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ARTICLES

The Transcendentalist: Beata Moon

PATRICK DUREK

The first time you heard of Beata Moon you might have been struck by her name: Beata, from the Latin “beatus,” meaning “blessed” or “fortunate,” and Moon, the lunar sister of the sun, reflecting the spattered rays of Earth’s nearest star. Or perhaps unsure of the pronunciation of Beata (Bay-AH-tah), you erroneously syllabified it as “beet-ah,” thinking of the beat of a drum. Regardless, upon an encounter with her name alone, you may have had a visualized amalgam of “blessed,” “moon,” and “beat.” If so, it would not have been an entirely inappropriate introduction to the composer herself.

After making an acquaintance with her name, perhaps you encountered her Website image—black and white, dark sunglasses, black sleeveless shirt, eerily out-of-focus hallway. What should evoke aloofness, apathy, and distance, unexpectedly feels chic, warm, and inviting when nestled within the green-tea and spearmint frames. Or you might have met the Asian girl blowing a bubble, frozen in time, lucid among another fuzzy background—on first glance, a snapshot of child-like innocence, until you are confronted with the words “perigee & apogee.” Not exactly youthful words about the moon. And even in this playful photograph (which serves as the cover photograph for her first CD entitled *Perigee & Apogee*), there is poise, there is direction, there is a seriousness that warns you that underestimating the subject would be perilous. Moon did not arrive here by accident. And she is not a child.

After cogitating about her name, then surveying the ageless photographs that adorn her discography (three CDs at the moment), you might have heard her voice, particularly if you have listened to New York’s primary public radio station, WNYC. Since 2000, Moon’s voice, usually accompanied by her music, has graced its airwaves at least thirteen times. Her voice, a perennially golden timbre, crisp like an autumn maple leaf, hovers in a steady tessitura, punctuated by frequent giggles, and is always warm and communicative. There is no distance between the listener and the composer. She is an effective exponent for the contemporary composer: she hosted the classical music television program *Music New York*, is a teaching artist for the Lincoln Center Institute, and is an adviser for the “Portraits Project” (in conjunction with the Police Athletic League), which “brings musicians and poets

together to serve as mentors for at-risk youth.” She developed the game-like WHODUNIT?! concert format, in which the audience receives the concert program after the concert, and she released a digital



Beata Moon

video of the making of her second CD, *Earthshine*, on artspass.com. It is not a surprise, given the fact that, in addition to being an organically energetic and passionate believer in classical music education, she is the daughter of a minister. Inspiration is the ingredient that makes ideas palatable, and nobody knows this more than Moon.

She was born in North Dakota and raised in Indiana, and her parents would drive her and her sister to Chicago’s American Conservatory of Music each weekend (about an hour away), where she received a typical juvenile classical music tutelage. Moon remarked, “I didn’t know there were women composers;

I didn't know there were contemporary composers." She grew up in a traditional Asian home, where children "are not given the choice." She continued, "you just do as you are told, so I just did as I was told." Since music was her destiny, and since hands were the musician's essential tool, she was not required to do household chores such as washing dishes and cooking. Instead, three or four hours of piano practice, on school days, was the requirement. The music she listened to included Protestant hymns and western classical music, but not traditional Korean music, rock, or pop.

The intensive piano study led her to the Juilliard School, where she studied piano performance with the Russian traditionalist, Adele Marcus. In addition to mentoring such legendary concert pianists as Stephen Hough, Marcus also taught Neil Sedaka and Cy Coleman. It is curious that two students, albeit Preparatory students, who studied with a world-renowned Russian pedagogue at one of the world's prestigious conservatories, ended up writing "Breaking Up Is Hard to Do" (the former) and "The Best Is Yet to Come" (the latter). Perhaps fostering artistic rebellion was something Marcus inadvertently encouraged. If so, Moon, who did not quite do a 180 degree turn-around but, rather, a 90 degree—composing such pieces as *Antelope Vamp*, for electric violin, vibraphone, percussion, and piano, and *Vignettes*, for electric guitar and piano—could be added to the list of rebels.

The natural next step on Moon's path should have been an embarkation onto the world concert stage. It should have included renditions of Beethoven and Brahms. It should have led to crisscrossing the planet for nightly recitals at Victoria Hall, Auditorio de Tenerife, and the Barbican. But it didn't. "I was getting burnt out," she admits. "I didn't know why I was there; I had never really chosen music for myself, and I always felt left out at Juilliard—everyone was just so 'into it.' They knew so much more about music, they knew so much more repertoire." She felt overwhelmed by the realization that what she knew was but a minuscule part of what there is to know: "I know nothing except the fact of my own ignorance," as Socrates put it. Still, in that crisis came an epiphany: "I just hadn't discovered things for myself, yet," she said. "I just needed to figure out what I wanted to do for myself." Next came a leave-of-absence, a cessation of rigorous practice, a period of contemplation, a time of searching and experimenting, and the eventual moment of self-discovery.

Once out of the conservatory, Moon, like most post-college musicians, engaged in many of the typical auxiliary musical jobs that pay the bills. "At that time, I was open to anything," she confesses. "In order to earn a living while I was figuring out what to do, I utilized

my music skills. I taught general music to K through eighth grade in the Bronx, and I worked in the box office of a concert hall." And as many life-altering discoveries arise serendipitously, so did her encounter with composition. "I found a job improvising for a modern dance class, the first time I had improvised," she says with understated nonchalance. At the time, a career as a composer had not crossed her mind. But then a choreographer from Juilliard, who had heard about her "composing" asked her to write some music for him to choreograph. Then, while working at a summer camp, she collaborated with the theater director, improvising music for a David Mamet play. She commented, "It was fun, it was just incidental music on the keyboard...." Then another friend asked her to "write something." After a half decade of proliferating compositional projects, Moon finally came to the realization that she was in fact a composer.

Time was, artistic rebellion meant avant garde, tonal and harmonic complexity, a tangled web of rhythm and motif. In the late twentieth-century classical environment Moon inhabited, the desire to create complicated music still reigned supreme. (Even minimalism, the other prominent compositional school at the time, required an attention span that could withstand spinning motives repeated for double-digit minutes—demands made on the listener similar to those made by serialism.) But Moon was a pianist trying to find her role in the artistic realm, not a composer trying to outwit her fellow composers or confuse her listeners. Her musical heroes were essentially French Impressionists and Romantics—Ravel, Debussy, and Cécile Chaminade—not Schoenberg, Stockhausen, and Reich. Plus, she entered the compositional scene already having written music that had been heard, and liked, by others. Being drawn into the field by a barrage of commissions for utilitarian music is something that most "trained" composers, paradoxically, do not achieve in their lifetimes. A statement that to Moon is commonsensical vibrates with irony when I think of how rarely I have heard the latter part uttered by her contemporary colleagues: "I am doing it for myself because I'm trying to express something, but I want people to be able to hear it, I want it to be played, I want it to be listened to, I want it to be enjoyed. Somehow, I would like people to be moved by it."

Virgil Thomson once described Erik Satie's compositions as being "as simple, as straightforward, as devastating as the remarks of a child." Beata Moon's music shares this sentiment. It is strikingly palatable, it is transparently tangible, it is without airs or neuroses or pretenses. It is a music that tries to be nothing more, nothing less, than what it is. It is not "deceptively simple," that catch-all cliché used to shield against

criticism of naïveté, for that would imply something surreptitious, and there is nothing hidden in her music that is not meant to be heard. Her music might be called “populist classical”—sophisticated music for the people, akin to the music of Bernstein, late Copland, Lou Harrison, Philip Glass, and, yes, Satie. As William James quipped, “I am against greatness and bigness in all their forms,” and so, too, is Moon’s music, even when scored for large ensemble. *In Transit* is the only listed orchestral work on her Website, and *Fission* and *Three Movements* are for large chamber ensembles. The music is not foreboding—it is vast like Central Park, not the Rio Grande. There is a feeling of busyness, exuberance, delight, joy, bustle, lighthearted jostle. Her music is metropolitan.

Antelope Vamp, from the *Perigee & Apogee* CD, for electric violin, vibraphone, percussion, and piano, was my first encounter with Moon’s music. It was an apt introduction. The piece begins with a mellow, lazy vibraphone and piano figure that gently tumbles slow-motion into a smoky cellar den. The vibes could be Lionel Hampton, for all you know, or “Mister Rogers’ Neighborhood.” But then the piano enters with a syncopated Latin-American ostinato. Then shuffling maracas. Then a long, drawn-out violin melody coaxes you like a Caribbean breeze, tugging at your shirt, calling you onto the dance floor. However, you don’t want to dance, you are hypnotized, dreaming, spellbound. Your intellect pounds on your heart, arm full of criticisms, but you don’t let it in. As the violin line morphs into a riff, first jazz, then bluegrass, then rock, you don’t even care to think. You are in a cartoon trance. This is not classical, but it is also not jazz, rock, pop, or minimalism. And yet, paradoxically, it *is*. This is fresh, composed music. It is an amalgam of all the music you have ever heard, but not exclusive to any genre. Label it classical if you will, but this music cannot be categorized.

If *Antelope Vamp* displays the euphoric, carefree side of Beata Moon the composer, *Guernica* exposes the contemplative, cerebral side. Like Nietzsche’s quote, “One must still have chaos in oneself to be able to give birth to a dancing star,” Moon took something profoundly disturbing to her, the Iraq War, and used her emotion to spark a work of art: “I was so upset when he [President Bush] decided to go to war that I just felt like I had to compose something—I didn’t know what else to do,” she said. “It was an outlet. Usually, I come up with titles after composing, but I thought of Picasso’s painting, which gave me something to relate to, and the music followed.”

Guernica, for solo piano, made its first appearance on her *Earthshine* CD, and returns, newly recorded, on her most recent compact disc, *Piano Works*. The first

half of the three-and-a-half minute piece is predictable (for a piece with such a title), but effective. The chaos of war is illustrated via musical onomatopoeia: a belligerent left hand ostinato punctuated by truculent chords and right hand rolls creates sonic havoc. Frenetic melodic shards constantly interrupt each other in classic Stravinsky-like mode. What occurs halfway into the piece, however, catches you off guard: the barrage ceases and a hauntingly sweet melody sings, innocently, alone, apparently unaware of the destruction taking place around it, as if it were a newborn child. From here onward, the battle is over; displaced melodic material begins to reassemble itself, gradually coalescing into a steady trudge into the unknown. And just as the bewildered conclusion feels imminent, there enters yet another twist—an unexpectedly warm fragment of a children’s song, this time a literal quote: “I wrote this song for children’s choir called ‘We Are One,’ about how we’re all part of this Earth together,” Moon said. “No one will know that it’s in there because no one has heard the song but me, but that’s how it ends. I was just hoping that there would be a resolution.” Hope it is, not naïve, not callow, but cautiously optimistic. Like icy nails on a coffin, a wide-spaced minor sixth dyad snuffs “We Are One,” only to leave a quarter minute of its decaying presence followed by silence. Each listener is left with a subjective impression, hearing, seeing, what one wants to hear. *Guernica* is a mirror.

A major component of Moon’s musical ingenuity is her predilection for devising unorthodox ensembles. It is not unusual for the modern composer to write for atypical combinations (usually a result of commissions for such groupings), but it is worth noting some Moon’s groupings: in addition to the instrumentation for *Antelope Vamp*, she has written for soprano, piano, violin, and drum; clarinet and violin; marimba, percussion, flute, violin, and piano; two sopranos, string orchestra, and piano; guitar and baritone; actor, piano, and percussion; brass trio; speaking pianist, piano, and toy piano; saxophone solo; and electric guitar and electric piano.

Of the atypical pairings, *Vignettes* (from the *Earthshine* CD), for electric guitar and electric piano, is most interesting. The introduction’s simmering, swelling electric guitar arpeggios leave you with no doubt that what you are hearing is jazz, à la John Scofield. A half minute later, when the now distorted guitar plays what sounds just like the riff from the Beatles’ “Hey, Bulldog,” you think you are hearing classic rock. Then the piano plays the same riff, then the clean jazz arpeggios are back, then the rock riff. The dialogue intensifies, tension building, releasing, leaving you both excited and wary. Where is it going? This is new terrain, and it is unpredictable. Minimalism

enters the room: a series of motives, one sounding like Prokofiev, one sounding like Woody Woodpecker, are batted back and forth. But not for long; a lengthy pause leads to a canvas of opaque sonic watercolors—eerie, Japanese, Hawaiian, quasi New Age, beautiful. This is the eye of the storm, falsely comforting. Over an irregular metered piano ostinato flames a hellish, incandescent guitar line. As soon as it arrives, it is gone, leaving in its wake a fabric reminiscent of Popul Vuh (the ambient early-1970s electronic band whose music was featured in many Werner Herzog films). And that is it. A fervent series of vignettes, organically

manifesting from the bubbling electronic goo, have taken us through jazz fusion, *Yellow Submarine*-era Beatles, minimalism, Prokofiev, cartoons, New Age, Japanese animé, death metal, and Bavarian film. All in just over five minutes. Moon has created something completely new: a music that transcends genre.

Patrick Durek is a classical guitarist and music journalist who lives in central New Jersey. His previous composer profile article, about Indian-American woman composer Asha Srinivasan, was published in The Home News Tribune. A similar article was also featured on Sequenza 21.

Marching to a Different Drummer:

Jennifer Higdon's *Concerto for Orchestra*

CHRISTINA L. REITZ

Jennifer Higdon's *Concerto for Orchestra*, along with *blue cathedral*, propelled her into recognition that contemporary composers seldom enjoy. Since its June 12, 2002 premiere with the Philadelphia Orchestra, under the baton of Wolfgang Sawallisch, at the newly-opened Kimmel Center for the Performing Arts, *Concerto for Orchestra* has appeared regularly on symphonic programs.

The Philadelphia Orchestra celebrated its centennial in the year 2000, and to commemorate this special milestone, the orchestra commissioned works by several composers.¹ An orchestra member who was familiar with Higdon's music suggested her for one of the commissions.² Word-of-mouth endorsements remain the composer's primary method of promoting her music. Higdon, whose personality is as appealing as her music, humorously describes an incident that occurred about a month after she received the commission. "I was walking down the street...and the first flute player, Jeffrey Khaner, was running down the street, jumping up and down motioning to me. He goes tearing across three lanes of traffic, almost getting hit, and he said, 'The Philadelphia Orchestra is going to commission you.' At which point I promptly fainted. No, just kidding."³

The commission was an exciting proposition for a young composer fresh out of graduate school, but an inordinate amount of pressure accompanied the opportunity. Recalling her initial period of uncertainty, Higdon remarks, "I was completely horrified. It took a while for that to sink in. And then panic set in, literally,

for about a year. It was scary."⁴ She began work fairly soon after receiving the commission in 1998; the premiere was not scheduled for another four years.

Early in the compositional process, Higdon decided the work would be a *Concerto for Orchestra*. Since more than twenty other composers, ranging from Witold Lutoslawski to Joan Tower and Thea Musgrave, have utilized the same title, a door may be opened for comparison between Higdon's work and those of the past. Béla Bartók's *Concerto for Orchestra* is the best known composition of the genre, and it continues to remain an audience favorite. Because of its prominence, parallels to Higdon's work are frequently drawn by critics. Higdon consciously strove to differentiate her work from that of the Hungarian master, and yet a concerto for orchestra by any composer will explore the diverse timbres available in a large ensemble. Higdon affirms that comparisons between her music and that of other composers are common. She recalls, "One reporter said, 'This piece reminds me of Lutoslawski and Schoenberg and Mozart and Stravinsky.'...All the composers [are] completely contradictory and I [thought], 'What are they saying? I don't understand what this means.'"⁵ Undoubtedly, such comments make little sense, and attempts to compare Higdon's *Concerto* with works by other composers are an exercise in futility.

Higdon's individualistic approach is manifested, in part, through her professional relationship with many members of the orchestra. As an active participant in Philadelphia's musical life since her graduate school years, Higdon was familiar with the instrumentalists.

She recalls, “I could see their faces when I was writing; I knew who’d be playing what part.”⁶ Higdon intentionally included solos for specific players based on their musical strengths and personal preferences.⁷ Composing for particular performers is certainly nothing new in the world of music, but it is less common in the symphonic tradition, since most works are not composed for just one specific orchestra. This aspect of Higdon’s *Concerto*, with its designated solos and orchestration, separates her work from its predecessors. The composition may be seen as a historically significant contribution to the legacy of the Philadelphia Orchestra because it captures the essence of the ensemble and the individual players at the turn of the new millennium.

Without question, the *Concerto*’s immediate success was facilitated by its exposure to members of the American Symphony Orchestra League (renamed League of American Orchestras). The organization’s annual conference coincided with the work’s premiere, and the professional consequences were considerable, to say the least. Higdon recalls, “There were 3,000 orchestra managers there....If it worked, things were going to go great for the rest of my life, if not, it was going to be bad.”⁸ Her assessment of the situation was quite accurate; her life and career altered drastically and nearly overnight. The excitement inherent in this and many of her other works is a contributing factor to the favorable audience reception, while simultaneously, the skillful orchestration and solo opportunities hold special appeal for orchestral musicians. The work is filled with the energetic rhythmic drive often associated with Higdon’s music. As a humorous aside, she cautions, “Three people have gotten speeding tickets listening to that [*Concerto for Orchestra*] in the car....one person ran a light. I try to warn people, ‘Be careful listening to this in your car.’”⁹

Higdon’s inclusion of solo passages for instrumentalists who rarely experience the limelight is a defining characteristic of her music. One such example occurs in the opening movement in a dialogue scored for the divided first desk of the second violins—the principal and the assistant principal second violinists present the solo material, a most unusual choice. Yet the composer’s rationale for such instrumentation is quite simple. She comments, “Why not? They’re phenomenal players and don’t get the opportunity.”¹⁰ Again, Higdon’s connection with individual members of the Philadelphia Orchestra provided additional motivation for such solo excursions. Regarding this particular passage, she remarks, “Kim [Fisher]...is the principal second violin of the Philadelphia Orchestra, and I had gone to school with her at Curtis. I couldn’t leave her out. Kim would have been very upset with me.”¹¹ While the instrumentalists in the Philadelphia

Orchestra welcomed these rare opportunities to shine, not all subsequent violinists who have performed the work have been as enchanted. In one instance, a musician jokingly told Higdon that she should be thrown “off a roof” for composing such technically and musically challenging solos. Always sincere and casual, the composer laughed and said, “I promise I won’t do it again.”¹²

The Philadelphia Orchestra is especially distinguished for the lushness of its string section, and Higdon planned to feature “the Philadelphia string sound” in the second movement. Initially, Higdon anticipated a slow tempo in order to bask in the harmonic richness and aural decadence for which this ensemble is so famous, but during the compositional process, the musical ideas that poured forth appeared only in a lively tempo. She conceded to her instincts and composed an exuberant dance-like movement. Instead of the expected lyrical themes, she honored the string section with her own compositional signature of energy and intensity.¹³



Jennifer Higdon (photo by Jeff Hurwitz)

Because of the massive length of the concerto, Higdon began by working on the movement for which she had the most musical ideas. Typically, when embarking upon a composition, Higdon starts with an inner movement or section, and with *Concerto for Orchestra*, she commenced the writing process with the mystical third movement. The many instrumental solos—the initial seeds of work—were planted within this movement. She composed the first movement last, since the opening marks the audience’s initial exposure to the work and is thus particularly significant.¹⁴ By writing in this manner, she can conceptualize almost the entire work before starting the first movement.

Originally, Higdon planned a work in four movements, but early in the compositional process, she expanded it to five. As such, the structural organization is an arch-form with a central emphasis on the third movement. Because movements two and four are scored for strings and percussion, respectively, the orchestration provides additional balance to the overall structure. These complementary movements are approximately the same length, and they further strengthen the arch-form configuration and contribute significantly to the clarity of the work's form. Higdon intended that the third movement function as the heart of the concerto, but she did not intentionally devise the overall structural design. Higdon recognizes instinct as a primary factor in all of her compositions; this neatly balanced form provides one example of her intuitive compositional method.

The third movement is the work's zenith, which is attained by featuring not only individual sections of the orchestra but also solos for the principal players. This movement includes more extensive exploration among the soloists, the sections, and the full ensemble than any other movement, and it displays the orchestra's capabilities under the hands of a master craftsman. The movement bears the expressive adjective "mystical," unlike the first two movements, which provide only metronome markings. Higdon describes herself as a spiritual person, although she does not subscribe to organized religion. In the composer's words, "Writing music feels a bit like prayer."¹⁵ The movement begins softly to establish a mystical atmosphere. She explains, "I was trying to create mysterious sounds, and I knew it was like when you whisper, you draw them in. I knew if I did that in the strings it would [increase the attention of] the audience. I thought, 'Let's create some magic to set up the solos.'"¹⁶ This otherworldly sound is achieved primarily through natural harmonics in the strings performed very softly. The remainder of the movement features a mixture of traditional and unorthodox scoring for a variety of instruments.

Movement four displays the percussion exclusively and aptly demonstrates the composer's interest in this continually evolving section. She recalls, "I did this because the percussion is the one section of the orchestra that has developed the most in the twentieth century."¹⁷ An additional rationale was simply "because Don Liuzzi, the timpanist, wanted to play percussion."¹⁸ The fourth movement uses the slowest tempo of the entire work and affords an opportunity for listeners to savor the multiple timbres possible from the percussion section. The movement opens with pitched instruments performed with a bow, an accessory typically associated with strings. This orchestration provides an additional,

albeit subtle, connection between movements two and four that further strengthens the arch-form structural design. Regarding this relationship, the composer remarks, "I hadn't thought of that. It could very well be."¹⁹ Higdon neither confirms nor denies such observations. Her explanations presume that such connections are valid, and she attributes the resulting design to her subconscious compositional approach.

Higdon selected the soft dynamic level and slow tempo partly because of conductor Sawallisch. She recalls, "He just didn't want percussion so I [thought], 'If I write really slow at the beginning and it's really quiet maybe he'll be convinced by it.' I wanted him to hear that not all percussion was loud. He didn't want to rehearse that movement; in fact, he didn't rehearse it until the dress rehearsal. Then it became one of his favorite movements."²⁰ As the work progresses toward the finale, Higdon continues to explore the various possibilities within the percussionists' arsenal and simultaneously builds excitement for the explosion of instrumental color and rhythmic intensity in the concluding movement.

The thrilling finale continues the energy that originated in the preceding movement through an acceleration of the tempo in numerous phases, a comparison Higdon likens to a "Victrola being wound up."²¹ She states, "I was fascinated to see if I could speed the orchestra up....I thought, 'Let me see if I can actually make that happen.' Part of it was just a compositional challenge."²² As expected, all instrumental forces combine at the conclusion, which functions as a summation of the entire composition by reintroducing material from the previous movements.

Since its premiere, *Concerto for Orchestra* has garnered performances by several leading orchestras. In 2005, a Telarc recording by the Atlanta Symphony Orchestra, conducted by the composer's long-time supporter and former instructor, Robert Spano, received four Grammy nominations and won the award for Best Engineered Album, Classical. *ZAKA* (2003), a chamber work scored for flute, clarinet, violin, cello, piano, and percussion is one of the featured works on the compact disc *Strange Imaginary Animals* performed by eighth blackbird on the Cedille label. This recording was awarded a 2008 Grammy for Best Chamber Music Performance, and Higdon's contribution was selected as a finalist for Best Classical Contemporary Composition.

The success of *Concerto for Orchestra* has led to additional major commissions for Higdon. The Philadelphia Orchestra premiered two of her latest works in January 2008: *Concerto 4-3*, featuring the string trio Time for Three, and *The Singing Rooms*, scored for violin, choir, and orchestra; in the premiere,

Jennifer Koh was the soloist. Another work for violin solo and orchestra is scheduled for February of 2009 with Hillary Hahn as soloist.

blue cathedral, the composer's most frequently performed work, may have ignited the proverbial flame of international stardom, but *Concerto for Orchestra* reveals that she has undoubtedly arrived and plans to maintain her presence in the contemporary symphonic circuit. Jennifer Higdon has proven that new life within a centuries-old concerto tradition is possible. At this time, her star is luminous and continues to rise.

NOTES

1. Other commissions include Aaron Kernis's *Color Wheel*, Michael Daugherty's *Philadelphia Stories*, and Roberto Sierra's *Concierto para orquesta*.

2. Higdon does not know which musician recommended her music. Jennifer Higdon, interview with author, September 19, 2006, Atlanta, Georgia.

3. "Publishing, self-publishing and the internet," transcript of a Women's Philharmonic panel discussion, "Composing a Career Symposium," November 6, 1999; *newmusicbox* January 2, 2000, at <http://www.newmusicbox.org/article.nmbx?id=537>.

4. Higdon, interview with author.

5. *Ibid.*

6. David Patrick Stearns, "Jennifer Higdon," *Andante Corporation*, June 2002, <http://www.andante.com/>.

7. Nick Jones, liner notes, Jennifer Higdon, *City Scape* and *Concerto for Orchestra*, Atlanta Symphony Orchestra, Robert Spano, conductor. Telarc 80620.

8. Andrew Druckenbrod, "Composer Making Musical History," *Pittsburgh Post-Gazette*, November 2, 2005, p. E-1.

9. Higdon, interview with author.

10. David Patrick Stearns, "Jennifer Higdon."

11. Higdon, interview with author.

12. *Ibid.* While this may explain the unorthodox scoring in this specific example, it should be noted that the second violins are never "second" in Higdon's works. Particularly in her string quartets, the writing for both violinists is equally challenging from a technical and musical standpoint.

13. Nick Jones, liner notes.

14. Higdon, interview with author.

15. Jason Victor Serinus, "Interview: The Award-Winning Jennifer Higdon," *Secrets of Home Theater and High Fidelity*, June 2005, at http://www.hometheaterhifi.com/volume_12_2/feature-interview-jennifer-higdon-6-2005.html.

16. Higdon, interview with author.

17. Pittsburgh Symphony Orchestra, "Jennifer Higdon talks about her *Concerto for Orchestra*," <http://www.pittsburghsymphony.org/pghsymph.nsf/concert+listings/22DD934D488A89548525703500670D45?opendocument>.

18. Higdon, interview with author.

19. *Ibid.*

20. *Ibid.*

21. Nick Jones, liner notes.

22. Higdon, interview with author.

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CONCERT REVIEW

Jennifer Higdon

The Singing Rooms and *Concerto 4-3*

CHRISTINA L. REITZ

In the 2007-08 season, the Philadelphia Orchestra presented a four-week Leonard Bernstein Festival, but in January, the performance of Bernstein's music was eclipsed by the premiere of two works by Jennifer Higdon. On January 23 and 25, 2008, the program consisted of Higdon's *The Singing Room* (premiered on January 17) and *Concerto 4-3* (premiered on January 10) plus Bernstein's Symphony No. 1 ("Jeremiah"). With world premieres of the Higdon works occurring earlier in the month and subsequent concerts featuring the newly composed music, one wonders if perhaps "Higdon Festival" might be a more appropriate title.

The Singing Rooms combines elements of a concerto and a cantata with its unusual instrumentation for solo violin (performed by Jennifer Koh), chorus (the very fine Philadelphia Singers), and orchestra all under the baton of Christoph Eschenbach. The music, set to texts by Jeanne Minahan, Higdon's colleague at the Curtis Institute of Music, flows seamlessly from one movement to the next. In the composer's introductory words to the performance, the work "is a journey through a house where the violin leads the way." The orchestral opening gradually expands in dynamics and instrumentation to present an image of Higdon opening the front door of her house to allow the audience to inspect her compositional interior design. The faster inner movements contain the rhythmic excitement and energy frequently associated with this composer. One of the most poignant and expressive moments of the work occurs in an extended dialogue between the English horn and the solo violin that serves as a transition between movements five and six; the imitative lines offer an intimate chamber-like setting within a large ensemble.

Concerto 4-3, on the other hand, provides a modern demonstration of combining vernacular traditions (bluegrass) with art music. For those still attempting to define what American music is, they need look no further. Higdon's upbringing in eastern Tennessee and her familiarity with bluegrass is evident through her use of syncopation, open string sounds, and pitch sliding that frequents the three movements. Specifically written for the string ensemble *Time for Three's* soloists, Zachary De Pue and Nicolas Kendall, violins, and Ranaan Meyer, double bass, *Concerto 4-3* conveys an extreme energy that complements the music's excitement. Between the three poetically-titled movements ("The Shallows," "Little River," and "Roaring Smokies"), *Time for Three* performed an optional cadenza that often sounded like an impromptu jam session. The first cadenza with its humorous

imitations resulted in audible (and appropriate) laughter from the audience, a rare phenomenon in art music. Of particular significance was the warmth of the ensemble in the lyrically expansive second movement, offering some of the work's most stunning moments.

Those familiar with Higdon's music will recognize compositional traits in both of these new works: the substantial percussion section and the unorthodox scoring—solos composed not only for the concertmaster, but also for the assistant concertmaster and the third chair of the first violin section. And yet, the musical content of these works recalls little of her previous oeuvre; the result is fresh and exciting. The question that continues to resurface throughout the world of art music is how to attract new listeners. Higdon seems to have found the answer: compose in a style that communicates to a broad audience.

Four Romantic Chamber Works by Ethel Smyth (1858-1944)

AMY E. ZIGLER

At the end of the nineteenth century, chamber music was not a popular genre with either composers or audiences. In this era of Strauss, Mahler, and Puccini, the genres of choice required large orchestras with a wide range of instrumental and vocal colors. It thus comes as no surprise that the chamber works of Ethel Smyth were little known then as they are now.

Smyth achieved considerable success during her lifetime, mainly for her operas, but her works faded from the repertoire after her death. She was viewed as musically conservative and "born too late." In studies pertaining to Smyth, the music that she wrote often serves as just a backdrop for her fascinating biography.¹ Despite her British upper-class pedigree, Smyth ran off to Germany to pursue a career as a composer, shunning both her family's and society's rules. Her exuberant personality opened doors throughout her life, as she met Brahms, Clara Schumann, Grieg, Dvorak, Tchaikovsky, Bruno Walther, Debussy, Queen Victoria, Kaiser "Bill," the ex-Empress Eugènie, the Princesse de Polignac, Oscar Wilde, Emmeline Pankhurst, Virginia Woolf, and many more. She fought for women's right-to-vote in England, for the rights of women orchestral players, and for recognition of her own music.

This year marks the 150th anniversary of her birth, and to commemorate the occasion I wish to bring attention to her chamber works, which, although composed early in her career, demonstrate the rhythmic propulsion, chromatic harmonies, contrapuntal technique, and melodic gift characteristic of all of her music. Smyth's earliest pieces, as both a student and a published composer, are chamber works. She attended the Leipzig Conservatory from 1877 to 1878, studying with Carl Reinecke and others. She also formed friendships with some of the leading musicians in Leipzig, including the concertmaster of the Gewandhaus Orchestra, Englebert Röntgen, and a prodigal cellist, Julius Klengel.² These musicians, along with their friends and family members, played sonatas, trios, and quartets as their chief form of entertainment, and invited Smyth to join them. She also met the Herzogenbergs, a prominent musical couple and known confidantes of Brahms.³ Heinrich Herzogenberg was a composer and founder of the Bach-Verein in Leipzig. His wife, Elisabeth (Lisl), was a skilled pianist and former pupil of Johannes Brahms, as well as one of his most trusted musical advisors.

The Herzogenbergs became a significant force in Smyth's life for the next seven years. In 1878 she left the conservatory to study composition, harmony, and counterpoint under the meticulous care of Heinrich. With his wife Lisl as a fellow student, Smyth completed exercises in canonic writing, played through the symphonies of Brahms at the piano, and copied his scores, sometimes only days after he had completed a piece.⁴

But these were not the only influences on Smyth's creativity and musical style. Prior to Leipzig she enjoyed the music of Beethoven, Bizet, and Wagner and studied the orchestration of Berlioz. She also loved to sing and compose songs. Smyth's new Leipzig friends did not care for the music of Chopin, Berlioz, or Bizet but preferred the more serious style of Brahms, Bach, and Beethoven as well as the occasional Mendelssohn or Schumann.⁵ Composers such as Dvorak and Grieg were also part of the group of musicians who descended upon Leipzig whenever Brahms was in town, and Smyth came to know their music equally well. It is difficult to distinguish between influence and innovation in Smyth's works of the 1880s. Her music encapsulates the diverging streams of composition, navigating already-tread waters while trying to find her own way. The influence of Brahms is easily recognizable in her use of hemiolas, polyrhythms, and thick textures. She pays homage to the Austro-German tradition by writing *ländler*-style movements, and perhaps her special use of the Scotch snap stems from the British folk style.

From 1877 to 1887 Smyth wrote a number of sonatas, trios, and quartets. Of these, only three were published in her lifetime: the String Quintet, op. 1, the Sonata for Cello and Piano in A minor, op. 5,⁶ and the Sonata for Violin and Piano in A minor, op. 7.⁷ The publishing firms were major companies that rarely took chances on composers who were not established.⁸ In addition to these works, the unpublished Sonata for Cello and Piano in C minor (1880)⁹ and the Trio for Violin, Cello, and Piano in D minor (1880)¹⁰ are the best examples of Smyth's writing for chamber ensembles. Only the works with piano will be discussed here, allowing for a more direct comparison of textures and treatment of instruments. These four works demonstrate not only the stylistic elements that constitute Smyth's musical voice but also a maturing of that style from the two early student works to the two later published pieces.¹¹

The reception of these works is limited and varied, but critics do tend to agree in a broad sense on key elements in Smyth's music. Smyth scholar Elizabeth Wood described Smyth's instrumental music as being of a Brahmsian style, but "with a particular rhythmic vitality and an originality of unexpected, almost daring

harmonic ideas that stamp the music as her own."¹² Wood, however, does not offer musical examples to demonstrate her ideas. A *Grove* article in 1980 suggests that Smyth's creativity was sporadic at best, stating that "throughout her work remarkable harmonic conventions lie cheek by jowl with conventional formulae, and striking thematic ideas are followed by themes that are plainly manufactured."¹³ From these statements it is possible to infer that a significant characteristic element of Smyth's music is her harmonic language, although defining innovation in that language is difficult.

It is not possible to compare the reception of Smyth's earliest chamber works with her later published works. The Cello Sonata in C minor and the Trio in D minor were not published in the 1880s, nor were they performed publicly. No date appears on the manuscript of the Cello Sonata, although evidence points to 1880.¹⁴ The Trio is dated August 25, 1880 on the manuscript score. The Cello Sonata, op. 5 (1887), was most likely premiered by Julius Klengel in a private performance, since he was the dedicatee, but there is no evidence that a public performance was given at that time. The premiere took place almost forty years later, in December of 1926, well after Smyth was established as a successful composer. It was performed by May Fussell and Kathleen Long, and a review appeared in *The Times*.

The shapes of the themes of the first movement may be rather amusingly Brahms-like, but there is individuality too. The true Brahms disciple of the eighties would have developed those themes laboriously; Miss Smyth (as she was then) did nothing of the kind, but treated them with a rather wayward inconsequence which strikes the present-day listener as characteristic of herself. The slow movement, too, beginning with a sort of basso ostinato, soon left for something else, has considerable charm, and two out of three themes of the finale have a light-hearted gaiety which foreshadows the style of the *Boatswain's Mate*.¹⁵

Smyth described the premiere of the Violin Sonata, op. 7, on November 20, 1887, in her memoirs. Fanny Davies and Adolph Brodsky played it at the Gewandhaus Kammermusik hall, but the critics "unanimously said it was devoid of feminine charm and therefore unworthy of a woman."¹⁶ This was Smyth's first public review and possibly her first direct experience with the gender bias she would face for the rest of her career.

She persisted, however, and the following March she sent the work, along with her Trio in D minor, to

Joseph Joachim. Their friendship extended back to her early years in Leipzig. His response was unusually unfavorable: "In spite of talent here and there, many a clever turn and a certain facility, candour compels me to say that both works to me [are] failures—unnatural, farfetched, overwrought...."¹⁷ Consistent with Smyth's headstrong personality, she responded by accusing him of playing pieces that had no musical quality but instead might garner him patronage and monetary rewards.¹⁸

Later critics were a bit more forgiving. Unfortunately, the reviews were written almost fifty years later, and by then Smyth had determined that her gender had limited her success. A 1934 review published in *The Musical Times* said of the op. 7 that the listener is "surprised not by its Brahmsian turns of expression, but by the already recognizable independent nature of Ethel Smyth in a time and scene where Brahms was all powerful."¹⁹ J. Fuller-Maitland, writing for the first *Grove* edition, remarked that these early chamber works were "performed with success."²⁰ The similarity between this review and the critique of the Cello Sonata, op. 5 is undeniable. As is so often the case in descriptions of Smyth's music, no musical examples are given.

One analyst who provided a more detailed analysis was Kathleen Dale, a British musicologist and the musical executor of Smyth's works. She noted the development of Smyth's contrapuntal writing during the years in Leipzig as well as her lack of tutoring in orchestration.²¹ Dale wrote that the Violin Sonata, op. 7, had a "sure sense of form" compared to previous works, but she also described the inability of these early works to conform to the "model" of sonata form.²² "[Smyth's] compositions in sonata form make the impression that she had to force herself into following accepted traditions. The two sonatas are not free from structural uncertainty, but they atone for it by melodic and rhythmic expressiveness, by beautiful colour-effects and interesting give-and-take between the soloists."²³ Dale's statements reflect the notion that structures which do not conform to theoretical models are incorrectly composed. On the contrary, Smyth's formal structures during the entire Leipzig period demonstrate non-conformity and a sense of experimentation with traditional forms.

Elements other than form can distinguish a composer's work. Scholars who have studied Smyth's operas and vocal works note an emphasis on the lower voices. The heroine is often a mezzo-soprano in her operas; in her songs for voice and piano or orchestra, the vocal part is set for mezzo-soprano or baritone. Smyth was an alto, and she frequently sang and played her works for admirers and potential conductors. This information suggests a direct connection between Smyth's vocal range and her melodic lines. Her tendency to emphasize lower voices and timbres extended to the chamber works as well. She wrote two sonatas for cello and only one for violin; the quintet is composed for two cellos instead of the standard two violins, and the piano trio opens with the cello.

As might be expected, each chamber piece is more advanced technically than the previous works. The Cello Sonata in C minor is the least developed; the structures are straightforward, the idioms are typical of the nineteenth century, and the melodic style is balanced and predictable. The Trio in D minor presents a tremendous creative improvement and growth, although written just a few months later. Melodic ideas are developed immediately rather than simply restated, structures are expanded, and harmonies are more innovative. But the differences are minimal compared to the evolution of Smyth's style after seven years of training and composing. Both of the published sonatas are significantly more passionate and expressive, with greater distinction between the themes. The works are also less dependent upon standard formal structures.

Smyth's first movements are heavy with expressions of angst. The principal themes, in duple meter, always begin with a long tone, either two or three beats, leading into a moving line over an agitated accompaniment in the piano part (example 1). The development of motivic ideas begins almost immediately, moving away from the tonal center and increasing the amount of emotional tension. Secondary themes, on the other hand, often draw upon the dance

E. M. Smyth, Op.5.

Allegro moderato.

Ex. 1. Ethel Smyth, Sonata for Cello and Piano in A Minor, op. 5, mm. 1-3

or folk-like material featuring triplets and a lighter or more lyrical melody in a related major key. The contrasting moods, modes, and rhythms are exploited in the development sections with the use of polyrhythms, hemiolas, and chromatic movement between tonal areas. The recapitulations, however, are measure-for-measure transcriptions of the expositions. The codas, on the other hand, release Smyth from creative fetters, containing elements from the main themes and transitional ideas as well as the presence of unusual harmonic or coloristic moment (example 2). Three of the four opening movements release the tension built up in the movement through a relaxation of the tempo, marked *meno mosso*, or by a written-out *ritardando*. Two of the minor-key movements end in the parallel major.

The slow movements, either *andante* or *adagio*, become increasingly complex as Smyth's style develops. The slow movement of the Sonata in C minor (1880) is a theme and variations in B-flat major. The Trio in D minor also employs variation form. The variations are not labeled, but are distinguished by double bars and distinct changes in articulation, mood, mode, and style. Smyth captioned this movement "The Courage of Simplicity?!" possibly referring to her own tendency to complicate the compositional process.²⁴ The theme, unlike many other "Smythian" themes, is strictly diatonic except for a brief secondary dominant, but as in the Sonata in C minor, the variations become increasingly intricate or drastically alter the mood.

The slow movements of the 1887 sonatas probably reflect Smyth's emotional upheaval at the time. Between the years of 1882 and 1886, Smyth's relationship with the Herzogenbergs crumbled. Lisl had broken all contact with her and many of her Leipzig friends turned from her as well. She wrote that the winter in Leipzig in 1887 was especially "arctic."²⁵

The *Romanze* of the Sonata, op. 7, evokes the two moods that dominated Smyth's life that year: sorrow at great loss of her friends, and joy about happier events such as her sister's festive wedding. The score and manuscript of the movement indicate that living in Leipzig with so many memories of the past may have been difficult for her. "Dante, Inf. V. 121" is printed at the top right side of the movement in the published edition, alluding to a verse in Dante's *Inferno*. In the manuscript, Smyth wrote her paraphrase of this particularly poignant and relevant passage: "But the tender grace of a day that is dead will never come again."²⁶

With this small piece of evidence, it becomes clear that this movement, and perhaps the entire sonata, expressed the tumult in Smyth's life in the years prior to its composition. Although the movement is primarily diatonic, the minor mode and slowly lilting 6/8 meter convey deep sadness. The moment of remembrance, of rehearsing "memories of joy," occurs at the *allegro* section. The folk-like melody is treated with a brief trill and cadences with a Scotch snap figure (example 3).

Ex. 2. Ethel Smyth, Sonata for Violin and Piano in A minor, op. 7, mm. 236-248

The light-hearted nature of this melody is in complete contrast to the previous section, emphasizing the conflicting emotions Smyth probably felt at the time. The coda to this movement offers one of those rare coloristic moments in her music. In the E minor *andante grazioso* section, at measure 239, the violin has reached a high C but at a *pianissimo* dynamic level. In the next measure, the piano sounds the most ethereal chord in the entire movement, a D-sharp diminished-ninth chord in closed position with the E as the root and quietly rolled across the keys. A trilled D-sharp finally resolves to E in the violin part while the piano plays calmly through a series of harmonies leading to the tonic E minor. The final measures are soft, delicate, and tragic.

Allegro.

Più mosso, quasi fantasia.

Ex. 3. Ethel Smyth, Sonata for Violin and Piano in A minor, op. 7, III, mm. 64-77

The second movement of Sonata, op. 5, *adagio non troppo*, contains three themes that repeat with ever more complicated accompaniments. Compared to the earlier works, this movement is more developed in its treatment of thematic ideas and harmonies. The drawn-out melodies (set in E minor) in the low register of the piano and the cello create a mood of a lamentation. The highly chromatic harmonies contribute to the unsettled

Presto con brio (à 5 battute)

Presto con brio (à 5 battute)

Presto con brio (à 5 battute)

pp

ff [pizz.]

f

f

Ex. 4. Ethel Smyth, Trio for Violin, Cello and Piano in D minor (1880), III, mm. 1-16

atmosphere. As the sections repeat, the music becomes more virtuosic; indeed, this movement contains some of the most difficult music that Smyth composed. Thick chords, octaves, and frequent alternations between triplets and sixteenth-notes add an element of turbulence to the largely unaltered themes.

The scherzo movements in the four works offer an escape from the serious nature of the other movements. The Sonata in C minor features a ländler set in a minor key and exudes the Eastern European style that Smyth may have associated with the music of Dvorak. The rustic nature of the peasant dance is emphasized by the drone in the cello or piano accompaniment. The harmonic ambiguity of the opening section, creating an unsettled or anxious emotional effect, is unexpected in a rustic dance movement. Although the key is F minor, the opening ten bars tonicize the dominant-seventh harmony. F minor is briefly heard in measure 11 but only on the way to D-flat major, the Neapolitan-sixth in the established key area of C. A true sense of F tonality does not occur until measure 18. The trio is predictably lighter and more diatonic, incorporating the Scotch snap. The third movement of the Trio in D minor is a scherzo and trio with irregular five-bar phrasing. The 3/8 meter and *presto con brio* tempo give the music a rather wild, dance-like character, which the editors describe as a “Spanish flavor” (example 4).³¹ This lively movement requires virtuosic skill by all of its players.

The energetic finales of the works from 1880 are in sonata-allegro form, and the published sonatas are in rondo form. The Trio in D minor and the Sonata, op. 5,

are the most rewarding of the four finales. The Sonata makes effective use of hemiolas and metric shifts to drive to the music to its conclusion with a climactic flourish. It is a lilting movement, in 6/8 meter, but in the transition to the B section, the meter changes to 3/4 while keeping a constant eighth note (example 5). To the listener it sounds like quarter-note triplets over an eighth-note bass line rather than a change in meter.

Smyth’s chamber works are exciting and passionate, tender and tragic, light and playful. They may not be avant garde, but they should not be ignored because they have been deemed conservative. They are skillfully-written examples of late nineteenth-century chamber music and deserve a place in the repertoire along side contemporary works such as the Franck Violin Sonata in A major or the Brahms Cello Sonata, op. 99.

NOTES

1. In recent years, scholarship on Smyth has increasingly focused on her sexuality, often reading biography into the music itself. Although feminist musicology has made great strides in moving the field of musicology beyond positivism, there is a danger in superimposing too much of the analyst and the personal into an interpretation of a work. Smyth’s works are her creative expression, but the ideas and definitions of sexuality today were far different than the views of the past. For examples of this and further reading on the subject, see Liane Curtis, “Ethel Smyth’s *The Wreckers*,” *Curves* 17, no. 2 (2007); Sophie Fuller, “‘Devoted Attention’: Looking for Lesbian Musicians in Fin-de-siècle Britain,” in *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller

The image displays a musical score for the fourth movement of Ethel Smyth's Sonata for Cello and Piano in A minor, op. 5. The score is written for Cello and Piano. The top system shows the Cello part in the bass clef and the Piano part in the treble clef. The bottom system shows the Cello part in the bass clef and the Piano part in the bass clef. The score is in 6/8 time and features a cello line and a piano accompaniment. The piano part includes thick chords and octaves, with dynamic markings like 'pp' and 'molto cresc.'. The cello part includes a 'stacc.' marking. The score shows a transition from 6/8 to 3/4 time.

Ex. 5. Ethel Smyth, Sonata for Cello and Piano in A minor, op. 5, IV, mm. 19-30

and Lloyd Whitesell (Urbana: University of Illinois Press, 2002); Elizabeth Wood, "Lesbian Fugue: Ethel Smyth's Contrapuntal Arts," *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (Los Angeles: University of California Press, 1993).

2. For further information on these musicians, see Ethel Smyth, *Impressions That Remained* (London: Longmans, Green & Co., 1919; reprint, New York: Alfred A. Knopf, 1949), 142; and Margaret Campbell, "Masters of the Twentieth Century," *The Cambridge Companion to the Cello*, ed. by Robin Stowell (Cambridge, UK: Cambridge University Press, 1999), 73f.

3. Smyth, *Impressions That Remained*, 169-173.

4. Smyth hand-copied the op. 76 piano pieces by Brahms. *Johannes Brahms: The Herzogenberg Correspondence*, ed. Max Kalbeck and trans. Hannah Bryant (New York: E. P. Dutton, 1909), 70.

5. Smyth lamented in her memoirs that her new friends were not open non-German composers of the time. Performances of French music were ignored; even Wagner's operas were rarely attended by this Leipzig circle. Most likely owing to her status as a student and novice, Smyth followed their lead, despite her own attraction to dramatic operas and less serious German styles. She presented an assessment of their opinions in her first memoir: "But in that school [of Brahms admirers] Bizet, Chopin, and all the great who talk tragedy with a smile on their lips, who dart into the depths and come up again instantly like divers—who, in fact, decline to wallow in the Immensities—all these were habitually spoken of as small people." It is clear from this statement that Smyth did not agree with them, but for once she did not rebel too much. For further reading, see Smyth, *Impressions That Remained*, 243.

6. Ethel Smyth, *Sonata for Cello and Piano in A minor*, op. 5 (Leipzig: C. F. Peters, 1887).

7. _____, *Sonata for Violin and Piano in A minor*, op. 7 (Leipzig: J. Reiter-Biedermann, 1887; renewed copyright, Vienna: Universal Edition, 1923).

8. In the past several years, growing interest in Smyth's music has led to the publication of previously unpublished works and to recordings of the chamber music. In 2001, Liana Serbescu edited and published the piano works (1877-80), and in 2003 Roberton Publications published the Trio for Violin, Piano, and Cello (1880). The above works and another unpublished cello sonata from 1880 have also been recorded in the last fifteen years. The remaining works are unpublished and are held in manuscript at the British Library in London and the Durham University Library. This collection includes several complete string quartets, as well as single movements, unfinished works, and sketches.

9. Ethel Smyth, *Sonata for Cello and Piano in C minor*, manuscript score, Add MS 45949, Ethel Smyth Collection, British Library.

10. _____, *Trio for Violin, Cello and Piano in D minor* (1880) (Tewkesbury, UK: Roberton Publications, 2003).

11. Over the course of her career Smyth would compose four other chamber works. Between 1902 and 1912 she composed the String Quartet in E minor, while also composing

her operas and volunteering for the suffragette movement. Sixteen years later, in 1928, she arranged two orchestral works for piano trio ensembles, the Concerto for Horn, Violin and Orchestra and the orchestral prelude, *Two Interlinked French Folk Melodies*, from her opera, *Entente Cordiale*. That same year, Smyth also composed *Variations on "Bonny Sweet Robin"* for flute, oboe and piano.

12. Elizabeth Wood, "Gender and Genre in Ethel Smyth's Operas," *The Musical Woman*, vol. 3 (Westport, Conn.: Greenwood Press, 1990), 494.

13. Michael Hurd, "Smyth, Dame Ethel (Mary)," *New Grove Dictionary of Music and Musicians* 17, 425-26.

14. There is no date on the manuscript score held at the British Library in London. There is only a letter from Lisel to Smyth dated April 17, 1880: "Send your Cello Sonata quick, quick; she [Julia Brewster] wants to hear something of yours..." (Smyth, *Impressions That Remained*, 283). As Smyth wrote only two extant sonatas for cello and piano, one of which is the *Sonata in A minor for Cello and Piano*, op. 5, it is possible to conclude that this letter refers to the earlier work now found in manuscript at the British Library.

15. Julian Rolton, liner notes to *The Chagall Trio, Ethel Smyth: Impressions That Remained* (Meridian Records, CDE84286, London, 1995).

16. Smyth, *Impressions That Remained*, 396.

17. *Ibid*, 407.

18. *Ibid*, 399.

19. Dr. Whittaker, "Chamber Music," *The Musical Times* (1934), 174.

20. Fuller-Maitland, *New Grove Dictionary of Music and Musicians*, vol. 7 (1954), 860.

21. Kathleen Dale, "Ethel Smyth's Music: A Critical Study," appendix to *Ethel Smyth: A Biography*, by Christopher St. John (London: Longmans, 1959), 289.

22. Dale, "Ethel Smyth's Music: A Critical Study," 292.

23. *Ibid*, 292.

24. Smyth, *Impressions That Remained*, 211.

25. *Ibid*, 388.

26. Ethel Smyth, *Sonata for Violin and Piano in A minor*, op. 7, manuscript score, Add MS 45950, Ethel Smyth Collection, British Library. *The Inferno of Dante*, trans. by Robert Pinsky, bilingual edition (New York: Farrar, Straus and Giroux, 1994), 43. In the original: "Nessun maggior dolore che ricordarsi del tempo felice ne la miseria..." (No sadness is greater than in misery to rehearse memories of joy.)

27. Margaret Lucia and Terry King, introduction to Smyth, *Trio for violin, cello and piano in D minor* (1880).

Amy E. Zigler is a doctoral candidate in musicology and piano at the University of Florida. She has presented her research on the solo piano and chamber music of Ethel Smyth at numerous conferences, and has recently performed selections of Smyth's chamber works. Zigler will be presenting her research on Smyth's chamber music at the upcoming conference, "Performing Romantic Music: Theory and Practice," at Durham University, UK.

Canadian Composer Mary Gardiner: Celebrating Her 75th Year

JEANNIE GAYLE POOL

Canadian composer Mary Gardiner is celebrating her 75th birthday in 2008 and her 35th year as a professional composer. Her friends and colleagues are taking this opportunity to honor her for her long career of piano pedagogy and performance, her service in many music organizations and projects, and her imaginative “well-crafted” and “honest-without-contrivance” compositions that have been published, recorded, broadcast, and performed across Canada and internationally. Interviewed at her Toronto, Ontario home in March 2008, she revealed many fascinating details of her life and career. Gardiner is wonderfully reserved and understated, yet a formidable artistic voice.

Mary Gardiner has been involved in the women-in-music movement for many years, realizing that women composers need to join together to create new opportunities for themselves. She

was one of the original founders of the Association of Canadian Women Composers (along with Carolyn Lomax and Ann Southam), and served as chair of the organization. She was also president (for 13 years) of the Alliance for Canadian New Music Projects (ACNMP’s Contemporary Showcase, a festival of music by Canadian composers for students, is now a national festival). When she stepped down as the president of the Alliance, a scholarship was established in her name for young performers in the festival. She has served as chair on the Council of the Ontario Region of the Canadian Music Centre (CMC).¹ The CMC and the Canadian League of Composers presented her with the 2003 Friends of Canadian Music Award. She has



Mary Gardiner
(photo by Eva Michalak)

been an active participant in international women-in-music events in Boston, Alaska, Los Angeles, and Guelph, Ontario, and she is well known to many IAWM members.

Born in Toronto in 1932, Gardiner began her music studies with her mother, Viola Rutherford, who taught her to grade eight. Rutherford was a medal-winning pianist and teacher who gave up her aspirations to become a concert pianist when she married and had children, as was expected in her day. She played the organ at church, accompanied the choir and soloists, and could play by ear. “It is fortunate that I inherited that ability, too,” said Gardiner, who can play just about anything she hears. Gardiner loved the piano, awakening at six in the morning to practice—she hoped to become a concert pianist. She composed her first piano piece at age nine and continued composing during her teen years.

Gardiner attended the University of Toronto, graduating with an Honours B.A. degree in Music and English and a Performer’s ARCT diploma in piano. Her professors included John Weinzweig, Oskar Morawetz, and Talivaldis Kenins, all among the founders of the Canadian League of Composers (CLC) and the Canadian Music Centre. No wonder Gardiner became involved in these organizations and understood the need for composer alliances and advocacy efforts. She learned from her mentors that if composers were going to have success they needed to become advocates for the musical arts. While at university, she played two of her original compositions. One of them has been lost, but the other one, *Footloose*, although composed as a concert work, has become a standard in the conservatory syllabus piano teaching repertoire for grade nine, and is now in its third printing. This first published work listed M. Rutherford Gardiner as the composer.² Gardiner admits that it was years before she felt confident enough to reveal her full name and face the rampant discrimination against women composers of her generation. She earned a teaching certificate from Ontario’s Faculty of Education and worked briefly as a secondary school teacher of English and music in addition to teaching piano privately.

In 1955, she met her husband, John Gardiner; they had two children, Catherine (1961) and Robert (1963), and she continued to teach privately. She was asked to

conduct the Humbercrest United Church Choir (1969-81), and she recruited her husband to join. John Gardiner said, "Putting aside the fact that I am married to her, I must say, Mary was the best conductor we could have for the church choir. Very sensitive to the limitations of the volunteer members of the choir, she taught us singing and about music." She hired Canadian soprano Eva Michalak as soloist, and they have performed together for many years. As an accompanist, Gardiner is especially admired for her performances of Brahms, Chopin, and Schubert lieder.

Gardiner's splendid vocal compositions demonstrate her joy of working with singers as well as her firm understanding of how to support singers at the piano and with other musical instruments. In those years, she wrote many pieces for church performances including *The Rose*, for soprano and flute; *Lazarus*, for soprano, flute, and piano; *A Pot of Gold*, for soprano and piano (with poetry by Joanne Bersudsky); *Hosanna* for SATB choir and organ; and *Deck Thyself My Soul with Gladness*, for soprano and piano.

While in mid-life, in the early 1970s, Mary Gardiner returned to her studies in composition with Samuel Dolin, who taught on the conservatory faculty and at the University of Toronto. Dolin was known as the teacher of many successful Canadian composers, and Gardiner credits him with giving her the compositional tools and confidence "to strike out" on the next phase of her career. She commented, "It is too bad that his music is not often performed and not recognized as it merits. He was very influential in my career." The first piece she completed while studying with Dolin, *Trilos* for two flutes and piano, was an instant success and was subsequently performed in Boston. Another influential mentor was Patricia Blomfield Holt, who taught at the conservatory and was also under appreciated, probably because she was a woman and wrote in a traditional romantic style. She gave Gardiner "important insights and moral support."

"The musicians for whom I wrote liked my music and I received requests and commissions, developing my professional career

from those contacts," Gardiner said. Early musical admirers included members of Ardeleana, a chamber music group that commissioned her to write *The Legend of the First Rabbit*, based on a Canadian Indian legend (the Mi'kmaz nation). Completed in 1987, the work is scored for narrator, flute, cello, piano, and drum. There are two professional recordings of this nineteen-minute work: the first on cassette with Ardeleana and the well-known Stratford Festival (Ontario) actor, Erik Donkin, as narrator; the second on a compact disc, in two versions, one in English and one in French, produced by Studea Musica.³ A richly-illustrated storybook was inspired by this composition. The magical story is about how a rabbit developed its long slender waist, legs for hopping, a split lip, and a white fur coat in winter and a brown coat in summer—all as a result of his efforts to save a man who fell in a hole. Despite Gardiner's brilliant, imaginative writing, including extended techniques and delightful effects, some criticized the recordings because the narrators were not aboriginal

10

58

Vln I

Vln II

Vla

Vc.

Db.

61

Vln I

Vln II

Vla

Vc.

Db.

Ex. 1. Mary Gardiner, *Out of Ivory Palaces* (2005), p. 10

speakers, and the storybook does not even mention Gardiner's piece, apparently because it is "not politically correct enough." A new recording of this splendid chamber work is overdue. Another work commissioned by the Ardeleana ensemble was Gardiner's arrangement of the *Huron Indian Carol*, which also uses special effects to evoke "the snow-covered wilderness lake where howling wolves may be heard, echoing in the hills."

Gardiner's avid interest in literature, folklore, aboriginal peoples, and nature inspires many of her compositions, including art songs with texts by Canadian poets. Flutist Laurie Glencross has said about Gardiner's work, "I have always found great personal resonance in Mary's writing. Her evocative and great picturesque music conjures up the scenery and history of Canadian landscape and culture." Gardiner has composed for piano, voice, choir, chamber ensemble, and string orchestra. Among her works are *Short Circuits* (1982); *Two for D* (1990), based on African-American rhythms; *Synergy* (1997); *Three Love (?) Songs* (1982-1995, published by Alberta Keys Music), an amusing set of songs with extended vocal techniques that has

received numerous performances; *Polarities* (1998); *Turnabout* (1999); and *Pensées de la Nuit* (2001), based on three poems by Elisabeth Pomès. One of her most popular pieces is *Spirit Essence* for flute, cello, and piano; it was recorded by Ardeleana on the compact disc *Spinners of Starlight*, the first Canadian recording to feature only Canadian women.

Elaine Keillor, an internationally renowned concert pianist, author, and musicologist, commissioned Gardiner to write a work for solo piano—*Mosaic*, based on fragments of folk songs—for her recording of the music of Toronto composers to celebrate the 100th anniversary of the founding of the city (1984). Keillor subsequently recorded all of Gardiner's piano works. Gardiner remarked, "I have been blessed with such talented musical friends over the years, who encourage me to compose and who have given top quality performances of my works. All composers should be so fortunate."

A few years later, she received another commission to celebrate a special event in Canadian history. *Zhawanimodin*, for contralto, baritone, and piano, was commissioned by the Victoria College Sesquicentennial

Celebration Concert Committee for the Jessie Macpherson Commemorative Concert Series in 1987. The work is based on a text by Isabella Valancy Crawford (1850-87), who is regarded as one of the first truly Canadian poets. The title means "the south wind" in the language of the Ojibway nation.

One of her more recent commissions (from Groundswell in Winnipeg, Manitoba) is *It's About Time* (2002), for speaking performers, flute, clarinet, bassoon, and piano. According to notes in the score, the theme of the work is "the inevitable 'march of time.' The random 'text' consists of expressions using the word 'time' and is both rhythmically and freely notated as the music requires. The performers are at liberty to re-assign the phrases to other parts or to omit some in order to facilitate the performance." In 2007, she composed *A Resonance in Time*, for flute, clarinet, and piano. It was performed in an abandoned mine in a concert entitled "How(e) Sound" at the B.C. Museum of Mining (Britannia Beach) as part of a CMC-sponsored concert series,

Ex. 1. Mary Gardiner, *Out of Ivory Palaces* (2005), p. 11

New Music in New Places. The audience was advised “to dress appropriately.” In February of this year, the same work was performed by CUBE, the Chicago new music ensemble, and broadcast on radio and the Internet.

Two other 2007 commissions included a new work for flute and piano entitled *The Silver Flute of Spring*, for the flutist Laurie Glencross, assistant professor at Milliken College in Decatur, Illinois, who premiered it in March 2008. *Out of Touch* for piano four hands, commissioned by composer Diana McIntosh, explores many different ways in which piano sounds are created by simply changing the touch. Gardiner is particularly looking forward to a concert in October 2009 to be given by the Toronto Heliconian Club, a professional women-in-the-arts organization, which will be celebrating its 100th anniversary. The program will be devoted entirely to the works of Mary Gardiner, and she is writing a new composition for the special occasion.

Soprano Eva Michalak made the following observations about Gardiner’s compositions:

Having listened to and performed Mary’s music for more than 30 years, I can say that she has come to have her own unique voice, her own musical language—a certain mode of expression that is truly her own. Certain sounds she likes and uses in her compositions are very much Mary. She is not about bravura, but expressing deeply, heartfelt emotion. She does not show off or use technique for the sake of technique, but expresses herself from the heart. She is truly inspired by text and reads voraciously. Everything she has written has been performed and audiences listen intently and are captivated by her work.

In the 1990s, Gardiner was much in demand as a clinician, and in her workshops on contemporary Canadian music for piano teachers, she performed and discussed works by Barbara Pentland, Violet Archer, and Jean Coulthard, among others. Many of the workshops were hosted by the Ontario Registered Music Teachers Association with which she has had a life-long affiliation. Gardiner has also adjudicated student competitions over the years.

As an illustration of Gardiner’s special concern for the next generation of musicians, she told the following story. When she was adjudicating a piano competition at the Winnipeg Music Festival, three young boys who formed a six-hand piano team were awarded a first prize in their class. When she praised them for their outstanding performance, she suggested that they commission a composer from Manitoba to write a piece for them. They contacted her and requested that she write the piece; she agreed, insisting that they

commission her for \$5.00 each, paying half to start and the balance upon completion of the work. Their payment of \$7.50 arrived and she composed “The Red River B’ys” based on North American folk songs. The boys performed it and won first prize at the following Winnipeg Music Festival. Her hope is that they will continue to commission composers to write new works for them throughout their careers, expanding the repertoire for six-hand piano literature. Her work as president of the Alliance was dedicated to introducing young musicians (and their teachers) to contemporary compositional techniques and composers.

Gardiner’s compositions for students have gained her a considerable reputation throughout Canada; for example, *Synergy* is on the new Royal Conservatory Music Syllabus for grade ten. Recently, she was commissioned to write twenty-two sight-reading examples (teaching pieces) for grades one to eleven piano exams. Each piece helps piano students tackle a particular sight-reading challenge and improve sight-reading skills. The pieces are as clever as they are instructive, and will no doubt be enjoyed by young pianists and teachers alike. The project is sponsored by the University of Ottawa Music Faculty New Piano Pedagogy Research Lab. Currently, Gardiner is

2008 Grammy Awards

Joan Tower was awarded three Grammys for her compact disc, *Made in America* (Naxos), performed by the Nashville Symphony under the direction of Leonard Slatkin. The CD won prizes in every category for which it was eligible: Best Classical Contemporary Composition (a composer’s award for a contemporary classical composition composed within the last 25 years and released for the first time during the eligibility year), Best Classical Album, and Best Orchestral Performance (award to the conductor and the orchestra). Tower was selected for the “Ford Made in America” commissioning program for a consortium of sixty-five orchestras from all fifty states. *Made in America*, a fantasy on “America the Beautiful,” was performed by orchestras in every state in the Union during the 2005-06 season. Other works by Tower on the album are *Tambor* and *Concerto for Orchestra*.

The Grammy for Best Chamber Music Performance (award to the artists) was won by eighth blackbird for *Strange Imaginary Animals* (Cedille Records). Jennifer Higdon’s *Zaka* (nominated for Best Classical Contemporary Composition) is a featured work on the album.

collaborating on a project with a former student, Leslie Reid, on a series of teaching books, the first of which will be published this summer called *Tek'n'eeek: Passport to Piano Technique: A Musical Journey across Canada* (www.pianotechnique.com). The series is being created for the Technical Requirements of the Royal Conservatory of Music of Canada.

Unfortunately, many who are not familiar with Gardiner's chamber works may pigeonhole her as an "educational composer." There is no doubt that she demonstrates considerable talent in composing for a variety of competency levels for student pianists, but, like many women composers, this is part of the discrimination she faces. Some critics tend to confine women composers who have written teaching pieces for young musicians to the classroom and the parlor, and keep them off the concert hall stage, and, by all means, away from the orchestra. The quality of Gardiner's teaching pieces makes many of them suitable for professional concert performance, and she has broken through this stereotype to write for orchestra. Her 1977 *Concerto for Percussion, Piano, Strings and Drum Set* was premiered by pianist Monica Gaylord at the first women composers' concert in Toronto; a subsequent performance featured pianist Arthur Ozolins, with the Hamilton Strings, in 1985 (both concerts were conducted by Marta Hidy). A two-piano version of the concerto has been performed on several concert programs. In 2005, the In Praise of Music Concert Series in Los Angeles, California presented the world premiere of her string orchestra piece, *Out of*

Ivory Palaces, originally commissioned by the Les Amis concert series in Toronto, Michael Pepa, director. Gardiner was inspired by the text of Psalm 45 and incorporated fragments from Bach's Cantata No. 78 ("Wir eilen mit schwachen") in the final section to confirm that "stringed music makes us glad." (See example 1.)

Mary Gardiner is a celebrated and much appreciated composer, music educator, and supporter of organizations devoted to promoting women in music. We congratulate her on her many contributions to the field, and we wish her a very happy 75th birthday and continued success.

NOTES

1. The CMC includes a biography of Mary Gardiner on its Website and makes her scores and recordings available at www.CanadianMusicCenter.com. You can hear Gardiner's music on the Website.

2. It was first published in a collection of grade nine conservatory pieces and republished in 1973 in a new separate edition.

3. A compact disc recording of this piece, released in 1999, is available from Studea Musica of Ottawa, Ontario, Canada, with flutist Robert Cram, cellist Julian Armour, pianist Elaine Keillor, and narrators Jim Bradford (English) and Sylvain Landry (French).

Dr. Jeannie Pool is a composer, musicologist, filmmaker, and consultant for the Motion Picture Music Department of Paramount Pictures in Hollywood, California. She visits Toronto on a regular basis, where she has lectured and heard performances of her music.

Cheryl Foliart, Disney Television Music Executive

JEANNIE GAYLE POOL

The special guest speaker for the April 18, 2007 luncheon meeting of the American Society of Music Arrangers and Composers (ASMAC) was Disney's Cheryl Foliart. She was introduced by her husband, noted Emmy Award-winning composer Dan Foliart (*7th Heaven, 8 Simple Rules...for Dating My Teenage Daughter*), whom she met while they were students at the University of Southern California. She was direct and refreshingly candid, and generally, she was optimistic about the future of live music scoring for television in Los Angeles.

Cheryl Foliart's career has followed a varied path: from award-winning instrumentalist and graduate of University of Southern California's prestigious music

program to music producer and to music executive. During this most recent phase of her career, she has worked on the music for some of the greatest shows in television history. She has been a long-time champion of using live musicians in Los Angeles, and she was a key player in returning live recording to television, although there is a problem today with adequate scoring stages.

Beginning at Paramount Pictures in the mid 1980s, Foliart had the opportunity to oversee such television favorites as *Cheers, Family Ties, Webster, McGyver, Star Trek: the Next Generation*, and the first series made for cable, *Brothers*. During her tenure there, she was instrumental in organizing hundreds of recording sessions,

most of which were done at the venerable Stage M (now closed, unfortunately). She had the opportunity to work with the leading composers and musicians of that era. She credits music contractor Carl Fortino, music copyist Bob Bornstein, music clearance/rights expert Eldridge Walker, and music editor Jack Hunsaker at Paramount for her on-the-job training, which she describes as her post-graduate education in music.

After leaving Paramount in 1990, she became one of the youngest department heads at the Walt Disney Company, where she has served as vice-president since 1996. She worked with executive music producer Chris Montan in TV animation music and then moved into hour-long dramas and musicals. Over the course of her Disney career she has organized and directed the day-to-day activities on thousands of episodes of such television classics as *Home Improvement* and the current hits, including *Lost*, *Desperate Housewives*, *Scrubs*, *Grey's Anatomy*, *Ghost Whisperer*, *Criminal Minds*, and *Ugly Betty*. Foliart's music training and background have been indispensable in interfacing with composers and musicians, and her passion for the musical score along with her in-depth knowledge of the industry continues to make her one of the most successful executives in the business.

She told the ASMAC attendees that she has always tried to encourage composers to use as many musicians as possible and to recognize the power they have and to use it. *Lost*, for example, uses a thirty-five-piece ensemble. Foliart commented that "synthesizers have their limits," thus many producers and directors today prefer to use live scoring, if possible. She said that all producers want brass instruments and that quirky, unusual music is in vogue. When asked about the role of music supervisors, she commented that it is an all-encompassing title used for a wide variety of music people, but basically music supervisors are the ones who choose license music, and they should be called "license music supervisors." The title "music supervisor" is misleading and does not adequately describe the job.

Foliart advised composers that it does not truly matter who your agent is—they are all the same; she said that if you reach the level of doing professional TV and film scoring, representation by just an attorney is not sufficient. She encouraged composers to provide source music for a television show whenever the opportunity arises because of the potential backend royalties. The use of pre-existing songs may be good for the licensors of music but not for composers and musicians. She also suggested to composers, "Don't make anybody mad and be nice to the production assistants, if you want to work."

She recommended that composers not be shy about making connections with people who could be useful

in furthering their careers. Concerning communication with studio executives, she commented, "Be persistent, but not too persistent. Be direct and specific about what you would like to do." She said that she and others in similar positions prefer e-mails that provide updates on a composer's activity, but she does not appreciate weekly calls asking for work. She made it clear that a delicate balance is required.

Composer and musicologist Jeannie Pool is an Advisor to the IAWM Board and is a member of the Board of the American Society of Music Arrangers and Composers in Hollywood. (For more about the Society, visit www.asmac.org.) Pool is a consultant at Paramount Pictures in the Motion Picture Music Department.

Athena Festival 2009

Murray State University is pleased to announce the sixth biennial Athena Festival to be held March 10-13, 2009. The festival is a weeklong celebration of women and music. The theme for the festival is "Women, Music and the Twentieth Century" and the featured composer/scholar is Judith Lang Zaimont.

The festival is issuing a Call for Choral Compositions with a \$1,000 prize, travel allowance and festival residency. The choral piece must be a cappella, SATB divisi to eight parts, and from five to ten minutes in duration. Premiere by MSU Concert Choir during the festival.

Call for Chamber Music Compositions with a \$1,500 prize, travel allowance and festival residency. The piece must be ten to twenty minutes in duration and conform to the instruments listed on the Athena Festival Webpage. Premiere in MSU Faculty Chamber Music Concert during the festival.

Details of the composition competitions can be found on the Athena Festival Website at www.murraystate.edu/chfa/music/festivals. Deadline for submitting compositions is August 1, 2008.

In addition to the compositions, the Athena Festival is issuing a Call for Papers and Lecture Recitals. The proposed paper or lecture recital topic should relate to women and music. The Athena Festival encourages not only established scholars and performers, but also students with works-in-progress to submit abstracts for consideration. Guidelines for submitting an abstract for consideration can be found on the Athena Festival Website. Eleanor Brown is the festival director.

IAWM AND AFFILIATE NEWS

President's Message— Parity Through Momentum

ANNE KILSTOFTE

In spring, amid the cherry and peach blossoms, we make music. Many of the greetings from Chinese music leaders began with words like these: very artful, very colorful, and filled with peace. In essence, the 2008 Beijing International Congress on Women in Music (April 18-22) was a huge success. The International Alliance for Women in Music had musicians from over 100 countries and five continents in some of the most beautiful concert halls around Beijing. Our opening concert was held at the National Center for the Performing Arts, a stunning concert hall in a beautifully designed facility surrounded by water. Our concert equaled that of the hall in which we were featured, dazzling the audience with the beauty and power of women's music. We continued to be dazzled day after day of the congress. Please be sure to check the pictures on our Website!

The 2008 congress has proven, once again, that the international alliance between women and men is strong and that the congress is at the core of what we do to share our music, thoughts, friendship, and work and that our gathering together to meet and re-acquaint ourselves with each other is central to this process. This congress in particular had many men who attended and participated—which strengthens our mission. Our mission is to focus on one main element—parity of the work of women in music. The more we continue to incorporate those who do women's music, the more our music and ideas will be incorporated into the mainstream of music.

Many thanks go to Li Yiding and her Chinese committee, to Dr. Deon Price for her indefatigable development of donations, which allowed many musicians to perform or hear their music, and to the president, the faculty, and the students of the China Conservatory of Music and their dedication to bringing this congress together.

In order to further the future of the IAWM, we have many needs at the forefront. Without the volunteerism of the congress, the congress itself would never have happened. We continue to need volunteers to assist in the development of future congresses and annual concerts. If you have an idea for a congress, please send it on to me or one of the congress committee

members so that we may begin to plan for the future. We also need a producer of our annual concerts in the United States. Lin Foulk, our last annual concert organizer, had such a success with the 2007 annual concert held at CSU-Fullerton that we not only received a preview in the *Los Angeles Times* but also a review in the *Orange County Register*. Her hard work surely paid in great dividends, and she will be hard to replace.

The work of IAWM members was also recently seen and heard at the Women's Festival of Music-International, held at Indiana University of Pennsylvania, hosted by Drs. Susan Wheatley and Sarah Mantel. Many papers were given and much music was heard at this three-day long festival, now celebrating its eighteenth year.

The IAWM will continue to incorporate our work with other musical events across the globe, while we advocate for parity, but we shall continue to produce events so that our work can be seen and heard. We are again expanding our Search for New Music with a new award this next year, possibly with two new awards, in new genres. It is imperative that we recognize work that furthers our mission and our members/peers in all areas of expertise. Having mentioned what we have expanded, I regret to inform you that we are losing a publication, *Women and Music*, at the request of our previous publisher. WAM can still be found through libraries that subscribe to Project Muse. The *IAWM Journal* will continue to be published through the IAWM.

I have heard young women ask what joining the IAWM can do for them. I have found that this question is raised only by Americans because the answers are obvious to those in other countries. We help all women



Anne Kilstofte

through advocacy: radio and Web broadcast initiatives, awards, publication and programming of papers and music, as well as CD and concert reviews and international connections. But, as one woman mentioned to me, in order to really help one's career it's what one does to advocate for all that helps more than what one does as an individual. We are stronger as a group than we are independently. Together, we can make a tremendous difference and gain more momentum.

Pauline Alderman Awards for Outstanding Scholarship on Women in Music (2007)

ELIZABETH L. KEATHLEY

The International Alliance for Women in Music is pleased to announce the winners of the 2007 Pauline Alderman Award for Outstanding Scholarship on Women in Music. The prize honors pioneering musicologist Pauline Alderman, late founder and professor of the Musicology Department at the University of Southern California. The award honors exemplary scholarly works focused on women in music in three categories: book, journal article, and reference work.

Awards were made to winners for works published during 2006 as follows: **Susan Rutherford**, for her book, *The Prima Donna and Opera, 1815-1930* (Cambridge University Press); **Elizabeth Eva Leach**, for her article, "'The Little Pipe Sings Sweetly as the Fowler Deceives the Bird': Sirens in the Middle Ages" (*Music and Letters*, vol. 87, no. 2); and **Marion Gerards** and **Freia Hoffmann**, for their reference book, *Musik-Frauen-Gender: Bucherverzeichnis 1780-2004* (BIS-Verlag, Oldenburg).

In addition, the adjudicators gave honorable mentions to the following works: **Claire Fontijn**, for her book, *Desperate Measures: The Life and Music of Antonia Padoani Bembo* (Oxford University Press); **Elizabeth Eva Leach**, for her article, "Gendering the Semitone, Sexing the Leading Tone: Fourteenth-Century Music Theory and the Directed Progression" (*Music Theory Spectrum*, vol. 28, no. 1); and **Kristina Guiguet**, for her historically researched sound recording, *Mrs. Widder's Soiree Musicale*, Toronto, 1844 (Melotrope Limited, Ottawa).

Adjudicators for the 2007 competition included university professors, librarians, and independent scholars: Sarah Morelli, University of Denver; Eileen Stempel, Syracuse University; Ericka Patillo,

McConnell Library, Radford University; Renne McBride, Wyndham Robertson Library, Hollins University; Kendra Preston Leonard, Drexel Hill, Pennsylvania; and Sarah Dorsey, University of North Carolina, Greensboro.

Elizabeth Eva Leach swept the category of journal articles, winning both the cash prize for one article and an honorable mention for another. Judges said the following regarding Rutherford's *The Prima Donna and Opera*: "broad-based both in concept and execution, theoretically sophisticated, elegantly written, and comprehensively researched...virtuosic, like the singers she describes." Of Fontijn's *Desperate Measures*: "a work of exemplary archival research...complemented by a valuable recording...the definitive Antonia Bembo biography for years to come." Of Gerards' and Hoffmann's *Musik-Frauen-Gender: Bucherverzeichnis 1780-2004*: "an invaluable addition to the scholarly literature aiding research in the area of women and music." And of Kristina Guiguet's *The Ideal World of Mrs. Widder's Soiree Musicale*: "a very significant addition to the scholarly understanding of women and music, particularly women's roles as political beings in Canada."

The announcement for the next Pauline Alderman Award competition appears on the IAWM Website, www.iawm.org, and in this issue. The Website contains a list of previous winners. For additional information, please contact Dr. Elizabeth L. Keathley, Chair, Pauline Alderman Award Committee, School of Music, University of North Carolina, Greensboro: elkeathl@uncg.edu.

Call for Submissions: Pauline Alderman Awards for 2009

The IAWM is pleased to announce the 2009 competition for the Pauline Alderman Awards for outstanding scholarship on women in music. Works published during the calendar years 2007 and 2008 will be considered for cash prizes in the following categories:

- 1) An outstanding book-length monograph about women in music, including biography, history, analysis, and critical interpretation, in any academic format (e.g., book, dissertation, or thesis);
- 2) An outstanding journal article or essay treating an aspect of women in music; and
- 3) An outstanding bibliographic study, research tool, or reference work about women in music.

Any individual or organization may submit items for consideration by sending a letter of nomination with the nominated work, postmarked no later than February 1, 2009. Send letters and publications to:

Elizabeth L. Keathley, Chair
Pauline Alderman Award Committee, IAWM
School of Music, Univ. of North Carolina, Greensboro
P.O. Box 26170
Greensboro, NC 27402-6170

The letter of nomination should state the name, title, and complete contact information of the author(s) and the title and publication data of the work nominated. In the case of an article in an online journal, the letter of nomination may be e-mailed to elkeathl@uncg.edu, with "Pauline Alderman Nomination" in the subject line. The e-mail should include author's information, as above, and the URL of the article.

Items will be evaluated for quality and significance of research, clarity, persuasiveness, and utility as a model for future scholarship.

Awards will be announced at the annual Congress of the IAWM (www.iawmcongress.org). Please include a postage-paid, self-addressed mailer if you wish to have your submission returned.

The Pauline Alderman Award was founded in 1985 by the International Congress on Women in Music to honor the memory of pioneering musicologist Pauline Alderman, Ph.D. (1893-1983), founder and chair of the Music History Department of the University of Southern California. Recipients of the Alderman Award include some of the most distinguished names in feminist musicology. For a complete list, see www.iawm.org. For questions, contact Dr. Elizabeth Keathley, (336) 334-5911; elkeathl@uncg.edu.

Call for Nominations: Get Involved with the IAWM!

MARYANNE RUMANCIK

It is not too early to start thinking about the 2009 IAWM Board of Directors election. Are you willing to share some of your experience and skill on behalf of women in music? Do you know someone who might? We are looking for people who are willing to make active contributions to the women-in-music movement to ensure that it has a vibrant future. Candidates need to be members in good standing for at least one year prior to running in the election. New Board members will be seated at the Board meeting in 2009, date and location TBA.

IAWM Board Responsibilities

The raison d'être of the Board is to carry out the legal and fiscal responsibilities of the organization by voting on budget and policy issues. This is the only

Board duty that is legally determined and binding. Elected to three-year terms, which are renewable for two consecutive terms, subject to re-election for the second term. Board members are also expected:

To attend annual Board meetings

To be working on a portfolio project or responsibility, self-determined, except in the case of officers OR help with the day to day running of the Board

To submit reports to the Board at least annually

To make informed commentary and vote on budget and policy issues

Proposals are discussed via e-mail and at the annual Board meeting.

Requirements

Inclusion on the slate requires one nomination and one second. (If self-nominated, one second from another member is required; if nominated by another person, the consent of the nominated constitutes the second.)

Inclusion on the slate further requires submission of a supporting Platform Statement on how the candidate plans to serve the IAWM to advance its mission. The statement should also incorporate the candidate's

Correction: "IAWM Annual Chamber Music Concert"

Please see volume 13, no. 2, p. 33, last paragraph: the concert review stated that Keiki Fujiie performed her own work. The review should have stated that the work was performed by **Margaret Lucia**. The corrected paragraph is below.

The second half of the concert turned to acoustic, unaltered instruments. Margaret Lucia performed Keiki Fujiie's *Pas de Deux II* (1989) for solo piano. Opening with dramatic chords moving in perpetual motion, in a minimalist style of driving ostinatos and syncopated clusters, the piece created an effect of intense, high contrast energy. The first section centered in the mid-range of the piano, and the absence of pedal heightened its intensity. As the work progressed, the left hand expanded into other registers, while the right hand continued ostinato patterns until finally the sustaining pedal supported a climax in the low register. A quiet section ensued, using wide registral spacing and the warmth of the pedal before returning to the style of the dry, fast-paced opening. Making effective use of the architecture of register and clarity of form, Lucia gave a virtuoso performance.

background/biographical information. If English is not your native language, please consider having your statement looked at by a native speaker, or even translated professionally. Since voters' assessment of the candidates is based largely upon the statement, it is important that the statement be very clear.

We hope to increase international representation on the board. If you would like help with the formulation of the statement, please contact me separately. Sample Platform Statements are available from me upon request. Again, while Platform Statements may list past accomplishments (personal and with other organizations), as an organization, we are interested in how candidates think they can serve the IAWM through mentoring, inspiration, leadership and hard work, as well as helping with the day to day running of the Board.

Deadline

The deadline for receiving nominations is December 1, 2008. Eligibility will be determined and candidates notified of their status by December 15, 2008. The deadline for receipt of supporting materials (a second and the Platform Statement) to be included on the slate for election in late January 2009 is **December 15, 2008**. Please send all materials to Maryanne Rumancik, Chair of the Nominations/Elections Committee (mnrumancik@mts.net). If you have any questions please do not hesitate to contact me:

Maryanne Rumancik
IAWM Nominations/Elections Committee Chair
Box 334
Lorette, MB
Canada R0A 0Y0
Phone: 204-878-3901; Fax: 204-878-2332

Women in Music Festival 2008

The Eastman School of Music sponsored a Women in Music Festival from March 24 to 28, 2008, featuring the works of Nancy Van de Vate, Composer in Residence. The Eastman Opera Theater presented Van de Vate's *All Quiet on the Western Front*, with lectures by Van de Vate, Celia Applegate, and Stuart Weaver. At the opening concert, an all Van de Vate program, the world premiere of *A Long Road Well Traveled* with violist John Graham and the Ying Quartet was presented.

What a Difference Sending CDs Can Make

LINDA RIMEL
Chair, Advocacy Committee

If recent notes from Marian Mapes Bouck of KMUD radio in Redway, California are any indication, inclusion on the IAWM's list of "friendly" radio stations can make a big difference in the amount of women's music that is broadcast. In addition to leading the Radio Requests campaign, the Advocacy Committee has also been maintaining a list of radio stations inclined to play music composed by women—and has also sought contact information for stations that ought to be added to the list. Composers and performers with commercially recorded CDs are encouraged to mail them to the "friendly" stations.

Absent playlists, success has been hard to measure, but the following highlights of a message from the host of "Marian's Klassics for KMUD—from Bach to Bouck" show what a difference mailing recordings to a broadcaster can make:

Thank you for sending out your alert for KMUD....I sent "thank you" notes by e-mail to two of the CD senders and received a return e-mail from Kathleen Shimeta that resulted in a phone interview this morning during my program...that went very well.

Friday I went to the P.O. and picked up three boxes of CDs....Within the previous two weeks I had received eleven other CDs from IAWM composers and performers. I have been playing from the first eleven CDs for the past two weeks. Now I am beginning on this last batch and I am trying to thank everyone and let them know when I am scheduling their music. I have playlists for all my March programs....I will be making lists of what I receive for the classical music programmer-DJs and the Program Director.

You may want to tell your composers that KMUD is "streaming on-the-web" so all music programs are being archived for two weeks and they can hear them at www.kmud.org—just check Archives. I am hoping to get my programs available on permanent archives since I play mostly older recordings and rare performances. That way my program is different since I play music

seldom heard on the other programs. One year ago KMUD's classical music programs consisted mostly of Bach, Beethoven, Mozart and Schubert.

KMUD has its spring fund drive from April 16 to 25 and the Program Director has requested that I do some guest spots on the jazz programs as well as the classical programs. This will be a very busy month for me so I hope everyone will be patient as I'm not as young as I was when I started in radio at Dallas WPR in 1957. Thank you very much for all your help.

——Marian Mapes Bouck

In addition to maintaining the list of "friendly" stations, the Advocacy Committee, since the birthday of Fanny Mendelssohn on November 14, 2004, has been leading a global campaign to encourage radio broadcasts of women's music. Every week, Ursula Rempel selects a composer and an e-mail goes to everyone on the IAWM's electronic list, asking participants to contact local and Internet radio stations that play classical music. Hsiao-Lan Wang posts the current week's Radio Request on the Web page at <http://www.iawm.org/radioRequests.htm>, where there are also lists of past requests and of "friendly" stations.

The Advocacy Committee encourages (1) every composer and performer with a commercially recorded CD to send it to the "friendly" radio stations on the list; (2) every composer with music available to send it to radio stations (in any format), and every composer with a Web site to let the Advocacy Committee know; (3) everyone who hears a woman's composition broadcast please thank the station; and (4) everyone who knows of additional "friendly" stations, let the Advocacy Committee know.

The List of "Friendly" Radio Stations Grows

WMFE was named one of the IAWM's Honored Broadcasters for its commitment to broadcasting music written by women. Contact WMFE: 11510 East Colonial Drive, Orlando, FL 32817, USA. (407) 273-2300.

KMFA shares the distinction of being an Honored Broadcaster. Contact KMFA: 3001 N. Lamar #100, Austin, TX, USA.

KWAX, an IAWM Honored Broadcaster, also has an "Arts Line" interview five mornings a week. Contact: Caitriona Bolster, University of Oregon, 75 Centennial Loop, Eugene, OR 97401, USA.

On WOMR, Canary Burton plays a great deal of music by women and living composers of both sexes.

In addition to commercially produced CDs, she broadcasts some concert recordings. Contact: Canary Burton, 494 Commercial St. (2nd floor), P.O. Box 975, Provincetown, MA 02657, USA. 1-800-921-WOMR (9667). 1-508-487-2619. <http://www.womr.org>

KUFM plays a very eclectic mix of musical genres from opera to hip hop. Its personnel have been known to read at length from liner notes of living composers. Contact: Michael Marsolek, Program Director, or Terry Conrad, Morning Classics Music Director, Montana Public Radio, University of Montana, Missoula, MT 59812-8064, USA. (406) 243-4931. 1-800-325-1565. <http://www.mtpr.net/contact.html>.

"Classical Discoveries" on WPRB, 103.3 FM and online at www.wprb.com in Princeton, NJ, regularly plays music by women composers. Winner of the 2005 ASCAP Deems Taylor Radio Broadcast Award, "Classical Discoveries" is devoted to little known repertoire of all musical periods with an emphasis on the old (Baroque and earlier) and the "New Classical Music." Composers and others interested in sending CDs to Classical Discoveries should first e-mail Marvin Rosen from the program's Web page: <http://ourworld.cs.com/clasdis/index.html>. The mailing address is 27 Robert Rd., Princeton, NJ 08540, USA. Telephone: 609-921-2012.

Tim Lenk, Music Director, KGNU-FM, 4700 Walnut St., Boulder, CO 80301, U.S.A. The Website is www.kgnu.org.

KMUD plays "anything but hard rock" and is streamed on the Internet. Go to <http://www.KMUD.org>, to see which programs are appropriate for your vinyl records and CDs. Contact music director Kate Klein at MD@KMUD.org, or program hosts through the Website.

ABC Classic FM (Australia). The contact people are Julian Day, day.julian@abc.net.au, and Stephen Adams, adams.stephen@abc.net.au.

Women Instrumentalists

Susan Fleet reports that she has started a Website at www.susanfleet.com, which, among other things, features profiles of outstanding women instrumentalists, both jazz and classical. One of the main purposes is to offer role models for young women instrumentalists. The first women are Melba Liston, the marvelous jazz trombonist-arranger, and Edna White, one of the most formidable trumpet soloists of the early twentieth century.

“Into the Light” at KMFA (please see information about Honored Broadcaster, KMFA, above). Kathryn Mishell, producer and host of the radio program, broadcasts from Austin, Texas, and around the world via the Internet (http://www.kmfa.org/listen_index.htm).

Radio 4, the Dutch classical music station (public radio), (www.radio4.vara.nl). Please send CDs (sorry, nothing experimental) to Thea Derks, Karel du Jardinstraat 51N, 1073 TB, Amsterdam, The Netherlands. Her e-mail address is tderks@TELE2.NL.

WRR-FM in Dallas, Texas streams classical music on the Internet at <http://www.wrr101.com/stream.shtml>. Contact program director Kurt Rongey at Krongey@wrr101.com.

WNYC (New York) can be heard over the Internet; go to <http://www.wnyc.org/schedule/>. Contact hosts David Garland and/or Jim Schaeffer at listenerservices@wnyc.org.

Radio Monalisa, Amsterdam, The Netherlands, is available over the Internet at <http://www.radiomonalisa.nl>. Patricia Werner Leanse produces and hosts “Muziek Van Vrouwelijke Componisten” (“Music by Women Composers”). Contact her through the Website.

Nanci LaVelle, who hosts “Sisters” on KLCC in Eugene, Oregon (U.S.A.), would be happy to receive CDs from performers as well as composers—and the music need not be classical. The address is: 136 W 8th Ave., Eugene, OR 97401, USA. The Web address is <http://www.klcc.org>.

CBC 2’s “DiscDrive.” The person to contact is Jürgen Gothe, DiscDrive, CBC Radio 2; the Website is www.cbc.ca/discdrive/contactus.html.

CBC 2’s “Here’s to You” (a Monday-Friday request show), hosted by Catherine Belyea. The Website is <http://www.cbc.ca/herestoyou/>.

CBC 2’s “Sound Advice,” hosted by Rick Phillips, airs Saturday afternoons from 12:00 to 1:30. The Website is <http://www.cbc.ca/soundadvice/>.

Classical Music at Risk in Canada

CBC Radio Two, Canada’s national music network, has announced that it is changing its programming, with considerably less classical music in the morning and none in the “drive time” afternoon, in the belief that younger listeners are not interested in serious classical music. All of the CBC2 programs included among the “friendly” radio stations listed above would be affected. Protests have been scheduled, and you may send your comments to CBC through <http://www.cbc.ca/contact/>. Sign petitions/letters at <http://radio2forum.ca/>. Join pro-Classical Music at the CBC

Facebook Group at <http://www.facebook.com/group.php?gid=9009203294>. Keep informed by reading about changes to CBC2 in the CBC’s public blog at <http://www.insidethecbc.com/category/a-hot-topics/r2changes>. For an interactive Website, which addresses the changes and allows for contributions, see <http://standonguardforbcradio.earsay.com/>.

Congratulations to Award Winners!

Adrienne Albert’s woodwind quintet, *Animalogy*, was selected as one of two winners of the Aeros Quintet Competition, and was performed by the Quintet on their debut concert at Carnegie Hall’s Zankel Hall on May 5, 2008. *Animalogy* and Steve Cohen’s Wind Quintet were selected as winners of this auspicious competition from over 150 entries submitted from around the globe. *Animalogy* is the middle movement of Albert’s *Alaskan Symphony*, premiered at The Pratt Museum in Homer, Alaska in June of 2006.

Kyong Mee Choi was awarded the John Simon Guggenheim Memorial Foundation Fellowship in Music Composition this year. The Fellowships are awarded to men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts. She plans to write a one-act opera that will include eight to ten vocalists, electroacoustic music, video art, and a multimedia set up.

Lynn Gumert was awarded a month-long residency at the Millay Colony for the Arts to work on her multimedia monodrama.

Lan-chee Lam’s *Requiem* (SATB choir, soprano and piano) was the winner of the 2007 Choral Composition Competition held at the University of Toronto. The winning composition was premiered on April 5, 2008 by the MacMillan Singers in a choral concert entitled “Heroes and Legends,” in memory of both Leonard Bernstein and choral conductor Elmer Iseler.

Alex Shapiro’s *Slip*, for violin and harpsichord, was a winner in the 2008 International Aliénor Harpsichord Composition Competition.

Judith Shatin’s *View from Mt. Nebo* won the Jezic Ensemble’s competition for a piano trio by a woman composer. The work was performed by the Ravel Trio on April 6, 2008.

Evelyn Stroobach's *In Flanders Fields*, for SATB chorus and string quartet, was a winning work in an international composition competition held by ERM Media. The prize included a performance and recording on February 15, 2008 by the National Opera Chorus and string players from the Kiev National Philharmonic in Kiev, Ukraine. Both the *Masterworks of the New Era* label as well as *Naxos* will be distributing and marketing the CD, which will be released in November 2008 and offered for sale in twenty-five countries across three continents.

Karen P. Thomas's *Lux Lucis* for women's choir won first place in the 2007 Roger Wagner Contemporary Choral Composition Contest.

Carol Worthey was awarded a first-ever Special Recognition Award by the City of Florence, Italy and the 2007 Florence Biennale International Contemporary Art Exhibit for her *Fanfare for The New Renaissance*, performed (twice by popular demand) on opening day of the Biennale by Brass Dimensions Ensemble, conducted by renowned horn virtuoso Luca Benucci. She also exhibited paintings at the Biennale.

Women in Music News from Japan

TAEKO NISHIZAKA

The Women Composers' Festival 2007 was held at Suginami Public Hall in Tokyo from August 6 through 10, sponsored by the Unknown Music Association. Twelve concerts, with two or three per day, were organized by Midori Kobayashi. Expert performers presented chamber and piano music by twenty-nine composers from the eighteenth through the mid-twentieth centuries. Guitar music, a rather marginalized genre, was also presented. Music with text was not included because of translation difficulties. The composers whose works were performed in the festival, in order of birth year, were Marianne Martinez, Maddalena Lombardini-Sirmen, Anne-Marie Krumpholtz, Maria Teresia von Paradis, Sophia Corri-Dussek, Maria Szymanowska, Louise Farrenc, Fanny Mendelssohn-Hensel, Emilia Giuliani, Clara Wieck Schumann, Pauline Viardot, Madame Sidney Pratten, Marie Grandval, Tekla Badarzewska-Baranowska, Marie Jaël, Agathe Backer-Grøndahl, Louise Adolpha

le Beau, Teresa Carreño, Cécile Chaminade, Ethel Smyth, Mel Bonis, Amy Beach, Henriette Renié, Rebecca Clarke, Lili Boulanger, Teresa de Rogatis, Grazyna Bacewicz, Ida Presti, Wanda Castelnovo, and Natalia Lauro.

The final stage of the 17th Akutagawa Composition Award (annual competition of orchestral compositions) took place at Suntory Hall in Tokyo on September 2, 2007. From the three finalists, all women, Masako Koide was chosen as the winner for her *Keseran Basaran*. The winner was determined by a panel of three judges, two men and a woman, Keiko Harada, who succeeded the late male judge after the finalists had been determined in April. The all-male panel selected only women as finalists! In addition to a prize of five hundred thousand yen, the winner was commissioned to compose an orchestral work, which will be performed in two years. Winners in the previous two years were also women.

A symposium titled "Creating Women: Exploring the Context of Women and Music," coordinated by Tatsuhiko Ito, was held as a part of the annual meeting of the Musicological Society of Japan at Miyagi Gakuin Women's University in Sendai on September 30, 2007. It was the first time that "women and music" was a theme of the national meeting. Midori Kobayashi, referring to a book by Florence Launay on French women composers, argued that the experts on classical music in Japan have devoted too much of their attention to German/Austrian music—the music of other nationalities should also be studied. Akira Mizutani emphasized the need for more research on historical singing styles and singers, and he referred to the composer Isabella Colbran. Hiromi Tsuji focused on the life and work of some Japanese women composers. Taeko Nishizaka spoke about women in music studies in America since the 1970s, noting that scholarly emphasis has shifted from women composers to gender issues since the last decade of the 20th century. Musicological studies dissecting canonical works using feminist and gender theories seem to have increased, while more traditional studies of music by women have become less fashionable.

Discussion time was limited, but those in the audience agreed that it was important for musicologists to research music by women in order to construct a more inclusive history of music. The symposium marked a hopeful moment for women and music in Japan.

Taeko Nishizaka is a music librarian at the Kunitachi College and a member of Women and Music Study Forum Japan.

The Kapralova Society

KARLA HARTL

The Kapralova Society is celebrating its tenth anniversary this year. We are very pleased to mark the occasion with the release (in April) of another all-Kapralova CD, this time produced by Koch Records. The disc features Kapralova's major piano works and complete output for violin and piano, in performances by Virginia Eskin and Stephanie Chase. Of the eight compositions on the disc, seven are world premieres. The project was initiated and financially assisted by the society.

The organization's *Women in Music Journal* is now available for free download online at <http://www.kapralova.org/JOURNAL.htm>.

www.kapralova.org/JOURNAL.htm. The spring issue features two articles. The subject of the first article, by Dr. Katerina Mayrova (Czech Museum of Music, Prague), is Bohuslav Martinu's correspondence held in one of the musical archives in the Czech Republic. Two of Martinu's letters to Kapralova are printed in the journal, one of which—his last to her—is available here for the first time in English translation. The second article, by Dr. G. D. Cannady, introduces the subject of American women composers of choral music. Please note that this article is a brief historical overview and does not contain information on many contemporary composers. In fact, we would like to pursue the subject in more depth in our future issues and publish scholarly research in this area. If you are interested in contributing to our journal, please contact me privately at society@kapralova.org.

The Nancy Van de Vate International Composition Prize for Opera

The 2008 Nancy Van de Vate International Composition Prize for Opera, awarded by the American music publishers, Vienna Masterworks (BMI) and Vienna Master Composers (ASCAP), is open to women composers of any age or nationality. The prize is \$1,000 and publication (if the composer wishes) of the winning work.

The biennial prize, given for the fourth time in 2008, recognizes the difficulty women composers worldwide have in finding performances for their operas and is intended to encourage public production of their works. The award is for any kind of opera or music theater piece of more than fifteen minutes' duration. Shorter works may be submitted if they are part of a set of at least fifteen minutes' duration. Works submitted must be either unpublished or self-published. If the work is self-published, the winning composer may wish to transfer publication to Vienna Masterworks or Vienna Master Composers.

Submissions must be anonymous, and any work not meeting the criteria for anonymity will be eliminated from consideration. Scores should be identified by a pseudonym, and a sealed envelope with the pseudonym on the outside should include the composer's name, address, phone number, and e-mail address. It should also include a short biography. If a cassette or other recording of the work is available, it should be enclosed. A work already heard in a professional or large public performance is not eligible. A workshop or reading

performance is, however, acceptable. Please do not send unbound scores.

The postmark deadline for the 2008 competition is September 15, but early submissions are encouraged. The winner will be announced no later than December 15, 2008.

All scores and recordings will be donated after the close of the competition to the library of the International Women in Music Foundation in Rome. A processing fee of \$15.00 or €15,00 should be included with each submission. This may be in the form of a US \$ check drawn on a US bank or in cash.

Since the judging will take place in Europe, submissions should be sent to

Nancy Van de Vate Prize
Vienna Masterworks
Khleslplatz 6, # 2309
A-1120 Vienna, Austria

Inquiries or requests for further information should be sent to vienna.masterworks@chello.at or to the above address. If materials are sent from outside the European Community, please label the package as follows:

KOMPOSITIONSUNTERLAGEN
KOSTENLOS NUR ZUM ZWECKE
DES MEINUNGS-AUSTAUSCHES.
The box entitled "Gift" should be checked and the value designated as \$2.00. Packets not properly labeled will be refused, if there are customs charges.

COMPACT DISC REVIEWS

Flute Loops: Chamber Music by Cynthia Folio

Centaur Records CRC 2777 (2006)

JAMIE CARIDI

As a child I was never enamored of Fruit Loops cereal, which provided a very colorful visual presentation but was too saccharine for my palate. By contrast, the aural palate presented by Cynthia Folio in *Flute Loops* provides a diverse and pithy listening experience. On first hearing I was intrigued by the diversity of tonal colors, wide range of dynamics, creative use of the various instruments, and variety of styles. The works date from Folio's first solo flute composition, *Flute Fantasy* (1976), to the 2003 setting of two poems by Pulitzer Prize-winning poet Stephen Dunn. The works were recorded by thirty-four performers plus wind quintet over a two-month period, and the producer and engineer, Andreas K. Myer, deserves kudos for the superb sound quality and general excellence of this recording.

Cynthia Folio is a fine flutist as well as a professor of music theory at Temple University, and she uses her knowledge of both fields even in her earliest compositions, as exemplified by *Flute Fantasy*. In this work for solo flute, she explores pitch bends, quarter tones, multiphonics, and proportional notation. The use of vocal multiphonics is traditional in Southeast and East Asia, but sounding two or more pitches simultaneously on a woodwind instrument is an innovative late-twentieth-century technique requiring a significant amount of skill on the part of the performer. Since I have not seen the score, I do not know exactly how Folio uses proportional notation, a type of horizontal spacing in which each note consumes an amount of space equivalent to its rhythmic duration. Some contemporary scores use this technique to clarify complex rhythmic relationships.

Flute Loops (2001), the title track, is composed for two choirs, each consisting of two flutes plus an alto flute (and a piano in the second choir). This work is tonal, with repeated patterns tossed back and forth between the two groups. The piano provides a foundation with low octaves but also doubles and imitates the flutes. A jazzy motive alternates between the two flute choirs and the piano, "looping" spatially and repeating, yet never boring the listener. The "loops" form an interesting and tightly knit composition.

Four 'Scapes is in four sections: "Cityscape," "Seascape," "Landscape," and "Escape." In this clever music with clever titles, only "Landscape" uses four C flutes. The other 'Scapes are scored for flute, piccolo, alto flute, and bass flute. "Cityscape" is carefully structured; one can visualize the outline of a modern city through the continuous melodic line of the C flute. A more chordal, yet syncopated, section is interjected, concluding with a return to the jagged melodic lines of the opening. The impressionistic "Seascape" is watery, reminiscent of waves. "Landscape" is less flowing and more terrestrial due to the instrumentation; bell-like attacks, quarter tones, glissandi, and timbre trills create an earthy fantasy of sound. "Escape" is a fun romp in a jazz/rock idiom utilizing inventive techniques such as tongue thrusts, key clicks, harmonics, and even singing while playing!

The three movements of *Developing Hues* (1989), a flute and bass clarinet duo, are named after common oil paints: "Satin White," "Cerulean Blue," and "Cadmium Red Light." To portray the glossy, pearly luster of "Satin White," Folio makes use of the full registers and timbres of the two instruments. "Cerulean Blue," the color of a cloudless sky, is expressed in a bluesy modality with a repeated harmonic pattern. "Cadmium Red Light," referring to a dense, opaque, permanent color, is manifested by the two instruments playing in fast virtuosic octaves with frequent melodic leaps, imitation, and unexpected rhythmic patterns suggestive of polyphonic rather than unison writing.

One of the more interesting compositional devices of Trio for flute, cello, and piano (1994), presented by the Temple New Music Trio, is the use of isorhythmic technique in the piano part in the second movement. As we may remember from our music history classes, "isorhythm" refers to the periodic repetition of rhythmic and melodic patterns in fourteenth- and fifteenth-century motets. Folio uses a *talea* (rhythmic unit) of thirteen durations, and a *color* (pitch content) of ten chords. Although the three movements are titled "Flowing," "Calm," and "Rhythmic," the primary focus of the entire trio is the exploration of various aspects of rhythm. The third movement uses polyrhythms inspired by the composer's studies of jazz and West African music.

Folio's setting of two poems by Stephen Dunn is in sharp contrast to the Trio. *The House Was Quiet* employs a soprano and viola in an equal partnership, evoking an eerie atmosphere as the viola blends with and enhances the soprano part while asserting itself as

soloist. The effect is mesmerizing. *Circular*, for flute, viola, soprano, and triangle, in a quirky allusion to “loops,” uses both pitch and harmonic cycles, and the circular motives are especially prominent in the flute part. The work is in ternary form. The A sections use a pitch cycle—a repeated pattern of pitches beginning and ending on the same tone. The B section uses a harmonic cycle—a circle of chords beginning and ending on the same chord, reflecting the meaning of the poem.

My personal favorites on the CD are *Seven Aphorisms* (2001) and *Through Window's Lattices* (1998). The latter is a tribute to Hildegard von Bingen on her 900th birthday; the title is taken from her plainchant sequence *Columba Aspexit*: “The dove peered in through the lattice of the windows where, before its face, a balm exuded from incandescent Maximilian.” The ensemble—flute, clarinet/bass clarinet, violin, cello, percussion, and piano—is conducted by Jan Krzywicki. The piano and percussion begin the piece explosively, more like the rumblings of an earthquake than a gentle dove floating outside a window. Chant fragments are then gently woven into the texture of the various instruments—a kaleidoscope of color. Midway through the composition, insistent, repeated melodic patterns provide a rhythmic framework for the contrapuntal setting of entire phrases of Hildegard's chants. The instrumentalists are required to sing as well as play; toward the end of the piece they exclaim as an ensemble in a shouted whisper: “vita vite.” (The entire phrase is “Vita vite omnis creature”: “Life, within the very Life of all Creation.”) The ensemble whisper is quite haunting, rather like a small group of people with laryngitis shouting to gain attention.

Seven Aphorisms is dedicated to and performed by The Del'Arte Wind Quintet. The intonation and ensemble playing are impeccable, and the literary truths upon which these seven vignettes are based are effectively enhanced through a variety of musical devices that portray the text in music. For example, the first aphorism, “Good things, when short, are twice as good” (Baltazar Gracian), is only twenty-five seconds in length. (This noble truth, however, does not apply to the music of Cynthia Folio.)

The remaining six sayings are: 2. “All rising to a great place is by a winding stair” (Sir Francis Bacon), 3. “Hope is a waking dream” (Aristotle), 4. “A man with a watch knows what time it is; a man with two watches is never sure” (Mark Twain), 5. “Plain clarity is better than ornate obscurity” (Mark Twain), 6. “You can straighten a worm, but the crook is in him and only waiting” (Mark Twain), and 7. “What happens to the hole when the cheese is gone?” (Bertold Brecht).

Although these seven sayings are seemingly unrelated, Folio connects them musically in the shape

of an arch. Numbers 1 and 7 are both choppy and disjointed. Aphorisms 2 and 6 refer to winding, curving, and wiggling and are more lighthearted and chromatic. The musical realization of the second aphorism was inspired by the constant rising and falling of a barbershop pole, a visual effect of the “Shepherd tone,” the illusion that a glissando can be perceived as constantly rising or falling. This auditory illusion is difficult to describe and results in a rather dizzying effect, but the basic concept is that when an entire scale is played, the music ends on “do,” where it began, but the notes appear to have continuously risen (or fallen) in pitch. (One must hear it to fully comprehend the illusion.) Aphorisms 3 and 5 are more linear and more serious and somber in character. Appropriately, aphorism 3 quotes from a Phrygian motet by Josquin des Pres: “Thou art the refuge of the poor.”

Vienna State Opera Orchestra Update

William Osborne reports that oboist Helene Kenyeri was fired from the Vienna State Opera Orchestra on March 10, 2008, after the unsuccessful completion of her trial period. The orchestra agreed to admit women in 1997, but after ten years, the male/female ratio for permanent positions in the orchestra is still only 143 to five. Only two of these women have been granted membership in the orchestra's symphonic formation, the Vienna Philharmonic. This makes the Vienna Philharmonic's male/female ratio, after ten years, 135 to two. Additional statistics illustrate the problems women face when trying to enter the orchestra:

The rate of firings for women is thirty-three percent—more than six times higher than for men.

More than ten times as many men have obtained permanent positions in the State Opera Orchestra since it began admitting women.

More than twenty times as many men have completed the tenure requirement necessary to enter the Vienna Philharmonic.

Women represent 1.5 percent of the Vienna Philharmonic, but forty percent of the National Orchestra of France, the Zurich State Opera, and the New York Philharmonic.

Last year the Vienna State Opera Orchestra faced wide-spread criticism after the controversial firing of violinist Iva Nikolova. A detailed and documented report about that firing can be found at www.osborne-conant.org/ten-years.htm.

The anchor point and center of the arch is aphorism 4, which provides a humorous midpoint and contains a fragment from “I Didn’t Know What Time It Was,” a favorite song of Cynthia Folio’s mother. One can hear the tick-tock of the clock in the bassoon and French horn parts and the rhythmic inequities as the piece progresses, portraying the confusion of the man with two watches.

The nearly eighty minutes of music on this recording is worth investing the time for multiple hearings; each listening reveals a new pearl of creativity. I highly recommend this disc and look forward to hearing additional inventive works from Cynthia Folio in the future.

Jamie Caridi lives in Upland, CA and has masters’ degrees in piano performance and applied women’s studies. She teaches piano and performs solo and chamber concerts in the Los Angeles area, always including a composition by a woman.

Musica Nova: Romanian Women Composers 2

Romanian Radio Broadcasting Corporation,
ADD-189. UCMR-ADA6AF135012282 (2006)

JENNIFER BARKER

The Romanian Radio Broadcasting Corporation’s three-CD compilation, titled *Romanian Women Composers*, features the artistry and excellence of a host of Romanian ensembles, soloists, and conductors performing a feast of contemporary music from a country steeped in rich musical tradition and culture. From the wonderfully fresh and highly appealing opening notes of Cornelia Tautu’s *Echoes* to Irinel Anghel’s fascinating and unusual *Diversion II*, featuring the contrabass saxophone, this disc includes a wide variety of genres and styles. Whether the listener’s preference is for instrumental duos, choirs and orchestras, high-energy expressionism, or sublime neo-romanticism, the CD has a piece for every taste. The album is beautifully organized and offers an ever-changing palette of timbres and textures.

I was struck by the depth of color that each of the composers creates. As a student of George Crumb, I could not help but smile as I discovered piece after piece sporting subtle and clever usage of a host of percussion instruments; I believe Crumb would revel in the percussive quilt-making. Percussion instruments not only tie many of these pieces to the contemporary world, but also to the Romanian folk music tradition. Indeed,

this tradition seeps into several of the compositions, including those by Tautu, Carmen Maria Carneci, Irina Hasnas, and Carmen Petra-Basacopol.

Many of the compositions use an imaginative combination of instruments, such as Felicia Donceanu’s lieder for soprano, lute, flute, viola da gamba, spine, and percussion; and Irinel Anghel’s aforementioned *Diversion II* for contrabass saxophone and ensemble. Each work offers a unique and fresh tapestry of instrumental color.

Several of the composers create atmospheric, elegiac passages with beautiful, long, independent and strong lines. Among my favorites were works by Irina Odagescu, Donceanu, and Doina Rotaru. Other memorable moments included the independence of the violin and piano lines in Iulia Cibisescu-Duran’s *Sonata No. 1* (reminiscent of Charles Ives’s violin sonatas); a refreshing form of vocal improvisation in Adina Dumitrescu’s *Colloquial Speech*; and the “spectral configuration” of Silvia Macovei’s two-minute, forty-eight-second opera, *The Death of Cleopatra*.

I must also commend sound engineer Viorel Ioachimescu for his mastery of what amounts to seventeen different recordings in a wide variety of spaces and events. The listener need only make small aural adjustments to a new acoustic and recording style at the start of each piece. The fact that many of these recordings contain slight imperfections is not distracting; it enhances the experience of hearing live performances. Finally, I draw attention to the graceful, exquisite oboe performance in Doina Rotaru’s *Beyond*.

This CD allowed me the opportunity to enter the realm of current Romanian classical music and inspired me to seek other compositions by these composers. Most importantly, I take great pride in sharing the CD with my students—the composers and performers of tomorrow.

Scottish-American composer and pianist Jennifer Margaret Barker has a long list of international commissions, performances, recordings, broadcasts and awards to her name. She is associate professor of composition at the University of Delaware.

Kaija Saariaho at Mostly Mozart

The Mostly Mozart summer concerts at Lincoln Center in New York City will feature Kaija Saariaho as composer in residence. Her oratorio, *Passion de Simone*, with Dawn Upshaw in the title role, will be premiered. Saariaho’s *Terra Memoria* will be performed by the Emerson Quartet.

Declarations: Music Between the Wars

Works by Leos Janáček, Paul Hindemith, and Ruth Crawford Seeger. Pacifica Quartet. Cedille Records, B000QQXFSM (2006)

MARGARET SCHEDEL

Declarations: Music Between the Wars, the Pacifica Quartet's first multi-composer disc, contains works created between the two world wars by three vastly different composers: Janáček, Hindemith, and Crawford Seeger. Sibbi Bernhardsson, violinist in the quartet, believes "there is a lot of inner strength and determination driving these powerful pieces [which] have this zeitgeist connection tying them together. And yet all are so uniquely individual to each composer's language and style" (liner notes). This review focuses on Ruth Crawford's String Quartet, one of the few complete recordings of the work available on CD.

The Pacifica Quartet, consisting of violinists Simin Ganatra and Sibbi Bernhardsson, violist Masumi Per Rostad, and cellist Brandon Vamos, first rose to prominence when they played the complete cycle of the five Elliott Carter string quartets on a critically acclaimed world tour. They currently serve as the faculty quartet in residence at the University of Illinois. The quartet's experience is showcased to its fullest in this disc. Judy Sherman, the producer of *Music Between the Wars*, used omnidirectional microphones in the Great Hall of Krannert Center in Urbana-Champaign to capture the hall's exceptional acoustics, giving a consistently warm and animated quality to the recording. Too often studio recordings sound stale or artificial; this one sounds like a live performance. The quartet knows how to work the room's acoustics, adjusting timing and dynamics to take full advantage of the performance space. The CD is published by Chicago Classical Recording Foundation, a not-for-profit organization devoted to promoting the finest musicians, ensembles, and composers in the Chicago area through the production of audiophile-quality recordings on the Cedille Records label.

In her towering biography, Judith Tick has called Ruth Crawford's quartet her most "enduring and important work." Sibbi Bernhardsson has said that "this work is only about twelve minutes long, but it is the most complex and difficult twelve minutes we have ever played!" Crawford's String Quartet is made of the essential material of sculpture, isolated and recast; mass, weight, volume, and material come together in a struggle for expression. Her lean-to-the-bone writing reflects the

advice her teacher, Charles Seeger, gave her in 1930, warning her against the "romantic tendencies" of strings.

Crawford wrote her String Quartet in Germany in 1930 while on a Guggenheim Fellowship, the first female composer to attain such an honor. She intended this work to have as little to do with tone color as possible, and the Pacifica Quartet honors her intentions, following her dynamic markings to the letter without succumbing to the urge to romanticize her sparsely elegant lines. The quartet plays with a light touch and a kind of Rube Goldberg timing, in which each phrase logically, yet indirectly, follows its predecessor.

This quartet is so rigorous, especially the third movement with its ziggurat form, that it can be difficult to play musically while remaining true to the composer's austere vision. There is a tension here between stillness and profound feeling, between surface simplicity and complex form. Violinist Masumi thinks Crawford "turned the quartet into an eight armed organism" and indeed the Pacifica Quartet plays with one mind, carving Crawford's logic out of her impenetrable voicings. While there are occasional disagreements about intonation, the quartet in general does a wonderful job interpreting the composer's refined architectural constructions. Crawford's quartet is so tightly written it seems on the brink of cracking. Pacifica captures this tension, but does not yield to its stress; instead, the talented performers dance lightly in the slipstream of Crawford's momentum, delighting in the inevitability of her formal structures.

Even though the three works on the CD were written within a span of ten years, they are dramatically different. Janáček's expressive romantic language depicts the various stages of falling in love, while Hindemith's rigorous contrapuntal writing anticipates his neoclassical period. Crawford's quartet is strikingly, almost unbelievably, modern in comparison. Although at first glance the repertoire choice seems odd, the compositions work well together, each piece highlighting a different aspect of the turbulent time between the wars. The Pacifica Quartet does justice to this complex repertoire, breaking their chrestomathic tradition with great success.

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media. While working towards a DMA in music composition at the University of Cincinnati College Conservatory of Music, her thesis, an interactive multimedia opera, A King Listens, premiered at the Cincinnati Contemporary Arts Center and was profiled by apple.com. She teaches in the music department and cDACT, the consortium for digital art, culture and technology, at SUNY Stony Brook.

Beth Custer: Bernal Heights Suite

Beth Custer, voice, and the Left Coast Chamber Ensemble. BC Records 66444929926 (2006)

ELDONNA L. MAY

So you thought the concept of program music was passé? Not necessarily! In this release, Beth Custer further cements her musical relationship with members of San Francisco's Left Coast Chamber Ensemble in the form of two highly programmatic works: *Bernal Heights Suite* and *Scary Monster*. Scored for string quartet and voice, the seven-movement *Bernal Heights Suite* depicts the unique flavor and personality of the Bernal Heights neighborhood in San Francisco, south of the Mission District. The opening movement, "The General of Godeus," introduces a neighborhood eccentric in military dress. Custer employs samples, string figuration, and *col legno* rhythmic effects to accompany a plaintive pseudo-modal melodic line in the vocal part. The lyrical "Little Lundy's Lane" presents the words, "Thirty-seven cats; over-priced houses; They don't stand a chance; Those little mouses!" referring to middle-class homeowners replacing working-class homeowners and renters. "Daikon Radish," enumerates the flowers and herbs growing in the neighborhood; the through-composed slow movement features a wide vocal range, string clusters, glissandi, and striking rhythms. "Big Love on Folsom," a strophic song, begins with a string introduction reminiscent of the Kronos Quartet's arrangement of Jimi Hendrix's *Purple Haze* and incorporates Latin rhythmic patterns and an extended vocal line.

"Market Hoedown!" is a rousing character study of a woman bartering for produce at Bernal's farmers' market. This up-tempo track exhibits a well-crafted country fiddle motif, a walking bass line, and string idioms, as well as patter-song lyrics ("Whips out her hanky and she says mister Spanky"). "Café Abo R.I.P." opens with a lush cello line followed by a bluesy, swing-infused melodic shape reminiscent of the Gershwin piano *Preludes*. But string effects such as *col legno* and harmonics give the movement a more modern perspective. The final movement, "Progressive Grounds," is a catalog aria over an ostinato pattern. It refers to several of the businesses on Cortland Avenue and incorporates elements of Middle Eastern and Indian music such as *raga*, drone, microtones, *tal* patterns, and free-flowing vocal recitation (chant). The violin cadenza in the opening is wonderfully executed.

In *Scary Monster*, for string trio, Custer uses melancholy melodies over bitonal chords, syncopated and Latin (tango) rhythmic patterns, string harmonics, glissandi, descending chromatic tremolos, and chord clusters. The viola solo in the opening section of the work is particularly noteworthy.

Overall, the quality of the disc is quite good. The members of the Left Coast Chamber Ensemble are all accomplished musicians and more than satisfy the highly sophisticated technical and expressive demands of the music. Beth Custer possesses a pleasing and technically supple voice, but her singing would benefit from the judicious incorporation of vibrato into her vocal style. Custer is a San Francisco-based composer, bandleader, and performer, and she writes for film, television, theater, dance, and the concert stage. She has been composer in residence for over ten years with the Joe Goode Performance Group, and has composed for several other dance and theater troupes.

Eldonna L. May is on the faculty of the music department at Wayne State University, where she lectures in music history. Dr. May has presented and published papers at both national and international conferences in musicology. She provides consultant services to the Michigan Humanities Council, the Detroit Symphony Orchestra Hall Education Department, and the Detroit Institute of Arts, along with serving as a visiting lecturer for the Speaker's Bureau of the Michigan Humanities Council.

Women Composers Festival of Hartford

The University of Hartford and other local institutions sponsored the Eighth Annual Women Composers Festival under the leadership of Artistic Director Heather Seaton. During the month of March, the festival presented fifteen events, including concerts and seminars on "Women of the World," "Composers of Hawaii," master classes with Hasu Patel, and a composers workshop. "Women of the World" featured Adriana Figueroa (Argentina), Francisca Aquino (Brazil), Sebastiana Ierna (Sicily), and Hasu Patel (India). Works by IAWM members, including Chen Yi, Betty Beath, Emma Lou Diemer, Pauline Oliveros, and Elizabeth Austin, were performed on other programs. For information about the 2009 festival, please contact Dr. Heather Seaton at hmmuse@yahoo.com.

BOOK REVIEWS

Eileen M. Hayes and Linda F. Williams, editors

Black Women and Music—More Than the Blues

Urbana and Chicago: University of Illinois Press, paperback, 280 pages, bibliography, index, forward by Ingrid Monson, \$25.00.

ISBN: 978-0-252007426-4 (2007)

ELIZABETH HINKLE-TURNER

Black Women and Music is a collection of cross-disciplinary essays describing and analyzing various aspects of African American women's experiences in both the classical and popular music worlds from the early nineteenth century to the present. The essays vary in focus, content type, and purpose, according to the interests and methodologies of the authors, who include ethnomusicologists, media theorists, African cultural studies specialists, and music theorists. Eileen Hayes, co-editor and assistant professor of ethnomusicology at the University of North Texas, emphasizes, in the chapter "New Perspectives," that this text uses a corrective approach to earlier disciplinary practices and discusses black feminism in terms of the "interrelatedness of the social constructions of race, gender, and other variables" (p. 3). Hayes also outlines further possible contributions of the text in her introductory chapter: the addressing of the issue of the continued lack of opportunities for black women in the consumption and production of music; the cataloging of major themes emerging from studies of black women and music, including generational differences in how black women regard feminism; and the noting of the variety of factors contributing to the successes, failures, and experiences of musical black women in an effort to dispel the often perceived notion that there is a "common musical experience" amongst black women.

The essay collection is divided into three parts. The first section, "Having Her Say: Power and Complication in Popular Music," features studies of black women artists in popular genres with an emphasis on the power struggles, complications, and paradoxes inherent in the worlds of blues, hip-hop, and musical theater. This section proved to be the most beneficial and enlightening to me in terms of my education and experience as a researcher. The article "Hip-Hop Soul Divas and Rap Music: Critiquing the Love That Hate

Produced" by University of Syracuse's writing and women's studies professor Gwendolyn Pough was particularly illuminating, especially her discussion about the lyrics of both male and female rappers regarding the ideal lover for each. Pough discusses the very real dangers that black women face as illustrated by these lyrics, including the threat of jail or death in order to protect their men. She discusses the way a variety of female hip-hop artists deal with these dangers and desires, and for me the most compelling part of the essay focuses on the double-edged and conflicting images (sexy, confident women in charge who get what they want and vulnerable girls with low self-esteem who will let themselves be used) projected by current rappers Lil' Kim and Foxy Brown. Her discussion recalled for me the Susan McClary "Madonna" essay in *Feminine Endings* in its presentation of a dilemma and the maybe-not-entirely-perfect solution of the artist. The essay really depressed me on a certain visceral level, but that is a *good* thing as I pondered issues that I do not usually have to ponder!

Maria V. Johnson's (ethnomusicologist, Southern Illinois University) contribution, "Black Women Electric Guitarists and Authenticity in the Blues," presents an answer to the question, "Where are the female B.B. Kings" in her discussion of four black female blues guitarists. Most interesting is her initial analysis of the impediments to women in the genre of blues guitar, including prevailing notions of what blues actually is and who is authenticated to sing and play the blues. She rightly notes that the blues canon is a primarily white, male, academic construct and a discipline that has little to do with the African American community today—it has become a genre of the academy. (I would further posit that "rap" has supplanted the blues as far as its function in the African American community.) I *did* wonder where she would place artists who embrace a folk tradition like Tracy Chapman and Joan Armatrading, but then saw that she acknowledges their unique contributions in her endnotes.

The next article by Charles I. Nero (rhetoric, theater, cultural studies, Bates College) focuses on Langston Hughes' musicals, which, according to the author, ushered in a new type of singing voice for the Broadway stage: the female, gospel-trained voice. Nero first discusses classically-trained singers who were typically cast as "exotics" in shows (Lena Horne portraying a Caribbean woman, for example) before moving into

shows with libretti by Hughes, which featured black women characters whose parts were uniquely suited for a more gospel, local-church-trained voice. These characters are typically American black working women who would more realistically sing and talk in a colloquial style. The demand for this vocal style opened the door for more black female performers on the Broadway stage. Nero particularly emphasizes that these female characters also represent black communal values of labor (“hard work”), resistance (“using biting words to protect a soft heart”), and the ceaselessly repeated promise of love (“a need for love often betrayed”). His findings echo some of the thoughts of the Pough essay on female rappers and love. Since I was completely unaware of Hughes’ work in the Broadway theater, this reading was a valuable one for my ongoing music education.

While I found the first book section particularly noteworthy, the second section, “When and Where She Enters: Black Women in Unsung Places,” also contains much enlightening work. Deborah Smith Pollard’s (English literature, language and humanities, University of Michigan) article about the gospel announcer Edna Tatum, like the Nero work, discusses a subject about which I knew very little. Text co-editor Linda F. Williams’s essay on black women in jazz is most useful in bringing up the subject of these women and their conceptions about feminism. Williams has a careful explanation of different schools of thought on this topic in African American feminist criticism: those who prioritize race over gender (and are often critical of the white racism that was often a part of early feminist movements), those who wish to critique racism and sexism on equal terms, and those who also concern themselves with class issues which co-exist with race and gender issues. Williams uses these perspectives to attempt to discern how black women musicians negotiate all of these perspectives while finding their place in the “masculinized musical culture of jazz.” Williams draws the connection that I mentioned earlier between jazz and rap in terms of their place in mainstream popular and African-American culture, making this another reading of special importance.

Nanette De Jong (music studies, University of Newcastle) chronicles four narratives about women participating in the Association of Creative Musicians (AACM). The AACM formed in response to the market (or lack thereof) for “free jazz” and the seeming inability of record companies to characterize or quantify this more avant-garde musical style. Musicians of the AACM searched for alternative venues and distribution methods for their performances and recordings, and many are still active today. I found that much of what

De Jong writes about the AACM in general and women in the organization in particular could very easily be applied to “new music” (or “art music” or “academic music”—take your pick!) and the experiences of both its male and female creators and practitioners.

Eileen Hayes returns to the theme of black women and feminism in her article, “Black Women and ‘Women’s Music,’” adding to the issues with her discussion of lesbianism, feminism, and music as exemplified in the women’s music network, which flourished the most during the 1970s and early 1980s. Having such a range of issues—race, gender, sexual orientation, and class—to negotiate presents particular problems for black women musicians in the overall women’s music network, and these issues have not been resolved as yet. Hayes further describes the difficulties of even doing research and publishing in this area because journal editors are unable to categorize such studies in the strict ways to which they are accustomed. This gets to the most valuable aspect of the *Black Women and Music* text as a whole: with such a significant number of the book’s articles focusing on problematic categories and both popular and more academic entities’ pre-occupation with such strict guidelines, the extraordinarily limiting effects of such straightened perspectives become immediately evident. I, myself, have encountered this in my own field, which I like to call “the ethnomusicology of electroacoustic music” and am excited about the integration of various disciplines into my own studies and the insights that such integration can bring.

Least useful for me was the third section of the book, “Revisiting Musical Herstories” (can someone please put the term “herstory” to bed once and for all?) primarily because the essays here deal with women and issues that I have personally studied quite a bit. However, it *is* a necessary part of a text such as this and will be especially helpful to scholars who need a grasp of the “who, what, where, when, how” type of questions. Teresa L. Reed’s (music, Tulsa University) “Black Women in Art Music” gives a good outline of women composers, performers, and conductors. I wish she had gone a bit more into the avant garde—the absence of Pamela Z. in this article is particularly astonishing—and a discussion of black female musical scholars (theorists, musicologists, and ethnomusicologists, for example) would have been of interest. I suspect, however, that such a discussion could lend itself to an in-depth study all on its own.

Elizabeth Amelia Hadley’s (Africana studies, Simmons College) biography and analysis of the life and work of Leontyne Price is a good read, as is the concluding article by Sarah Schmalenberger (music

history and horn, University of St. Thomas, Minnesota) discussing music education pioneer and promoter of the works of black musicians, Harriet Gibbs Marshall. In total *Black Women and Music* is a valuable and necessary addition to musical literature in its presentation of various aspects of the topics and also various examples of how to approach this topic making it both an excellent introductory text and also a higher-level resource for future work. The authors and editors have scholarly integrity, and their research and discussions are meticulous and well-documented. With this volume laying the foundation for further study, it would be wonderful to see more work done on black women throughout the world (this text should actually be titled *Black American Women and Music*), black women in the avant garde, and black women in musical scholarship. Other areas might include audio engineers and dee-jays. It is time for a volume two, Dr. Hayes and Dr. Williams! Overall, this text is a major addition to my own research library, and it should likewise be added to the shelves of others.

Elizabeth Hinkle-Turner, vice-president of the IAWM, is currently Student Computing Services Manager at the University of North Texas. She is the author of the book series Women Composers and Music Technology: Crossing the Line. Volume one: United States, was released by Ashgate Publishing (UK) in January 2006 and was the recipient of a 2007 Award for Excellence in Historical Recorded Sound Research from the Association for Recorded Sound Collections and a "highly recommended" rating from Choice, a publication of the American Library Association. She is the creator of the cd-rom Full Circle, which received an award from the Institut International de Musique Electroacoustique de Bourges. She is also the owner of the WAVE_LIST listserv, which is devoted to gender issues in music technology.

Anne K. Gray

The World of Women in Classical Music

San Diego: WordWorld, paperback, 1001 pages, 398 black and white photos, opera glossary, bibliography, discography, index, \$55.00.

ISBN 10: 1-59975-320-0 (2007)

RONA COMMINS

Writing *The World of Women in Classical Music* was a massive undertaking, which Anne Gray began eleven years ago by searching in the amazing treasure trove of the Art and Music Department of the San Diego Public

Library. She continued via phone, fax, and e-mail to uncover contemporary practicing female musicians in all fields, including those not often covered in music reference books. It is hard to imagine that one woman should choose to be so thorough; for example, she was able to obtain 398 photos (most of them head-shots) for about one-fifth of the women musicians featured in the 1001 pages of this book.

The Introduction states Dr. Gray's thesis: information about gifted women in the field of music was "buried during...centuries of male domination." In the Renaissance, craftsmen's guilds barred women, and the Catholic Church forbade women to sing or play instruments in church (with the exception of convents), leaving the field open to courtesans, female troubadours, and peasants. In the Baroque and Classical periods women performers were heard in the home singing or playing "ladylike" instruments such as the harpsichord, which would show off pretty fingers. Most would not distort a pretty face by blowing a horn or scrunching a stringed instrument under the chin. Heaven forbid the unladylike stance of the cello! In the Romantic period, women were taught on separate days from males, and it was assumed they were to become teachers or performers rather than composers, orchestrators, or violinists.

Fast forward to the end of the book, and we find the opposite case for women today. In Section Five, "Women in the Business of Music," Dr. Gray sees women rising to the top in what they do best: nurturing. Women are "experiencing unprecedented success as agents, orchestra and opera managers, running recording businesses and publishing companies, plus myriad other positions involved in dealing with *people*."

The World of Women in Classical Music is written in such an engaging style that one keeps turning the pages to discover more. The material is organized into five large sections, and each section is subdivided into chapters. Section one, "Composers," in its ten chapters, introduces us to 418 women, including little known composers such as Louise Lincoln Kerr (b.1892), who "has written a treasure of charming miniatures as yet to be discovered by the string world," in addition to a large number of well known composers, both past and present. This section is so comprehensive that it begins in the year 2500 BC with Enheduanna, the first female musician in recorded history (composer, princess-priestess, daughter of King Sargon of Ur), and continues to the twenty-first century, concluding with a section on composers of movie scores. The globe is covered from Greece to Europe, from the Americas to Iceland, from Asia to Russia, including Azerbaijan and

Turkmenistan. (The book to this point is “only” 300 pages.)

Section two speaks of women conductors. Dr. Gray writes eighty-one biographies, introducing us to many women in the field today as well as a number of pioneers. Frédérique Petrides was one of the pioneers—she studied conducting at NYU and founded an orchestra in 1931. On the other hand, Avlana Eisenberg was a precocious conductor at the age of eight in 1984 when Dr. Gray met her, and “a bright future sparkles ahead” for her. Gray remarks that “the odds of a woman being appointed to lead one of the top ten orchestras in this country, let alone Europe or Asia, continue to be almost impossibly imbalanced.”

Section three covers women performers: instrumentalists, including soloists, section leaders in symphony orchestras, and chamber musicians; and vocal soloists—divas, black singers, and cantors. The number of biographies is substantial; for example, eighty-six female violinists are represented. For the “Instruments of Mystery,” you must read this fascinating section to find out about the women who play the theremin and ondes martinot. Section four is devoted to American and international musicologists, who specialize in a wide variety of scholarly fields.

To sum up, Dr. Gray reminds us that she has “gone around the world” in her efforts to produce an up-to-date and accurate summary of women in Classical music. As she tells us, this “gargantuan exercise” must come to an end at some point even though “composers will keep on composing, conductors continue leading orchestras, singers keep singing, instrumentalists keep playing, musicologists continue teaching and writing, and women in the *business* of music will either remain in their positions, or move on.” She offers her apologies to anyone she has not covered or discovered.

One last kudo to Dr. Gray—this is a wonderful book, worthy of use as a college text in women’s studies or music departments. The quality of the paper, printing, and binding is truly exceptional. Despite its size and weight, this is not a book which falls apart after a few openings. It is destined to be well-thumbed and used as an up-to-date reference for many years to come.

Rona Commins, soprano, has sung to critical acclaim in the United States and Europe, where she has been characterized as “an enormous talent” (Mezz’ agosto Musicale, Italy). She has taught for Sacramento State University and San Francisco State University, and has led art and music study tours to Florence, Paris, London, and Madrid. She is a reviewer for the Triangle, the journal of the Mu Phi Epsilon International Music Fraternity. The IAWM thanks Ms. Commins for permission to reprint this revised version of her review, which originally appeared in the fall 2007 issue of the Triangle.

Ed. Note: Dr. Gray’s book has received a number of glowing reviews as well as letters of commendation. She is especially thrilled with a letter from Leonard Slatkin (Music Director of the National Symphony Orchestra), who comments that the “book is well researched and documented. It makes excellent reading for both musicians and those who wish to understand more about the contributions of women in the classical music industry.”

Martha Feldman and Bonnie Gordon,
editors

*The Courtesan’s Arts:
Cross-Cultural Perspectives*

Oxford University Press, 424 pages, paper, with companion CD, \$24.95.

ISBN 978-0-19-517029-0 (2006)

RONALD HORNER

In *The Courtesan’s Arts: Cross-Cultural Perspectives*, editors Martha Feldman and Bonnie Gordon assemble a collection of eighteen essays, organized in six sections that examine the love/hate relationship between courtesans and mainstream societies throughout history. The book is the result of an extensive collaboration between scholars from numerous disciplines; the breadth and depth of information are evident from page one. From a musicological, sociological, or anthropological perspective, there is something here for anyone seeking to learn more about these marginalized performers.

By presenting a geo-historical spectrum ranging from ancient Greece to contemporary India, the editors not only examine societal attitudes, but also present the performer’s perspective. Through these essays, we can see an evolving empowerment on the part of the courtesan. Although society might look askance upon women who provide artistic and sometimes other pleasures for patrons, the reader encounters individuals who, aware of their ability to command the respect of powerful figures (albeit in limited circumstances), use this ability to enhance their stature and lifestyle.

The topics addressed in this text include the role of the courtesan in ancient Greece, early modern Italy, and modern Japan, Korea, and India. Specialists in search of specific musical examples will likely find them in this collection. Feldman’s presentation of “The Courtesan’s Voice” in chapter four is laden with detailed musical examples, as is Dawn De Rycke’s chapter on

“The Venetian Case of Gaspara Stampa.” Musical examples from Japan, Korea, and India, due to their orally transmitted nature, are limited to the accompanying CD, whose tracks are masterfully performed and carefully recorded.

In Part Two, “A Case Study: The Courtesan’s Voice in Early Modern Italy,” musicologists familiar with this place and period will be treated to a potentially fresh perspective on the music of the day. Non-specialists in search of general information about the courtesan in various cultures might find themselves overwhelmed by the amount of data presented here.

Coupled with the performances featured on the CD, this volume presents one of the finest examples of contemporary scholarship on this topic. Like fine chocolate, it might be too rich for some, but for those in search of an intellectual treat, *The Courtesan’s Arts* will prove to be a delicious indulgence.

Ronald Horner is a faculty member at Frostburg State University and Indiana University of Pennsylvania. He holds a DMA from West Virginia University.

New and Recommended Books

Jeannie Gayle Pool

Peggy Gilbert & Her All-Girl Band

Foreword by Lily Tomlin and Jane Wagner

Scarecrow Press, 300 pages, \$40.00.

ISBN 0-8108-6102-X; 13: 978-0-8108-6102-2 (2008)

In *Peggy Gilbert & Her All-Girl Band*, Jeannie Gayle Pool profiles the fascinating life of this multi-talented saxophone player, arranger, bandleader, and advocate for women instrumental musicians. Based on oral history interviews and Gilbert’s collection of photographs, newspaper clippings, and other memorabilia, this book includes many materials not previously available on all-women bands from the 1920s, 30s, and 40s. This volume also includes a chronology, bibliography, filmography, and a list of all of Peggy Gilbert’s columns for *Overture*. Thoroughly documented, this book highlights the contributions of Gilbert and other notable West Coast female jazz musicians. It should have a major impact on the research

of the history of American jazz and of female jazz musicians, in particular.

Catherine Parsons Smith

Making Music in Los Angeles:

Transforming the Popular

University of California Press, 392 pages, \$34.95.

ISBN 978-0-520-25139-7 (2007)

In this fascinating social history of music in Los Angeles from 1887 to 1940, Catherine Parsons Smith ventures into an often neglected period to discover that during America’s Progressive Era, Los Angeles was a center for making music long before it became a major metropolis. She describes the thriving music scene, including opera, concert giving and promotion, and the struggles of individuals who pursued music, including women performers such as Edna Foy, Olga Steeb, and others who often met the glass ceiling; organizers such as Artie Mason Carter and Aline Barnsdall; patrons; teachers; and even audiences. Smith demonstrates that music making was closely tied to broader Progressive Era issues, including political and economic developments, the new roles played by women, and issues of race, ethnicity, and class.

NACUSA Anniversary

The 75th Anniversary of NACUSA in Los Angeles was celebrated on March 22, 2008 at Armstrong Theater in Torrance, California, by the Palos Verdes Regional Orchestra, Dr. Berkeley Price, conductor, in a concert of music by Los Angeles Chapter members Bonnie Janofsky, Deon Nielsen Price, Matthew Hetz, Adrienne Albert, Jeannie Pool, and Daniel Kessner, plus film composers John Williams and Henry Mancini. Preceding the concert, Dr. Paul Humphreys moderated a Meet the Composers Panel. In her four-minute introduction, Dr. Jeannie Pool, NACUSA Historian, told the seventy-piece orchestra and audience of 350 that in the last fifty years NACUSA has presented more new music to Los Angeles audiences than any other composer organization. In New York, in just its first twenty-five years, NACUSA presented more than 5,000 new works!

MEMBERS' NEWS

News of Individual Members' Activities

COMPILED BY ANITA HANAWALT

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other items. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information. Due to space limitations, news items may be edited. We plan to maintain an updated Members' News column on the IAWM Website. Please send your news items to members' news editor Anita Hanawalt at ahanawalt@earthlink.net or by mail to 2451 Third St., LaVerne, CA 91750.

The Newstead Trio performed **Adrienne Albert's** *Wang Luobin Suite* (transcriptions of three Chinese Folk Songs) at Tibet House in New York City on October 25, 2007. Alan Durst and Corey Whitehead performed *La Tango Nuevo* from their upcoming Centaur CD *Tangos y Serenatas* at The Kennedy Center Millennium Stage in Washington, D.C. on March 29, 2008 and at the University of North Carolina on April 10. The Wagner Ensemble performed *Night* (SSAATTBB) on their "Celebration of the Earth" concert in South Pasadena, CA on April 12. Trio Calisto performed *Doppler Effect* (flute, cello, harp) in St. Paul, MN on April 16. The Price Duo performed *Windswept* on April 20 at the ICWM

in Beijing, China. *Animalogy* (wood-wind quintet, from *Alaskan Symphony*) was chosen as one of two winners (from 150 international submissions) of the Aeros Quintet Competition. The Quintet performed the piece on their debut concert at Carnegie Hall's Zankel Hall on May 5. On May 6 *Americana for flute(s) and strings*, commissioned by Chamber Music Palisades, was performed at St. Matthews Church in Pacific Palisades, CA.

Beth Anderson's *Belgian Tango* was presented as part of the Living Composers: Four-Hand Piano Project by piano duo Bonnie Anderson and Donna Gross Javel on September 27, 2007 in Auburndale, MA and on the 28th in Bedford, MA. *Comment* was performed by Demetrius Spaneas in St. Petersburg, Russia on December 15 at an American Corners concert sponsored by the U.S. State Department. Anderson hosted "Women's Work 2008," a three-concert series presented by Greenwich House Arts in the Renee Weiler Concert Hall in New York City during March. Her piano and choral music was performed on March 6-9 in Massachusetts and Illinois. *The Good Christmas Cat* and *Wynken, Blyken, & Nod* (SATB chorus) were performed in Illinois by Acappellago on March 29 in Oak Brook and on March 30 in Naperville.

Elizabeth Austin's Symphony No. 2 "Lighthouse" (1993) from Spectra Music for Orchestra by Connecticut

Composers, Inc., was recorded by the Moravian Philharmonic Orchestra, Joel Suben, conductor, on Capstone CPS-8779. Dutch pianist Marcel Worms performed *Waitin' and Wailin' Blues* at several blues concerts held January 19-27, 2008 in Washington D.C.; Schenectady and Ithaca, New York; Vermillion, South Dakota; and Montevallo, Alabama. The piece is soon to be published by Peer Music, Germany. On September 9, 2007, *Rose Sonata* was performed in South Windsor, CT by pianist Jerome Reed. On January 16, 2008, pianist Liza Stepanova played *Puzzle Preludes* for the Deutscher Verein at Steinway Hall in New York, and on April 26, Ulrich Urban played the work at the University of Connecticut in Storrs. On March 3-5, soprano Eun-Jung Auh with pianist Teresa Crane performed *Frauenliebe und -leben* at Lewis and Clark Community College, Alton, IL. The work was also performed in Frankfurt, Germany at the Neues Theater on April 14 by Renate Kaschmieder, mezzo-soprano, and Florian Kaplick, piano. On March 28, Maria Loos performed *Sonata for Soprano Recorder* at the Festival of Women Composers at Indiana University of Pennsylvania. On March 29, *Song of Simeon* was performed by the Festival Chorus and pianist Heather Seaton at the Festival of Women Composers in Hartford, CT.

The University of North Carolina at Chapel Hill Women's Glee Club and the Knollwood Women's Ensemble premiered **Susan Borwick's** *And Ain't*

I A Woman! on January 20, 2008. To be published by Treble Clef Music Press, the work is inspired by the words and spirit of Sojourner Truth. On March 26, the Wake Forest University Concert Choir premiered *Balm in Gilead*, an arrangement published by MorningStar Music. Borwick won an Archie Grant from Wake Forest University for a choreographed performance of her five-song cycle *Ancient Women's Words* (soprano, amplified guitar, piano) at the 25th-anniversary convocation of Baptist Women in Ministry, NC, on April 11 in Raleigh. Knollwood Church of Winston-Salem, NC, commissioned *Woven Together With Their Hearts* (SATB, keyboard, cello, percussion) for its 2008 Arts Festival, premiering on April 27.

Nancy Boston's recording of the **Emma Lou Diemer Piano Sonata no. 3** from Boston's *American Women: Modern Voices in Piano Music* CD was broadcast on Alan Chapman's "Modern Masterpieces" public radio program on September 8.

Judith Cloud's *Three Impressions of Northern Arizona* was premiered at the Shenyang Conservatory in China in September 2007. On January 15, the Agassiz Duo (flute, clarinet) gave the premiere performance of *Six Forays* at Northern Arizona University. *Four Sonnets of Pablo Neruda*, a song cycle commissioned by soprano Meghann Vaughn and pianist Arlene Shrut, was premiered at Indiana University in Bloomington on February 16, and performed on March 8 at "A Celebration in Song of Women's History Month," at Northern Arizona University, by soprano Eileen Stempel and pianist Sylvie Beaudette. They also performed two songs from *Night Dreams*. On March 25 they performed two songs from *Four Sonnets of Pablo Neruda* at the Women in Music Festival at Eastman University. In a memorial recital on

March 13 for clarinetist Michael Sullivan, the Kokopelli Woodwind Quintet performed *Six Stories by Italian Children*. Soprano Deborah Raymond, clarinetist Jeremy Reynolds, and pianist Rita Borden performed *Three Songs from Gleanings* on the same program.

Nancy Bloomer Deussen's *American Hymn* and *Regalos* were performed by the Hilo Symphony Orchestra at the University of Hawaii, Hilo, February 9-10. The United States Army TRADOC Band performed *Dawn of Freedom* on February 14 in Portsmouth, VA. On February 21, the toccata *Cascades* was performed by pianist Sophie Lippert at Rice University. On March 2, the Blackledge Woodwind Quintet performed *Woodwind Quintet* in Avon, CT. Palisades Virtuosi performed *Trio for Violin, Flute and Piano* on March 8 at the Unitarian Society of Ridgewood, NJ. The American Chamber Ensemble performed the same trio in Carnegie Hall on March 22. The Price Trio and a Chinese violinist also performed the trio in Beijing, China on April 21. The Alabama Youth Symphony performed *Peninsula Suite* on May 11. The Winchester Symphony Orchestra performed *A Silver Shining Strand* and *Regalos* at the West Valley College Theater and Trinity Episcopal Church in Saratoga, CA, May 24-25. On June 28, The Daly City All Stars Concert Band, conducted by Adrian Quince, will perform *The Voyage of Christopher Columbus* in Daly City, CA.

Violeta Dinescu's *Babel 2007*, for two choirs, large orchestra, children's ensemble, and film, performed on May 19, 2007 by Orchestre Philharmonique du Luxembourg and directed by Howard Griffith, was described as the orchestra's most extraordinary cultural project of the year. The world premiere of her new opera for children, *Die versunkene Stadt—Eine Geschichte vom Meer*,

for three singers and ten instruments, was performed on January 20, 2008 at the Staatstheater in Mainz. Another children's opera, *Der 35. Mai*, was presented at the same theater on November 13, 2007 and in Freiburg, Germany on February 16, 2008.

Pianist **Teresa Dybvig** presented "Assessment of a retraining program in improving pianists' involuntary movements," a report on the work of Teresa Dybvig and Nina Scolnik, at the 12th European Congress on Musician's Medicine and the Third International Congress on Musician's Medicine held at the Giuseppe Verdi Conservatory of Music in Milan, Italy on May 9. Dybvig will direct Balanced Pianist programs in Colorado and Wisconsin in July, six-day intensive programs integrating musicianship, plus healthy piano technique, bodywork, learning styles, and work on creating a positive mindset for practice and performance (see www.BalancedPianist.com).

Adriana Figueroa's *La ciudad nunca duerme* (tango), *Celeste y Blanco* and *Toys* were featured at a Women of the World concert at the Festival of Woman Composers in Hartford, CT on March 26, 2008. From April 10 to 13 her "Audacious Tango" from *Tangoimpresiones* (string quartet) was performed with choreography by Janice Garret at the Stringwreck Show in San Francisco. On April 22 *Tangoimpresiones* was performed at the ICWM in Beijing, China. In May *Dos pinturas Argentinas* received its world premiere in Toronto, Canada by the Stratford Brass ensemble, which commissioned the work. In June, *Tres Piezas Argentinas* (violin, cello) was performed at a concert of music by women composers in Buenos Aires. On October 4, *Metrópolis* will be premiered by the Orquesta Sinfónica of the Universidad nacional de Cuyo in Mendoza, Argentina.

The Israel Sinfonietta premiered **Tsippi Fleischer's** *Symphony No. 4* on September 18, 2007 at the "Israeli Music Celebration" Festival held at Ben Gurion University. *Abhorrence* was included on the double album *Poetry and Drama* in post production September 29-30 in Munich, Germany. On October 3 "The Music of Tsippi Fleischer—Demography in the shade of politics" was held in Kassel, Germany, including an Internet interview, signing new publishing contracts for *Ballade of Expected Death in Cairo* and *Ancient Love*, and an exhibition and a performance of *Resuscitation*. *Resuscitation* was also performed at "Heilhaus meets Furor" in Kassel on October 21. On December 23, the Collegium Tel Aviv Chamber Choir performed *Madrigals Nos. 1,2,3,5* (from *Scenes of Israel*) during the "Music in Levinsky" concert series. Songs Nos. 1 and 6 from *Alei Kinor* were performed in the Ramat Gan Theater in Tel Aviv at an annual Israeli theater awards ceremony honoring Ada Ben-Nahum (librettist of *Alei Kinor*) on December 28.

Esther Flückiger's new CD, *Spazierklang*, was produced in collaboration with AGON acustica informatica musica, Milan, and issued in October 2007 on the Altrisuoni di Lugano label. It depicts insects and fantastic creatures, which Flückiger has transformed in multimedia projects. The project is in three parts: (1) recordings of eight of her compositions, improvisations, fragments and text; (2) four-track electronic elaborations by Maura Capuzzo; and (3) Flückiger's re-elaboration. The work was performed in Italy and Switzerland.

The New York Virtuoso Singers premiered **Jenece Gerber's** *Je Me Délace* on October 28 at St. Ignatius Episcopal Church in New York City at a concert entitled "Be Glad Then, America!" featuring winning compositions from the third annual Choral

Composition Competition (see www.societyofcomposers.org/user/jenecec.gerber.html for information and streaming audio). In November 2007, BABEL, the experimental vocal ensemble of SUNY at Buffalo, premiered three movements from Gerber's playful set of soprano duets, *Haiku*, at the UB Art Gallery. In August 2007 the Season String Quartet premiered her *judge a moth by the beauty of its candle* as part of the first annual "Summer in Sombor" composition program in Sombor, Serbia. Gerber presented a paper entitled "Against a science of signs: La Voix humaine" at the 2008 Music Graduate Association Conference at the University of Toronto in March. She was recently elected to the IAWM Board of Directors.

Lynn Gumert was awarded a month-long residency at the Millay Colony for the Arts to work on a multimedia monodrama. She was commissioned by the Highland Park Recorder Society to compose *Hago de lo flaco fuerte*, for voices, recorders, strings, and percussion. The piece was premiered at their annual spring concert in New Brunswick and Highland Park, NJ, with the composer conducting and performing. *Nothing but flowers and songs of sorrow* (tenor recorder and guitar) was selected for performance at the International Festival of Women Composers at Indiana University of Pennsylvania in March. Her musical, *Helen and Teacher*, with book and libretto by Susan Russell, was presented in a staged reading at the Majestic Theatre in Gettysburg, PA on March 15.

Barbara Harbach was interviewed by Tom Quick on October 8 on CKWR Radio in Waterloo, Ontario on "Monday Evening Concert - Classical Music." The program featured her work as both organist and composer—*Rhapsody Ritmico*, *Transformations*, *Daystream Dances*,

Summershimmer, *Arcadian Reverie* and *Frontier* were aired. Harbach performed "A Celebration of Hymns," an organ recital, featuring her arrangements of various international hymns, on October 14 at Unity Lutheran Church in Bel-Nor, MO. On October 23, "A Tribute to Pioneer Women: The Music of Barbara Harbach" was presented as part of the "Notes From Home" series in St. Louis, MO, including performances of *Freeing the Caged Bird*, *Pioneer Women: from Skagway to White Mountain*, *Frontier Fancies*, *Abigail!* and *Twenty-first Century Pioneer*. From October 25 to 28, Harbach was composer in residence at Niagara County Community College in Sanborn, NY. On October 28, she attended the premiere of *God Bless Your Church with Strength!* commissioned for the 60th anniversary celebration of Church of the Nativity United Congregational Church in Buffalo, NY. Harbach was featured at the Women in the Arts Festival held in Buffalo, April 17- 20, giving lecture/demonstrations on "1200 Years of Women Composers" at Niagara County Community College, SUNY at Buffalo and Canisius College; playing her compositions at a gala organ recital; moderating a panel discussion featuring women in music, visual arts, dance, drama and poetry; and having a composition performed at the All-Arts Gala closing event.

Christine Perea premiered **Julie Harting's** experimental piece for solo quartertone flute at the first of two concerts exploring microtonal music. Harting served as curator for the concert held November 9 at Roulette in New York City.

Ralph Hartsock wrote four articles for *Women in the American Civil War: An Encyclopedia*, edited by Lisa Tendrich Frank (ABC-CLIO, 2008). Three articles are about women in music: Fanny Crosby composed poems for the Union, Josephine Griffing sang

abolitionist songs at Anti-Slavery Society meetings, and Rebecca Felton taught piano in post-war Georgia.

Jennifer Higdon was interviewed by Frank Oteri as the cover story for the September New Music Box at www.newmusicbox.org. BBC 3 Radio broadcast the December performance of *Percussion Concerto* with Colin Currie, soloist, and Marin Alsop conducting the London Philharmonic. *Concerto 4-3* ("Time for Three" blue grass trio, orchestra) and *The Singing Rooms* (violinist Jennifer Koh, chorus, orchestra) received world premiere performances by the Philadelphia Orchestra on January 10 and 17. The Philadelphia Orchestra was the lead commissioner of both works, as part of the Bernstein Festival. These premieres were part of Higdon's Meet-the-Composer/LAO Residency with the Philadelphia Orchestra this season. *Concerto 4-3* was performed by Time for Three and the Wheeling (West Virginia) Symphony on January 22. *Soliloquy* was performed by English hornist Elizabeth Masoudnia and string players from the Philadelphia Orchestra on February 3. The Mannes Symphony Orchestra performed *Concerto for Orchestra* in Carnegie Hall on February 16. Pianist Marilyn Nonken premiered *Mr. Carter's Notes* at Symphony Space on February 29. Commissioned by the Network for New Music as part of the Elliott Carter 100th Birthday celebrations, the piece was also performed in Philadelphia on March 2. *blue cathedral* received multiple performances by the Minnesota Orchestra in February and by the San Diego Symphony in March. *Percussion Concerto* was performed by the Harrisburg Symphony on March 8-9, and by the Utah Symphony with Colin Currie and JoAnn Falletta conducting on March 20-22. *river sings a song to trees* was performed by the Lancaster Symphony

on March 28-30. Higdon received the Composers Award at these performances.

Dorothy Hindman's *Needlepoint* (solo guitar) was released on a *Musings* CD on the Society of Composers, Inc. series on Capstone Records. *Seconds* (electronics) is featured on Vox Novus 2004-05 "60x60" double disc. A few selected recent performances include two performances of *Incarnation* (choir) by the Coro Odyssea in Portugal in July; five performances of *Streaming* (for orchestra) by the Alabama Symphony Orchestra in September; *Taut* by the Corona Guitar Kvartet at the Nuovi Spazi Musicale Festival in Rome, Italy in October; the premiere of *Tapping the Furnace* (speaking percussion solo) given by Stuart Gerber on a Bent Frequency concert in Atlanta; two performances of *Needlepoint* (guitar solo) by Paul Bowman in San Diego and Birmingham; and *Beyond the Cloud of Unknowing* (marimba solo), performed by Scott Deal at The College Music Society National Conference in Salt Lake City, Utah, in November.

Monica Buckland Hofstetter, until recently Principal Conductor of the Tibor Varga Academy in Sion, Switzerland, has become the new Music Director at the University of Dresden, Germany, where she is responsible for the Symphony Orchestra, the Chamber Philharmonic, and various chamber music ensembles.

Jennifer Kelly's article, "Libby Larsen: Insights and Influences through Love Songs," was published in *Choral Journal*, February 2008. In April, she presented portions of the article in papers presented at the ICWM in Beijing, China and the College Music Society Northeast/Mid-Atlantic Super Regional Conference in Gettysburg, PA.

In September, **Eva Kendrick** was appointed composer in residence and chair of the composition and theory department at the Community Music Center of Boston, a 98-year-old institution bringing music education to people of all ages and abilities. She and soprano Noell Dorsey, with pianist Steve Yenger, performed her song cycle *Shining* on April 10, 2008 at the Center. Kendrick received a commission from the Center's Chamber Orchestra for a 25th anniversary concert to be held on June 8. She also received a commission from bass William O'Neill to write a song cycle based on poems by Boston poet Paul Turner, to be premiered at the San Francisco Conservatory in May. Kendrick was one of the organizers for a SWAN Day (a new international holiday celebrating women artists in all genres) event in Rhode Island; music by Kendrick will be performed. *Eve Songs* were premiered by the Boston-based *a cappella* quartet Anthology.

Anne Kilstofte was named Faith Partners Composer in Residence for a consortium commission through the American Composers Forum funded by the Otto Bremer Foundation. Kilstofte has been working with two churches in this ecumenical residency, St. Mary's Catholic Church and Vinje Lutheran Church in Willmar, Minnesota. St. Mary's has premiered two pieces, a Thanksgiving piece for children's choir, *With Thanks in Your Heart*, and an Easter piece based on the tune "Lasst Uns Erfreuen," for trumpets, trombones, organ, hand bells, choir, and congregation. She will complete her residency in May with four pieces premiered by Vinje Lutheran: *Take Us All to Heaven, With a Joyful Noise*, and *Bless the Lord*, and an arrangement of *When in All Music God is Glorified*. St. Mary's will complete the residency with the premiere of *Psalms 23* on the last Sunday in May. *Sonoran Tapestry*, a set

of miniatures for solo piano was premiered by Dr. Margaret Lucia, at the International Women's Festival of Music at Indiana University of Pennsylvania in March. Choral, orchestral, and chamber works by Kilstofte received numerous performances and premieres during Advent, Lent, and Easter by the West Valley Chamber Choir at American Lutheran Church in Sun City, Arizona. *Bluegrass Hallelujah* received its Arizona premiere by Minnesota-based bluegrass group Monroe Crossing. *Oh, Hush Thee*, for a cappella choir, was conducted in The Netherlands by Siebren Kramer, and "The Divine Lullaby," from her oratorio, *Requiem for Still Voices*, for mezzo-soprano, orchestra, and chorus, was performed in Arizona by Monique Rupp and the composer at the piano; the work received its Chinese premiere by the China Conservatory of Music Opera Orchestra at the concert hall in the Forbidden City at the Beijing ICWM.

Lan-chee Lam's *Requiem* (SATB choir, soprano, piano) was the winner of the 2007 Choral Composition Competition held at the University of Toronto. *Requiem* received its premiere on April 5 by the MacMillan Singers in a choral concert entitled "Heroes and Legends."

The Empire State Youth Orchestra String Ensemble commissioned and performed **Janice Macaulay's** *Shifting Gears* in Troy, NY, as part of the New Music for a New Generation Music Festival.

Ann Millikan gave a podcast interview with Philip Blackburn, Innova Director, "Alive and Composing" on March 24 (see http://acfmusic.org/innova/podcasts/alive/Ann_Millikan.mp3).

In July, **Janice Misurell-Mitchell** presented her music to a composition seminar at the Royal Northern

College of Music in Manchester, England. She discussed *Omaggio a(n) Tony* for solo soprano and *Agitación* for two pianos and percussion, and she performed *Sometimes the City is Silent* for solo flute. She gave a lecture and presentation of her DVD of *Sermon of the Spider* for tenor and chamber ensemble at the University of Nottingham. In September she visited Havana for six days and gave lectures and performances to students at the Instituto Superior de Arte, speaking on Music and Politics and presenting her music for solo flute. The visit is covered in *Circuits* at <http://cubeensemble.com/currentcalendar.html>. In November Misurell-Mitchell was a guest lecturer at Illinois Wesleyan University, speaking on Music and Politics, performing her work for flute/voice, *Blooz Man/Poet Woman*, participating in an improvisation, and discussing the performance of her work, *Vanishing Points/Quantum Leaps* (clarinet, violin, cello, piano) by students and faculty.

The November 2007 issue of *Gramophone* magazine features **Beata Moon's** new Naxos CD of original piano works. Reviewer Andrew Druckenbrod states, "Moon writes compelling music that is utterly sincere...this disc is exhibit A in the continuing court-of-public-opinion case on the accessibility of quality new music."

Patricia Morehead performed *Shakkei* for oboe and chamber orchestra by **Hilary Tann** in the Forbidden City Concert Hall, Beijing, China at the ICWM. Her own composition, *Just Before the Rain* for erhu, pipa and clarinet, was also performed. Her most recent piece, *Hildegard's Trance* for English horn and electronics, was premiered by Alicia Tait at Benedictine University on March 31. The concert also featured her *Double Trouble* (clarinet, cello), *Design One*

(oboe), and *Antiphonal* (English horn, cello) based on an antiphon by Hildegard. The concert included the premiere of *Free Associations* (oboe, clarinet, cello) by her former composition student, Donna Marsh; Morehead commissioned the work. *Zoological Garden* was performed on April 27 at Columbia College, Faculty Composers Concert with soprano Natalie Mann, flutist Donna Milanovich, and harpist Stephen Hartman. She presented a paper, "From the 12th to the 21st Century: On Being a Composer," and performed *Hildegard's Trance* at the 43rd International Congress on Medieval Studies, Western Michigan University, Kalamazoo, on May 8. She presented a paper, performed, and chaired two sessions at Chestnut Hill College, Philadelphia, for the 25th Anniversary Celebration of the International Society of Hildegard von Bingen Studies on May 29.

Mary Lou Newmark announces a new *Street Angel Diaries* (a multimedia work about the homeless) video (available online at <http://www.streetangeldiaries.com>) and the release of the *Music from Street Angel Diaries* CD, including music from the theatrical production/video of *Street Angel Diaries* and new music. Available through CD Baby and amazon.com, the CD is not a re-creation of the show, but includes a suite of pieces from the production and new works created from the soundscapes of the performances.

The Southern Nevada Chapter of the American Guild of Organists presented **Frances Nobert** in a solo organ recital, "Music, She Wrote: Organ Compositions by Women," at the University of Nevada, Las Vegas on February 22. On February 23, Nobert presented a workshop, "Music She Wrote: Compositions by Women for Organ Solo and for Organ with Instruments."

Australian classical music label MOVE released **Kanako Okamoto's** CD titled *Crystal Vision: the piano music of Kanako Okamoto* in November 2007. It includes *Petite Suite*, *Crystal vision*, *La nuit*, *Sparkle* and *Suite*, performed by pianist Michael Kieran Harvey.

On March 20, **Rebecca Oswald's** *Man of Oregon* (a symphonic biography of Bill Bowerman, track and field coach for the University of Oregon and the U.S. Olympics) was featured in the arts section of the *Eugene Register-Guard*. *Man of Oregon* was included in Catriona Bolster's "Arts Line" interview with the Oregon Bach Festival's communication director, George Evano, on March 20. On July 1, the Oregon Bach Festival will present a gala tribute concert celebrating Bowerman, featuring the premiere of *Man of Oregon* performed by the Oregon Bach Festival Orchestra.

Hasu Patel received commissions to write compositions featuring ragas from two United States orchestras. She performed with the Doctors Orchestra of Houston on February 10 in a program entitled "East Meets West," and on March 29, she performed with the Plymouth Canton Symphony Orchestra in Canton, Michigan. Both orchestras also performed her compositions. On February 1, Patel gave a sitar concert, accompanied on the tabla by Arup Chattopadhyay, at Heidelberg College in Tiffin, Ohio. On March 26, she performed a sitar concert at the Festival of Women Composers at the University of Hartford, CT. From April 18 to 22 she gave workshops for students and performed sitar concerts at the Conservatory of Music in Beijing, China.

Composer **Sabrina Peña Young's** *US vs. Them* will be showcased in Illinois at Millikin University Percussion Ensemble's April 20th performance, conducted by Brian Justison. Kansas

State University has commissioned the work *World Order #5* (percussion sextet, video, and tape) to be performed this fall and conducted by Kurt Gartner. Upcoming publications feature the inclusion of *World Order #4* in the anthology *Notations 21* (Mark Batty Publishers). She is the author of the New Music Resource, <http://newmusicresource.blogspot.com/>, a free online resource for composers interested in new media and experimental electroacoustic music.

Scarecrow Press published **Jeannie Pool's** biography of saxophone player, bandleader and advocate for women instrumental musicians, Peggy Gilbert (1905-2007). A private screening of Pool's film, *Peggy Gilbert and Her All-Girl Band*, took place in Toronto on March 27.

Six of **Deon Nielsen Price's** orchestral works were recorded by the Kiev Philharmonic Orchestra in the Ukraine during October 2007. John McLaughlin Williams conducted four works: *Dancing on the Brink of the World*, a tone poem on the dramatic saga of Crissy Field in the Presidio of San Francisco; *States of Mind*; *Epitaphs for Fallen Heroes*, with the composer at the piano; and *Yellow Jade Banquet*, variations on a Chinese folk melody with clarinetist Berkeley Price. Berkeley Price conducted two short works, *America Themes* and *Gateways*. Culver Crest Publications, publisher of Price's college text, *Accompanying Skills for Pianists* (now in its second edition), is co-producer along with Cambria Master Recordings and the Kiev Philharmonic Orchestra. The CD was released on the Cambria label in 2008. The Price Duo performed *Yellow Jade Banquet* and *Clariphonia* on March 13 at a Mu Phi Epsilon Los Angeles Alumni Chapter Concert and on a concert at China Conservatory of Music in Beijing, April 17. The Price Duo performed *Clariphonia* on a chamber music re-

corded at the 2008 Beijing ICWM on April 20. *Yellow Jade Banquet*, featuring Berkeley Price, clarinets, was performed on March 22 by the Palos Verdes Regional Orchestra in Torrance, CA; also by the China National Symphony Orchestra, Apo Hsu, conductor, at the new China National Center for the Performing Arts in Beijing, April 18, on the opening concert of the ICWM.

Andrea Reinkemeyer's *Half Moon Nocturne*, commissioned by and dedicated to H. Roberts Reynolds and the Detroit Chamber Winds and Strings, received its premiere performance at the Birmingham Unitarian Church in Bloomfield Hills, Michigan on October 21.

Anna Rubin's *Stolen Gold* (amplified violin and fixed media) was presented at the SEAMUS (Society for Electroacoustic Music US) Conference, April 4, 2008, University of Utah. Maria Loos premiered Rubin's *Banish Gloom*, for multiple recorders, at the Festival of Women Composers on March 28 at Indiana University of Pennsylvania. She will be presenting a paper on the work of Francis Dhomont at the EMS08 (Electroacoustic Music Studies) Conference in Paris in early June.

Vivian Adelberg Rudow's *Call for Peace* (flute and tape) was performed by Rose-Marie Soncini in Beijing, China at the ICWM on April 19. Also during April, *Garden Song* (voice and tape) and *The Healing Place* (narrator and tape) were performed at Lipscomb University in Nashville, Tennessee.

The Cypress Quartet of San Francisco has recorded the complete string quartets of **Elena Ruehr**, performing the quartets live at a celebratory concert held on February 22 at Harvard University (sponsored by Radcliffe) in Boston. The recording, which was

done at Skywalker Studios, is expected to be released in the fall of 2008.

Maryanne Rumancik's *Are You Going to Bethlehem's Light?* was performed on the Contro Canto Natale in Musica 2007 concert series of Fondazione Adkins Chiti: Donne in Musica in Italy. The work was performed by *Coro Polifonico di Afile* on December 14 (Roccasecca), 15 (Rome), 16 (Frascati), 18 (Rome) and 26 (Afile). On May 9 Monica Bailey (flute) and Rumancik (piano) performed Germaine Tailleferre's *Forlane* and G.F. Handel's *Sonata in G major*, op. 1, no. 5 at St. Benedict's Retreat and Conference Centre, Winnipeg, Manitoba for the 14th annual fundraising concert sponsoring retreats for people living with AIDS/HIV and the unemployed.

Alex Shapiro's *Homecoming* (concert wind band), commissioned by the U.S. Army, was premiered March 30 in Newport News, VA. *Below* (contrabass flute and electronics) was premiered at the Great Southwest Flute Fest on April 11 at the University of Arizona by commissioning flutist Peter Sheridan, also appearing on his new CD, *(Mis)Conceptions*. *Luvina* was premiered in November in Mexico City by pianist Ana Cervantes, also appearing on her Quindecim Recordings CD *Solo Rumores*. The most significant new recording of Shapiro's music is *Notes from the Kelp*, a collection of eight chamber works on Innova Recordings, including *Slipping* and *Slip* (violin and harpsichord), a winner of the 2008 Aliénor harpsichord composition competition. Shapiro appeared for the third year as a panelist for the April 2008 ASCAP "I Create Music" Expo in Hollywood, also serving as a speaker and moderator at the National Performing Arts Convention in Denver in June. She has published several articles and interviews, including

two articles about composers and Web-based careers for the American Music Center online magazine, *NewMusicBox* in November and April. She appeared on several radio programs with interviewers Martin Perlich and John Clare, and on ASCAP's Audio Portraits series. In February, she was a guest on *Second Life* Cable Network TV show, in virtual reality.

Kathleen Shimeta performed her one-woman show/art song recital, "Life! Love! Song! A Visit with Gena Branscombe," on March 1 at Park Church in Elmira, New York; on March 12 at the National Gallery of Art in Washington, D.C.; and on March 30 at Hofstra University. On March 2, she performed on a Cantata Singers program entitled "She Writes the Songs: Sacred and Serious Choral Music by Women Composers" held at Elmira College.

Judith Shatin was awarded a McKim Fund Commission by the Library of Congress and a composer fellowship by the Virginia Commission for the Arts. Other commissions include an orchestrated version of *Songs for War and Peace* for the Minnesota Center Chorale, conducted by J. Michele Edwards. Shatin's *View From Mt. Nebo* won the Jezic Ensemble's competition for a piano trio by a woman composer and was performed by the Ravel Trio on April 6. She was also BMI composer in residence at Vanderbilt University in April. Among numerous performances, *Akhmatova Songs* was performed by Da Capo Chamber Players at the St. Petersburg Soundways Festival and the Moscow Autumn Festival. *Akhmatova Songs* was also performed by Dinosaur Annex. Other performances included multiple versions of *Penelope's Song*, most recently for amplified violin and DVD by Hasse Borup at SEAMUS; and several performances of *For the*

Birds by cellist Madeleine Shapiro. Please see www.judithshatin.com.

Clare Shore's *Eser Makot* for viola and SATB chorus will be premiered at Charleston's Spoleto Festival on June 7th by the Taylor Festival Choir with Rozanna Weinberger, viola.

On March 12, **Jamie Sims** was interviewed on ErrorFM.com, an interview that was rescheduled from 1982! At that time, Sims was heading the Cosmopolitans (1979-82) band, which was on tour. They were late for their next performance and were not able to complete the interview in 1982. From her current perspective as a classical composer, Sims completed the interview with the same DJ, addressing issues of joint participation in classical and rock music.

Susan Slesinger received a Doctor of Musical Arts degree in composition from Claremont (CA) Graduate University in January 2008. Her project paper was on British Rock Oratorios of the late 1960s and early 1970s. Her dissertation composition was a work for narrator, choir, and string orchestra, *The Diving Bell and the Butterfly*.

Jewel A. Smith's book, *Music, Women, and Pianos in Antebellum Bethlehem, Pennsylvania: The Moravian Young Ladies' Seminary*, was recently published by Lehigh University Press, Bethlehem.

Ensemble Resonance premiered **Roberta Stephen's** *Seven Words of Love* (clarinet, violin, voice) on January 21 at the University of Calgary, including four more performances for "New Music in New Places," a project of the Canada Council through the Canadian Music Centre. The Lily Quartet premiered *Rondo Capriccio* (string quartet) on "Feminine Endings II," a concert in the New Works Calgary season, also held at the University of Calgary. "Feminine Endings

II" included music written only by Calgary women composers for piano and string quartet.

Evelyn Stroobach's *In Flanders Fields* won a prize in the ERM Media international composition competition including a performance and CD recording on February 15, 2008 by the National Opera Chorus in Kiev, Ukraine, and string players from the Kiev National Philharmonic. Masterworks of the New Era and Naxos will distribute and market the CD to radio stations worldwide, offering the CD for sale in 25 countries upon its release in November 2008. Her *Aurora Borealis* (orchestra) was broadcast on several radio stations: in August 2007 by Cairiona Bolster, producer and host at KWAX radio of Eugene, Oregon; and in September by Tom Quick, producer and host at CKWR radio in Waterloo, Ontario, Canada, along with *Aria for Strings*. Selections from the work were broadcast by Patricia Werner Leanse, producer and host at Radio Monalisa, Amsterdam; and by Thomas Lenk, producer and host of "The Present Edge" at KGNU radio in Boulder, Colorado. *Aurora Borealis* was performed by the Oradea State Philharmonic Orchestra of Romania on February 21, 2008. It is included on Stroobach's *Aurora Borealis* CD along with *Daydream* (carillon) and *Dark Blue* (alto saxophone, piano). On October 2, 2007, Canary Burton of WOMR radio, Provincetown, MA, produced a 50-minute show featuring Stroobach's music. *Dark Blue* was performed in a Contemporary Ensemble concert at the University of Ottawa on March 28, 2008. Stroobach serves on the board of directors of the Ottawa New Music Creators.

Linda Swope was awarded a grant from the Arts Council of the Valley (Harrisonburg, Virginia, in the Shenandoah Valley) to work on her first major composition, a plea for

world peace scored for soloists, choir, and orchestra. The text expresses the feelings of soldiers, families, and others affected by the Iraq war.

Hilary Tann's cycle *Songs of the Cotton Grass* (soprano, oboe) received its New York premiere on October 12, 2007 at the debut of "The Songs of Hope" recital series at Grace Church in Brooklyn Heights, New York. This program was also performed in October at The Dee Sarno Theater in Saratoga Springs and Union College in Schenectady, NY, and in February at Plymouth Congregational Church in Seattle and Pacific Lutheran University in Tacoma, Washington.

Karen P. Thomas's *Lux Lucis* for women's choir won first place in the 2007 Roger Wagner Contemporary Choral Composition Contest. *To Mistress Margaret Hussey* and *How can I keep from Singing* (SATB choir) have been released on the Seattle Pro Musica's recent *American Masterpieces* CD. Her choral works have received recent performances in Europe by the Hilliard Ensemble; in Seattle by the Seattle Men's Chorus, Bellingham Chamber Chorale, Cascadian Chorale, and Opus 7; in Minneapolis by the One Voice Mixed Chorus; and in Europe by The Choir of the Sound. Seattle Pro Musica has performed her works on tour throughout the Pacific Northwest, and at the American Masterpieces Choral Festival under the auspices of the National Endowment for the Arts. *When night came* (clarinet, piano), winner of the Theodore Front Prize, has received numerous performances throughout the United States and Europe, and is dedicated to the women of Bosnia-Herzegovina. It was performed by Joseph Wytko in Seattle on April 26, 2008. *Sopravvento* (wind quintet, percussion) was performed by the Renaissance City Winds in Pittsburgh in September 2007.

Line Tjørnhøj's performance-opera *Anorexia Sacra* was premiered at the PLEX Music Theatre in Copenhagen in 2006. It has been selected as one of six semi-finalists to be presented this year at the Opera Vista Competition in Houston, Texas, where Tjørnhøj will participate in public readings of the work during June.

Nancy Van de Vate was composer in residence for the 2008 Women in Music Festival at the Eastman School of Music. An all Van de Vate concert on March 24 featured *A Long Road Travelled*, commissioned by the Hansen Fund for American Music and premiered by the Ying Quartet and violist John Graham. The concert also included *Cantata for Women's Voices* and *Songs for the Four Parts of the Night*. Other festival concerts featured scenes from her opera, *All Quiet on the Western Front*, *Prelude for Organ*, and *Suite for Solo Marimba*. On March 27, *Trio for Horn, Violin, and Piano* was performed at the Indiana University of Pennsylvania's Festival of Music by Women. On April 6 it was performed at Hendrix College, Conway, Arkansas as *Trio for Horn, Viola, and Piano*. On April 1, Austrian National Television devoted an hour-long program to *All Quiet on the Western Front* and *Where the Cross Is Made*. The latter (VMM 4006) was reviewed in *Fanfare* by critic Lynn René Bayley, who called the work a masterpiece. The North American premiere of *All Quiet on the Western Front* will be presented during the 2008-09 season by Longleaf Opera, and the world premiere of her one-act opera, *In the Shadow of the Glen*, will be presented in the fall of 2008 by Illinois State University.

The Syracuse Society for New Music performed **Persis Parshall Vehar's** opera *George Sand...and Chopin?* in July of 2007 in Cazenovia; in September at Onondaga Community College in Syracuse; and in January 2008 in

Liverpool, New York. *The Cathedral of the Universe* was recorded by the Freudig Singers in the fall of 2007. The Freudig Singers have commissioned a work for their 25th Anniversary Season. In October 2007, the Amberg Quartet premiered *Summer—Frogs and Fireflies* at Canisius College in Buffalo. Soprano Eileen Stempel and pianist Sylvie Beaudette premiered “Safe in their Alabaster Chambers” from *Emily’s World* in March 2008 at Utica College.

Elizabeth Vercoe’s *Corollaries for Solo Horn*, commissioned by hornist Francis Massinon, was premiered on November 5 at a Dimensions in New Music concert at Austin Peay State University in Clarksville, Tennessee. *Kleemation* (flute, piano) and *To Music* (solo flute) were performed at Georgetown University in Washington, D.C., Gordon College in Massachusetts and several Pennsylvania universities on a recent tour by flutist Peter Bloom and pianist Mary Jane Rupert.

The world premiere performance of **Joelle Wallach’s** *Five Songs for soprano and piano* was given by Janice Hall on November 9, 2007 as part of the Composers Concordance concert at Greenwich House Music School in Manhattan. *Low in a Manger* (treble choir and organ) was commissioned and premiered by The Canticum Novum Singers’ Youth Choir on December 8 at St. Luke’s Episcopal Church in Katonah, NY and on December 15 in New York City at Saint Ignatius of Antioch Episcopal Church. Wallach presented “The American Songbook as Melting Pot Mosaic: Irving Berlin II: Bridging the Sacred and the Secular through Music” as part of the Havdalah Lectures held December 15 at the 92nd Street Y, in Manhattan. From December 19 to 22, Wallach delivered The New York Philharmonic Pre-Concert Lectures, speaking on Handel’s *Messiah*,

and she also lectured on Haydn, Beethoven, and Berio, March 6-8. The St. Louis Symphony and Joe Damon Chappel premiered *The Firefighter’s Prayer* (baritone, strings) on February 20 in St. Louis, MO as part of a special “On Stage at Powell” Black History Month Program. Wallach participated in a panel discussion before the performance.

Wang An-Ming’s composition for flute, cello and piano was performed on November 16 at a concert of American women composers held at the Strathmore Mansion in Bethesda, Maryland.

Meira Warshauer’s *Yishakeyni* (Sweeter than Wine) for soprano, flute and piano was performed by the Jerusalem Lyric Trio on November 11 at the Columbia (SC) Museum of Art, and on November 12 at the University of North Carolina, in Wilmington. *Look to the Light* (SATB chorus, piano) was performed by the Georgia College and State University Max Noah Singers, on their “Oratorio at Christmas” tour of South Carolina, North Carolina, and Georgia, December 11-15, 2007. Warshauer performed excerpts from her new *Streams in the Desert* CD (Albany Records) at Barnes and Noble on February 24 in New York City. *Classical Voice of North Carolina* reviewed the CD at http://cvnc.org/reviews/cd_dvd_book/cd/Warshauer.html, describing the work as “bright, rhythmic, and powerful” and “filled with wonder and amazement.” Mimi Stern-Wolfe’s Downtown Chamber Players performed the piano trio *Aecha* (Lamentations) on a concert of music by women composers, March 16, at St. Marks in New York City. Gregory Harrington performed *In Memoriam September 11, 2001* (solo violin) on a March 17-25 New Zealand tour.

Margaret Lucy Wilkins chaired a panel discussion at the Tenth New

Wind Festival held November 13 at St. Cyprian’s Church in London, England. **Jenny Fowler** also participated on the panel, “Splendid Isolation: the future for composers?”

Composer **Sherry Woods** was selected to perform her *Ruins* for viola and piano with Benjamin Woods at the College Music Society’s International Conference in Bangkok, Thailand during July of 2007. *Ruins* was also selected for performance on the IAWM Composers recital of the Festival of Women Composers at Indiana University of Pennsylvania in March 2008. Repeat performances in April 2008 were at Francis Marion University in Florence and on the Community Concert Series in Dillon, South Carolina. *Wildacres* (viola, piano) was selected for performance at the Mid-Atlantic College Music Society’s Regional Conference in the spring of 2007. It was written during an artist residency at the Wildacres Retreat Center in North Carolina. Woods received the “Studio Teacher of the Year” award from the South Carolina American String Teachers Association. Woods and thirty-four of her advanced students will premiere *Galaxy’s End* for string orchestra at the Galaxy Theater in Disney World in April 2008. The work was written by Woods and five of her students.

In December 2007 **Carol Worthey** was awarded the first Special Recognition Award given by the City of Florence, Italy and the 2007 Florence Biennale International Contemporary Art Exhibit for *Fanfare for The New Renaissance*, performed twice by the Brass Dimensions Ensemble on the opening day. Worthey also exhibited paintings at the Biennale. *Fanfare for The New Renaissance* was published by the Tuscan publisher, Animando. Several of Worthey’s brass works will be performed during Italian Brass Week (August 18-24) of the Santa Fiora Music Festival, at the invitation

of Luca Benucci, Artistic Director. Tess Remy-Schumacher and Margaret Brisch gave the Oklahoma premiere of *Elegy* (cello, piano) on February 25 at the University of Central Oklahoma. *Elegy*, a healing musical depiction of the events of September 11, 2001, has been performed in England, Germany, and multiple areas of the United States. *Jade Flute* (erhu, pipa, dizi, string quintet, piano, percussion) received its world premiere at the China Conservatory of Music in Beijing on April 22 at the ICWM, where Worthey gave an “East Meets West” seminar on orchestration tips for combining Chinese and Western instruments.

The Harlem String Quartet gave the world premiere of **Judith Lang Zaimont’s** *The Figure* on September

15 at Crouse College of Syracuse University in Syracuse, New York. Pianist Young-Ah Tak performed *Wizards – Three Magic Masters* on September 7-8 at the Walton Art Center Starr Theater in Fayetteville, Arkansas, and on September 8 at the University of Arkansas Clinton School of Public Service in Little Rock. Pianist Nicola Melville gave the world premiere performance of *Hitchin’ – a travellin’ groove* at Carleton College in Northfield, Minnesota. *Wizards – Three Magic Masters* and *Jupiter’s Moons* were performed by pianist Janet Norman on a lecture/recital given September 30 at Southwestern College in Phoenix, Arizona. On October 27-28, the Portland Symphony Choir gave the world premiere of *Remembrance* on a “Psalms and Meditations” concert presented at Con-

gregation Beth Israel in Portland, Oregon. On November 3, Cantori New York presented *Sunny Airs and Sober* at “The Judith Project,” featuring choral music by four composers named Judith, at Church of the Holy Trinity in Manhattan. *Israeli Rhapsody* was performed by the Virginia Intercollegiate Band on February 8-9 and the Minnesota Intercollegiate Band on February 15-16. Zaimont’s *Prestidigitations Ragtime* CD was featured on February’s CD Hotlist: New Releases for Libraries, selected by Baker & Taylor. Blanche Abram and Marilyn Sherman Lehman performed *Snazzy Sonata* (piano four hands) at “The Feminine Musique” concert on March 8 at Hofstra University in Hempstead, NY. Subito Music Corporation has signed Zaimont to an exclusive publishing agreement.

BBC Proms: 2008 Season

The BBC Proms, the largest classical music festival in the world, is presenting its annual eight-week summer season from July 18 to September 13. The daily concerts and other events will be held mainly in the Royal Albert Hall in London, United Kingdom, with chamber concerts and Saturday matinees at Cadogan Hall. We have been eager to learn if the new artistic director, Roger Wright, would schedule more concerts featuring women composers, performers, and conductors. Since much of the programming was probably organized by his predecessor, it may be a bit too early to see definite trends.

The programming of women composers seems to be improving, which is not hard to do! Of the 117 composers who are featured, six are women (5%), equaling the largest number since 1989, when I started taking count. In several previous years, works by five women were presented. The difference this time is that five of the six works are being performed in the main evening concerts. The sixth woman’s work will be heard in a popular weekend afternoon concert. In previous years, many women composers were relegated to lunch time or late evening concerts, which have much smaller audiences.

The women composers include Chen Yi, who received a BBC commission to mark the opening of the Beijing Olympics on August 8th. Another BBC commission was given to the Scottish composer, Anna Meredith, for a short piece for the last night of the Proms. To my knowledge, this is the first time a woman composer has been featured on the final night. Of the ten BBC commissions or co-commissions, two were given to women, which is not an improvement over previous years. The other women composers are Ethel Smyth, Grace Williams, and Thea Musgrave, plus the folk artist Kathryn Tickell.

The conductors are still almost entirely male—this seems to be a problem generally and not just at the Proms. In 2008, there will be only one woman conductor out of fifty-five (1.8%)—Emmanuelle Haim, who conducts Monteverdi’s *Coronation of Poppea*. The production is from the Glyndebourne Opera, which selected the conductor. The largest number since 1989 was three women conductors, only one of whom was in a main evening concert. The instrumental soloists this year include eleven women out of sixty-two (18%). This is less than in 2004 (22%) and 2005 (25.6%) but much better than in 2006 (14%) and 2007 (9.4%).

—Reported by Jennifer Fowler