

Music By Jean Eichelberger Ivey

TERMINUS

JEAN EICHELBERGER IVEY

J = 60

Voice *tacet until 2'44"*

Timing *(in seconds)*

Tape *Filtered white noise, suggesting sea and winds* *synthesized bird cries added to white noise*

Voice *ti - me - ti - me,*

Voice *ti - me to ba old, to take in -*

Timing *1'00"* *2'00"* *41"* *44"* *50"* *54"* *58"* *3'00"*

dark color

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by george udel

In a thick tome with an even thicker title: **Pearls of Music—Vocal and Instrumental**, (1895) there is a grand march written by a "Miss Ida." Surrounding it are dozens of works by traditional male composers of the time such as John Philip Sousa, Johann Strauss, Edward Holst, and even a certain Henry L. Farmer. Likewise, Neely Bruce's recent album, **Piano Music in America**, which includes works by the 19th century "Mary" and a woman who actually gave her full name, "Caroline Lowthian," furnishes evidence that musical composition, rather like novel-writing, was not a "proper" occupation for a respectable lady in those days.

Jean Eichelberger Ivey, member of the Peabody Conservatory composition faculty as well as founder and director of its electronic music studio, smiles at the prejudice against women composers which carried into her own time. "I took piano lessons when I was six years old," she recalls, "And I started composing almost immediately. Except that I wrote down the names of the notes rather than placing them on the proper musical line. The fact is, I didn't know where they went. And I remember that I was very shy about my compositions. I didn't even tell my piano teacher. Whether I subconsciously felt that it wasn't something for a girl or young woman to be

doing, or was just naturally shy is something I can't say. But I do know there was a certain discrimination against women while I was studying. It's gradually dropping away, but it was quite evident to me."

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The main evidence was the advice given her after Ms. Ivey had received her degree from the Eastman School of Music and was about to send out resumes for a teaching position. "Everyone advised me against sending out the resumes directed toward getting a position in composition," she says. "I suppose they felt that a woman would not be hired."

Not heeding the well-intentioned words of wisdom, Ms. Ivey succeeded in landing a position on the staff of the prestigious Peabody Conservatory in 1969, an event that marks a high point in her career. "Being with the Peabody is a great personal satisfaction," she says. "I like having access to this studio, the faculty here is quite enthusiastic and wants to perform my music, and of course there's an extremely high degree of musicianship that goes right from the top to the students. I'm very happy with the way my career has developed in recent years."

That career, by her own admission a "fitful" one, has always been tied to the Baltimore-Washington area in addition to

the artistic center of New York, where she makes her home. Born in Washington in 1923, Ms. Ivey's father and grandfather were both Baltimoreans. She had eyes for no career other than music, taking her A.B. degree magna cum laude from Trinity College and Master's degrees in both piano—from the Peabody—and Composition—from Eastman. Additional studies were at the University of Toronto, where she studied electronic music and earned her doctorate in composition. During the 1950's she concertized as a pianist, appearing in Mexico, Europe, and the United States, but she admits to periods of discouragement. "You know how it is," she says without bitterness. "In the beginning, no matter what your artistic medium is, it's very difficult getting something published. In the beginning, publication was very hard for me as well."

The soft-spoken, dark-haired woman with a quick smile and smooth skin that makes her seem younger than 51 does not consider herself strictly an "electronic" composer, although she realizes that her greatest success has been in that area. "My first serious composition was more or less in the style of Bartok and Ravel, two composers I admired," she says. "But during the early 1960's I became interested in 12-tone and electronic music, which got me out of the tonal style. Nevertheless, I don't think electronic music will replace the traditional. It's merely another color in the pallet."

Ms. Ivey's first works for piano, "Parade," and "Magic Circles," were not published until 1965, but from that point on, her career has been consistently, if not spectacularly, successful. During 1973, four of her works had premiers, three of them commissioned—**Tribute: Martin Luther King** for baritone and orchestra, commissioned by Margaret Lauer and performed by the Peabody Conservatory Orchestra under Leo Mueller with Earl Grandison as soloist; **Hera, Hung from the Sky**, for mezzo-soprano, winds, percussion, piano, and tape, commissioned by the University of North Dakota's Collegium Musicum; **Skaniadaryo** for piano and tape, the first piece commissioned by the New York state chapter of the Music Teachers National Association's national commissioning program; and **Aldebaran** for viola and tape, which was premiered in New York by Jacob Glick. To date, her compositions have been performed by the Eastman-Rochester Orchestra under Howard Hanson, the Houston Symphony in its Rockefeller Symposium, the League of Composers-ISCM in New York, the American Society of University Composers in national and regional conferences and in a nationally distributed