

On Becoming a Composer

FAYE-ELLEN SILVERMAN

My students and friends sometimes ask me when and how I chose to become a composer, and I usually reply, “For as long as I can remember,” having started composing as a child. I have few memories of my earliest years. My mother often told me that when I was very young, the only way she could get me to stop running around our small apartment was to play a classical music station on the radio. Then I would sit quietly on the arm of the sofa, listening intently. Since I seemed to have an innate interest in music, she enrolled me in the Dalcroze School of Music shortly before my fourth birthday.

The Dalcroze method uses movement to teach music, which is why it is so ideally suitable for restless young children, including my younger self. Émile Jaques-Dalcroze created his method in the early 1900s in Europe. He was looking for a new way to teach music, but his ideas also influenced dancers—going back to Nijinsky—and students of theater. In addition to the use of body movements, the training emphasizes improvisation and solfege. In New York City, where the formidable Dr. Hilda Schuster headed a branch of the school for over fifty years, our classrooms had an impressive array of temple blocks, claves, tambourines, cymbals, triangles, and small drums. Weekly composing assignments were part of the curriculum. Along with all my classmates, I started to compose short songs about holidays and everyday activities early in my training. My mother had to write out the words that I dictated because I was too young to do this myself.

Eurhythmics—the idea of using body movements to feel musical rhythms—is the major element that distinguishes Dalcroze from other methods of teaching music. This sense of music as movement—along with musical games—made studying music fun. The connection between the sounds we heard and our own bodies also made it easy to learn. As preschoolers we started by feeling the pulse of music by stepping to our own heartbeat—our individual musical pulse. We used Dalcroze arm movements for beating the measure, using the whole extension of the arms for each beat to fill out the whole time in space. We also worked at feeling different subdivisions of the beat in connection with these special Dalcroze arm movements. We skipped to dotted rhythms and took long steps to long notes. Rhythm was internalized in us. It always surprises me today when my college students have trouble with subdivisions in solfege exercises or keeping a steady beat. I have to remember that they were not fortunate enough to have had my early training.

In looking back now as an experienced teacher, I realize that many musical exercises that even advanced adult students find difficult are effortless for those who received Dalcroze training. I recall, for example, that we had to step in three and conduct in two beats simultaneously. As we got older, we had to conduct and step more complex mixed patterns. And then there were the uninterrupted canons. We would beat the measure using Dalcroze arm movements and step the

rhythms one measure later than our teacher’s improvisation. And then new layers of complication would be added.

Improvisation was also important. Everyone took turns improvising at the piano or with percussion—often with specific assignments as to modes or scales (including pentatonic, one of my favorites), time signatures, feelings, etc. Our classmates moved to our improvisations. We had complete freedom, and our creations were not judged critically. Improvisation was separate from our compositional assignments, but the same type of freedom of expression extended into our written work. I don’t use improvisation in my compositions, but I think that my training has helped me avoid the over-intellectualization of music that I encountered during my college years.

When I was thirteen, Hilda Schuster encouraged her students to enter a children’s composition contest that was sponsored by the Parents League of New York and judged by Leopold Stokowski. For the contest, I put two of my compositions together and called the work *Sunset and Twilight*. The contest had five winners: four girls and a boy. Much to my surprise (and delight), I was one of them. The prize was supposed to be a performance of an orchestrated version of our works performed with Maestro Stokowski conducting his Symphony of the Air. But Stokowski broke his hip that year and wasn’t able to orchestrate the winning works, so we were asked to perform them ourselves in Carnegie Hall. Hence, my Carnegie debut as a pianist took place that spring. I still remember Stokowski saying “Bravo Silverman” as I came off the stage. The concert was broadcast on the radio.

Augusta Read Thomas

Renowned composer Augusta Read Thomas has been appointed as University Professor of Composition in the Department of Music and the College at the University of Chicago, effective in July 2011. University Professors are selected for internationally recognized eminence in their fields as well as for their potential for high impact across the University. Her extensive body of work has won praise from conductors, performers, and music critics worldwide, especially for the dramatic, spontaneous quality of her work and her masterful use of instrumental color. From 1997 to 2006, she was the Mead Composer-in-Residence at the Chicago Symphony Orchestra, which has commissioned seven major compositions from her. She will become the 16th person ever to hold a University Professorship, and the fifth currently at the University. The University of Chicago has three other women composers on its faculty: Shulamit Ran, Marta Ptaszynska, and Kotoko Susuki.

In addition, three of the five winners were chosen to appear on Sonny Fox's children's show, "Wonderama," a few weeks before the concert. On this occasion, I played another of my works, a theme and variations, and answered questions posed by Mr. Fox. Until this event, I thought that everyone wrote music. For me, it was a way of life rather than a special talent. It was only when I saw the awed expressions of my junior high friends that I realized the fallacy of my thinking.

In addition to my Dalcroze classes, I studied piano (my major instrument) and learned to play the clarinet (my second instrument) and viola well enough to participate in school and community bands and orchestras. I believe that playing in so many ensembles as well as singing in choral groups and accompanying singers and instrumentalists on the piano has made me a better composer. I can easily hear multiple parts and balances and know the sounds of these ensembles as a whole. Non-musicians are surprised that I can hear the entire orchestra in my mind. I am certain that my extensive amateur performing experience contributed to this skill.

Jewish folk music is another strong influence that dates from my early years. Through age thirteen, I spent Sunday mornings at a Sholem Aleichem Folk Shul. These schools were established to provide a non-religious way to study Judaism for those who regard being Jewish as a cultural identity that needn't include religion. We learned Yiddish, the spoken language of the Ashkenazi branch of Juda-



Faye-Ellen Silverman
(photo by Russell Dian)

ism, rather than Hebrew, the language of prayer. We also studied Jewish history, Jewish literature (in translation), and Jewish folksongs and dances. A story by I. L. Peretz that we read in Folk Shul made such a deep impression on me, in terms of its moral message, that it formed the basis of the half-hour opera, *The Miracle of Nemirov* (1974), which became the compositional part of my doctoral dissertation at Columbia University. Jewish folksongs were the basis of several of my other compositions. To cite but two examples, I used "Oyfn Pripetchik" in my solo marimba composition, "Snippets of Memory," the first movement of *Memory and Alterations* (2008); and the Jewish Passover song, "One Kid," in *Connections* (1994) for clarinet, cello, and marimba, a work first created as a dance score.

The American folksongs that I learned at summer camp (where Pete Seeger often visited), the classical music and Broadway show tunes that my mother loved, and the Russian music that my Russian-born father enjoyed—all of these have provided inspiration. I feel closer in terms of compositional procedures to Russian rather than to German music, and perhaps that is the reason an intellectual approach to music, such as serialism, has never appealed to me. These

musical experiences blended with the music I was studying at Dalcroze and strongly influenced my musical preferences and styles. The eclecticism of my background has also made me open to a variety of musical influences even before the aesthetics of postmodernism became the norm.

For my undergraduate work, I attended Barnard College (with music classes at Columbia University), where I studied with Otto Luening. Columbia University was a musical awakening. Even though composers such as Luening, Ussachevsky, and Beeson were on the faculty, the Group for Contemporary Music dominated the concert scene. I had never heard twelve-tone music before, or any music with so much dissonance. In looking back, I realize that these concerts, which I attended enthusiastically, indirectly influenced my musical thought processes. Although I was never tempted to try serialism, the intellectualism and complexity of this method made me question my use of instinct in making compositional choices.

For my graduate studies, I went to Harvard to work with Leon Kirchner. Being a female musician—especially a woman composer at Harvard during the early 1970s—was not a good experience. At that time, women were not always considered to be intellectually equal to men. In fact, in answer to a survey, the department chairman, A. Tillman Merritt, was quoted in print as saying that there were some things that women shouldn't do, such as shovel coal and write music. He felt that training women composers was a waste of time, as they would quit when they got married. This was the first time I had encountered such discrimination.

Kirchner, too, seemed perplexed by my music. In fact he told Otto Luening, when asked, that I seemed to do everything wrong but that it still seemed to work. Luening chuckled and said that, at Columbia, having music work was all that was required. In my second year at Harvard, Kirchner took a leave of absence, and I worked with Lukas Foss. With his energy and enthusiasm, he was an inspiring teacher who was open to many styles of music, and he encouraged us to experiment. I left Harvard after my AM degree and went back to Columbia University, where I earned a doctorate in composition. Students who composed serial music had an easier time in terms of having their music accepted and awarded prizes. And Columbia's doctoral defense required defending candidates to explain details of compositional choices—for example, the use of a C# in a given measure—a difficult task if "it feels right" is the real explanation. It took me many years to come to the now-obvious conclusion that there are several equally valid ways to compose, and that music need not be complex or experimental to be interesting and valid.

At Columbia I worked mainly with Ussachevsky, and he gave me the freedom to pursue my interests. He was supportive and non-judgmental. I try to be this way now with my own students. In addition to composition, I studied electronic music with him. In the 1970s, electronic music was created by hand, with sound-by-sound spliced together and then mixed layer upon layer. Although I created just a few electronic works, I think that working this way taught me to listen differently (an observation of many composers trained

this way). One had to hear the beginnings and endings of sounds to make the splices and to figure out how they would interact. I believe this would be a good ear training exercise even today.

I composed *Winds and Sines* (1981) for Ussachevsky as a present for his seventieth birthday. This composition, for full orchestra, draws materials from the two areas that held a permanent fascination for him: electronic music and the desert lands of Utah. The work employs a number of different effects to create desert images: the opening measures use stone chimes, the “space” between the high piccolo and low piano brings to mind the huge expanse of the desert, and the various rustlings and runs suggest the desert winds. (The word “winds” in the title has a double meaning, since it also represents the prominent use of woodwinds in the fast section.)

Although the work does not use electronics, some elements of electronic music are imitated in the slower section: certain ideas travel through various instruments, and low to high runs, terminating with a full chord, resemble the shape of a sawtooth wave. This entire section is built from a short, four-measure idea, first stated in the clarinet, consisting of a musical representation of the sine wave. After passing through several instruments, singly or in limited doubling, the gesture is used in overlapping layers. The effect of this layering resembles the electronic techniques of phase shifting, speed variation, and fragmentation of the material through tape cutting. Near the end of the coda, a timbral reference to Ussachevsky’s use of solo horn and strings at the beginning of his *Intermezzo* is inserted. (I had previously performed *Intermezzo* as piano soloist with the Brooklyn Philharmonic.)

Winds and Sines was originally performed by the Indianapolis Symphony, conducted by Raymond Harvey. Later it was played by the Baltimore Symphony, conducted by Sergiu Comissiona, and then by the New Orleans Symphony, conducted by Maxim Shostakovich. The work won the Indiana State Orchestral Composition Contest.

My college years, especially my last year at Barnard and my years at Columbia, were a time of student anti-war demonstrations. But my interest in social

issues began much earlier, as my parents were both involved in trying to make the world a better place. So it is natural that political or social concerns have formed part of my choice of texts for some of my compositions over the years, including *The Miracle of Nemirov*, mentioned above. The Peretz short story, which forms the basis for this one-act opera scored for chamber ensemble and electronic tape, is about a rabbi who disappears during the High Holy days. His followers believe he goes to Heaven. A Litvak (technically, a Jew from Lithuania, but also symbolic of a skeptic) doesn’t believe that, and he decides to follow the rabbi during this holy period. He discovers that the rabbi disguises himself and spends his day cutting wood and lighting a fire for a sick, old Jewess. The story ends with the Litvak no longer laughing skeptically whenever he hears people claim that their rabbi goes to Heaven. Instead, he quietly adds the phrase, “If not still higher.”

Prior to this work, I had written *K. 1971* (1971), based on Kafka’s novel *The Trial*, combined with parts of his



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Diaries and other texts in different languages. The darkness of Kafka, and the idea of a capricious legal system hit home. I had just witnessed the trial of a friend whom the police had arrested when he tried to protect a woman during a peace demonstration.

These years also saw my use of John Keats' poem, "Written on the day that Mr. Leigh Hunt left Prison," as the text of my short work choral work for women's chorus, *For Showing Truth* (1972, ending revised 1978). The poem describes the imprisonment of Keats' friend "for showing truth to flattered state." I included a song that I heard Pete Seeger perform at summer camp, "Die Gedanken sind frei" (My thoughts are free). Many years later I returned to the idea of a political message in *A Free Pen* (1990), a cantata on freedom of speech written in honor of the 200th anniversary of the Bill of Rights. The work—for narrator, four solo singers, eight choral singers functioning as a "Greek" chorus, and fifteen instrumentalists—has a libretto that I compiled from historical and literary documents on Socrates, Spinoza, Zenger, and others. It deals with the struggles for freedom of speech, which have been going on since ancient Greek times and which are continuing today.

When I start a composition, I often listen to recordings and examine scores relevant to the instrumental make-up of my new work. I analyze how other composers have handled ranges, fast passages, balance, and other factors. I also listen

to recordings to make sure that I have the sound in my mind as I start to write, rather than the sound of a recently finished composition. *Passing Fancies* (1985)—commissioned by the Fromm Music Foundation, premiered on the Monday Evening Concert Series in Los Angeles, and performed at the Aspen Music Festival (where I was on the faculty of the Center for Compositional Studies in the summer of 1986)—shows my propensity for finding a title early in the compositional process in order to generate the materials and form of the composition. *Passing Fancies*, which is dedicated to Paul Fromm and uses his initials in the title of the work, is a continuous composition in five movements. I tried to create a narrative that only makes complete sense once the entire work has been heard in its totality—somewhat in the manner of several South American novels. Ideas, therefore, recur with changes, accumulating meanings as they progress. The most prominent of these is a melody in the key of D, which begins by outlining the D major triad. It first makes a partial appearance in the first movement, only to resolve into the predominantly angry mood of the second movement. It is hinted at in the second movement as a counterpoint to the main melody; resumes in the third in its fullest statement, but unresolved; pervades much of the tonality of the fourth; and, finally, "triumphs" at the end of the fifth. This piece establishes several moods. Within each movement there are mood changes—somewhat more frequent as the

Furore Verlag Celebrates its 25th Anniversary

At the time it was a sensation: in 1986 business woman, Renate Matthei, from Kassel, Germany, founded a music publishing house that was dedicated exclusively to music and books written by and about women from various centuries. Her ambitious company has been extremely successful, and this year Furore celebrates its 25th anniversary. Furore has published about 1,200 compositions from various epochs by approximately 150 women from Europe, America, Asia, and Australia.

When the publishing company was founded it caused a furor in the music world since it was a common prejudice that women were not able to compose. "If they could compose they would have been published. Since they haven't been published then it must mean that they can't compose," was the consensus then. Furore has been able to disprove this assumption very convincingly. The most famous woman composer published by Furore is Fanny Hensel, the sister of Felix Mendelssohn Bartholdy. More than 150 of her works have been published by Furore for the first time: large works for choir and orchestra, chamber ensemble, Lieder, and piano, including the enthusiastically received piano cycle, *Das Jahr*. In November 2010 the American Symphony Orchestra played her large *Oratorio on Scenes from the Bible* for soloists and choir in New York's Carnegie Hall.

First editions are a main focus of the company; for example, Anna Amalia's opera *Erwin und Elmire*,

Wilhelmine von Bayreuth's harpsichord concerti, the Fifth Symphony by Emilie Mayer, and chamber music by Louise Farrenc and Mel Bonis. Recent publications include the fairy tale opera, *Das hässliche Entlein* (The Ugly Duckling) by the British composer Vivienne Olive, with a libretto by Doris Dörrie. The opera was first performed in March 2010 in cooperation with the Hochschule für Musik Nuremberg and the children's Theater Mumpitz in Nuremberg. The children's opera *Oasis* by Israeli composer Tsippi Fleischer was premiered in Karlsruhe, Germany in November 2010. *Four Nocturnes* for orchestra by French composer Florentine Mulsant (born in Dakar, Senegal) will receive their first performance on June 2, 2011 by the Philharmonic Orchestra of the City of Trier. Hope Lee's work for orchestra, *Secret of the Seven Stars*, will be premiered at the New Music Concerts in Toronto in October 2011.

Furore was awarded the music publisher's prize "Best Edition" four times: in 2010 for the *Ausgewählte Lieder* by Josephine Lang, in 2006 for "25 plus piano solo," in 2002 for the facsimile publication of *Das Jahr* by Fanny Hensel, and in 1996 for *Ton-Zeichen* by Barbara Heller. To mark its 25th anniversary, Furore Verlag will be presenting women composers of different epochs under the motto "25 Years Furore – 25 Women Composers." The works of these composers will be heard in a series of concerts that will run the entire year.

piece progresses—in keeping with the chosen title. The work has been recorded on New World Records (NW 355).

Another clear example of the function of the title is *Adhesions* (1987), commissioned by the Greater Lansing Symphony Orchestra with the world premiere performance televised on WKAR-TV, and later performed by the Greater Bridgeport and the Mannes College Orchestras. I first thought of the title and then checked the dictionary for further meanings. I found that, according to Webster's dictionary, "adhesion" can be defined as follows: "in medicine, the growing together of normally separate tissues." This definition, in conjunction with aspects of sonata-allegro form (used in homage to the symphonic tradition), provided the structure of this short orchestral work. The exposition introduces three emotionally contrasting ideas: one that is angry, chordal, and serious; a second that is lighter, playful, more consonant, and predominantly scored for winds; and a third that slowly unfolds its melody played by the trumpets (two of which remain off-stage throughout). Each idea is modified, and sectional differentiations are made less distinct, until the three strands are fully joined and all tension is dissolved. The use of resolution of tension to end the work comes from sonata-allegro form, where the movement always returns to the tonic, but the means—that is, the specific ways in which melody, harmony, dynamics, and tempi are used—does not. For instance, in this work several chords are used repeatedly. The most prominent—stated at the very opening—is a dissonant chord that, by the end of the composition, has stripped away its non-harmonic tones to reveal a consonant core: an E minor chord. As the ending becomes tonal, the work also becomes soft, and the chord is arpeggiated in slower note values.

If asked, "What is the strongest influence on your music?" I would probably reply, "Working with the performers." Structure, lyricism, and timbre are important elements of my style. Although I write mainly out of my own inner necessity, I want to write works that audiences find meaningful and that players want to play. So I listen closely to what my performers tell me and make adjustments when they seem warranted—especially if the advice comes from players whom I respect. I also learn from rehearsals and, finally, from playing a recording of the performance over and over again.

Many of my most enjoyable compositional experiences come from long-term collaborations with musicians. When I was in my late twenties, I was introduced to the oboe/English horn player James Ostryniec, then second oboist with the Baltimore Sym-

phony. He had a beautiful sound and could play all the extended techniques then in vogue. For him, I wrote *Echoes of Emily* (1979) for English horn (without extended techniques) and alto singer, based on texts by Emily Dickinson. This was followed by *Oboe-sthenics* (1980) for solo oboe, *Layered Lament* (1983) for English horn and tape (realized at the University of Utah Electronic Music Center, where I was a guest composer), and *On Four* (1983), for oboe/English horn, piano four hands, and the EVI (Electronic Valve Instrument), invented by a student of Ussachevsky, Nyle Steiner. I wrote *On Four* for the Bourges 13th International Festival of Experimental Music. Steiner, Ussachevsky, Ostryniec, and I were the performers.

When I was writing *Oboe-sthenics* (the title implies a work intended as calisthenics for the oboe), Jim demonstrated for me his repertoire of modern oboe techniques. The resultant work included numerous multiphonic chords based on fingerings worked out by the oboist/composer Lawrence

At the Colour Café 3

for Brass Choir Faye-Ellen Silverman

Conductor Score Performance Time - c.10'

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Ex. 1. *At the Colour Café* (printed with permission)

Singer. It took Jim six months to learn to play it. He then proceeded to perform it around the world, including performances in Austria, France, and Japan. His playing was so spectacular that, when *Oboesthenics* was chosen to represent the United States at the International Rostrum of Composers/UNESCO in 1982, part of the reason had to be Jim's breathtaking performance. Released on Finnadar-Atlantic, this became my first recorded work. In general, though, I try not to write works that can only be performed by those with exceptional technique. *Layered Lament*, for example, uses very few multiphonics. The piece begins with string sounds electronically altered to sound like plaintive human voices. The English horn adds another layer to a tape part that is, itself, created by mixing various layers. Each is heard both alone and together—two equal partners in this expression of sadness.

My next long-term relationship with performers, continuing today, has been with an organization. In 1990 Susan Slaughter founded the International Women's Brass Conference (IWBC), open to men and women, to provide opportunities to educate, support, develop, and inspire women brass players. She started this at a time when women brass players were not well represented in major orchestras or as soloists at the major brass conventions. I first met Susan in 1990, when the St. Louis Symphony's chamber music Discovery series performed my *Hollowed Refrains* (1987), a work for oboe, violin, and piano commissioned by the Great Lakes Performing Arts Association, whose players had given the work its premiere. Susan was looking for a few composers to be part of her new organization.

Although I have never played a brass instrument, I had written several works for brass, including two brass quintets, one of which had been commissioned through the NEA Consortium commissioning program. Susan asked me to join her new organization. I have been active with the IWBC's board ever since, and I have attended all six IWBC conferences in their entirety. By listening to so many brass concerts and talking with players over meals, brass writing has become part of my musical fiber. I have the sounds indelibly in my ear. Some of my brass works can be heard on *Manhattan Stories* (Troy 1055).

I wrote several works for the wonderful players of the IWBC, including *First Position* (1992) for trombone and marimba and *At the Colour Café* (1997) for brass choir (see Ex. 1). This latter work was written for the Monarch Brass for performance at the second International Women's Brass Conference. I wanted to create a work that was light and fun, and

for Volkmar
The Wings of Night

I. Wild Nights! Wild Nights!
Text by Emily Dickinson (1830-1886)

Faye-Ellen Silverman

Score

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Ex. 2. *The Wings of Night*, "Wild Nights! Wild Nights"
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one that made use of the soloistic capabilities of the players. The title of the piece came to me as I started sketching. A friend remarked that this title reminded him of a jazz club with a drum set. From this image came the piece. While it is not a jazz work, it does rely on some jazz colorings, such as the opening with its tritone and fourth rather than piled up thirds, the snare drum accompanying the opening solo, and the use of jazz scales in one section. In addition to jazz shadings, various instrumental colorings are used, such as varied mutes and unconventional instrumental doublings (as when three trombones double selected notes of the opening tuba solo). Throughout the work, solos drift in and out, like bits of conversation overheard in a crowded room. This is especially true of the fast section, which alternates three soloistic sections (each at a different tempo) with fuller ensemble sections.

Over the past several years I have been collaborating with the German-born Danish guitarist Volkmar Zimmermann. The story of our friendship and collaboration is told in the liner notes of my just-released CD, *Transatlantic Tales* (Troy

sub.mf \rightrightarrows p
*Twelve notes per beat at a tempo of 60.

1250), recorded in Denmark. I have written several pieces for Volkmar, including *The Wings of Night* (2008) for solo guitar and choir, which premiered in the spring of 2009 in Lithuania with the Jauna Muzika choir. A grant from the U.S. Department of State to lecture in Vilnius made it possible for me to attend the premiere. *The Wings of Night* sets texts by Dickinson, Shakespeare, Colborne-Veel, and Teasdale to contrast the positive and negative aspects of night: night as a time for love and passion, and night as a cover for evil deeds. Volkmar's suggestions have enriched my guitar writing. He has helped me to find the specific sounds that I imagined, and he has meticulously edited the guitar part for fingerings and special effects.

The first movement sets Emily Dickinson's well-known poem, "Wild Nights! Wild Nights!" (see Ex. 2). Emily Dickinson has always fascinated me because her life was so confined and proper, yet her emotions were so strong. The guitar introduces and supports the passion of the chorus. The fast guitar runs and the melismatic choral opening are musical portraits of this idea. The guitar then follows with a solo interlude, as positive desire diminishes. This interlude begins with the opening motif of the first movement, and then slows and dissolves the idea. The second and fourth movements match each other. Both use mezzo-soprano and baritone soloists (dark voices), and both set Shakespeare.

Both deal with the negative aspects of night. The first, "Comfort-Killing Night," deals with the rape of Lucrece. The musical expression of her innocence (the pure sound of guitar harmonics) contrasts with portrayals of her pain.

The fourth movement, "The Night Before the Battle," from *Henry V*, is the famous passage of the hours before the battle between England and France. The guitar takes on a martial aspect, as indicated by the thumb slaps. The guitar introduction begins with a variation of the opening of the second movement, foreshadowing the evil that will once again arrive. The fourth movement also quotes the second movement's cry, "Make war!" The third movement shows the fun of "Saturday Night." With energy somewhat akin to rap music, it is mainly spoken. It is set only for chorus—speaking, clapping, stamping feet, and, on occasion, even singing. This texture balances the two interludes that are only for guitar. The fifth movement, "May Night," is purposely simple, pure, and joyous. The voices sing in unisons and octaves, and the guitar strums continuous chords. This movement is set up by a short guitar interlude, "From War to Peace," which begins with commentary on the fourth movement and dissolves to harmonics and pure sounds.

Finally, of course I learn from my students—an idea that has become a cliché because it is true for so many teachers. I have taught at the Peabody Institute of The Johns Hopkins University, Goucher College, and several other institutions. I currently teach at Mannes College The New School for Music—both in the College and the Extension Divisions—and at Eugene Lang College The New School for Liberal Arts. In the College division, I teach music history with a specialty in the 20th/21st centuries. As I get bored easily, I am constantly inventing new courses (and then I get annoyed at myself for all the preparation that is required). Over the years, I have had a chance to study many scores and to discuss them with my students. I have also learned from the enthusiasms of my students and their questions, and even from their complaints about works they are rehearsing.

The training of this composer is a work in progress. I am still thrilled to be learning and growing, and to have wonderful colleagues to share the journey with me.

Margaret Lucia's review of the CD, Manhattan Stories: The Music of Faye-Ellen Silverman, appeared in the Journal of the IAWM 15/2 (2009). Silverman is the author of the 20th-century section of the Schirmer History of Music as well as several articles. For more information, please visit her website at www.fayeellensilverman.com/.