this defeat, France asserted its cultural superiority by revisiting French literary and musical history and redefining it as masculine and, therefore, superior. This was reinforced by sending women back into the home, so that their feminizing influence in the public sphere would not weaken France politically or culturally.

Part Two includes: Aaron Copland, Nadia Boulanger, and the Making of an 'American' Composer (2006); 'Presenting a Great Truth': William Grant Still's *Afro-American Symphony* (1930) (1 musical example, 2011); and 'Dixie *Carmen*': War, Race, and Identity in Oscar Hammerstein's *Carmen Jones* (1943) (3 images; 1 musical example; Appendix listing/comparing musical numbers in *Carmen* and *Carmen Jones*; Bibliography, 2010). The focus in Part Two is on the construction of an American musical identity, in particular the ways in which jazz and blues became elements in the construction of modernist music. Because jazz and blues emerge from African American culture, questions of race and class arise.

Part Three includes: Rheinsirenen: Loreley and Other Rhine Maidens (3 images, 4 musical examples, 2006); Creating Madame Landowska (6 images, 1 table, 2006); *La Guerre en dentelles*: Women and the *Prix de Rome* in French Cultural Politics (6 images, 6 musical examples, 1998); Composing as a Catholic: Rereading Lili Boulanger's Vocal Music (2 musical examples, 1 table, 2006); and Lili Boulanger's *La Princesse Maleine*: A Composer and her Heroine as Literary Icons (10 musical examples, 2 tables, 1997). Although gender is discussed throughout the book, the particular focus in this section is on gender politics, since "gender crosses from cultural identity politics into actual body politics where women musicians are concerned. Deeply interrelated, the ensounding of gender in music and the policing of gender in cultural, social, and political life defined and limited the worlds of musical women throughout history" (xv).

On the whole, this book of essays is a rich source for examining musical history in relation to intersections of identity, both personal and national. Most of the essays focus on music in France from about 1860 until the 1920s and should be required reading for anyone interested in that time period. It has more limited usefulness for general courses because of this specificity.

One of the volume's drawbacks is that typeface, margins, and the use of footnotes or endnotes differ from essay to essay and several are small, faint, and hard to read. In addition, the reprinted articles have both the original as well as the book's page numbers, which can be confusing, although the book does have a good index. Many of the extensive notes are in French or German, and thus not immediately helpful to those who read only English. The greatest strength of *The Politics of Musical Identity* is the way that Fauser examines essentially a single time period from an array of different perspectives and through a variety of music, providing readers with an in-depth, multi-faceted view of the era.

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Compact Disc Reviews

Convergences: Johannes Brahms & Andrea Clearfield

Barbara Westphal, viola, and Christian Ruvolo, piano. Bridge Records 9442 (2015)

ELAINE R. BARKIN

Andrea Clearfield's *Convergence* for viola and piano (2008) is flanked on the *Convergences* recording by Johannes Brahms's *Sonata for violin and piano*, op. 78 and *Sonata for violoncello and piano,* op. 38, both transcribed for viola.[1] Violist Barbara Westphal commissioned *Convergence* from Ms. Clearfield, thinking it would complement the transcribed Romantic works. And she thought correctly. Not that *Convergence* sounds anything like Brahms, but this recent one-movement work sustains its intensity and clarity of form with fluency and makes the most of its relatively short life (10'49"). Christian Ruvolo is the pianist on all three works, and he and Ms. Westphal, both of whom teach at the Music Conservatory in Lübeck, Germany, pair well. Each is technically masterful and capable of lyricism and dynamism, and each listens to the other: foregrounding, backgrounding, and partnering.

Prior to writing this review, I had not heard any of Andrea Clearfield's music. She has already crafted a distinguished compositional career, is the founder and host of Philadelphia's Salon, an all-embracing multimedia performance series, and she has received numerous awards, commissions, and grants. The works that I listened to online reveal a composer steeped in and inspired by nineteenth- and twentieth-century European-American classical music as well as Asian traditions. Ms. Clearfield's awareness of and inventiveness for timbral mixing and the facility with which she balances structural and rhythmic shapes are always evident, as is her ability to realize the potentials of motivic continuity. Along the way she often and almost effortlessly shape-shifts between aggressive-rough and lyrical-smooth gestures, at times suddenly, at other times gradually.

Convergence is a rhapsodic duet for viola and piano. You might say it is monomotivic, though not totally monothematic in the sense that the listener can discern the source of the tunes and harmonies and sweeping gestures; all transpires straightforwardly yet subtly. The meta-kernel is heard at the start, innocently at first, and then, as if listening to itself, unspooling creatively and artfully discovering what's possible. The manner in which *Convergence* knows what it's about, and lets *us* know gradually and with clarity, seems to me to be the most defining quality of the work. The structure reveals itself from moment to moment with ease, with obeisance to its motivic origins, and with surprising and ultimately logical detours.

The overall harmonic palette is minor: minor thirds, minor seconds, minor modalities, tritonal harmonies in a multitude of shapes and textures. *Convergence* opens with the viola playing E-C#, short-long, way down on the C string as the piano, at first, provides close-by and far-off harmonic commentary. The two-note motive grows into an interplay of semitonally adjacent minor thirds and, plant-like, continues to grow, expand, recur, transform, extend with piano elaborations and support. After approximately two minutes, the piano bursts out, discovers its own voice, and takes the lead, by which time multi-octave registers have been explosively spanned and multi-directionally rippled in both instruments.

Although we can easily distinguish between instruments, the work can be heard as if conceived for some giant hybrid string-keyboard apparatus. The pair shares, reinterprets, and surrounds each voice in-

side, outside, uppermost, below the other, segments of dialogue or cadenza-like soliloquy interspersing throughout. Ms. Westphal and Mr. Ruvolo easily switch in and out of character, the viola's dark warmth and the piano's multi-faceted personality deftly attended to by the duo, each always aware of the other's presence.

Less than halfway in, a d-minor-like Romantic-in-spirit melody takes over for a bit, and, as earlier, its framing interval is a minor third; here D-F. An organic sensibility infuses the work, not routinely growing in one direction but rather sprouting one way, then another, then pausing, then re-branching. Despite recurrences, the varying lengths of dependent and independent phrases balance one another, not necessarily equally, but each contributing to and continuing the momentum of the work, converging and diverging. Although we may not know where we are being taken, arrivals and departures are usually clear and often connected or intertwined, though now and then an abrupt shift occurs. The character/mood changes from soft-spoken to tempestuous to calm to spirited, and as such provides sectional transitions. The postscript-like ending reprises the opening motive—not that it's ever been absent for long, with recurrences on many different pitch levels, upside down, inverted, rotated and inside out—and unfussily bids itself and us adieu.

The CD's 24-page booklet primarily deals with the two Brahms Sonatas with thesis-like analyses in English and German and an account by Ms. Westphal of her motivation for transcribing the sonatas. Also included is a short paragraph by Ms. Clearfield about her new work, as well as photos and brief bios of the three artists. *Convergence* is a significant addition to the viola-piano repertoire. Do alert your violist colleagues.

NOTE

[1] The issue of transcriptions is too weighty to fully discuss here, yet I'd be troubled if one of my solo violin works had been transposed for viola or clarinet. Brahms, however, set his own precedent, as did his publisher, when they transcribed his clarinet works for viola. During the Baroque period, the written invitation "for any available instrument" was common—and commonly followed—and many composers today observe similar open guidelines. I do understand the desire of violist Barbara Westphal to play other sonatas by Brahms and so I'll stop here.

Elaine R. Barkin has composed many works for a wide diversity of media, has had 90 articles published in major new music magazines, and has taught composition and theory at Sarah Lawrence College, University of Michigan, Victoria University in Wellington, New Zealand, Semester at Sea and University of California, Los Angeles (Professor Emerita in 1997). She was co-editor of Perspectives of New Music*, recipient of numerous grants and residencies, and co-founder of Open Space Music in 1989. She has performed in and composed for Balinese Gamelan ensembles at UCLA and Cal Arts.*

All Spring: Chamber Music of Emily Doolittle

Seattle Chamber Players and friends. Composers Concordance Records, Comcon 0025 (2015)

SOPHIA TEGART

Canadian composer Emily Doolittle recently moved to Glasgow, Scotland, after having served as Associate Professor of Music at the Cornish College of the Arts in Seattle. She studied at Koninklijk Conservatorium in The Hague, Indiana University, and Princeton. Doolittle's research interest lies in the relationship of the human voice to bird and animal song, and she has co-authored papers on the overtone series of the hermit thrush and presented concerts of bird-related works in Germany. It is her fascination with the sounds of nature that acts as a unifying thread throughout *All Spring: Chamber Music of Emily Doolittle*.

Four Pieces About Water provides a perfect introduction to Emily Doolittle's mesmeric music. In the first movement, "Running Water," Doolittle uses a three-note motive in the piano, clarinet, and bassoon, and fast scalar passages, both ascending and descending, to create a sense of perpetual motion reminiscent of a flowing stream. The movement starts in the high registers of the instruments and finds itself descending toward the end, perhaps representing the stream rushing headlong down a mountain. The second movement, "Salt Water," has moments of harmonic planning that seem like a nod to Debussy's *La Mer*; the percussion and piccolo add wind and bird noises respectively to create the seafaring environment. "Frozen Water," the third movement, is an aural landscape of crystalized sounds. At first, Doolittle paints a delicate scene with harmonics in the strings, accompanied by low chords in the clarinet and piccolo. She then transforms the same scene into a harsh tundra with jagged punctuations in high register woodwinds. Raindrops are depicted via a staccato rhythmic motive in the tambourine, flute, and clarinet in "Rain Water." This trio is later joined by the rest of the ensemble in a Copland-esque dance. Despite a few intonation problems in the upper winds, the piece is played with the nuance and skill of virtuoso players

In *Falling Still*, Doolittle crafts a sense of stillness using a floating melody of sustained notes and quasi-improvisatory gestures in the oboe. This melody, which Brent Hages delivers with a delicate tone and expressive inflections, is supported by the underlying warmth and homophonic motion of the strings. Despite the title and a sense of direction and rhythmic activity, stillness saturates this piece with the constant presence of fourths and fifths, providing a lovely contrast to the rest of the CD as it explores the gentle and quieter side of nature. The impeccable intonation and equal balance among the ensemble makes the intermittent dissonances even more affective.

The CD's title piece, *All Spring*, has five movements, each on a poem by Rae Crossman, each representing a specific bird. It is in this piece that one can hear Doolittle's uncanny ability to emulate the birdsong and the feelings they evoke. The opening of "Five O'Clock" is particularly striking due to the skilled, sustained dissonances of Maria Mannisto's soprano voice against the string harmonics and wind pitches. The woodpecker is represented in this movement by the woodblock, which punctuates an otherwise static sound. In the second movement, "All Spring," the flute and clarinet provide the initial sounds of geese around Mannisto's syllabic text; later they are joined by the rest of the ensemble with short honking noises. This cacophonous sound reinforces the text: "I had forgotten how loudly sometimes life proclaims itself." The ensemble dynamically builds until the voice emerges on a high note, colored by the clarinet to mourn forgotten love. The melancholy atmosphere continues in the fourth movement, "Have You Ever Held A Bird," after a brief excited outburst in the winds. This movement combines disturbing imagery delivered by declamatory text, reinforced by a Morse code pattern in the percussion. Once again, Doolittle combines the voice and clarinet to lend the text a haunting quality, amplified by the perfect unison blend of Mannisto's voice and Laura DeLuca on clarinet. This movement more than any of the others successfully evokes a feeling of apprehension.