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Linda Dusman

From the I-Resound Press Women Composer Collection

Compiled by Linda Dusman

Linda Dusman's compositions and sonic art explore the richness of contemporary life, from the personal to the political. Her work has been awarded by the International Alliance for Women in Music, Meet the Composer, the Swiss Women's Music Forum, the American Composers Forum, the International Electroacoustic Music Festival of Sao Paulo, Brazil, the Ucross Foundation, and the State of Maryland in 2004, 2006, and 2011 (in both the Music: Composition and the Visual Arts: Media categories). In 2009 she was honored as a Mid- Atlantic Arts Foundation Fellow for a residency at the Virginia Center for the Creative Arts. She was invited to serve as composer in residence at the New England Conservatory's Summer Institute for Contemporary Piano in 2003. In the fall of 2006 Dr. Dusman was a Visiting Professor at the Conservatorio di musica "G. Nicolini" in Piacenza, Italy, and while there also lectured at the Conservatorio di musica "G. Verdi" in Milano.

She received a Maryland Innovation Initiative grant in 2017 for her development of EnCue, a real-time program note system now in use by orchestras around the world. Dr. Dusman became Department Chair of Music at the University of Maryland Baltimore County (UMBC) in 2000 and has overseen tremendous development and growth in the program in her 12 years of administration since then. She was awarded the Bearman Chair in Entrepreneurship there in 2019.

Linda Dusman's recent works have been inspired by the landscape of Cape Ann, Massachusetts, where she vacations each summer on Folly Cove. *Lake, Thunder* was premiered at the National Gallery of Art in Washington, DC in 2015. *Thundersnow* was commissioned by the Italian Trio des Alpes in 2014, and premiered in Genoa, Italy that year. Her work for piccolo and alto flute *An Unsubstantial Territory* was recorded by the inHale Duo, and has received many performance throughout the United States and Europe. Piano Interiors was Dusman's response to the 2012 Cape Ann Museum's "Soliloquy in Dogtown" exhibition of works by Marsden Hartley. Her works are published by [I Resound Press](#) and Neuma Publications, and are recorded on the NEUMA, Capstone, and New Albany labels.

As a sound artist, Dusman began experimenting with spatialized texts in the 1980s with a passage from Gertrude Stein's *The Making of Americans*. Originally designed for quadraphonic tape, *Becoming Becoming Gertrude* explored the rhythms of Stein's simple language in a dynamic evolution. *Becoming Becoming Gertrude 2*, available on Capstone

Records, presents a stereo re-mix of the piece. Subsequent works include an interactive installation inspired by environmental decline using bird distress calls (and a voice was heard in Rama), and *Mixed Messages*, which uses telephone answering machine messages and an antique telephone switchboard as an interactive device. *Mixed Messages* was premiered at the University of New Mexico Museum of Art in 2005, and locations for other installations include the Pierogi 2000 gallery in New York, the alternative alternative exhibition on Wall Street, Dartmouth College, and the Hong Kong University of Science and Technology. *Magnificat 4: Ida Ida* was released on the *Sounding Out!* DVD in 5.1 surround by Everglade Records in 2010.

As a frequent contributor to the literature on contemporary music and performance, Dr. Dusman's articles have appeared in the journals *Link*, *Perspectives of New Music*, and *Interface*, as well as a number of anthologies. She was a founding editor of the journal *Women and Music: A Journal of Gender and Culture*, and is as an associate editor for *Perspectives of New Music*. She is founding editor of I Resound Press, a digital archive for music by women composers (iresound.umbc.edu).

Former holder of the Jeppeson Chair in Music at Clark University and the Liptiz Chair at UMBC, she is currently Professor of Music at the Department of Music at UMBC in Baltimore. She was awarded the Berman Chair in Entrepreneurship there in 2019 for her work on the Octava Project, a system for delivering real-time program notes via the EnCue app that is now used by orchestras across the globe.

Compositions

1. [An Unsubstantial Territory \(2007\)](#)
2. [and numberless quotidian happenings... \(2021\)](#)
3. [Corona Bagatelles \(2021\)](#)
4. [Dancing Universe \(2019\)](#)
5. [Diverging Flints \(2008\)](#)
6. [Dream Prayer Lullaby \(2018\)](#)
7. [Elio: Visions of Light \(1985\)](#)
8. [Elio: Visions of Light II \(2007\)](#)
9. [Interiors \(2013\)](#)
10. [Lake, Thunder \(2015\)](#)

11. [magnificat 1: variations \(2001\)](#)
12. [magnificat 2: still \(2003\)](#)
13. [magnificat 3: lament \(2004\)](#)
14. [magnificat 4: Ida Ida \(2009\)](#)
15. [Miss Furr and Miss Skeene \(2012\)](#)
16. [Mother of Exiles \(2019\)](#)
17. [O Star Spangled Stripes \(2004\)](#)
18. [Skra \(2013\)](#)
19. [Solstice \(1997\)](#)
20. [States \(2002\)](#)
21. [Sweet Suite Errata \(1997\)](#)
22. [Three States \(2009\)](#)
23. [Thundersnow \(2014\)](#)
24. [Triptych of Gossips - contralto version \(2009\)](#)
25. [Triptych of Gossips - soprano version \(2009\)](#)
26. [Waiting for Spring \(2009\)](#)
27. [What Remains \(2019\)](#)

Links

The following are links to external websites and will open in a new window:

Interview

[Linda Dusman: Leading a Creative Life](#)

Biography

[University of Maryland, Baltimore County](#)

Articles

[Response to Linda Dusman in Perspectives of Music](#)

[Album review from Computer Music Journal \(pdf\)](#)

[“Unheard-of: Music as Performance and the Reception of the New Perspectives of New Music”](#)

[Instrumental Musician Interview](#)

Writings

[“Going to Concerts to Rejuvenate”](#)

[“Building a House vs. Painting a Landscape”](#)

[“Song of Herself”](#)

[“In Praise of the Discerning Ear”](#)

[“Do As I Say, Do As I Do \(If It Helps\)”](#)

[“Composer vs. Sound Artist”](#)

[“Listening for the Soul in the Machine”](#)

[“To Tell the Truth”](#)

[“Something to Talk About”](#)

[“Do You Hear What I Hear?”](#)