

# ELIZABETH VERCOE / composer

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## EDUCATION

Boston University	Doctor of Musical Arts in Composition, 1978 First Prize, Music Theory and Composition PiKappa Lambda (National Music Honor Society)
Univ. of Michigan	Master of Music in Composition, 1963
Wellesley College	Bachelor of Arts in Music, 1962 Hubert Weldon Lamb Prize in Composition

## PROFESSIONAL EXPERIENCE

Composer	Release of second Navona CD of Vercoe chamber music, 2018 Performance of <i>Kleemation</i> and a winner of the Chamber Competition, Contemporary Music Festival, Indiana State University, 2017 Performance of <i>Irreveries from Sappho</i> at Tanglewood, 2016 Performance of <i>Kleemation</i> at Society of Composers 50th Anniversary Festival, University of Florida, 2015 Performance of <i>Elegy</i> at Lincoln Center Library for the Performing Arts to celebrate the 75th anniversary of the American Music Center, 2014 Release of Navona CD of Vercoe chamber music, 2013 Longwood University, Residency & Concert, 2013 Dickinson University, Featured Composer/Concert, 2012 Goucher College, Residency & Concert, 2012 Feature article on <i>Herstory</i> song cycles, IAWM Journal, 2011 Illinois College, Residency & Concert, 2011 Goethe Inst. & ACU, Bangkok & Chiang Mai, Thailand, 2009 Acuff Chair of Excellence, Austin Peay State University, 2003 Virginia Center for the Creative Arts, Fellow, 2000, 2001 Civitella Ranieri Foundation (Italy), Fellow, 1998 Women's Philharmonic Orchestra (San Francisco), Composer, 1994 St. Petersburg Spring Music Festival (Russia), Composer, 1993 MacDowell Colony (New Hampshire), Fellow, 1992 New Music Festival (Memphis), Composer, 1990 & 1992 Charles Ives Center for American Music (CT), Fellow, 1984 & 1992 US/USSR Young Composer Exchange (Boston), Composer, 1988 Cité Internationale des Arts (Paris), Fellow, 1983-86
Associate Editor	Arsis Press, 1996-1997
Director	Society of Composers Festivals, U. Mass & Wellesley Coll., 1995-96
Co-Director	Women's Music Festival/85 (Boston), 1985
Visiting Lecturer	Regis College (Weston, MA), 1997-present
Asst. Professor	Framingham State College (Framingham, MA), 1973-74
Instructor	Westminster Choir College (Princeton, NJ), 1969-71

## HONORS AND AWARDS

Acuff Chair of Excellence, Austin Peay State University, 2003  
Award, International Alliance for Women in Music, 1999  
Fellow, Civitella Ranieri Foundation in Umbertide, Italy, 1998  
Meet the Composer Grants, 1981, 1987, 1994 & 1999  
Recording Grants, National Endowment for the Arts, 1983 & 1988  
Massachusetts Artist Fellowship in Composition, 1985  
Massachusetts Arts Council Project Award, Artists Foundation, 1983  
First Prize in Music, Nat'l League of American Pen Women, 1982  
Award, GEDOK International Competition (Germany), 1981  
Award, Felipe Espinosa International Competition (Puerto Rico), 1980  
Finalist, Politis International Competition, 1980  
WGBH-FM/Boston Musica Viva Competition Winner, 1979

## MUSIC

### (Orchestra)

*Changes: A little music for Mozart* for chamber orchestra (1991)  
*Despite our differences #2* for piano & chamber orchestra (1988)  
*Rhapsody for Violin and Orchestra* (1977)

### (Ensemble)

*Butterfly Effects* for flute and harp (2008-9)  
*Five Inventions* for horn and piano (2005)  
*Kleemation* for flute and piano (2003), Noteworthy Sheet Music  
*This is my letter to the World* for soprano, flute & piano (2001)  
*American Fancy* for two pianos (2000)  
*Umbrian Suite* for two pianos or piano 4-hands (1999), Certosa Verlag (Germany)  
*Herstory IV* for soprano and mandolin or marimba (1997)  
*Varieties of Amorous Experience* for medium or high voice & piano (1994)  
*Four Humors* for clarinet & piano (1992)  
*A Dangerous Man: A Monodrama on John Brown* for baritone & piano (1990)  
*In the Storm* for mezzo-soprano, clarinet & piano (1989)  
*Elegy* for viola & piano (1989) *Echo Jive* for mixed chorus & piano (1987)  
*Herstory III: Jehanne de Lorraine*, a monodrama for mezzo & piano (1986)—Arsis Press  
*Despite our differences #1* for violin, cello & piano (1984)  
*Fantavia* for flute & percussion (1982), Noteworthy Sheet Music  
*Irreveries from Sappho* for soprano & piano or SSA & piano (1981)—Arsis Press (both versions)  
*Herstory II: Thirteen Japanese Lyrics* for sop., piano & percussion (1979)—Arsis Press  
*Herstory I* on texts by American Women Poets for soprano, piano & vibraphone (1975)

### (Solo)

*To Music* for solo flute (2003), Noteworthy Sheet Music  
*A la fin—tout seul* for mandolin & optional piano (1985)—Plucked String Editions  
*Parodia sopra "Lasciate mi morire"* for harp (1983)  
*Sonaria* for Cello (1980)—Arsis Press *Fantasy for Piano* (1975)—Arsis Press

## ARTICLES

- "Where are the Great Women Conductors?" in the *International Choral Bulletin*, Summer/1997  
"Letter from St. Petersburg," in *Journal of the International League of Women Composers*, June/93.  
"Interview with Vivian Fine," in *Journal of the International League of Women Composers*, June/92.  
"A Composer's View" (Review of *Historical Anthology of Music by Women*), in  
*Historical Performance: The Journal of Early Music America*, Summer/1990.  
"The Lady Vanishes?" (Report on the Conference on Women in Music at the University of Michigan),  
*Perspectives of New Music*, 1982.  
Interview with Elizabeth Vercoe, Yale University American Music Oral History Project, 1985.

## RECORDINGS

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| <i>Herstory III</i><br>Owl Recording (CD, 1991)<br>Mabry & Platt, voice & piano | <i>Herstory II</i><br>Capstone CD (1992)<br>Boston Musica Viva                | <i>All-Vercoe CD</i> , Navona (2012)<br><i>Kleemation</i><br><i>Fantasy for Piano</i><br><i>Irreveries from Sappho</i>    |
| <i>Fantavia</i> for fl. & percussion<br>Centaur CD (1996)<br>The Armstrong Duo  | <i>Irreveries from Sappho</i><br>Sharon Mabry, mezzo<br>Rosemary Platt, piano | <i>Herstory II</i><br><i>To Music</i><br><i>Depite our differences #1</i>   |
| <i>Fantasy for Piano</i><br>Capstone CD (2003)<br>Rosemary Platt, piano         | <i>Butterfly Effects</i><br>MSR Classics (2012)<br>Cynthia Libby, oboe        | <i>All-Vercoe CD</i> , Navona (2018)<br><i>Butterfly Effects</i><br><i>This is my letter to the World</i><br><i>Elegy</i> |
| <i>Four Humors</i><br>Centaur CD (2004)<br>Brezniak, & Chappell, cl/piano       |   | <i>Herstory I</i>   |

## COMMISSIONS AND COLLABORATIONS

- Butterfly Effects* for flute & harp (2008-9)  
Written for "2": Peter Bloom, flute, and Mary Jane Rupert, piano  
*Five Inventions & Corollaries*, horn/pno (2005 & 2007)  
Commissioned by hornist Francis Massinon  
*To Music* for solo flute (2003)  
Commissioned by flutists Lisa Vanarsdel and Nina Assimakopoulos for the Laurel Flute Project  
*Kleemation* for flute and piano (2003)  
Commissioned by Austin Peay State University for flutist Lisa Vanarsdel and pianist Patricia Halbeck  
*This is my letter to the World* for soprano, flute & piano (2001)  
Commissioned by flutist Patricia Harper for premiere at Connecticut College (2001)  
*Four Humors* for clarinet and piano (1992)  
Commissioned by the Music Teachers National Association  
*Changes: A little music for Mozart* for orchestra. (1991)

Commissioned for premiere by the Pro Arte Orchestra in Cambridge, Massachusetts  
*A Dangerous Man: A Monodrama on John Brown* for baritone & piano (1990)  
 Commissioned by the Center for the Creative Arts at Austin Peay University (Tennessee)  
*In the Storm* for mezzo-soprano, clarinet & piano (1989)  
 Commissioned by Chamber Music in Watertown  
*Despite our differences #2* for piano & chamber orchestra (1988)  
 Written for premiere by the Pro Arte Chamber Orchestra  
*Echo Jive* for mixed chorus and piano (1987)  
 Commissioned by Hampshire College for the Hampshire College Chorus  
*Herstory III: Jehanne de Lorraine* for mezzo-soprano and piano (1986)  
 Commissioned by the Center for the Creative Arts at Austin Peay University  
*Nine Epigrams from Poor Richard* (1986)  
 Written for singer Joan La Barbara for premiere at the Longy School of Music  
*A la fin—tout seul* (1985)  
 Written for mandolinist Neil Gladd for premiere at the Women's Music Festival/85 in Boston  
*Persona for Piano* (1981)  
 Commissioned for the First National Congress on Women in Music in New York  
 Choreographed in 1986 by Beth Soll with artist Anne Saussois for premiere in Paris  
*Fanfare for Three Trumpets and Timpani* (1981)  
 Commissioned for the inauguration of the eleventh president of Wellesley College

## PROFESSIONAL ORGANIZATIONS

Advisory Panelist	New Hampshire State Council on the Arts, 1987 & 2000 Massachusetts Cultural Council, 1986, 1993 & 1994 New England Composers Orchestra, 1988-89
Board of Visitors	National Cathedral School, Washington, D.C., 1991-93
Board of Trustees	Janus 21 Ensemble, 2000-2002 Artists Foundation, 1985-90 (Artist Member) Secretary of the Board, 1986-88 Chairman, Artists Advisory Committee, 1988-90
Executive Board	International League of Women Composers, 1980-87 Assistant Editor, Quarterly Journal, 1985-87 & 1991-3
Founding Member	Massachusetts Chapter of American Women Composers: Chairperson, 1984-85
Director	Women's Music Festival/85 at Boston University
National Council	Society of Composers: Chairperson, New England Region, 1994-96
Elected Member	American Composers Alliance, 1981-88
Composer Member	Bibliothèque Internationale de Musique Contemporaine (Paris)