators, because even with all the support, I won't have the funds to be able to make the first half of the first payment.

CC: Now, I haven't done that. I was part of a consortium, but I didn't have anything to do with making it happen.

MM: Well, I don't know if you'd be willing to share any of the correspondence that came from that?

CC: Let me see if I still have it. That's a young American composer, Stephanie Ann Boyd. She had what I thought was an absolutely brilliant idea. She wrote a piece. She calls it a sonata; it's not really a sonata. It's a six-movement thing entitled *Amerigo*. The six movements, they go by time zone. They start in Hawaii, then it goes to California, and then Montana, Wisconsin, New Hampshire, and Alaska or something like that. She picked some kind of town or city in each time zone. They're very coloristic and stuff.

She called it the "50 States Sonata Project," and she contacted a violinist—or if somebody turned her down, then contacted another one—in each state. She contacted me because of the anthology, which was awesome, so I got to be a co-commissioner. Every co-commissioner paid \$50, which, you know, 50 states, \$50. Plus, if they were with an institution, if the institution also wanted to be a co-commissioner, that would be another \$50. That's like \$5,000, which is a pretty good haul for a young unknown. Then she got performances in every state, so, brilliant. Genius. She's just very, very savvy. I thought that was a really cool model. Her website, which is just Stephanie with an "ie" at the end, Ann Boyd, has a section on the 50 states project.

MM: Ok, great.

CC: I'm not sure whether she ever got all 50 states. There were a few hangovers, but she still tried.

MM: Dr. Morris was telling me about a project where they wanted to write a piece, they commissioned her to write a piece to honor a professor that was retiring down in Texas. It seems like the most successful commissions, especially if you're using Kickstarter or crowdfunding, have a very clear concept.

CC: I think you would have to with public funding like that, to get people like, why should I give you my money?

MM: Yeah, exactly. For my project, since I do kind of have some income to make up for, I don't want to impose an idea or concept onto it. But it can't just be like, new works by women, for women, especially in the field of brass playing.

CC: Do you want to say that it's for women?

MM: Well, I'm a woman, I'm going to premiere it, but obviously not just women are going to play it.

CC: I think when you do that, you're actually making it smaller.

MM: I think so, too. Like I said, I didn't even want to impose, it was because she was a female composer. It seems like it's part of the project—

CC: Exactly. I think that's okay. You have to start somewhere. I think you're still in the phase that the more you can call attention to, here is this composer, and it gets more press, so therefore it's part of the normalizing process. What we have to be careful about is that violin music by women shouldn't be played just by your female students. Most people seem to be getting that. Which is great. I've commissioned a piece by a woman that women will play—I would look out for that.

MM: In terms of raising funds, the project you mentioned, that was kind of spearheaded by the composer herself.

CC: Yeah.

MM: Have you ever asked someone to write a piece for you.

CC: I've done commissions, but I paid for it out of pocket, because I'm an idiot.

MM: No, I mean, that's what you have to do.

CC: Yeah. Prairie Dog Press was publishing the anthology and he wasn't taking care of business, orders weren't going out, so I got huffy and I took it back and said, Alright, I'll start my own company. Since that, I've had some, not a lot, but some income from that, and pretty much I put it back into the publishing company in terms of paying for logos or recordings, but also that's what I've used to commission stuff, like for the viola volumes.

MM: So, tell me what the name of your—

CC: Sleepy Puppy Press. I was like, Prairie Dog Press, what can I do, what can I do? Oh, there's my dog! Sleepy Puppy [laughs].

MM: Does it operate as its own business?

CC: Yeah. It's a sole proprietorship and I went down to, in the Chamber of Commerce, actually Washburn University has this small business help office thing for some reason here in town. I went down there, and they talked to me about all the different ways you could do it, and here's how you pay your sales tax, which was great, because I had no idea.

MM: How does it generate income?

CC: I sell the anthology and some other music.

MM: Right now, we're in the phase where I'm developing an invoice to send out to consortium members. Meanwhile, I'm finalizing the contract with Melody and the final amount. There has been no money changed hands yet. I don't know if you think that would be an interesting or fruitful route to go down, the financial component. How to raise money, how to make it really transparent, how to report or account for it, how to do it if you don't have any money, how to create a GoFundMe.

CC: Yeah. I haven't had to deal with that. I would talk to a tax person because you don't want to suddenly make yourself liable for something. You have access as a student to the university lawyers for free. They probably don't know about copyright law, but you could go over there and talk to them and they might be able to give you some advice, even for where to go.

MM: That's probably why people make their checks out, because I was thinking, Okay, I'll collect all the money since the contract is between me and Melody—

CC: Oh yeah, don't make it in your name. I mean, you can get in IRS trouble with that because, why do you have all this money? Maybe that's why people are making some kind of named consortium.

MM: Then they'll have people make the checks out to the composer themselves, but because she's in Australia—

CC: You could use PayPal, you could use, what was that? Transferwise is what I used to pay the Australian composer I worked with. I almost think there was no fee, or it was just incredibly minimal. That was a company and it worked great.

MM: Okay.

CC: I don't know if Venmo does overseas stuff. The nice thing about Transferwise is, I paid them in American dollars and they did it to Australian dollars. It was some weird amount that I gave them to make the amount for Australian dollars so that the person on the other end doesn't have to deal with the exchange. That was a very good company.

MM: Right, that's a really good point. I don't want to just be sitting on \$50 checks.

CC: It might be a significant amount that you're paying the composer. Then the IRS could look at that as, she's your employee and why haven't you paid social security tax? There are all kinds of ways you can get in trouble. I meant to bring in the thing from the Boulanger Initiative because there was actually a brass group, I think it was based in DC. It was some kind of consortium. I can't remember whether they were doing commissioned works or not, but they might have done some. There's also Fifth Wave Collective in Chicago. Over 100 musicians belong to this collective. They don't all play every concert obviously, but they put on concerts. Not sure if they commission or not. I think they do. I'm sure somebody would be happy to talk to you about how they've managed things if they're also doing that kind of thing.

MM: I think that could be a really interesting route to go down. It's kind of more technical and legal than is my expertise.

CC: Exactly.

MM: If you think that could be a worthwhile project, I want it to be functional.

CC: Those are all details and you want to make sure that you're not stepping in hot water for yourself or anything. If you want to commission something and you don't have the money, that's the way to go. Every contract is different with commissioners. They want different things or are willing to do different things and all that kind of stuff, so it's going to be whatever you come to agreement with this person.

MM: Yeah. Right.

CC: Too bad you couldn't find some Australian people to get in on it.

MM: True.

CC: And have performances in both U.S. and Australia. She might know of some people.

MM: Yeah, that's a really good point because I'm still in the phase of, I would like a lot more people to be involved. Maybe I'll ask her to send something.

CC: Right. Have you reached out to like other graduate students around the country?

MM: No.

CC: I mean, there are probably like ITG chapters.

MM: Oh, to join?

CC: Yeah, like, let's make this a graduate student consortium.

MM: So far, the people who have been the most interested are professors.

CC: That's fine too, they have more money than graduate students.

MM: I can certainly send something to my studio.

CC: You know, depending on how far along it is, maybe you've got all the ramifications set, but the professors join the consortium to pay the money, but maybe one of the contingencies is that they choose one graduate student at their place to premiere it there.

MM: Yeah.

CC: And maybe if the composer then sees that she's going to get more performances, maybe she'll cut you a deal.

MM: Yeah. Well we were talking about doing different levels of contribution in the contract. Like, \$50 would be the minimum. That's to have your name listed. Then it would be more to have your name and the pdf of the piece or something like that.

CC: Right.

MM: The next level would be have a Skype lesson with Melody or something like that.

CC: Cool! Now, were these Melody's ideas? In terms of the different levels?

MM: No, it was brainstorming with Dr. Johnson.

CC: Ok. I don't know what happens with a GoFundMe in terms of tax reporting and stuff like that.

MM: I'm trying to steer clear of that.

CC: The only one I ever did was something for helping pay somebody's medical expenses that I created. I did it there and then all the money went to the beneficiary, so it wasn't anything that I had to worry about in that respect. Hopefully. Unless they track me down and say, oh yeah, remember that GoFundMe you did? When, in essence, you're receiving money for goods, then

there's issues. I wonder if there's anybody at the business school that would know about that kind of thing.

MM: That's a good idea. Well, I don't want to take too much more of your time, you've given me a lot to think about and I appreciate it.

CC: What information might I be able to supply that would help you? I mean, I can get you some of the old IUP programs and the Boulanger Initiative program and stuff.

MM: That would be wonderful. I think that would be a really good place to start. Yeah, I guess what I'd like to come out of this is just a model someone can use in the future.

CC: Oh, that's a great idea. Document everything, all the steps that you've been taking along the way and things that you thought about, here's why I didn't do that. I think that would be incredibly helpful: A Handbook of Commissioning, you know? How to commission without any money.

MM: Right. Yes.

CC: Have you talked with Dr. Weston?

MM: He's on my committee, but I haven't talked to him specifically about the project.

CC: He's totally in the composer world. As is Dr. Morris. I would talk to him and see if he knows anything about these kinds of consortium stuff.

MM: Okay. Are there any other groups that you know of or individuals that you know of whose mission is to continue, promote, and perform new works by women? Like, women composers, that's their mission.

CC: Well, there's the International Alliance of Women Musicians (IAWM). Have you looked at their website? They're the oldest one. Are you in SAI?

MM: I'm not.

CC: Okay. SAI has a lot of grants for things and commissioning and stuff like that. It's the end of the year and all that, but you might—I think Anna Featherston, she's some kind of officer with them. She might be their president next year, she's one of my violin students. The group here, they do bake sales and it's like, why aren't you guys looking for projects that could actually be supporting—?

MM: Yeah. Well, when you say projects, do you have things in mind?

CC: Well, but like, what you're doing, exactly. The SAI chapter came to me when I was working on the anthology and I was commissioning a piece from Libby Larsen. They were like,

we'd like to apply for this grant to help pay for the commission. I was like, Okay. The problem was, they didn't know how to write it, so you would have to supervise. The reason it got turned down was, there's no performance mentioned. It's like, of course I'm going to perform the piece! But it didn't occur to them to mention that. It's the kind of thing they didn't really understand, but they have grants exactly for that.

MM: Really?

CC: Yeah.

MM: So they would apply on someone else's behalf? Are you a member as well?

CC: I am, but I think it's a student thing. You could write it and then they could submit it. The chapter applies for this and it's considered some kind of project. I don't remember filling it, I don't remember what it was called, but I can look on their website and see if anything rings a bell. I think it's just more geared towards—well, I don't know. I wasn't a student, but it was the student chapter applying for it.

MM: Okay.

CC: Let me think about it. I mean, I know they're out there. I get emails all the time, but I can't think of any particular ones.

MM: Would it be any of these? They're called yearly opportunities.

CC: Let me see. Was it an outreach grant? You know it might have been. They had some sort of string thing and we did it through that. But what about a music education outreach grant? It might have been a chapter outreach grant.

MM: Okay.

CC: I think at that time, they didn't have a specific string thing, but that was part of the reason that they did it. I'm wondering about the professional development. I would look at the chapter outreach, which is down for SAI collegiate and alumnae chapters, and this music education outreach grant, which is in the first, the triennial something-or-other.

MM: Okay. Sounds good. Alright. Let's see. I think this is a great start. And I really appreciate your time.

CC: Oh, no problem. And if something comes up, and it's like, do you know anything about this? Just shoot me an email.

MM: Okay, that sounds good. You're more than welcome, anything you end up digging up, I have a mailbox in the music office.

CC: Okay. Great, yeah, just stick it in there.

MM: Just let me know to look for it and I'll be happy to. I could even photocopy things and get them right back to you. I hope to premiere the piece on my master's recital, which will be February 9 if the paperwork goes through. The final part of the master's report will be an educational addendum specific to the piece, how to prepare it as a trumpet player. I think the majority of it is just going to be process and documentation.

CC: I think that's great. I think that's a really wonderful idea.

MM: Okay.

Dr. Onsby Rose

Date: April 29, 2019

Time: 11:30AM (CST)

Interviewee: Dr. Onsby Rose, Director or Instrumental Studies and Associate Professor of Music at Dordt University

Location: Band office conference room (McCain)

Dr. Onsby Rose: I'll give you the cliff notes version of me: I'm almost 44 years old, I turn 44 in October. I grew up in Virginia. I was born in Michigan (I don't tell too many people in Ohio that), right outside Detroit. I definitely bleed Buckeye blood through and through now. Most of my family are Michigan fans, so we just keep that amongst ourselves. Grew up in Virginia. I initially did most of my music ed degree at the University of South Carolina. Jim Copenhagen was the director of bands there. He was a huge influence on my life as far as being a band director, a tremendous mentor to me. He kept up with me even throughout my military years.

After about three and a half years of school, I got kind of burned out on school but not on music, so I joined the Marine Corps as a trombonist and, intending to spend four years—I'll do my four year enlistment, I'll get back out, finish my degree and go be a high school teacher, that's what I wanted to do. As life has its tendency to do, sometimes it throws you some curveballs. I met a wonderful lady while in my first couple years in the Marine Corps and we got married.

It just made sense. I was enjoying my career at the time. At the end of my first enlistment, I was serving with the Commandant's Own, the US Marine Drum and Bugle Corps, although I was transferring back to the band field. The Marine Corps was the right fit at the time. Long story short, 11 years later, we finally decided, Okay, it's time to stop moving every 2-3 years. I hung my camo up and became a civilian again.

Because of the time of year that I got out of the corps, it was not conducive to finding a teaching position. I finished my undergraduate while I was on active duty with a program the Marine Corps has, so I had my bachelor's at that point, but I got out October 2 of 2007, not really a prime time to go get a teaching gig. I was just looking for things to do. When I was a kid growing up, I loved trains, as most kids do, and I thought, there has to be a railroad around here somewhere. I applied and got a job as a—I tell my students all the time, I've always been a conductor, I was just a freight conductor for five years.

Dr. Frank Tracz: Is there a difference?

OR: Yeah, exactly. It was a good job. I made good money. The lifestyle is not very good. It's kind of like being a truck driver. You're away from the family a lot, so it's not ideal for a family person. I really still felt a very strong draw to music. I knew that I wanted to be a teacher; that's what I wanted to be all my life. In 2012, some unfortunate things happened. My first wife passed and I was left—at that time, we had four kids together. My oldest was 10 and my youngest was 14 months so, out of necessity, I started looking for something else to do. That's what projected me back into the classroom.

It was, again, not a good time of year. She passed in October of 2012. Luckily, as God's graces would have it, a friend of mine reached out to me via Facebook and said, Hey, I hear they're looking for a band director at Hampton High School in upper East Tennessee. I said,

Great, I'm looking for anything that will let me be home for my boys, because I was working third shift at the time. I applied, and two weeks after my wife passed, I was standing in a high school band room, as a high school and middle school band director. I did the whole program, 6-12th grade.

Probably one of the most eye-opening and enjoyable things I've ever done. I was scared to death going into it because I knew that I would be teaching beginners as well, and for most of my life I had been dealing with professional musicians via the military. My sixth-grade beginner class ended up being my favorite hour of the day. I just adored it. The kids were awesome and the learning curve is so steep when you start them in the sixth grade. They learn things so quickly and it's really cool to see that.

I loved my high school band as well. I walked into the band room on the first day and I had 8 or 9 kids. I had a flute player, a handful of clarinets, a couple or 3 trumpets and a percussionist. Luckily, again, through things happening right, I had some folks come back initially that year and, by the time I left there, we had about 40 in the high school band, which was really good for a school that only had right at 400 kids total in grades 9-12.

Very rural area. Most of my parents, if they didn't work for the school system or they didn't work for the snap-on plant there, then they didn't work. I had some kids that were homeless throughout the year. I do not recommend this, now that I look back on it, but I used to pick up kids and bring them to and from band practice. My principal knew about it, so I was kind of covering my butt. That's a dicey thing to do in today's society, you have to be really careful about it, but a couple of my students wouldn't have been able to participate in band had I not been able to do that. I felt like the risk was worth the reward for them, and a couple of them have gone onto college and actively playing in their college bands.

At the end of a couple years teaching at Hampton, I had gotten to the point where I needed to use my GI bill. Whenever I was on active duty, the way that the GI bill was set up is, from your last day of active duty, you have 10 years to use it. If you don't use it in 10 years, then it's gone. They've changed that since I got out. The guys that are joining now, you don't lose it at all. You can go 30 years and still use it, which is great. I wish it had been like that. Although it was good for me because it pushed me to go back to school.

Initially, when I went for my master's, it was just to use my GI bill. I was hoping that it would get me more current in what was going on in the band world. I had been in the military bands for so long and had been out of public education that, my first year teaching, I was hanging on by a thread trying to figure out how things had changed over the last 20 years. It did a great job at that, but about a year into it—it was funny, because the Associate Director of Bands at App State, which is still a great friend of mine, Kevin Richardson, he told me when I got there the first summer—he said, Hey, after you do this college thing, you're not going to want to go back to teaching public school. I kind of laughed and said, I love public school, I love the kids, I love teaching. I absolutely adored what I was doing and I didn't think anything about it.

But about halfway through my degree I was like, Yeah, you know, I really do like this college thing. There's a little more freedom with schedules and things like that. I turned 40 years old the second year of my master's and I thought, Well, if I'm going to do this, I need to do it now. It's time to do it or not do it. I started looking around for doctoral programs and I applied at 9 different schools. I had about 15 on my list. I was doing like every other DMA or potential DMA candidate nowadays, everybody wants to go to UT Austin and study with Jerry, or go to

Michigan State and study with Kevin. There's 2 or 3 of those guys that you hear about all the time.

I met a good friend of mine, Matt King, who was doing his master's at Ohio State at the time. We met at the Ithaca Conducting Symposium, had lunch a few days during the week we were there, and he invited me to come up and check out Ohio State. I'd never met Russ, I'd never gone to a symposium with him, I had no connection, but I thought, Let's check it out, see what they've got going on. I went up there and just fell in love with it the first trip. My wife and I went up on a Friday, I attended classes, went to wind symphony rehearsal, various things, and by the end of the day on Friday—we stuck around for Saturday for the marching band and for the ball game as well—Dr. Michelson and I talked. I was like, Look, if you offer me a position here, I'll take it.

I didn't even have an interview yet, but I was that convinced that it was just the right fit for me. I fit well with the faculty there, I felt like, Russ Michelson is one of the most kind and great teachers that I've ever had the experience to work with. I feel like I'm not only a better teacher, but I'm a better person just for having studied with him. Fast-forward, luckily, I won the audition and got offered the spot and spent three years there.

About three weeks ago, I defended my dissertation and became Dr. Rose. Luckily, again through God's graces, I got a job at soon-to-be Dort University. They're Dort College right now, but they're officially changing the name as of May 1. I'm told nothing really changes. I don't understand the whole college/university thing, I'm still learning all that. It's a great school. They've got two wonderful wind bands there as well as about a 40-piece string orchestra. I'm reading madly about bowings and different things like that. I've spent some time in front of orchestras but not ones that I needed to do a lot of teaching. I had people that knew what to tell their sections, so I'm really boning up on that stuff. I've got a couple of orchestra commissions, so I need to start learning that anyway.

Composition-wise, I came into that during my doctorate completely unintentionally. David Maslanka was a good friend of mine and, through my dissertation studies, it required me to learn some of the things that David did with meditation and the way that he composed. Inadvertently, that projected me into composition. I wrote a fanfare for the Dallas Winds and that rolled into what eventually became the first movement of *Symphony No. 1*. I really enjoyed it but I was like, who am I to be writing music? I'm a band director. When I think about composers, I think of David, I think of John Mackey, I think of Stephen Bryant, all the names that we hear of today. Who am I to be writing this stuff?

Luckily, I had some people in my life that kept encouraging me, that told me, Hey, you've got some talent for this. I've still got a ton to learn, but it's been a nice secondary thing to being a band director. I'm still very much a teacher and conductor, that's what I love to do, but composing has offered me yet another artistic outlet outside of being on the podium and teaching. That's kind of me in a nutshell. You guys are welcome to ask me absolutely anything. I will do my best to answer to the best of my ability. <11:33>

<42:25>

MM: In as great detail as you care to share, what is the role of a consortium leader, and what is the consortium leader/composer relationship to you?

OR: I will give you my experience of it from both having led a consortium as well as being a composer that has been involved in it. First, from leading one, your role is to make sure that the

composer gets paid. The way that David and I worked it out, and the way that David did all of his consortiums—I can't speak to anything else because the consortiums I've led have been for his music—he knew that there had to be some flexibility.

For example, when we commissioned what was originally going to be *Symphony No. 11*, when we did the contract for that, he said, Okay, I will write *Symphony No. 11* for \$60,000. That's what I'd like to get. I'll still write it even if you can only raise 30. So that gave me a little bit of flexibility. Luckily, with David, it was a matter of sending some emails and everybody wanted to be involved. I think we ended up making—well, once we combined the consortiums, especially—the foundation ended up making well over \$100,000 for what became *Symphony No. 10*. In fact, we've still got payments coming in here and there.

In that role, you're very much the bill collector, which is sometimes not fun. Consortiums are still somewhat of a gentleman's handshake agreement. Most of the ones that I've written personally as a composer, there's been no contract. I email Frank [Tracz] and say, Hey, I'm writing this piece, you want to be involved? Yep, we're on board. I put him down in my Excel file, send an invoice, and 99% of people pay. There's some that haven't.

Symphony No. 1, there's a couple people in that list of 78 that are part of the consortium that never paid me. They didn't get the music either, though. I don't send them music until they pay. But their name is in the score and that's okay, I'm not worried about that. It is what it is. I did very well for writing that piece. I was very blessed. Especially as a graduate student, it came in handy.

That's your role primarily as leading a consortium. You're the one that's interfacing, interacting with the composer mostly, and then you're interacting with all of the people. You're the preacher that's passing the bucket, you know: Come on, give us your money, be a part of this, this is something you want to be a part of. Which is becoming harder and harder because budgets are shrinking, which is the reason that, anything that I write, I try to make it very palatable within someone's budget.

As far as the composer of a consortium, then I'm on the other side of that, speaking to the consortium leader. Now, I've been blessed, in fact, that I've kind of led some of my own consortiums. *Symphony No. 1*, the consortium leads were the Wheaton Municipal Band and the US Air Force Band. But Larry Lang is a busy man. He's leading one of the country's premiere military bands. Bruce is busy as well, and with Wheaton being a municipal band, there wasn't really a central figure there to take care of it. Their name on that sold that for me. I mean, I knew that.

It was the same thing when I commissioned David. Even though David's name is going to sell it, the first two people that I called outside of Dr. Michelson, were Jerry and Kevin, Kevin Sedatole and Jerry Junkin. I knew, if I had them on board, they're not just getting a consortium from me. If Jerry Junkin will join the consortium, then it must be something that people want to be involved with. That was part of it, too. For the symphony, even though the Air Force Band technically led it, I kind of managed everything so they didn't have to deal with that.

I've got a couple ongoing right now. I'm writing a piece that the working title is "City of Dreams." Brooklyn Wind Symphony is leading that. I've done a little bit of work to help them out, but Jeff is primarily the one reaching out. That's the way it should be. Me being a young, emerging—well not young but emerging—composer, right now I'm in that portion of my career where I'm trying to build name recognition. Sometimes I've got to do some work on my own. Whereas David, people are clamoring for music from him.

That's kind of the role as I have experienced it. You could ask somebody else and they may have a completely different experience than me. But that's pretty much the way that I've worked it out.

Dr. Abby Yeakle Held

Date: May 3, 2019

Time: 1PM (CST)

Interviewee: Dr. Abby Yeakle Held, Adjunct Professor of Oboe at Stephen F. Austin University

Location: Phone call

Dr. Abby Held: So, what are you interested in? What do you want to talk about?

Marie Mencher: Sure, so there's two key things and these could go in completely different directions. I've only had one conversation with Dr. Morris so far about the project but she mentioned you several times, and so especially in the context of building support for a project like this and making a case for new music. She said you had—I don't know if it's appropriate to call them campaigns.

AH: Yeah! We did GoFundMe.

MM: Right, the GoFundMe for the professor that was retiring, is it Dr. DeLoach?

AH: Correct.

MM: Ok. And then regarding your Fulbright studies to purchase a Viennese oboe. She basically said you were a businessperson extraordinaire.

AH: Yeah. I also got lucky, but yeah, I'm happy to talk to you about both of these things.

MM: That would be great, and whichever you want to start with. Before we get into it, is it okay if I record our conversation?

AH: Absolutely, yeah.

MM: So, wherever you want to start. I might do a little bit of typing just with follow-up questions.

AH: Sure.

MM: Also, I did read, I did visit your site and look at your bio, but if you want to start with an introduction of where you are now, your background, anything about your performance career, that is more than welcome.

AH: Sure.

MM: I'll turn the floor to you, then.

AH: So, my name is Dr. Abby Yeakle Held and I have my doctorate from CCM, University of Cincinnati. I did my master's at CU Boulder and I did my undergraduate work at Baylor

University. Currently, I am the Adjunct Professor of Oboe at Stephen F. Austin State University which is in Nacogdoches, Texas. Rhymes with supercalifragilisticexpialidocious. It's my first year here and I'm really loving it because I grew up in Houston, so really this university is in Houston's backyard. All of the networking relationships I've had my entire career are still incredibly useful to me.

MM: That's great, yeah.

AH: I'm very happy to be here. I am considered the foremost scholar on the Viennese oboe outside of the instrument's native community. I did go to Vienna for my doctoral dissertation project. I won a Fulbright grant, which I applied for, which funded me living and researching in Vienna for 10 months. That was incredible. The Fulbright, though very generous, did not cover the cost of purchasing a Viennese oboe, which was what I was there to learn. They play a different oboe in Vienna than the rest of the world and it's essentially our Classical/Romantic period instrument. It makes it so much more impactful when I give lecture recitals about this instrument, now that I'm back in the United States, to actually have the instrument and play it for people and let them see it, as opposed to showing them a recording or a photo. I knew, since Fulbright wasn't going to be able to provide the funds for a Viennese oboe, that I needed to fundraise, because I didn't have thousands of dollars lying around, like many people.

The first place I started with this was giving recitals in all of the cities that I was currently associated with. I was getting my doctorate in Cincinnati, so I gave two recitals in Cincinnati: one at my church that I attended and another at a venue that I found, I just put on an event. Then, when the school year was over, I went back to my parents' and I gave a recital in Houston at my church in Houston. Then we had family friends of ours who really appreciate the arts, and they threw a house recital for me. They said, you bring the music and the information on what you're doing, and we'll invite the people. They put out a spread and wine, and so between all of these various events, I was able to raise enough for a used Viennese oboe, which was my goal. That was around €4,500. I was told by my contact in Austria that I'd be able to find a used oboe, and since it's not my primary instrument, that was good.

And then I arrived to Vienna and started to ask him more about, Okay, well, who's selling, I want to find an oboe, I want to pick one out. He just, very matter-of-factly, was like, Oh, there are no used ones to buy. He was like, No one's selling right now. I was like, well, that's kind of what we talked about. I was suddenly faced with, I'm going to have to buy a brand new one. That was being short about \$3,000, or Euro. I thought, Man, this is just awful.

Around the same time that I learned I was about \$3,000 short, a woman from my church in Cincinnati, who had come to the recital in Cincinnati, contacted me, wanting to know if I reached my goal, because that recital in particular was pretty early on in the process. I told her I had reached my goal, but that this had come up and I needed a new one, I was suddenly \$3,000 short. I told her, there's no way I could ever ask anyone for that amount. She said, I'm speaking on behalf of someone who wants to remain anonymous, and they really were taken by your story and they want to help. I said, Well, \$3,000, that's just way too much. Let me talk to the oboe maker. Maybe he can build me an intermediate oboe and add just a couple extra keys, split the difference in the price. She wrote back to me and she said the donor said \$3,000 is no problem, and would \$5,000 get you a nicer oboe?

MM: Wow.

AH: I know. This was right between Thanksgiving and Christmas. I had so much to be grateful for that year. Long story short, I successfully raised the money I needed to get that oboe. I do now know who those donors were because one of the contingencies of them giving me that money was that I returned to Cincinnati to play the oboe at church. I did that, and I was setting it up and contacting the mutual person to make sure they would even be there that week to see and hear it. At that point the people revealed to me who they were and invited me to stay with them. It was just incredible. They just enjoy doing nice things for people and they were very generous.

I think one reason that was such a successful transaction between them and I was, even when I didn't know who they were, I included them through our mutual contact. I gave them updates. I would go and take pictures of my oboe being built and say, Look, it has keys now. Or, you know, the first picture is just blocks of wood. All of my donors that came to any of those recitals—I kept an email list, and over the course of the 10 months I lived in Austria, I sent three newsletters about what I was doing, photos of what I was doing, just updates on travels and research. Small newsletters, you know, two pages, but that really made a difference, especially to these donors who gave so much, because they felt like they were a part of it.

I think that's why they decided to tell me who they were. With a donor that gives a lot of money, they run the risk of you becoming their nag and always running to them when you need something. That's sometimes why people wish to remain anonymous and understandably so. They have sort of adopted me since and we keep in touch. They forever changed my life and made my research more impactful. That's the story of the Viennese oboe.

One of the fundraisers was incredibly successful. On that night, I raised about half of my original goal, around \$2,000. I set that goal at that fundraiser and I said that, if we reached that goal, I would let them name the oboe. I tried to make it interesting for them as well and I think helping make people feel a part of it before, during and after, really made a difference. People want to know that they're a part of something bigger than themselves and they want to know that they're doing something good for another person, or a field of research even. Do you have any questions about that specifically or do you want me to move onto the commission? <11:25>

MM: I do. I'm just curious—this is something I have an instinct that it's the key to projects like this, but wouldn't mind putting it in more concrete terms. You said you had a donor that was taken by your story. I feel like the story-telling aspect of these projects goes a really long way, so how do you tell a successful story?

AH: Better than I'm doing right now, which is succinctly. I think being able to package it, you need different versions of your story. You need the nutshell version of your story that can be told in under two minutes, maybe even 30 seconds. That quick way to grab someone's attention and have them be sold right away, like, Wow, that's interesting. You need that short one. You also need the one that you have over coffee, which maybe is more what we're doing right now, where it can be a conversation and they can see that you have really thought it out, that you've got the plan, and not only that.

It's one thing to come up with a great idea and a compelling idea, but you also need to be the right person for the job. You need to come across as intelligent and qualified to be the person that is spearheading the project. They need to have confidence that, Okay, this is a great idea, but they need to have confidence that you're the right person to oversee it and execute it, whatever that means. Whether that means that you're managing all the funds that are coming in

responsibly, if that means account-keeping, or whether that means that you're personally responsible for taking care of actual work and deadlines and that sort of thing. They have to feel that, as a whole, the project is not only good, but realistic. I think if you're the person who's the face of the project, they have to be just as sold on you as they are on the project.

MM: Yes. That makes a lot of sense. Thank you. I don't know if you'd be willing to share, just for my purposes and to have some artifacts and models for my project, would you be willing to share copies of those three newsletters that you sent out during your time abroad?

AH: Oh certainly, yeah. They're not super professional. They're somewhere between a family newsletter and a professional thing, but I'd be more than happy to share those with you.

MM: Ok, thank you. No, whatever form they took, that would be really cool to see. Ok, yeah, so I'm happy to hear about the commission if you want to go into that.

AH: Great! The story for that one, as far as the pitch and the why for everyone who was giving, that was easy, because everyone we were reaching out to had personally interacted with Dr. DeLoach. It was kind of a "say no more" sort of scenario. We still did package a pitch on GoFundMe, and I'm happy to share that with you as well. On the GoFundMe page, we clearly communicated fundraising goals and we also communicated what would happen if we raised more than we needed, and we did. We raised the funds that we needed in two very quick days, and it was \$4,500, and then we exceeded that. I don't quite remember what the final number was. We had a plan so that people knew, if we had already reached the goal, what the further funding would go toward. <16:05>

MM: Yes.

AH: The idea of the commission was very compelling to a lot of people, immortalizing her legacy. A lot of people were on board with that, so that was no problem whatsoever. I first came up with the idea almost instantly after hearing that my teacher was retiring. I always thought that would be a great gift for her. I was actually trying not to be the face of this campaign and I somehow still became it. I was trying not to because, with my teacher retiring, I was applying for her job. I was trying not to look like I was vying for attention or using her retirement as an excuse to get a piece commissioned. You know what I mean? I didn't want to seem self-serving in any way.

MM: Yeah, of course. No, I could see the risk of that.

AH: My initial idea was, this needs to come from the current students. They need to be the voices saying—you know, because they're her current students. I spoke to the current studio about, I just wanted them to be the voice, I wanted them to be the ones putting it out there. I don't know if I didn't communicate that well, or what. I did very clearly state, I'm not asking you guys to be the source of fundraising, I just think when it's shared on Facebook, it needs to come from you first. Everything about the GoFundMe page needs to be written from the current students asking other alumnae to participate. But for one reason or another, the current students

were not interested in that. They were already planning their own parties and projects for her, so they turned that down. Then I was faced with that dilemma, because of the reasons I explained.

I pulled in a recent grad, Brittany Bonner. Brittany and I were never at Baylor at the same time; in fact, she was a freshman my first year gone. But because of the sort of community our teacher always created for us, we actually still knew each other and had been in touch frequently over the years. She would write to me and reach out to me for advice. That's just the support system that my teacher created for us. I reached out to Brittany as basically the studio's most recent grad and said, I need someone else to be doing this with me so it doesn't look like my thing. She partnered with me on doing that, being the face of it. The GoFundMe account was in her name and we always signed everything from both of us, all communications.

We got the GoFundMe story written up and we wrote Dr. DeLoach a letter signed from all of her alumni that was given to her the day before the GoFundMe went live, because obviously we knew she'd see that. The day before that went live, we wrote her a letter from all of us congratulating her on her retirement upcoming and letting her know that we were working on a gift for her and she would see that happening. She was just so excited and I think a little overwhelmed, but in a good way. The GoFundMe went live and was hugely successful.

Alyssa was fantastic because not every composer would, on the spot, take a commission like that. They have other things in the pipeline. She could have put us at the back of the line on a waiting list, but she was really amazing to be on board with our timeline. We wanted to be reasonable with her as well. We wanted maybe a year, because we just wanted to be respectful. We wanted it to be able to be premiered within a reasonable timeframe of Dr. DeLoach's retirement and not intruding too much on whoever was succeeding her at Baylor.

The person succeeding her at Baylor is a Baylor alum, so that actually worked out really nicely. It just so happened to be the Baylor alum that I asked to play the premiere. I'm sorry, I'm not going in chronological order anymore. At a certain point, for the GoFundMe, to make this story compelling and thought-through and details given, we even went so far as to say who was going to premiere it. We picked a Baylor alum; her name is Dr. Euridice Alvarez. We call her Euri. We picked Euri because in the timeline of Dr. DeLoach's career, Euri's in the middle. She was before my time, but she's not one of Didi's first few handfuls of students by any stretch of the imagination. Because of where she is, we knew that many alumni, when they saw that Euri was the one performing the premiere, we knew that many alumnae would know Euri. They know that, Oh, she came a little bit after me, or, she was a little before me. She's also a very successful alum. She had three university teaching positions before winning the job at Baylor. She has a ton of experience and that was the pitch of the right person for the job. She was very qualified to be giving a premiere of a work that we didn't know how easy or how difficult the work was going to be.

I personally knew that Euri likes Alyssa's music and really respects her as a composer. For me, as the person organizing the project, that was important to me. When we first asked (we being Brittany and I) Euri if she would be the person to give the premiere, she was very humbled and she asked, Why not me? Or, why not you, referring to me. I just told her that I thought that would look self-serving and I wasn't as established in my career yet as she was and, you know, all the reasons I hashed through with you. She was so happy to accept that and I think that was a positive choice in making it seem like a realistic task and a task that people could get behind, knowing that they had confidence in who would give the premiere. They wanted to make sure that it would be someone successful and someone respectful of Didi's legacy, Didi being Dr. DeLoach.

The premiere happened recently, as you probably know, and it was a huge success. We had Alyssa come down for that. I was able to get Baylor to pay for her flight, which was great. What else? I played the piece less than a week later. Five days later, I played the piece on my recital. Do you have any follow-up questions? Anything I left out? <24:50>

MM: That's a super cool story and I guess it all just takes me back to, if people are behind a cause or a person or a project, it all falls into place in a way. Of course, not without hours and hours of hard work, but a project with merit is going in the right direction. I have a really nitty-gritty, money-related question. I don't know if it's a direct follow-up to this, but it's something that I have been thinking about. GoFundMe is a nice way to centralize funds, but if you don't have that, if you're just asking individuals for contributions, is there a way that you recommend to centralize all the funds before giving it to the composer? My concern is with people having to make out checks to me. I don't know if that's something that you've ever dealt with.

AH: Yes, because that's how I did it for the Viennese oboe: direct donations to my hand. I know, when you know you don't have the total yet, you can feel weird about cashing a check. The good news about a commission is, for some reason if you don't reach your total and you come up short-handed, then you just commission less music, right?

MM: Right.

AH: It's not like you have a concern on that front, that it wouldn't be possible in the end, I hope. What I did, I made a spreadsheet of who gave what; just ethically, if for any reason I didn't come up with it and somebody approached me saying, I want it back. Though, I feel when these sorts of things happen, it's kind of given in good faith, right? If you're confident that, even if you don't raise your total, that you're going to still do what you planned to do—maybe in a slightly different way, whether it's shorter, or different instrumentation—then I think you're still honoring the kind of transaction that was made. To be safe, I would keep record, make a spreadsheet of who gave what, when, and their email address or phone number, a way to contact them.

Then, hopefully, your bank has options for you to open savings accounts. I know with my bank I can open as many savings accounts as I want. I could open 20 savings accounts and, actually, my bank even lets me nickname an account so I don't have to remember which number it is. It could be nicknamed "Commission Fundraising." I know it also doesn't seem very comfortable to put all of that in a safe. If someone writes you a check, they expect that you're going to cash it. You don't want them to be surprised, especially if it's a big number. That it's like, they gave you \$200 and you don't cash it for four weeks and it overdraws their account. Or they're confused because it was so long ago, they don't remember. You do want to cash that, and it will not hurt to keep a very thorough record spreadsheet of who gave you what, when, how much, contact info. I will say, you will regret not doing it, but you won't regret doing it.

Secondly, if something huge were ever to happen where, let's say everyone was behind it because they really liked the composer. Maybe the composer was a big draw and, let's say, you fundraise and then the composer says, never mind, I have too much work, I can't do this anymore. If something big that was a big selling point comes up, then you have everyone's email to say, I just want to be transparent, this is what's going on. You can even include a little Google

Form or Doodle poll for a yes/no response like, are you okay proceeding with this, knowing that it's not what you thought it was? It's good to keep that line of communication.

You want all those contacts anyway to do the updates, if you're going to do the updates. You worked in non-profits so you understand the importance of the thank-you note. Thank You Notes 101. When you get that money, you should turn right around and write a—Brittany and I were doing that with the GoFundMe. Every time a new donation came in, whether it was \$5 or \$500, we were writing a thank-you note that day, sending it out. Then you have the contact info for any sort of newsletter updates as well because people, they want to know how the progress is going.

MM: Yes. Thank you, that clarifies a lot of what I was worried about.

AH: I would air on the side of being more meticulous than you would initially think. Just because, again, you would regret not, but you won't regret doing.

MM: I hear you, thank you. There is one larger topic or follow-up question I have for you. I don't want to take too much more of your time, but I really appreciate a lot of the insights that you've given me.

AH: Yeah, and if, when we hang up, you want to talk again sometime, that's totally great.

MM: Okay, thank you. I don't know how big a part of my final report this will be, but a lot of the initial push for this was to commission a woman composer. I know that there has been a huge push lately to promote women composers, to perform women composers. I don't necessarily know what my question is. Can you speak to that? Or, how do you make it more than just a moment and make sure that this piece doesn't just get played once by consortium members. I mean, that is written into the contract, like, if you want to join the consortium, you have to play the piece. How do you ensure the longevity of a piece of music and what is the significance of this wave of support for women in music and especially composition?

AH: I'm going to pick one of those questions first, just because I think I can answer it quickly. The longevity of the piece: the consortium and the commissioner, they can do everything humanly possible, but it's the composer's work that will ensure the longevity. If we look at Van Gogh, he didn't sell a single painting in his lifetime. Then it was, what, his sister-in-law or something that brought him to fame after his death and to the recognition that he has today. Yes, she, being our equivalent of a consortium or commissioner, did ensure longevity for Van Gogh, but also his art was credible for that. Does that make sense? The art spoke for itself and it backed it up.

We can do everything we can, but the longevity isn't going to depend on us. The longevity is going to depend on what the composer created. With Alyssa's piece specifically, I think all of her music is going to last. I am her biggest fan, I'm not even kidding. The first time I met Alyssa, I was a complete fangirl. I think her writing is so clever and I think it's enjoyable for the musician and the audience. That's especially crucial with today's audience. They want to enjoy what they're listening. For us, when we program music, we want to enjoy it on some level—intellectual, or entertaining, or whatever, we want to enjoy it. I think Alyssa has the recipe, and her recipe is unique. Everyone's is.

Women composers: This goes back to, I think, politics. That's not new. Politics have always played a role in music, always. If you look at our political climate lately, with the #MeToo movement and the Women's March that happened a couple years ago, we are taking the next step. Every generation is trying to leave the place better than they found it, hopefully. Our foremothers fought for more basic things like the right to vote or the right to own land. We're taking that a step further and we're really trying to see a woman as a complete equal. I think the music world has started to take a look left and right and notice that composers, by and large, are still white men. We're seeing a lot more diversity.

You play trumpet, so I'm sure you know John Mackey. The past couple years at TMEA (Texas Music Educators Association), he's been giving up his booth to composers of color or female composers. Just to have a booth costs thousands of dollars. You're paying for the advertising to expect, as a composer, that you would make enough sales to be at a positive number by the end, let alone get your money back. Newer composers, or lesser known composers, many of whom are minority or women, that's where they are right now. There's fewer of them, they could never afford something like that. John Mackey doesn't need the extra exposure, so he's very generously offered that as a platform to others in his field, which I think is a really incredible gesture. <38:24>

When I studied in Vienna, I was there on a Fulbright, like I said. I was thinking to myself, Well, the purpose of Fulbright is an exchange of information and bridging the gap between two cultures. When I was there, I did bring American repertoire with me and, of course, I brought Alyssa's music, which they adored and then all turned around and bought. It wasn't until going to Austria that I was scratching my head thinking, I want to bring them an American music recital program. Then I was doing the research and trying to figure out, Well, who are American composers that wrote for oboe? I was just realizing how little I knew about it. Combined with the push for lifting up other women in the field, I thought that Alyssa was the perfect choice for the commission. It was helping establish more American composers, new composers, or newer, and also lifting up another woman professional in the field.

Women are never given the extra hand up. Sidebar: I was playing in Midland Odessa Symphony last week, it's one of my gigs that I have. The guest conductor, I recognized him the moment he walked in. He was on the first interview committee panel that I ever interviewed for for a university teaching position. I made it to the interview stage but I didn't get that job. I remember asking for feedback and I was not given feedback. The moment I saw him, I thought, Oof, awkward, because I'm like, Okay, last I heard from you was... nothing. It was me asking you for feedback and you not having it.

Well, he actually came right up to me on a break and he was like, Abby, so good to see you! How are you doing? He was like, I feel bad because I've never talked to you. He said, I don't teach at that university anymore and I can speak more freely now. He told me that the committee was hesitant because it would have been my first university job, so they had the question of, can she do this? Understandable. But, because I had done my research, I was like, well you guys hired Eric [*name changed*], and Eric was also fresh out of his doctorate. It was his first job. I was like, what's the difference there, besides he's a man and I'm a woman?

His answer was perfect. This person is very nice and I would say he is a feminist, but he was speaking for how the committee saw it, which was a group of people more than just him. He said that the committee felt that, since Eric (even though equal footing with me in every other way) was a father and he had children, they thought of him as more of an adult than me. They

were like, he has a wife and children; he's more adult than her and will be more responsible and independent and mature as a first-year teacher.

I thought, that is such crap. They would have probably seen it as a drawback for me, yet it was a bonus for him. If it were me, they would have been like—and I just assume, I don't know, they didn't say this—I could just imagine that being a drawback for me. They would think, Oh, well she's a mother and she'll have to be running home and busy with raising children and not a lot of time outside of contact hours. You know? I just don't see that being said the other way around.

MM: Exactly. That's such a huge double-standard.

AH: Right. As women, we understand, we have the inside scoop. I think women championing other women right now is what we're doing, because we're realizing no one else will. And it's the sad truth. There's very great gender dynamics at my university. I love my colleagues. The women faculty members are not in any way oppressed or not taken seriously. We don't have some of those cliché issues in the workplace that sometimes women face. We do not. But, at that, men will get recognition sooner and quicker than women will. If my male colleague publishes something, it gets shared on the school website. If I publish something, I have to be like, Hey, look what I did!

There's a small core—there's a lot of women on faculty, but there's a small core—of us, all the wind department women, that we look out for each other and we will share each other's successes with other faculty members and we will be that platform for one another. We don't want to compete with one another. When any one of us has something brag-worthy, we don't want that woman to have to brag about it herself. We want to brag for her. I think it's better that way. It allows her to stay humble and it allows us to celebrate each other's successes. If you do go into academia, it can become competitive. There's a certain amount of funding for the music building. If you want money for your studio, then *that* studio wants funding to bring this guest artist, so you have to make a case, and so it can get competitive. Not always in a cutthroat way but—some universities.

I think that's a great topic that you're hitting on and I think you're completely right in identifying that it's a trend because it really is. At the end of the day, it really goes back to politics. You can prove that by also looking at how many more black composers we are seeing today, or composers of minority, with #BlackLivesMatter and things like that that are going on.

MM: Yeah, absolutely. I just wonder, like, a couple things. If you took snapshot of any composition department right now, academia, the world that you're talking about, it would still be very white, male. But the people that are in the field, it seems like there are organizations that are trying to dedicate themselves to this. But, from the earliest ages, what can music educators do? How can that begin sooner so that people even see themselves in that way? These are just questions that are beginning to form, you don't necessarily need to respond, but thank you for your comments.

AH: Well, I think educators just need to be aware of their biases. I know when I started band in sixth grade, I wanted to play trombone and I was told, no, that's a boy's instrument. So, there you go, the root of everything. Possibly, there are biases for composing as well. I know Alyssa, when she told her teacher at BYU that she wanted to write a composition for her senior recital,

her teacher just nurtured it and was like, Great! She had no idea if it was going to be good or what it would be at all, but she nurtured it. She was like, Great, let's do that, let's experiment, let's explore. Had she not allowed Alyssa to do that, I mean, God knows what her career might look like today. It would look different. Maybe not bad. I doubt bad because she sets her mind to something and she does it, but it would be different.

MM: Well, thank you so much. My last question to you is, is there anyone else I should contact? You know, even peripherally related to what we've been talking about that you know or could recommend, or could offer additional insight to the project?

AH: Yes, yes, my master's professor, Peter Cooper. He has commissioned as well and his stories are good, but they're different than mine. How he fundraised, or got the money, is a very different story. I think it'll give you some variety. I will send you his email and you can contact him about a phone call.

MM: Okay, that sounds awesome! I'll follow up with you about a couple of the other things we talked about.

Peter Cooper

Date: May 15, 2019

Time: 6PM (CST)

Interviewee: Peter Cooper, Principal Oboist of the Colorado Symphony and Senior Instructor of Oboe at University of Colorado Boulder

Location: Phone call

Peter Cooper: What would you like to discuss?

Marie Mencher: First, is it okay if I record our conversation?

PC: Ok. Thank you for asking and not just recording.

MM: Of course. It's just so that I don't have to take notes while we speak.

PC: Ok.

MM: I'm happy to share them with you afterwards as well if you prefer.

PC: I don't know if that's necessary but let's go ahead.

MM: Alright. I'm interested in the commissioning process as well as the consortium building process. I'm a first-year master's student in trumpet performance, but my master's report is going to focus on one particular piece that I'm commissioning from an Australian American composer named Melody. I'm trying to collect case studies of how different individuals have gone about commissioning new works. Dr. Held was generous enough to speak with me. She said that I should follow up with you. I learned so much from her about how she went about creating a new work for a professor of hers and she said that you went about it a totally different way and left it at that. So, maybe we can go from there.

PC: I've never done a consortium thing so I think you should probably speak to someone who has done that before. I've never put together one. I've commissioned a number of different concertos but they've all happened different ways. The one that I think Abby—Dr. Held—was talking about was the David Mullikin Concerto.

MM: Yes.

PC: In that case, we have a member of our symphony board whose husband had passed away, and I knew that they were somewhat well off. It took me a long time to get up the nerve to do this, but I asked her if she would like to commission a piece in memory of her husband. The whole idea came to me while I was bored during a youth concert one day, the whole picture. It actually came true just as I envisioned it, it was kind of an amazing thing.

The idea was to ask her if she'd like to commission it in memory of her husband and I thought, maybe, the composer could put something in the piece that was personalized to them, such as a piece that was important to them during their courtship or something like that. When I

asked her, she said yes immediately and she sent me a note that said (her husband had passed away a year before), When you asked me to commission the piece it was my first genuine smile for the last year.

MM: Wow.

PC: Yeah. So, she commissioned the piece. She paid the composer and he did a couple things personalized for her. Her name was Erna Butler and her husband's name was Brad Butler. There's this repeating motive in the concerto that goes [sung] E-B-B, E-B-B, like that, which stands for Erna and Brad Butler.

Also, there's a piece that they danced to when they met at a USO dance in the 1940s at the end of World War II, and the composer cleverly put that melody in the concerto but disguised it. The harmonies and the mood are completely different sounding than the original, but the melody is actually the same notes. Once you know it, you can hear it. If you don't know it, you would never guess it. She, of course, loved, loved, loved that, so she was completely invested in it the whole time. Every time the composer would write a new section or a good chunk of movement, we would go over to her house and play it for her. He would play it on the piano, a piano reduction, and I would obviously play the oboe. She got to see the evolution of it as it was being created.

MM: So cool.

PC: I recorded it with the Academy of St. Martin in the Fields and Sir Neville Marriner in London.

MM: Right.

PC: She paid for, not all of it, but she paid for a big chunk of the recording, which was not part of the original deal, but she wanted to do it.

MM: Wow.

PC: And she and her daughter flew to London and sat through the entire six-hour recording session.

MM: Oh my gosh.

PC: And, to add special poignancy, she requested at her funeral that we play the slow movement.

MM: Wow.

PC: Which is what we did. The composer and I played the slow movement at her funeral.

MM: Oh my gosh.

PC: So, that was quite a success story. I can't say all of that can be duplicated exactly, but the idea is that, for a person of means, commissioning a work is buying a little bit of immortality, because the work will survive far longer than the commissioners or the performers will. You've contributed something beautiful and meaningful to the world that will outlive you. I think, for a lot of people, that's very appealing. I think, if you know someone to approach and talk about that either as a memorial for a friend or a relative or just a celebration of a friend or a relative—

MM: Right.

PC: In honor of someone. I commissioned this piece in honor of my granddaughter's graduation, something like that.

MM: Yeah.

PC: You have to find the right people of course, you have to have some kind of in. If you know somebody or you can get an introduction arranged, that would be good.

MM: That's a great idea.

PC: I would try to frame it in terms of the immortality and contributing something of beauty to the world.

MM: That's really special.

PC: Here's another thing you might try if you're trying to present the idea to someone. I've talked about this when I've done fundraising things for the symphony, but I didn't talk about this with the individual commission. When I was on my honeymoon in Italy and my wife and I were in Florence—have you ever been to Florence?

MM: I have not.

PC: Not *yet*. Put it on your list. Well, the main church in Florence is called the Duomo and it was built in the Renaissance. When it was built, the city fathers—unfortunately there were not fathers and mothers in those days—commissioned the church. One of the requirements of the church was that it must be unsurpassed in beauty by any human endeavor.

MM: Wow.

PC: That kind of aesthetic and yearning is not really part of our modern society as a priority. We're looking for money, we're looking for value for money, we're looking for return on investment, blah, blah, blah, blah. For the right person, if you say, this was the aesthetic for the Duomo in Florence commission and, actually, what I'm trying to do with my trumpet piece is exactly the same thing, and you can maybe help me achieve that. For the right person, that will be incredibly attractive. For the not right person, they'll say, So, what does that have to do with me? Not everybody will be attracted to that line of reasoning, but there are people that will.

MM: Absolutely.

PC: I have found, often—I don't have scientific proof of this—people that donate to orchestras, the big donors, individual donors, it's people that played instruments when they were younger. Then, for whatever reason—either they weren't that good or they weren't that conscientious or they didn't practice or they decided they wanted to make more money—they went into a different field for their profession. But they always have an appreciation of someone that can do it really well.

MM: Yes.

PC: Somebody like that, who knows how hard it is, will always have a different appreciation than somebody who's never played an instrument. If you can find someone, ideally, that used to play the trumpet and now is a successful businessperson—

MM: Right.

PC: That would be the best person.

MM: That's a really good point.

PC: That's about what I have to tell you.

MM: Wow. Well thank you so much. That's truly fascinating and actually got me thinking about someone in particular.

PC: Oh good. Will you do me a favor, please, and let me know if it comes to pass?

MM: Yes! Absolutely.

PC: Just send me an email and say, I did approach somebody and they agreed to commission the trombone and marimba sonata or whatever. That would be great.

MM: Absolutely, I will.

PC: I hope I'm not sounding mercenary at all, or cynical. I'm not. I really do believe that there's so much ugliness in our world, and our country has never been uglier than it is now, and contributing something of beauty that's long-lasting and high quality and not petty and tribal and divisive, just something beautiful and important, is something that we have so little of these days. If you can help, in your way, to counteract that kind of thing, you will have done something important for the world.

MM: Thank you. Without even my prompting you've spoken to a lot of really powerful themes.

PC: Well, I think about stuff like that. Anything else you want to ask?

MM: No, I'm really content. I can't tell you enough how much I appreciate you taking the time to speak with me.

PC: Sure, happy to. So, don't forget to keep me posted.

MM: Sure, I absolutely will.

Appendix F - Permissions

IRB exemption



University Research Compliance Office

TO: Dr. Frederick Burrack
Music
226 Anderson Hall

Proposal Number: 9943

FROM: Rick Scheidt, Chair 
Committee on Research Involving Human Subjects

DATE: 11/06/2019

RE: Proposal Entitled, "Consortium-building to commission new music"

The Committee on Research Involving Human Subjects / Institutional Review Board (IRB) for Kansas State University has reviewed the proposal identified above and has determined that it is EXEMPT from further IRB review. This exemption applies only to the proposal - as written – and currently on file with the IRB. Any change potentially affecting human subjects must be approved by the IRB prior to implementation and may disqualify the proposal from exemption.

Based upon information provided to the IRB, this activity is exempt under the criteria set forth in the Federal Policy for the Protection of Human Subjects, **45 CFR §46.101, paragraph b, category: 2, subsection: ii.**

Certain research is exempt from the requirements of HHS/OHRP regulations. A determination that research is exempt does not imply that investigators have no ethical responsibilities to subjects in such research; it means only that the regulatory requirements related to IRB review, informed consent, and assurance of compliance do not apply to the research.

Any unanticipated problems involving risk to subjects or to others must be reported immediately to the Chair of the Committee on Research Involving Human Subjects, the University Research Compliance Office, and if the subjects are KSU students, to the Director of the Student Health Center.

Permission to reproduce score

To whom it may concern:

Please let it be known that as composer, publisher, and copyright holder of the work “Light Form” for trumpet in C and piano, I hereby give full permission for Marie Mencher to use any parts of the work, or the work in its entirety, as supportive material for her masters report.

Sincerely,
Melody Eötvös
Composer



Melody Eötvös (Composer)
4 Dalry Close
Endeavour Hills
VIC 3802
Australia

03/24/2020

DATE