
Journal

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international alliance for women in music



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Lynette Westendorf

Gisela Hernández Gonzalo

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Journal of the



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Intriguing Counterpoint

The Joys and Tribulations of Dual Careers in Art and Music

CAROL WORTHEY



Carol Worthey

What creates a child prodigy? A gift and a desire to give, both impulses equally intense. A gift is not a gift until it is given to others. Art is the sharing of dreams.

My early hunger to express myself was born prematurely in a cradle of light and shadow, pain and joy. Composing and painting became ways to soar above the wreckage that was strewn across my childhood. They were promises to me that darkness would not prevail, that somehow the elevated sense of aliveness I felt when I listened to beautiful music would transform the mundane into the momentous, give meaning to misery, and perhaps grace life with an unaccustomed sense of majesty.

We hear with our ears, we see with our eyes, we feel with our hearts, and we compare with our minds, but we imagine and create out of some essential truth of ourselves that stretches beyond the physical universe. We are spiritual beings, and each one of us is unique. The word “universe” means “a created world, turning about a central point, from which things extend outward.” Each of us is a galaxy of thoughts, events, conclusions, confusions, and revelations. At the center, our singular nature is beautiful but lonely, and so we cry out to reach others, to share what vision we have that is special, to be understood, to shout from the mountaintop. And so art is born.

If a gift is not a gift until it is given to others, what do you do if your gift comes in two packages, both labeled “Choose me!”? Which gift will most satisfy your craving to create? Which do you consider the supreme art? Which is the easiest for you to do? What legacy will outlive your body? *If art is the signature of the individual, how should one sign one’s name?*

I was only seven when I was forced to face these questions and make a decision. Today, I choose not to choose between composing and painting. I am happier for that freedom.

This is the story of how and why I decided to become both painter and composer, to live the daring adventure of a freelance professional on the cutting edge between oblivion and destiny, divvying up my days and nights between two jealous Muses, one forgiving dog, and a very supportive husband—not in that order. Let me share with you observations about the interplay between sound and sight, painting and music, analytical thought and pure emotion. Even before Mussorgsky promenaded us through *Pictures at an Exhibition*, music and painting have intersected in an Intriguing Counterpoint, each art form with its own rhythm, color, form, and experiential rapture, yet both linked by the need to transform Life into Art. Anecdotes tell the story best.

On the day I was born the up-and-coming, handsome, supremely charismatic Leonard Bernstein (who had roomed with my dad, Bernie Symonds, at Harvard) was in my humble tenement home in Worcester, Massachusetts, and did us the kindness of cooking hamburgers for the family. These he shaped into stars, declaring, “This little girl’s gonna be a star!” An auspicious beginning. Two weeks later Dad went to war.

Three years later we celebrated Dad’s safe return by taking a trip to Tanglewood, the Berkshire Music Festival, to see Lenny, who was now studying under Serge Koussevitzky. I was granted special permission to sit in the front row at rehearsals of the Boston Symphony and to sit inside the Shed during concerts. This was unheard of in those days. Three-year-olds were not allowed into rehearsals, let alone in the front row within hearing distance of maestro and concertmaster! Children’s concerts were just beginning to be a novelty.

There I sat, glued to my seat, transported on wings of sound. The trees were dancing in time to the music! I was engulfed by oceanic waves of harmony. The rehearsal lasted for several hours—I forgot about going to the

bathroom. Koussevitzky was advising Lenny in gentle words I did not understand, but the difference in aliveness and intensity when the orchestra replayed the passage was striking.

At break, about twenty performers surrounded me at the festival bookstore, some patting my head or nodding smilingly. They assumed (since I was so quiet and immersed in the music for hours) that I must be a child prodigy. I heard a few mutter, “The Wunderkind!” This sounded right. I made up my mind they must know what they meant. I returned from Tanglewood and began composing, at least taking brave stabs at it. The next year the Berkshire Board of Directors voted to allow children to attend concerts, not inside the Shed but with their parents on the green, where kids could be kids but still enjoy the music. I would like to think I contributed something to that.

But how was I to convert my internal holograms of sound into notes on paper? Around age four I attempted my first notation—a thirty-second opera, “Dickey Bundle and the Pixies,” in which a giant is persuaded to return a stolen scarf (spelled “skraf”). It was not exactly Mozart, but at least it was a valiant effort to *begin*.

Another crossroads occurred when I was five: I had been drawing like a skilled teenager by the time I was about four, and so my parents took me to the Rhode Island School of Design, the world-famous art conservatory in Providence. My manual skills, design, and color sense were tested by professors, and—while this is not done today—I was entered into adult classes at RISD. The aroma of paint and clay that filled my nostrils when I raced up three flights of stairs to the musty art rooms was better than chocolate! For seven years, until the age of twelve, I studied anatomy, color theory, design principles, oil painting, watercolor, sculpture, landscape, still-life drawing, and art history every weekend. Here is a portrait of me when I was six, at my easel in oil class, artist unknown (see figure 2).

The joy of painting, drawing, composing, and playing the piano was a beacon surrounded by darkness. All this was about to change. I was seven and had been a student for two preliminary years at RISD. After studying anatomy, I was allowed into Life Class with the adult students. (Life Class is where one learns to draw from living models.) At this particular Saturday class a male nude and a female nude posed on long green tables. I had never seen a naked man or woman, but I decided with surprising maturity to practice my drawing skills and not act shy, overly fascinated, or repulsed—after all, I reasoned, I was there to learn and that was the shape God had given grown men and women. My mother did not share my



Fig. 2. Carol Worthey at age six

casual studiousness and issued me an ultimatum: “You have to choose between music and art!” Unfortunately, I agreed. I felt as if I had been asked to choose which arm to chop off!

Drawing and painting were easier for me; composing and writing down the notes, harder. Music moved me to ecstasy and tears. Sometimes a painting would do the same, but only the greatest masterpieces. I realized that learning how to compose for full orchestra would take time and dedication. I chose music. And so began years of endeavor. At first, however, for some unaccountable reason I did not realize that I *was* a composer—I had not granted myself that title. (There is a point where one takes on not only an activity but also the sense of self to call oneself whatever-it-is.) One event was to change all that.

When I was ten, concert pianist Vivian Rivkin heard me improvise a motif on my grandmother’s piano and asked me to write it down since she wanted to play it. Two weeks later I was struggling with the notation of what became *Etude Fantastique* (the longer the title, the younger the composer), when Ms. Rivkin called from New York: How was I doing on the composition? It was difficult, I admitted. She replied, “Well, you’d better hurry up! I’m performing it in Carnegie Hall in two weeks!” I dropped the phone. Carnegie Hall! Two weeks later I was on a train to Manhattan with an electric-blue satin dress purchased for the concert. Rivkin played my piece twice as fast as I had envisioned it, as it was too easy for her rapid fingers,

but I was thrilled. On the train ride back to Providence the clickety-clack of the wheels seemed to echo “I’m a Composer! I’m a Composer!”

Let us examine what the word “composer” means in its utmost simplicity. Composer means one who places things with other things. “Com” means “with,” and “pose” means “to put.” To “be composed” has the secondary meaning of being tranquil. If the elements of the music are considered as a whole, one is truly composing, placing melodies, variations, contrapuntal and harmonic elements, rhythms, and instrumental textures and colors one after the other in a conscious and meaningful way.

Fast-forward to 1999: husband Ray and I were in Chicago for the Toastmasters International Convention. Quirky, colorful cow statues decorated the city. I was regaling the “Moonet” statue (a cow painted in the style of Monet) in front of the Chicago Art Institute when the passion to paint one of these cows overtook my senses. “If this ever comes to Los Angeles, I want to paint one! Only it should not be a cow—it should be angels!” A year later I found an old muddy local paper in our garden. I was about to throw it away when I magically opened it to the page describing the project “A Community of Angels.” There was only one day left before the entry deadline! Did I grab paper and colored pencils to design what I would paint on the angel? No, I ran to the piano and created a song praising the power of music. The words came quickly; I heard piano, flute, French horn, cello, harp, and a children’s chorus. While I was composing, I also envisioned the statue in front of the Dorothy Chandler Pavilion near the spray of the fountain, so I added “rainbow-colored waterfalls” to the lyrics.

As soon as I completed the song I committed to paper the design I had imagined while composing. The statue would be educational. On the front I would paint the instruments: the cello would form the torso, with a treble clef forming the heart. The back wings would feature pastel feathers, each emblazoned with the name of a great composer of the past, all eras and genres represented. Women composers would be on feathers that formed hearts. I would paint the notes and lyrics to encourage people to learn to read music. A problem emerged. My concept demanded that the music would sound from the statue, but wouldn’t that be obnoxious if the music played continuously? A special base would have to be created for music equipment that could be turned on and off. I filled out the application in a fever and raced it to the committee on the final day. A week later my entry was approved, but I still needed a sponsor for the generic statue. At the last hour Mu Phi Epsilon San Fernando Chapter came to my rescue as sponsor, the CEO of MP3.com added the

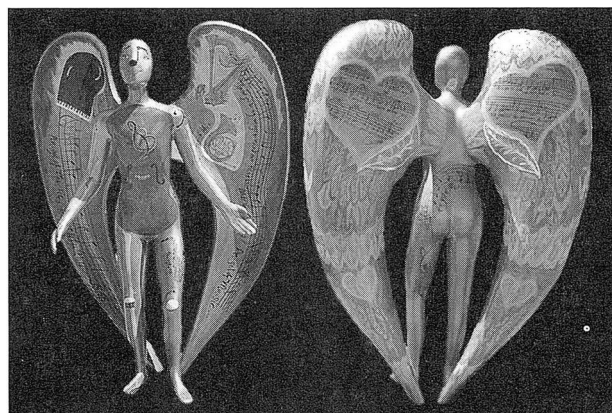


Fig. 3. *Angel of Music*, copyright © 2000 Carol Worthey

music equipment, and Ray designed a special base that would play the music at the press of a button. For weeks I was in heaven (my garage) painting the angel with special paints that could withstand the spray from the fountain. Three months later *Angel of Music* was unveiled at the Los Angeles Music Center (figure 3). What a revelation: I could do both art forms, either interactively or separately. No longer did I have to choose!

PATTERN AND RHYTHM

Life is rhythm, rhythm has patterns. In musical meter, pattern is created when one pulse sounds with more force than other pulses. Bits of silence separate the patterns and form the background. Visual patterns are separated and defined by space. Space is their backdrop. A visual pattern is not really a pattern until the third repetition (because you cannot tell in which direction the pattern is going until you place the third one up, down, or to the side). Patterns can change (change produces a sense of time, and music exists in time). Over large spaces or long durations, patterns work best if they vary. With variation, the spectator or listener remains interested. Too much repetition is anathema, hypnotic, and machinelike, and most individuals rebel against sameness. Conversely, too much change or too much rapidity of change is confusing, disturbing. Paintings and drawings can be literal replicas of the physical universe or mood interpretations and portraits of feeling. Music can be literal to some degree if the intention is to convey specific images or events, but music floats in the air and cannot be contained within bounds, except that sound dissipates. Visual art has lines and color, light and shade, flatness or dimension. Music has color, texture, and interweaving of lines, but musical color is different from visual color and is an amalgam of complex elements. Music contains phrases and meanings that mirror words, but these musical “meanings” express

the inexpressible in much the same way that great poetry falls between the cracks of words.

DESIGN AND FORM

One principle I learned at RISD that has infused both my music and my painting with similarities of structure, motion, coloration is, if the design of a painting “holds up” (makes design sense, has balance and motion in a stable combination), then the painting has the basic element that gives it coherence as a work of art. When I design a painting, I always consider the direction I want the viewer’s eye to follow. I use a red filter to view my work after painting most of it. If the design holds up, the red will erase the color element and tell me if I have achieved a sense of depth and shadow or not. In the same way, when I compose, I put myself in my listener’s “ears.” Does the evolution from one passage to another keep the listener’s attention, does it make sense, and does it arrive somewhere or purposely float like an enticing question?

Like the uniqueness of each being, each composition evolves in its own way out of the seeds of the initial inspiration. Nevertheless, conscious use of a form that alternates themes (such as sonata form, ABA, or rondo) or a form that demands contrapuntal skills (such as fugue or passacaglia) can give structural “integrity” to a work if that is what the work demands. Nothing is more deadly than trying to insert a theme into a box that does not fit. While many standard forms have fallen out of use in this day and age of random stimuli and sensory overload, I believe these devices—if chosen for emotive reasons—lend design power and resonance to music in just the same way that good design favors a successful painting. Figure 4, *Summer Breeze*, is a watercolor that illustrates how design gives coherence to the various elements of a painting.

COLOR: MUSICAL AND VISUAL

My discussion of form does not mean that intellect comes before feeling. It is true that if the design works, the other elements will fall into place, usually. But nothing sparks emotion faster than color. And in music, no matter how bottom-line rhythm and pulse are, melody is king. Musical color is a complex amalgam, more than just the different timbres of the instruments, and it fuses many perceptions: thick or thin texture (how many lines are playing), the mysterious qualities of various keys and harmonies as they blend or contrast, even the direction of the melodic line can add coloration. The higher notes of the piano suggest pastel shades, the middle



Fig. 4. *Summer Breeze*, copyright © 1999 Carol Worthey

notes resonate like fully saturated hues, and the lower notes resemble darker colors mixed with varying degrees of black or shade. For example, the A above middle C sounds “rose” to me; higher, it is pale pink; lower, it is cranberry. (Kinesthesia varies with individuals—mine is more connected to harmonic centers than individual pitches.) This musical sense of light and shade imbues the up and down of sounds with all sorts of subtle variations. Much of this is understood by listeners instinctively, but the analogies that connect music and visual art can be subtle and mysterious. Musical lines as they rise suggest the sky, flying, yearning, reaching, evaporating. Lines moving downward suggest earthiness, discouragement, sighing, diabolical or angry moods. Circular melodies such as “Windmills of Your Mind” and “Jeannie with the Light Brown Hair” have an internal motion that suggests circles, closure, returning, the contrast of the present moment with memories. Songs that feature melodic loops (that return to the same notes in small circles) such as “Amazing Grace” and “Ode to Joy” have special emotional power—such tunes are archetypal.

Color is life, sensuality, passion, or softness! Form, design, and line flow are more intellectual. The two married together can make a work of art, but the mood and feeling are the real entry points into the painting or the composition. Composers of the past knew that certain melodic building blocks (intervals) could create highly

specific emotional responses in listeners. Many of the Sound Principles (no pun intended) that I use when composing are discoveries I have made while composing—they were never taught to me. When you have discovered which emotions are codified within which intervals, it becomes second nature to create themes that embody what you want to convey. It is as if music has its own spectrum of feelings, strong or delicate, uplifting or downtrodden, similar to the color wheel but difficult to define. Surrounding the specific narrative of the melody is the “environmental” influence of harmonic colors and textures.

INNOVATION AND THE CREATIVE IMPULSE

I find the contemporary obsession with “innovation” and “being different” to be a moot point and a barrier to creativity (except in the hands of rare and great innovators who *do* push the envelope of art further into new domains). After all, if art is the individual expression of a unique being, working to communicate with others on the human condition, then each work of art is unique, *new*, never before known.

IS CREATION INSTANTANEOUS OR BIT BY BIT?

Every now and then an epiphany: I see before me an entire painting in a flash, every aspect of it down to the final brushstrokes, and then the challenge becomes to capture that vision. Figure 5 is an example of a painting where I was able to execute my instantaneous “flash.” It is called *From the Ashes, Rebirth*, and it uses the stable shape of a triangle to convey that ideas such as wisdom and compassion can survive the fires of oppression. Rising from the flames is the phoenix, icon of hope and renewal.

The Armenian, Hebrew, and English titles represent concepts that have survival value. When books are burned, people and civilization are at risk. I have therefore used fully saturated, brilliant colors and thick brushstrokes. I have incorporated a sense of forward motion as if the endangered stacks of books, encased within the stable form of the triangle, are still in violent motion, protesting against the outrage. Wisdom at the top is depicted as an open book—it is my hope that it remains so throughout the struggles of history. This painting is more symbolic than my usual artwork in order to convey Freedom of Thought and Right to Life, two of the thirty rights from the Universal Declaration of Human Rights ratified by the United Nations in 1948. *From the Ashes, Rebirth* is currently on its way to cities around the planet (Florence, Egypt, London, San Francisco, Washington,

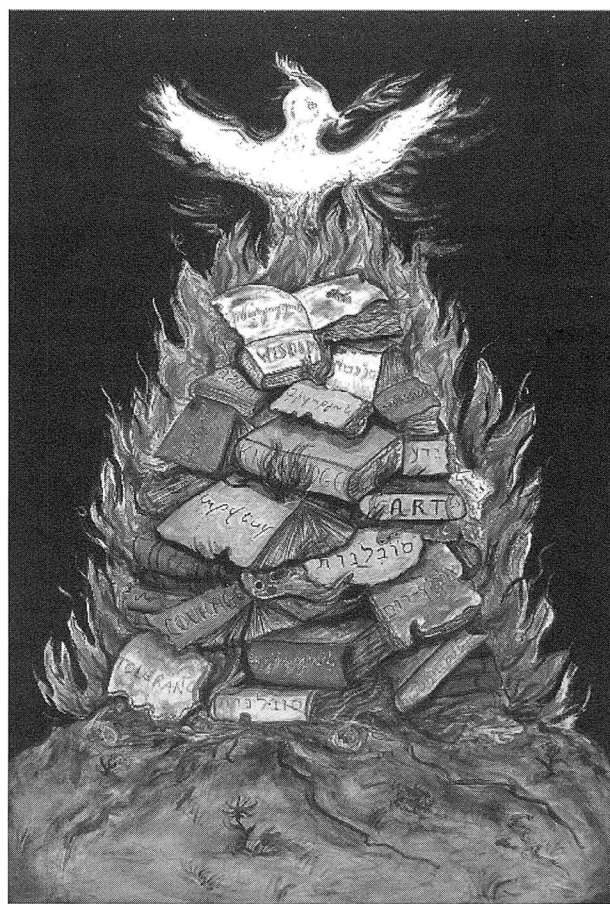


Fig. 5. *From the Ashes, Rebirth*, copyright © 2006 Carol Worthey

DC, Boston, Manhattan) as part of the exhibit Artists for Human Rights.

Can I envision a completed piece of music in one moment of inspiration the way I can in visual art? Yes and no. By yes, I mean that when I am creating music in a rush heat and it is flowing fast and furious and moving into new domains and yet sounds “inevitable,” it seems that within the first seeds of the initial theme I anticipated the entire work. It just flows. Do I hear it all at the same split second? No.

COMPOSING: THE PROCESS

I love to open my music up the way a kaleidoscope changes, each second unique unto itself but somehow leading into the next, a balance of expectation and surprise. This is where Destiny and Choice meet! A composer is one who can make decisions. I like to compare the art of composing to Alice in Wonderland walking down a long corridor with doors leading to unknown places. Sometimes you open up a door that leads to the wrong garden and “Off with your head!” I have been known to discard five

Fl. 37 4

Vla. mp

Hp. mp

Fl. 41

Vla. mp

Hp. mp

Fl. 45

Vla. mp

Hp. mp

Flute / Viola / Harp An Iridescent Splash in Liquid Time C. Worthey

Fl. 48 [B] 5

Vla. pizz. arco mf

Hp. mf

Fl. 54

Vla. arco mf

Hp. mf

Fl. 58

Vla. mf

Hp. mf

Flute / Viola / Harp An Iridescent Splash in Liquid Time C. Worthey

Ex. 1. *An Iridescent Splash in Liquid Time*, pages 4–5, copyright © 2004 Carol Worthey

minutes of seemingly good music because it followed the wrong path. If only life had this kind of hindsight! No instant replay there.

It may seem at times that I am in a dry spell, but I am always composing, like an underground stream. All I have to do is dip my fishing pole into the stream. Something in life will trigger the music: I hear it unfold as a full fabric of sound, melody, countermelodies, harmonies, instrumentation, even words if it is a song. I let it flow as far as it will go (occasionally it rolls out to the end) until there is a stopping point. Then I look back at what the purely creative moment has given me and isolate discernible, characteristic elements that give the music its character, a particular sonority or motif. I use this power of analysis and my know-how (“craft”) to lengthen and develop the musical themes, bearing in mind that contrast will be needed sometimes to keep the attention of the listener involved as the piece rolls forward like a tapestry unwound from its loom.

I may see colors and shapes (waterfalls, sunsets, dancing figures) or feel weather as I compose, but as far as colors “heard/seen” while I compose, these are never quite the same as the reds, blues, greens, and other colors that exist on this planet. The painting *Musical Mermaid*, on the cover of this issue, is my companion piece for a musical work, *An Iridescent Splash in Liquid Time*, for flute, viola,

and harp, world premiered in 2005 by the Debussy Trio (example 1). The piece uses “iridescence” (the shimmering of colors, as in a peacock feather or mother of pearl) as its keynote. When I wrote this work, I had been ill for awhile and was discouraged. Composing it, I felt as if I were leaping into a glowing, healthy future—the work is healing. I am well!

The loving radiance of music is a healing force! *Elegy* for cello and piano, world premiered at St. Martin-in-the-Fields by cellist Joyce Geeting and pianist Robert Sage, is a musical enactment of September 11 from sunrise of that day to the following sunrise. (I was almost there on that day.) *Elegy* was written not only as a tribute to those lost but as a healing work for those left behind. The cover, a geometric sunrise, suggests the musical sunrises that give a circular narrative to the piece (figure 6 and example 2). I love to use circles both in my music and in my painting.

All of my score covers have my artworks on them. This was my husband’s idea. (I am fortunate to have an in-house computer genius who designs and constantly updates my Web site, <http://www.carolworthey.com>.) I have written a few programmatic works but have infused them with the nameless power of abstract music. Too much specific imagery takes away the listener’s freedom to imagine.

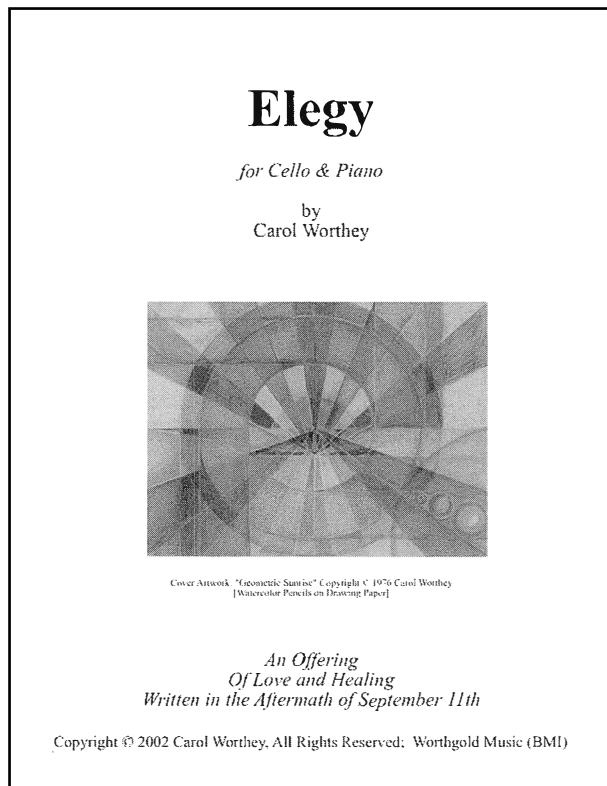


Fig. 6. *Elegy*; cover artwork, *Geometric Sunrise*, copyright © 1976 Carol Worthey; music, *Elegy*, copyright © 2002 Carol Worthey

Do I listen to music when I paint? Not usually. I prefer to be surrounded by the sounds of nature in case a musical stirring begins.

ILLUSIONS AND PERCEPTION

One of the ironic differences between music and visual art is that there are more optical illusions than sound illusions. Acousticians, exploring how sound works and noticing that a person can isolate the sound of one voice in the midst of a restaurant's din, are amazed at the ability people have to separate out sound sources and distance through sound. In fact, sound is a more accurate method of determining the rate of approach of a vehicle than is sight. However, certain sound illusions do exist, and they can be used or avoided by a composer at will. I have isolated for myself what these are, but that is a subject for another paper.

Sound connects, waves emanate, vibrations shake us from the outside in, or pulse within our very veins. Radio is the medium that expresses universality. The music of the spheres is no longer seen by scientists as an anachronistic fallacy. *All of life vibrates.*

Sight separates into patterns, edges, discrete places,

Ex. 2. *Elegy*, page 19, copyright © 2002 Carol Worthey

distances, and, yes, sight dominates in today's linear world, where the modern citizen often feels like a cipher in a sea of uniformity. When sight and sound join hands, feeling and intellect meld. That more than anything else is why I paint and compose.

Music is a hard taskmaster, demanding years of discipline to master the art of orchestration and notation. If one wants to achieve what the great composers of the past were able to do, one struggles to learn conducting, score reading and effortless "in-real-time" composing. What do I mean by "in-real-time" composing? Hearing the entire fabric of orchestral or vocal sounds at one and the same time, instantaneously, as the music is happening. Usually, I run to the piano or grab some kind of paper to capture what I have heard in a personal shorthand I have developed over the years. But if I am composing in the shower or in the car or, as sometimes happens, in my sleep, I have trained myself to recall all or most of it. (If I cannot recall it, I assume it is not worth agonizing over. If it is good, it will surface later.) Currently, I am having fun picturing in my mind what the score page looks like at the moment I hear any music. This visualization adds another dimension to the listening experience and helps me notate my own music more quickly.

Composers who begin with one part of the music (a tune or riff) and then "layer in" ideas one by one on electronic devices are missing the full experience, as far as I am concerned. Scrambling to meet deadlines or bur-

dened by lack of ear training, they are painting in flat dimensions. Hearing it all created from one instant to the next is thrilling, but it takes a lot of ear training and fearlessness to ride the wave! The secret is to listen to your own music and allow it to flow.

What has happened to the art of listening today? Music making in the home was common not that long ago. Now, families hardly converse at dinner, glued as they are to the TV, arguing about who gets to hold the remote. When society forfeits its participation in the arts, that society has been bought by the gods of materialism, greed, complacency, and ignorance. And so it is. We have become a supremely Visual Society. Have we jaded moderns endangered ourselves by losing our caveman sense of approaching danger?

Although I am a painter (and adore the activity of designing and executing powerful or gentle works of art), I am saddened that the eye has ruled not only the ear but also (it seems) the heart. The heart listens. Have we forgotten how to listen? I see children attending concerts who are so used to being parked in front of the “conscienceless babysitter,” known as the TV, that they simply do not understand that living people are playing music in front of them, that it is happening now, not handed to them on a platter predigested. Live music is hurting for lack of live people listening. But that is why the music of today must involve the listener in a dialogue—I call it *active listening*. If you let your mind wander from a piece of music, you have missed the evolution of the piece. Escape from your bills, your worries, your woes and enter the experience. Dare to be an active listener.

THE BENEFITS OF TECHNICAL SKILL

A paradox of art is that it is necessary to cultivate technical skill in order to get *beyond* it. Then one does not have to think about it—the technique is there instinctively along with the emotional environment you want to convey. Have you experienced a concert where the performer’s expertise was so effortless that you paid no attention to difficulties and could concentrate on the emotional impact of the music itself? That is what I mean.

THROUGH MUSIC WE CONQUER THE RAVAGES OF TIME

Memories defy death and immortalize life. Music seems to place in the realm of time bits and pieces of our passing moments and feelings. It is the language of time and the spinning of recollection and the guessing of future happenings event by event—where chance and inevita-

bility meet head on. Music is a universe unto itself that dissipates the loneliness of individuals and dissolves barriers, creating community. Like the invisible membranes that separate parallel universes (current physicists tell us), music follows laws both physical and mystical—like string theory, music is woven of enveloping sound, waves, and vibration. As time involves motion and change, the rhythms and pulses surround us. Ironically, the soothing energies of sound come directly out of force and what one might call conflict, from wind pushed through tight channels or from the striking of objects that shake. Paintings (to their strength and to their detriment) do not float in the air as sound does—paintings can be carried, nailed to walls, they stay put, however much their lines and forms imply movement.

Perhaps that is a practical reason why I paint. Selling music can be daunting. Music floats in the air, a beautiful mockery of our spiritual invisibility as beings. Paintings have mass and can be touched, moved, framed, and mounted on walls. They are a lot easier to buy. Fortunately, the greatest paintings seem to escape out of the boundaries of their frames, suddenly implying music, dance, or the passage of time and memory.

Music is expressed in time, but, more important, it is *about* time. The greatest compositions transcend time and become timeless. This is true of visual art, but paintings are more physical. By actual survey, the average viewer takes in a painting in the first five to fifteen seconds. Listening takes time, patience, a willingness to change.

PRACTICALITIES

1. Only undertake dual careers if creating in both areas is as essential as breathing! Doing so is not for the faint of heart.
2. Organize separate workspaces, each with its own file system, reference books, materials, tools. Do not jam the workspaces into each other.
3. Find the best tools—ones that feel comfortable. For my music notation system I use Mark of the Unicorn’s *Mozaic*. It is user-friendly and prints beautifully. For painting, explore which brush-tip shapes you prefer; use brush-cleaning soap. I find Linux-type desktops to be very useful, especially since they avoid viruses.
4. Examine when you tend to create with vigor. Are you a morning or a night person? Generally, writers are morning people—many successful writers get up at dawn, write until noon, then quit and do chores, do research, or relax. I find that painters are day people. Isn’t the sunlight crucial to the best sense

of color and design? Most composers tend to work at night (of course, with every rule of thumb, there are exceptions). If you are a writer, a painter, and a composer, you will need to discipline yourself to get rest, or your body will discipline you.

5. Get a good night's sleep. I am still working on that one. I find creativity so enlivening that I am energized with multiple "second winds" and often work all night.
6. Get some space, walk, do something totally for fun! Withdraw from the work if it is dragging and getting overly complex. You will return refreshed.
7. The best works are easy to create; complexity and difficulty of execution are not emblems of greatness but signs that something went off the rails. (These observations work for me; you may disagree.)
8. Promote, promote, promote! Several days a week or part-time each day. Personal one-on-one is often best, but today we have a huge advantage in the potential worldwide audience on the Internet. Keep your Rolodex and Web addresses up-to-date. Use your own name for your Web site. Link wisely, and get others to link to you.
9. Surround yourself with competent, trustworthy associates. Do not do as I did. After my dad died at age forty-nine in the last week of my senior year, I dropped most of my performer contacts for some years. Composers need performers, conductors, tuners, patrons, recording engineers, organizations that commission or train. Painters need framers, photographers, printers, gallery owners, curators, art store helpers.
10. Search out the great teachers and treasure them. Great composers are not always good teachers, but they are usually phenomenal people because of the discipline it takes to learn the craft. I have been very fortunate to have great teachers. If they are famous, so much the better. Keep a record of all your mentors and keep in touch with them. A few letters I wrote years ago to Vincent Persichetti are in the Persichetti Collection of the New York Public Library.
11. The best teacher of composition is *doing it*. Observe for yourself what musical choices you prefer. Books or astute teachers are helpful if you are in a rut, repeating yourself, or using formulas. Ear training is the most essential skill to develop and practice: melodic, rhythmic, and harmonic, in that order. Play along with CDs or radio, improvising or following themes and harmonies, allowing yourself freedom from self-criticism. Sometimes the best ideas begin

with a slip of the finger; nothing is a mistake if it is surrounded by the right context. If you really want to learn how to compose, study arranging. Learn the tricks of the trade: how to create "fills" (melodic tidbits that intersperse the theme), effective bass lines, and a sense of dramatic "build." Get everything played so you can hear what works and what does not. This know-how applies to any style. If you are a visual artist, learning how to draw teaches you accuracy of observation and how to control gestures. Explore which medium or genre you prefer. Study the techniques of the great masters without worrying if you will lose your own style.

12. Decide which goals you want to achieve. Write them down and pare them down into obtainable projects with estimated target dates. Then work on the plans that will put them into actuality. Keep a written record of goals, but keep them private, except for your most trusted advisors, and do not promote your projects until they are finished!
13. Attend events, concerts (go backstage if you liked the performance), and gallery or museum openings. Be personable. Do not speak only about yourself; it turns people off. Ask and listen for what others are thinking and feeling. It is not only good manners, it is good business. More important, it helps to create friendships, and friendships are vital no matter what you do.
14. Have expressive, readable business cards that people instantly want to hold; have separate cards for each enterprise.
15. Create a one-page bio of yourself for each profession. Create program notes and advice for performers. Have them ready to print out when someone wants to perform your works.
16. Having a recognizable personal style makes it easier to market one's creations. Admittedly, I violate that because I love doing a variety of musical and pictorial styles and moods. Perhaps that is my personal signature. I feel that there is something indelibly "me" that marks whatever I do, and I do not worry about holding to one style. If I had to isolate one thing common to all my visual works, it would be a curvilinear line. In music, it is a certain radiance.
17. Join worthwhile groups. They are sources of networking and assistance, advice, training, promotion, potential commissions, grants—and friends! IAWM is such a group.
18. Know your strengths and be aware of your weaknesses. If you need assistance in some area, find someone trustworthy and knowledgeable. Be will-

ing to take positive advice from an experienced colleague without being defensive. After all, no one has “the full score,” not even a conductor.

19. Collect stories of famous artists and celebrities who were told they would never make it. The executive who evaluated Fred Astaire’s screen test (“Can sing. Dances a little.”) did not last long on the company roster.
20. Marketing techniques and distribution channels differ in different fields; however, certain basic marketing principles (such as determining who your potential buyers are and what they need and want) work for any field. Doing surveys on your correct “public” is a smart way to find out how to “position” yourself.
21. Go to the top. Do not try to persuade the intermediaries. Secretaries usually try to prevent their bosses from getting your call. This topic could be an article unto itself.

22. Find out the current standards of your field. Do artists today generally use slides, JPEGs, or books to promote their art? Which notation or recording program is most used by composers, arrangers, and copyists?

23. Establish your unique individuality! What makes you different? What will the viewer or listener, the agent or buyer remember about you?

TO ALL ARTISTS

You are giving the breath of life to what makes civilizations last longer than their ruins. You are setting patterns, good or bad, for the future, creating new possibilities, reinstating lost treasures, sometimes tasting immortality, reminding us we are basically made of love. And always, whether you know it or not, you are conquering the ravages of time, all the while expressing the ironic beauty of the Human Condition! Please have fun doing it!

Imaging the Composer Today

JUDITH LANG ZAIMONT



Judith Lang Zaimont

I have lived the life of a professional musician for more than forty-five years. This includes a chapter as a pianist (from my early teens into my twenties) and a chapter as a composer, starting even earlier. Having to practice every day awakened me to composing at roughly age eleven. After

playing knotty passages over and over again in the hope of improving the execution, I would give myself the treat of sight-reading some Chopin. It was his *Berceuse*—made up of many variations over a semicadence progression in D \flat —that let me know Chopin also did not like to practice! When the music repeated, he would always make it different—something was always being tweaked on the surface or elaborated in the harmony. I took this as a personal invitation to go right ahead and do my own tweaking, and I have lived the liberated life of a composer ever since.

In this essay, though, instead of dwelling on my life in

music, I will focus on the lives of composers in the present day. I will touch on what drives us, how our philosophies as creative musicians are continually being reimagined, how we manage to create even as we navigate a society filled with constant stimulation for every sense, how we fold technology advances into our profession, and how we cope with getting paid as well as getting played. In short, I will try to answer the question, “Who are we?”

WHO ARE WE?

Bedrock is that we write music because we must. Composers savor music as the palpable, extraordinary instrument of expression it is, possessing a communicative ability that altogether bypasses words and rationality. Composing is a chief impulse in our lives—if we are forestalled from scratching that creative itch for too long, we get irritable, moody. Market forces fundamentally have little to do with what we write. And certainly, no MasterCard credit limits—no matter how generous—would accurately recompense us for the time/effort/ingenuity we expend in conceptualizing and completing a sizeable new work. (Twenty years ago Elliott Carter mentioned to a preconcert audience that if he were precise

about it, his rate of pay for the work being played would come in at about three cents per hour!)

How we do what we do has not changed very much over centuries. In times past, composers were quick to incorporate technology advances into their process, whether that meant using a new tool to hand-draw five-line staves on blank paper or mimeographing choral scores in multiple. The last thirty years are no exception. Today, technology is a grand tool. The computer expedites both ends of the creative process: electronic sound generation and sampling can compress the early stages of “mental doodling,” and notation software lends polish to the end stage, enabling quicker and more legible generation of score and parts.

Composers are highly imaginative folks. But one thing the composer is not is someone who, most of the time, is squirreled away in a garret charting the newest of new notes in utter isolation. True, that is part of how we do what we do (and it is the part of the process that I myself most enjoy). The garret is the place where we really get to hear the music inside our heads.

But because our art requires translation into actual sound, we regularly interact with performers, thus becoming producers, entrepreneurs par excellence. Many of us conduct, many of us play. We are superaware that to finish a piece means going beyond getting all the information on the page in a complete-enough form. Finishing also means shepherding the work through explanation and rehearsals and on into public performance. As the national organization Meet the Composer intimates, one of our key roles is to be the public face of music.

It is natural that composers occupy a pinnacle position: we are music’s Poets, music’s Engineers, and music’s Philosophers. ASCAP identifies some 32,000 composers/singer-songwriters in the United States today, and we embed in society at every rank. We hold professional titles ranging from composer and arranger to educator, conductor, music supervisor (for film), sound designer (in theater), arts administrator, librarian, critic, theorist, musicologist, and performer. Quite a few of us also have day jobs in professions utterly unrelated to music. We are everyone’s neighbor, at times masquerading as “the man in the gray flannel suit” or “the desperate housewife.”

Unlike athletes, composers do not “time out.” Many cultural writers believe we do not hit our stride until the age of forty or forty-five, since it takes time to master so many technical details as well as work through a personal aesthetic. In addition to being “the young and the restless,” then, we are also “the lions in winter”—able rightly to be described as “emerging composer” at virtually any age.

It can help if we grow up in a major cultural center (as I did in New York City). Because of that “accident of geography,” which in my case included the option to study at Juilliard Preparatory every Saturday, each musical thing I did held the potential to see public light. Even fledgling compositional efforts came forward in rather polished performances, and, crucially, I understood that the critiques I received for both composition and piano performance were pegged to the highest international standards. Such an environment is bracing, at times perhaps cruel, but always informative.

Maturing in this cosmopolitan environment taught me many truths. Among the most important: to survive as a composer you cannot have a too-thin skin. Art is a demanding master. Very good art (let us not use the word “great” just yet) passes through a critical lens that sports a mighty small aperture. In the intensified focus of public performance, the composer must deliver the goods—her own voice, manner, imagination. I learned to require of myself that my music be the finest it can be, to the greatest extent humanly possible, in every piece.

It is tricky to navigate the balance between being thoroughly yourself and reaching your listener—it calls for the finest of calibrations on a continuing basis. Once I understood the power of performance as crucible, I soon realized its corollary: it will not matter, ultimately, if you don’t please all of the people all of the time. A more sensible and reasonable goal is to reach some of the people most of the time.

Of course, I am referring to classically framed art music. This music is revelatory on many levels; it wants the listener to visit with it and take it personally. At its finest, art music’s meaning permeates deeply. The musical fabric is built in tiers and keeps changing its bandwidth at many points, not just at phrase ends. Its tessituras also adjust at idiosyncratic intervals. It provides constant sonic stimulation, using many timbral combinations, from pure colors to cross-family mixes almost infinite in variety. And its forms can be of any proportion, ranging in analogue from poetic to essaylike to novelistic. Such music cries out for a composer of distinct personality—maybe even one that is fresh or strange. It is music that has the potential to endure.

Art music presumes a specific, active frame for listening. How different that is from the way we are meant to take in the “sound blanket” formed by today’s music, streaming past our ears in every public space! Today’s listening standpoints arise elsewhere, deriving from either postmodernism or pop.

Postmodernism invites us to view or to listen at some distance, and postmodern works often have shallow

space below their beautifully wrought surfaces. Painter Frank Stella explains why:

One could stand in front of any Abstract-Expressionist work for a long time, walk back and forth, and inspect the depths of the pigment and the inflection and all the painterly brushwork for hours. But I wouldn't particularly want to do that and also I wouldn't ask anyone to do that in front of my paintings—I'd like to prohibit them from doing that. . . . All I want anyone to get [from] my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion. . . . What you see is what you see.¹

Pop, on the other hand, wants the listener up close—it is warm, familiar. The pop viewpoint invites us to enjoy this particular song as an incrementally differentiated version of what we have already met. Because it is so personal, inventive pop has the potential to stay in memory and, for many listeners, to remain meaningful over time. But in its more mediocre incarnations pop relies on existing formulas; these signal crudely how you are meant to hear, using ready cues from tempo and percussion/accompaniment grooves to generate the expected emotional response.

Most of what the media nowadays push to our attention is market driven, and for mass consumption the market forces are definitely pop. It is oh so tempting to import pop marketing strategies into the high-art realm. But for art music, that wholesale translation would be misguided and unhealthy. Society's current watchword is "Now! The moment is now!" If we join together the celebration of gut instinct/snap decision—as in Malcolm Gladwell's 2005 book *Blink*—with the implications of Francis Fukuyama's early 1990s declaration, "The End of History," we have arrived at the touchstones for the attitudinal climate in our time.

Let me be specific. Four factors now dominate the listening experience, having immense effect on how we understand music, how we hear it in the first place, and how we remember and value it in remembrance.

1. HIERARCHY DISMISSED

We no longer have a commonly held value system leading to an ordering hierarchy by means of which exceptional or great works can be identified.

According to composer Kenneth Lampl, the words "great" and "historical" have an underlying link. By definition, both these words assume that some authority must decide the value and level of historical or aesthetic

importance of the piece or the composer. In the past the question has always been, Who is the great artist? whereas today we ask, Who is the authority to validate the great artist? In popular culture it's even more basic: the individual creates the truth that works for her. If an individual likes something, she consumes it in whatever form it takes. There is no quest for "validation" of any kind.²

2. NICHE MARKETING

Composers early on can be branded and then "marketed" according to that brand's specifications. As much as we would like to believe that music is a meritocracy, a sharp look at the music industry shows otherwise. Effective placement and selling derive from strategic marketing, and composers heed that teaching. Composer Lawrence Dillon rightly observes:

[While] there are many composers with extraordinary gifts who struggle to get any commissions at all, there are [also] a number of composers with perfectly ordinary gifts who have figured out how to work the system for numerous commissioning opportunities. . . . It's just a fact that working the system requires different talents from composing; some people have both skills, some people have one or the other.³

3. INFINITE OPTIONS

Easy access to almost infinite options results in the consequent need to make choices or decisions on the spot. We might think that having many choices increases our capacity to order our lives individually. That is true, but only up to a point. A good illustration is this tale from Malcolm Gladwell's *Blink*.

[A researcher] conducted an experiment in an upscale California grocery store in which she set up a tasting booth [offering] a variety of exotic gourmet jams. Sometimes the booth [displayed] six different jams, and sometimes . . . twenty-four jams. . . . Conventional economic wisdom says that the more choices consumers have, the more likely they are to buy, because it's easier to find the jam that perfectly fits one's needs. But [the researcher] found otherwise: While thirty percent of those who stopped by the six-choice booth ended up buying some jam, only one-tenth as many—three percent—of those who stopped by the bigger booth bought anything. Why is that? Because buying jam is a snap decision. You

say to yourself, instinctively, I want that one. And if you're given too many choices, if you're forced to consider much more than your unconscious is comfortable with, you get paralyzed.⁴

How does “infinite choice” affect the composer? Developing our own characteristic style is significantly more challenging when we have available at the turn of a knob ready-to-hear music from every historical period and from many cultures. Ligeti famously worried: “I am in a prison. One wall is the avant-garde, the other is the past. I want to escape.”⁵ True, most decisions about style come from within: innate personality is, after all, stamped on our music just as on our public persona. Yet singularity in an artist's voice depends in large part on how we pronounce what it is we are saying. In a time where multiple options exist for the plucking, validating our choices for how we speak—and how we won't speak—becomes a critical and much more nuanced step in the composer's evolution.

4. MUSIC IN PUBLIC SPACES

This one factor—ever-present music in public spaces—has profoundly changed the way we listen. Lutoslawski observed: “People whose sensibility is destroyed by music in trains, airports, lifts, cannot concentrate on a Beethoven quartet.”⁶ Once music becomes more or less a sonic carpet, if active listening is meant to take place, the music must define itself immediately to the listener. A work's opening measures now carry the absolute burden to declare the framework by which listening should proceed. If not, the default kicks in, and the music is largely understood as an agreeable, mostly unobtrusive underscore. What does this mean for music that develops in complex ways or for a composer who prefers to take a good bit of time to express a musical idea and then explore it fully? It means that, in the short term, this composer and that piece are less likely to garner wide listenership (unless, of course, branding can turn the trick to make complex locution fashionable!).

Luckily, our fans are out there, and they keep track of what we are doing. They are quite keen that our music stays on point, and they instinctively abide by D. N. Perkins's double challenge to the creative product: that it be original and of high quality.⁷

Recently, David Galenson proposed two contrasting models for the flowering of an artist's life. The title of his current book tells it all—*Old Masters and Young Geniuses* (Princeton University Press, 2006). One life trajectory—

the “Young Genius”—spotlights artists who produce a truly conceptual breakthrough, usually early in their careers, that goes on to form the basis of much else they will produce. Examples here would be Picasso's startling and influential *Les demoiselles d'Avignon* and Varèse's imaginative study *Ionisation*. The second model is that of the creator who is at heart an experimenter, with the experiments coming forward increment by increment, playing out pretty much across the artist's entire life's work (the “Old Master”). Examples here would be Monet, Pissarro, Conlon Nancarrow, perhaps Schoenberg, and possibly even Verdi. For creators of this type, the final works they produce may in fact be their most significant.

Galenson is an economist at the University of Chicago, and his detailed econometric illustrations lead to two additional perceptions critical to discerning important works: (1) a work of art is deemed important if it goes on to influence work by other artists of the same period; and (2) the important work will be produced following some type of think-tank experience that has brought together a group of creators. Additionally, on this second point, it does not matter how long the communal perception sharing is—and it is not required that parties to the group be present at the same moment. Rather, key perceptions seem to ripple through the particular community of artists, leaving observational imprints that serve as creative springboards for each artist's subsequent works.

This sounds quite a bit like the academy, with the addition, perhaps, of a broader intellectual circle now coming together via the Internet. This is 2007's distinct advantage! Today, composers need not live in the equivalent of Paris in 1880 or New York in 1946 in order to be working at music's leading edge.

The Internet brings with it other plusses, promoting a climate of specific and precise interests arrayed in countless niches. As critic Anne Midgette noted in the *New York Times* on May 19, 2006, the Internet promotes “strong cult followings to develop for music by obscure artists. . . . Classical music [is taking full advantage], moving to occupy its own significant niche.” Both Apple's iTunes and Microsoft's newer Urge.com/Zune respond to a listener's desire to access classical music on the Internet. Recent statistics are encouraging. They indicate that Internet requests for classical works exceed radio's 2.5 percent share by almost 100 percent, meaning that classical music (some version of it, anyway) is the choice for almost 5 percent of Internet-distributed music.

Computers, the Internet, and electronic music delivery systems of all kinds bring with them thorny issues of limits to intellectual property. Marnie Hall, executive director of the independent Leonarda record label, has

written about these and other recording industry issues with poignancy. Just on the subject of royalties, she is clear that “unless our laws are changed, composers and performers will continue to dig deep into their own pockets to make recordings—in some cases mortgaging their houses—yet often never be [properly] compensated” by the royalty apparatus as it now stands.⁸ (Composer Augusta Read Thomas is quite public in outlining her experience in self-financing a disc of her orchestra music, which included mortgaging a house. See *Opera* magazine, fall 2004.)

Hand in hand with these dollar issues is an equally significant development of the past fifteen years: we have lost the name for what we do. We are composing music left unidentified to the larger listening public. In 2007 the *New York Times* lists music under several headings: jazz, opera, pop music, and classical music. Where is the label for what we write? Composers today are actually in a situation similar to that of the mid-twentieth-century woman’s “problem that has no name”—a situation unrecognized and unacknowledged until Betty Friedan gave the syndrome a name by writing *The Feminine Mystique*. The term “contemporary classical music” is no longer meaningful: Mozart, Beethoven, and Skriabin were all writing art music contemporary to their own period. Our arena (our “niche”), therefore, is semiunoccupied until we come up with a meaningful term for what we are composing.

Today’s composers grapple with these and like issues regularly, issues both professional and personal. We must answer questions Stravinsky never faced. Here are a few of these, in three groups:

1. Do I stick to all-electronic sound sources, setting aside performers’ interpretive abilities? Do I do this because I work as a video-game composer or jingle/ring-tone writer? Or do I decide on this route because it is the easiest way to get a lot of my music available on the Web?
2. Do I go it alone as a desk-top publisher? I will gain royalties as both publisher and composer if I do. But if I do not go through the formal accept/reject process with a traditional print publisher, how will this decision fly with my tenure-review committee?
3. What does style mean now? Do I envision music as continual flow or as a series of peak moments well prepared and led away from properly? Must I adopt the postmodern stance? Is it better to dip a toe into one or two world music frames? Will I be seen as a tourist if I do this?

In short, *Where lies my continuing inspiration?* Of course, I am talking artistically, since appropriate financial com-

pensation is pretty much out of the picture. Andy Warhol asked: “Why do people think artists are special? It’s just another job.”⁹ The cost of writing music is measured in both aspirins and dollars, and, whether as a job or as some higher calling, composers *do* need to get paid for their music. The academy has proved to be a hospitable home for composers, to a point. On campus we are connected to performance resources, have the potential to tap development grant money for select creative projects, and certainly have the happy requirement to interact with fledgling practitioners of our art, some of them even talented. Maybe teaching is the best day job for a composer—there is an undeniable synergy with our colleagues in performance, theory, and musicology. But teaching also siphons our energy, directing it away from creation toward more prosaic purposes.

Artists’ lives are object lessons in frugality and the art of survival, and this shows clearly in three survey-studies on the economic aspects of a composer’s life. The earliest and most comprehensive study of these three is from 1974: Marianne Felton surveyed more than fifteen hundred U.S. composers, that is, people from various walks of life who self-identified primarily as “composer.” Respondents included judges, taxi drivers, composers for film, teachers of composition in higher education, and so forth. (Felton used three sources for her study: the American Music Center membership list, the College Music Society list of composition teachers at colleges and conservatories, and composers cited in the then-current Schwann record catalogs.) The survey’s results are sobering: the average income from composition in 1974 was just about \$600 per year.¹⁰

The second survey, carried out in 1992 by New York Volunteer Lawyers for the Arts, queried New York State artists in all disciplines, including music composition. The results here were a bit better. The 1992 annual income specifically from work in the chosen art form was approximately \$2,300.¹¹

The most recent survey, of composers in Minnesota, was undertaken by the McKnight Foundation in 2000. Most respondents did not choose to answer how much they made annually from their art. Instead, they repeatedly urged that some threshold income is necessary, first to keep going as a living being, and second for a separate pool of funds to provide support for the mechanics of effective function as composer. By consensus, support monies for composition need to be somewhere between \$2,500 and \$5,000 per year. These monies would go toward music calligraphy, recording expenses, score duplication, mailings, advertising, and other expenses.¹²

Where does this leave us in 2007? In the United States

we have no composers' guild and no composers' union. For most of us, life as a creative artist means financial compromise and perhaps downsizing artistic ambitions. In the words of one young composer who had to secure outside support for his entire higher education, undergraduate through doctorate, we hear the whole story in synopsis. He writes:

Now I'm finishing coursework for my Ph.D. with a student loan bill that exceeds \$100,000. Those loans—a necessary evil in order to do what I want to do with my life—will most likely hang over my head for 20 to 30 years. I don't think I'm an exception here. So, yes, getting paid is important. . . . That said, I would never make such a concerted effort to defy the laws of economics without having a true passion for what I do. (Doctoral candidate, University of Minnesota)

Let us remember: the entrepreneurial spirit is essential to a composer. Most of us manage, somehow, to manage. If what it really takes to change things is jiggering upward the industry commission guidelines to \$2,500 per minute of finished music, then that's placing the bar where it should be—not by any means “too high.”

Not all of us will survive as composers, but the trip is definitely worth the ride! To have the opportunity to dwell for a bit in my creative garret, hearing fully the music inside my head—“perchance to dream,” to dream the dream—is a peak experience every single time. Happily, the younger generation continues to aim high, dancing to the age-old idealistic beat. As one young conservatory faculty member wrote to me (Peabody Preparatory Division), “I've become very ‘outcome-oriented,’ sitting at the piano or computer and questioning if my new work will be any good—will it be ‘just another piece’ or a lasting and individual contribution to the repertory?” His question is the right one, and even more important is that he continues to ask it!

Now, finally, let me answer the question, *Who are we?* We are the ones who regularly glimpse the future, designing it every day through our own new notes. Each of us is an artistic leader, a *nonrenewable natural resource* who should be supported and nurtured at every step. Though we speak individually in distinct voices, we form a professional cohort sharing common concerns—concerns significant and critical for every other musician and for our sustaining society.

We need dialogue to explore together the artistic and practical matters we hold in common. To change the future, as Galenson says, we need in the here-and-now the artistic lift and benefit of community. So let us start talk-

ing! Like all creative folks I am a tinkerer—I think of life as a proof, not a final finished document but something always subject to change, to improvement. Therefore, I will close ever hopeful, riffing lightly on Garrison Keillor's favorite good-bye: “Let's be sure to do *good* work, and—by all and every means—keep in touch.”

COMPOSER PROFILE

Judith Lang Zaimont (b. 1945) is internationally recognized for her distinctive style, characterized by its expressive strength and dynamism. Many of her one hundred works are prize-winning compositions; these include three symphonies, chamber opera, oratorios and cantatas, music for wind ensemble, vocal-chamber pieces with varying accompanying ensembles, a wide variety of chamber works, and solo music for string and wind instruments, piano, organ, and voice.

Among her composition awards are a Guggenheim Fellowship (1983–84); a Maryland State Arts Council creative fellowship (1986–87); commission grants from the National Endowment for the Arts (1982) and American Composers Forum (1993); and grants to support recordings from the Aaron Copland Fund (American Music Center, 1995, 2002) and Ditson Fund (Columbia University, 2002). Over the past decade she has been Composer of the Year at Alabama University–Huntsville (1994), Featured Composer at the 1995 Society of Composers International meeting, Filene Artist-in-Residence for the 1996–97 year at Skidmore College, Composer in Residence at the University of Wisconsin–River Falls (spring 1999), and Honored Composer at the 11th International Van Cliburn Competition in 2001 (where both gold medalists selected and performed her music). Most recently, she has been Featured Composer for the 2002 National Federation of Music Clubs, 2003 Commissioned Composer of the California Music Teachers Association, and Commissioned Composer for the 2003 International San Antonio Piano Competition. She was the recipient of a 2003 Aaron Copland Award (commissions, 2004 residency), a 2005–6 Commissioned Composer Kaplan Foundation (work for wind ensemble) and a 2005 Bush Foundation Artist Fellowship in Composition.

Zaimont's orchestral music has been repeatedly recognized through prizes: first prize—gold medal in the Gottschalk Centenary International Composition Competition (orchestra and chorus, 1972); first prize in the Chamber Orchestra Composition contest to honor the Statue of Liberty Centennial (1986), *Chroma*; and first prize in the international 1995 McCollin Competition

for Composers (for Symphony no. 1, performed by the Philadelphia Orchestra in 1996).

Zaimont's music is frequently played in the United States and abroad; it is published (MMB Music, Inc., Galaxy/ECS, Vivace, Jeanné, C. F. Peters, Lyra, Walton), recorded (Naxos, Albany, MSR, Arabesque, Koch, Leonarda, 4-Tay), and commissioned by ensembles and solo performers worldwide. Recent all-Zaimont CDs include a 2006 Naxos disc of large ensemble, textured music (which includes performances by Gerard Schwarz leading the Berlin Radio Orchestra, with John Aler, James Maddalena, and other international soloists), and a 2005 Albany CD of solo and duo instrumental works. *Prestidigitations*, a disc of her original rag-flavored music, ragtime being one of her continuing passions, will be released in spring 2007. It features performances by San Francisco's American Ragtime Ensemble.

Her music is the subject of fifteen doctoral dissertations and has served as repertoire for performance competitions such as the Carnegie-Rockefeller American Music (vocal), Cliburn and San Antonio International (piano), and Vahktan Jordania International (conducting). Compositions by Zaimont have been featured works performed at the World Viola Congress (2005), World Saxophone Congress (2003), National Conference of CBDNA (2003), National Cello Congress (2003), College Music Society National Conferences (2005, 2004, and earlier), International Double Reed Society annual conferences (1997, 1993), and others. Two of her works have been named to "Century Lists": *Doubles*, 1993 (oboe and piano, *Chamber Music America*) and *Sonata*, 1999 (Piano & Keyboard magazine). Her biography appears in most standard reference works, and she is the subject of both individual chapters in specialist volumes and major articles in professional journals, such as the *Clarinet*, *Fanfare*, *NATS Journal*, *Choral Journal*, *International Piano*, *Mississippi Rag*, *Clavier* (2006, 2005), and *Chamber Music* magazine (January/February 2004).

Zaimont is a distinguished teacher, formerly a member of the faculties of Queens College and Baltimore's Peabody Conservatory of Music, where she was named Teacher of the Year in 1985. She held the post of professor of music and chair of the Music Department at Adelphi University from 1989 to 1991, and from 1992 to 2005 she served as professor of composition at the University of Minnesota School of Music as well as division chair and scholar of the College of Liberal Arts. Since retiring from full-time college teaching in fall 2005, she continues to be active as clinician, frequent adjudicator, and master-class presenter across the United States and abroad. Zaimont is also the creator and editor in chief of the critically

acclaimed book series *The Musical Woman: An International Perspective*, 3 vols. (Greenwood Press, 1983, 1984, 1986). For the book series she received a research grant from the National Endowment for the Humanities (1989) and the 1993 first prize in the Pauline Alderman Competition, an international musicology award. She served as national board member for composition for the College Music Society (2003–5) and was elected to a second term on the advisory board of the International Alliance for Women in Music (2004–7) and to the editorial board of *American Music Teacher* magazine (2005–7).

LIST OF WORKS

Only compact disc recordings are listed. For additional information, please see Judith Lang Zaimont's Web site: www.jzaimont.com/.

Publisher Abbreviations

BB	Broude Brothers, Inc.
CFP	C. F. Peters
FC	Fleisher Collection
GMC	Galaxy Music Corporation (E. C. Schirmer)
HL	Hal Leonard/American Composers Forum
HPC	Hildegard Publishing Company
JAB	Jabez Press
JI	Jeanné, Inc.
JLZ	Judith Lang Zaimont
LM	Lyra Music
LP	Leonarda Productions, Inc.
MMB	MMB Music, Inc.
NMJ	New Music Jukebox
SA	Sounds Alive!
TMC	Tetra Music Corporation (Alexander Broude)
VP	Vivace Press
WMC	Walton Music Corporation (Hinshaw Music, Inc.)
YMP	Yorktown Music Press

Orchestral Music

Chroma: Northern Lights (1986), NMJ; *Symphony for Wind Orchestra in Three Scenes* (2003), MMB; *Elegy for Symphonic Strings* (1998), MMB, Arabesque Z6742; *Monarchs: Movement for Orchestra* (1988), MMB, Arabesque Z6742; *Remember Me: Symphony no. 2 for Symphonic Strings* (2000), MMB; *Sacred Service for the Sabbath Evening* (1976), GMC, Naxos, 4-Tay 4015; *Stillness—Tone Poem for Orchestra* (2005), MMB; *Symphony no. 1* (1994), SA, Arabesque Z6742; *Tarantelle* (1985), GMC; *Man's Image and His Cry* (1968), JLZ

Choral Music

The Chase (1972), GMC; *Friends* (see *Life Cycle*) (1994), JLZ; *Lamentation* (1982), NMJ; *Life Cycle* (1994–2001 and continuing), JLZ; *Meditations at the Time of the New Year* (1997), NMJ, Naxos, 4-Tay 4015; *Miracle of Light—A Festival Piece* (1995), JLZ; *Parable: A Tale of Abram and Isaac* (1986), HPC, Naxos, Leonarda 328; *Sacred Service for the Sabbath Evening* (1976), GMC (see also *Orchestral*

Music), Naxos, 4-Tay 4015; *Sunny Airs and Sober* (1974), WMC; *The Spirit of the Lord* (1992), JLZ; *Three Ayres* (1969), BB; *Three Choruses from The Sacred Service* (1976, revised 1980), GMC; *The Tragickal Ballad of Sir Patrick Spens* (1980), JLZ; *Voices* (1996), NMJ; *Moses Supposes* (1975), TMC

Chamber Music

“. . . 3: 4, 5 . . .” (1997), JI, Jeanné, Inc. CD; *Astral, a mirror life on the astral plane* (2004), JI, Albany 785; “Bubble-Up” Rag (2001), JI, Albany 785; *Capriccio* (1971), JI; *Dance/Inner Dance* (1985), JI, Arabesque Z6667; *De Infinitate Caeleste* (Of the Celestial Infinite) (1980), JLZ; *Doubles* (1993), JI, Arabesque Z6667; *Dramatic Fanfare* (1987), JLZ; *Folk-Song Fantasy* (1998), JI; *From the Folk* (2004), JI; *Grand Tarantella* (1970), NMJ; *Hidden Heritage: A Dance Symphony* (1987), MMB, Arabesque Z6667; *Même* (1993), CFP; *Music for Two* (1971), JI; *Parallel Play for Saxophone Quartet* (1998), JI; *Piano Trio: Russian Summer* (1989), MMB; *Prelude* (1992), JLZ; *Reflective Rag* (1974, 2001), VP; *Sky Curtains: Borealis Australis* (1984), JI, Arabesque Z6667; *Spirals for String Trio* (2000), MMB; *Tanya—Three Poems for Cello* (1998), NMB, Albany 785; *Valse Romantique* (1972), JI, Albany 785; *When Angels Speak* (1987), JI, Albany Troy 246; *Wind Quintet no. 2: Homeland* (2001), JI; *Winter Music* (1985), JLZ; *Zones* (Piano Trio no. 2) (1994), MMB, Arabesque Z6667

Vocal Music

Aria: “Ashes are the bread I eat” (1983), NMJ; *The Ages of Love* (1971), JLZ; *Chansons Nobles et Sentimentales* (1974), NMJ, Leonarda 343; *Coronach* (1970), JLZ; *Deep Down—A Spiritual* (1982), JLZ; *Four Songs for Mezzo-Soprano and Piano* (1965), NMJ; *From the Great Land: Woman’s Songs* (1982), JI; Leonarda 329; *Greyed Sonnets: Five Serious Songs* (1975), NMJ, Leonarda 343, 338; *High Flight* (1980), JLZ; *In the Theatre of Night: Dream Songs on Poems of Karl Shapiro* (1983), GMC; *The Magic World: Ritual Music for Three* (1979, 1980), JLZ, Leonarda 343; *Nattens Monolog—Night Soliloquy* (1984), NMJ; *New-Fashioned Songs* (1983), JLZ; *Psalm 23* (1978), JLZ; *Songs of Innocence* (1974), FC; *Two Songs for Soprano and Harp* (1978), LM, Leonarda 343; *Vessels: Rhapsody for Mezzo and Piano* (1991), JLZ; *Virgie Rainey—Two Narratives for Soprano, Mezzo and Piano* (2002), NMJ, Albany 785; *Will’s Words* (1990), JLZ; *A Woman of Valor* (1977), NMJ, Naxos

Opera

Goldilocks and the Three Bears (1985), SA

Keyboard Music

Black-Velvet Waltz (1983), JLZ; *Calendar Collection* (1976), VP, Leonarda 334; *A Calendar Set* (1974–78), JAB, Arabesque Z6683; “*Hesitation*” Rag (1998), VP, Albany Troy 617, Koch 3-7440-241; *Hitchin’* (2006), JLZ; *Impronta Digitale* (1999), SA, Harmonia Mundi 907289; *In My Lunchbox—Suite for Developing Pianists* (2003), VP; *I Seek the Lord* (1992), SA; *Jupiter’s Moons* (2000), VP, Albany Troy 617; *Nocturne: La Fin de Siècle* (1978), GMC, Albany Troy 617, 4-Tay 4001; *Scherzo* (1969); *Serenade* (2006), JLZ; *Snazzy Sonata* (1972), VP, 4-Tay 4001; *Solitary Pipes* (1977), YMP (in *The Joy of Modern Piano Pieces*); *Sonata for Piano Solo* (1999), NMJ; *Stone* (1981), JLZ; *Suite Impressions* (1994), VP; *Toccata* (1969); *Two*

Piano Rags: “Reflective Rag,” “Judy’s Rag” (1974), VP, Koch NR 246; *Wizards—Three Magic Masters* (2003), VP, Albany 785

Wind Ensemble

City Rain (2001), HL; *Israeli Rhapsody for Concert Band* (2006), MMB; *Symphony for Wind Orchestra in Three Scenes* (1999), MMB

NOTES

This article is a revised version of the keynote address/Robert Trotter Lecture that Judith Lang Zaimont presented at the annual meeting of the College Music Society, September 12, 2006, in San Antonio, Texas.

1. Quoted in David W. Galenson, *Painting Outside the Lines* (Cambridge, MA: Harvard University Press, 2001), 140, 135.

2. Kenneth Lampl, “Where Are the Mozarts of Today?” in *Eunomios*, online monograph, www.eunomios.org, December 1, 2000.

3. Lawrence Dillon, “Our Town,” <http://www.Sequenza21.com>, June 2006.

4. Malcolm Gladwell, *Blink: The Power of Thinking Without Thinking* (New York: Little, Brown, 2005), 142–43.

5. Quoted in Stephen Ferguson, “On Ligeti,” <http://www.Sequenza21.com>, June 13, 2006.

6. Quoted in Everette Minchew, “Aural Assault,” <http://www.Sequenza21.com>, January 26, 2006.

7. D. N. Perkins, *The Mind’s Best Work* (Cambridge, MA: Harvard University Press, 1981).

8. Marnie Hall, letter to the National Academy of Recording Arts and Sciences (summer 2006).

9. Quoted in Galenson, *Painting*, 166.

10. The original survey was reported in the newsletter of the American Music Center and was expanded for formal publication in 1978. Marianne Victorius Felton, “The Economics of the Creative Arts: The Case of the Composer,” *Journal of Cultural Economics* 2, no. 1 (1978):41–61.

11. Creative Artists Public Service (CAPS) grants, artists summary profile, 1992.

12. “6 Questions—2,403 Answers,” in *An Artist’s Survey—The Cost of Culture*, McKnight Foundation publication on CD (August 2000).

Fondazione Adkins Chiti: Donne in Musica

All composers, performers, and musicologists who wish to send news of their activities to the Women in Music network may send their information to forum@donneinmusica.org. The *Notiziario* is sent to three thousand addresses in Italy and to more than eight thousand women composers, musicologists, and musicians worldwide. For additional information contact Via Riboty 23, 00195 Roma, tel/fax 0039 06 39 75 17 63, e-mail info@donneinmusica.org.

The Ruralist Composer

LYNETTE WESTENDORF



Lynette Westendorf

Contrary to what one might think, the greatest challenge of being a composer in a rural area is not one of isolation. I live in the Methow Valley (pronounced MET-how, after the Methow Indians native to this area) of north-central Washington State. My home is thirty miles from Canada, as

the crow flies, bordering North Cascades National Park. There are five small towns in our fifty-mile-long river valley, the population of which is fewer than five thousand souls. The nearest town, Winthrop, is three miles away. Seattle is two hundred miles west over the mountains, and Spokane is nearly two hundred miles east over the plateau.

Driving downvalley on Christmas Day I counted nine bald eagles along the river. Fresh snow iced the trees, and the near-zero temperatures had created huge slabs of ice that wedged against the boulders in the stream. Horses spouted steam.

Methow Valley has myriad communities such as ranching and farming, recreation (cross-country skiing, hiking, biking, fishing), and the arts, among others. The arts community includes numerous vibrant nonprofit organizations: a professional theater, several galleries, a fine local history museum, a world-class chamber-music festival (Frederica von Stade will be in recital this summer), a renowned fiddle and giant insect contest, community music presenter and educational institute, at least two professional recording studios, a Suzuki program, community orchestra and choir, and literally dozens of performing musicians of all ages and styles. Many of the restaurants and taverns have pianos, and not only for decoration.

I am one of six private piano teachers in the valley. In addition to piano, I regularly instruct adult music theory, both privately and in classes at the community center, which is the hub of much of the music in the valley. Children and adults can also study classical and jazz guitar, voice, any of the strings, and a variety of folk instruments. The school offers general music, band, choir,

and string ensemble. At any given time, several students from the valley are enrolled in college as music majors; most of them are on scholarship.

Thus, as a pianist, accompanist, organizer, and teacher, I can be as busy as I choose to be. I grew up on a farm in southern Idaho, where my parents agreed to buy me a piano and give me lessons as long as I would practice. I studied piano and organ throughout my childhood and teen years and was one of two musicians in our church. Part of the philosophy my parents instilled was that if one has a musical skill, one should offer it back to the world. I was always expected to play, and I always enjoyed it. I still do. I am a lifelong resident of the western United States, and while I have lived in large cities—Salt Lake City, Albuquerque, and Seattle—I have lived most of my fifty-six years in rural settings.

The greatest challenge of being a composer in a rural area is one of setting priorities. If I have two or three composition projects going at a time, I am comfortable with my division of time between teaching, performing, and general community involvement.

Last May there was an early hot spell, with a week of temperatures in the high 90s. The river ran loud and muddy and was full of downed trees and debris, and all along the riverbanks people sat out in their lawn chairs watching the spectacular power of nature.

My last big project premiered in April 2006. I was invited to collaborate with writer and historian William Layman of Wenatchee, Washington, on a museum exhibit about the Columbia River, the greatest river in the Northwest. The Columbia originates in British Columbia and flows over twelve hundred miles on its course to the Pacific, draining the entire Pacific Northwest west of the Continental Divide. The exhibit, "River of Memory: The Everlasting Columbia," celebrates the native river before the era of hydroelectric dams and will tour major museums in Oregon, Washington, and British Columbia through 2008. [See Google: "River of Memory: The Everlasting Columbia" for the exhibit schedule and related links.] The music, composed for violin, cello, piano, marimba, vibraphone, percussion, and Native American flutes, plays in the museum space, where visitors view historic photography, artwork, maps, poetry, and silk paintings of all the native fish species in the river. As producer of

River of Memory, p. 5

III. From the International Boundary to the Source

Lynette Westendorf

I

FLUTE

Free Adagio

VIOLIN

CELLO

PIANO

VIBES

The river has entered a kingdom ruled by high mountains, monarchs on granite thrones, crowned in glistening ice...

J

...when the water is still and most transparent...

VIOLIN: short duet with flute

CELLO: short duet with flute

PIANO: repeat Adagio ad lib

STRINGS: long tones & harmonics to accompany flute and vibes

VIBES: solo with flute

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Ex. 1. *River of Memory*, page 5, copyright © 2005 Lynette Westendorf

the CD, I also edited in a dozen poems about the river, along with sounds from nature. The result is a musical/spoken word collage. My income for the project comes through sales of the CD in museum stores; we have also performed the project (complete with music, poetry, and historic photography) in concert several times in the region. [The CD is reviewed in this issue of the *Journal*.]

I love an independent project like this because of the artistic freedom it affords and the interactive element. The “*River of Memory*” project involved historians and poets, videographers and museum curators, artists, cartographers, and my fellow musicians. In his *River of Memory* book (University of Washington Press, 2006), author William Layman took the river journey from the mouth of the river to the source, but I composed the music for the journey from the source to the mouth. I selected musicians with reading as well as improvising skills to provide an element of indeterminacy in the music. I achieved this with a score combining both real and graphic notation, along with excerpts of poetry that directed musical mood.

The music is in a suite structure, and every performance is slightly different. The recorded version is permanent, of course, but it is really just one of many possibilities. The music is in three large sections totaling nearly an hour, with four subsections each. I composed it entirely without meter, preferring instead to work with quarter-note pulses. The written sections are mostly

strong melodic themes that the players must know well enough to carry through into the improvised sections. Graphic notation and written instructions are followed closely for cues into transitions. The improvised sections tend to be the more flowing—the calmer water, so to speak, or at least the calmer surface. Tim Brooks, the Colville Reservation Indian flute player, was the only nonreading musician, and his role was that of “chorus of one,” in the ancient sense of providing a herald or a response.

Upon returning home after midnight from the premiere performance 120 miles away in Wenatchee, we saw the aurora borealis in full display, shimmering yellow and pink and green across half of the night sky. The black horizon, shaped by the wooded foothills and my garden shed, lay in stark contrast to the brightly lit night sky.

I have also received commissions for chamber music or documentary scores and have written for many Northwest professionals, including koto player Elizabeth Falconer, flautist Paul Taub of the Seattle Chamber Players, and the ensemble Quake. Occasionally, I travel to Seattle to perform for a project or a series—the Seattle Composers Salon is a monthly series featuring new music, and it is always fun to hear what is happening on the other side of the mountains. In 2002 I received a Northwest regional Emmy for the documentary film score *False Promises: Lost Land of the Wenatchi*.

There is never a shortage of opportunity to compose for local musicians. Last year I set the Thomas Hardy poem “The Darkling Thrush” for SATB for our community choir’s Christmas season concert. Being accompanist for the choir allowed me the time to work with the director and chorus during rehearsals. Methow Valley audiences are attentive and educated. This year’s holiday concerts served about six hundred people over two nights, more than one-tenth the population of the valley. We are very proud of those statistics here. I directed a new music series in Seattle for a number of years, and we were often lucky to have audiences that equaled the number of musicians onstage. I work regularly with fellow composer Terry Hunt, a jazz and classical guitarist, filmmaker, and conductor of the community orches-

tra. Once or twice a year we plan a recital of all original pieces, sometimes including jazz compositions with our new music pieces. We are, of course, limited in instrumentation, but, as with composers everywhere, we tend to compose for those musicians whom we know and who are interested in exploring new repertoire.

The problem of living in the country is, of course, one of wider exposure. It is important for me to travel periodically to conferences, out-of-town performances, or residencies. The interaction with other creative artists is inspiring and valuable. Last year I attended a residency at the Atlantic Center for the Arts in Florida, where I joined other composers working with creative jazz legend Henry Threadgill. Composers from Seattle, Pittsburgh, The Hague, and New York (and Winthrop) worked individually and collectively with one of the most innovative modern jazz composers to create, record, and perform new works during the residency. We also had the opportunity to interact with writers and painters from far and wide. Aside from meeting and working with new friends from across the musical spectrum, the most valuable part of the residency was to reinforce what I already knew: creative musicians face the same challenges in New York City as in Winthrop, Washington. We just have less traffic and more mice.

The lake is ice this time of year. Not long ago I saw a coyote running back and forth at top speed on the frozen surface, snow spraying at its heels, chasing a mouse or perhaps just playing.

I am approaching that time of my life when I am feeling the need to put my oeuvre—some forty chamber and vocal works, choral pieces, and one symphony—in order, with the intention of publication. Ideally, of course, I would hope to see my works published for broader distribution than I can manage on my own. Right now, my scores (dated 1982 through 2006) exist in various filing boxes and cabinets and in the hands of more than a few musicians. But I plan on putting all of them into Finale—the earliest works are hand-copied—and create my own catalog. Regardless of whether my compositions are published officially or not, I will put them on file with the libraries of my alma maters, the University of New Mexico and the University of Washington.

In addition to putting my scores in order, I have also been developing a textbook on keyboard harmony. I have been using my own method with my students for many years, particularly with those students who are keen to develop harmonic skill. Keyboard harmony is no different from chorale-style harmony, except that it is laid out for three voices in the right-hand treble clef and one voice



Ex. 2. *Mystery in a Gray Room*, copyright © 2000
Lynette Westendorf

in the bass. Most theory books make mention of keyboard harmony, but without applied practice the knowledge is more theoretical than practical. I initially began developing the method while instructing for the Academy of Music Northwest in Seattle, an innovative conservatory that has produced some outstanding young musicians in the region.

While taking a late-night walk after a recent snowstorm, I saw a meteor shower light up the moonless night, occasionally casting light sufficiently bright to hide the crisp, winter constellations.

Having no pending commissions right now, I am free to work on my own long list of composition projects. I recently finished the recording of what will be my first solo piano CD. *Mystery in a Gray Room* will include a dozen pieces composed over the past fifteen years. Right now I am working on editing, and I hope to begin mixing in the next couple of months. All of the pieces have been performed in recital by me or by other pianists, but I only recently felt that I was ready to record them myself.

The title piece, *Mystery in a Gray Room*, a tribute to my late father, is a fantasy on the hymn “Beautiful Savior.” The opening section is a reharmonization of the familiar melody. The challenge I set for myself thereafter was to depart from the midrange of the piano, expanding chromatically, the two hands in contrary motion, to the extreme ranges of the instrument (see ex. 2). The right hand takes longer to reach the uppermost range, leaving

time for an extended left-hand melodic section. The 9:25-minute work ends with a return to the original reharmonization, interspersed with a blending of the original chorale-style harmony.

The major work on the CD is a suite of nine *Lieder ohne Worte*-style pieces called *Twenty Moons in the Big Canyon*, after selections from a collection of poetry by my husband, E. Richard Hart. Richard is a writer and historian whose publications have included legal and expert testimony, essays, articles, and poetry. (One of the distinct advantages of living in the country is our daily commute. Richard walks outside across a breezeway to his office, and I walk downstairs to the piano.) Knowing the Mendelssohn *Songs without Words* well, my goal was to explore the “songs without words” structure in a modern context. Much of the poetry is angular, with a consonant, percussive sound. I used the syntax of the poems to set the melodic rhythms rather than melodies to be sung. This also allowed for a wider exploration of range than might be practical for voice. The mood of each piece is then taken from the subject of each poem. In the scores themselves I included the words in small type, but more for study purposes than performance usage.

The structure of each movement is varied and is somewhat determined by the form of each poem. Because most of the poems are fairly long I was able to explore in depth both the rhythm of the melodies and the mood of the pieces. The pitch language is varied according to my own whim for each piece. I use a variety of elements from modern to modal scales, twelve-tone matrix structure, and free diatonic harmony. The duration of the entire suite is just under forty minutes. Except for an occasional quasi-cadenza, all the music for *Twenty Moons* is entirely composed out, with no indeterminacy or improvisation (see ex. 3).

Rounding out the piano CD will be two older works. One was presented at the ILWC Conference in Bilbao, Spain, in 1992, and another piece was originally composed for koto and rewritten for piano.

This part of the country is a paradise for stargazers. The night skies are black. The Pleiades are easily visible. But last summer's 175,000-acre Tripod forest fire created an eerie reflection on the smoky ceiling of the sky so that late into the night the northeast was illuminated red. Bursts of flame could be seen on the horizon, and the smoke billows looked like mushroom clouds.

After the piano CD I have something completely new in mind. For some time I have wanted to construct and record an extended sound collage. The work will center around the harmonium, with additional acoustic instrumenta-

Ex. 3. “One Coyote” from *Twenty Moons*, copyright © 2005 Lynette Westendorf

tion utilizing aeolian harp, hubcap xylophone (I stole the idea from Henry Threadgill), mandolin, penny whistle, melodica, charango, guitar, and viola da gamba. If I use the piano, it will be in a nontraditional, sound-based manner. I also plan to include various prerecorded material collected over the past decades (including a recording I made at an antiwar demonstration in Washington, D.C., where I was hit by a policeman riding a motorcycle while I was standing on the sidewalk). I expect to record the project at home, using my computer-based project studio featuring a MOTU digital/audio converter and Audio Desk software.

The particular aeolian harp for the project is designed and constructed by my friend and metal sculptor Bernard Hosie. The harp is three hundred feet long and stretches from a pole in his barn across a field, where it attaches to a huge metal sculpture. (Because of potential danger to people and critters, the wires are ten feet off the ground and must be played from scaffolding.) The harp consists of just two wires fitted with a simple guitar pickup that runs through a bass amplifier. The harp sings in the wind without amplification, producing a steady, high-pitched resonance. But with amplification and manipulation with metal objects such as heavy hand tools, tailpipes, and wooden sticks, a wonderful variety of sound waves is produced, from explosive electronic cracking to slide melodies.

The hubcap xylophone will be based upon an instru-

ment I heard on a Henry Threadgill recording at the ACA residency last year. The hubcaps will be suspended in a tablelike frame and can be played with mallets or sticks. It is rather a gamelan-type sound and can be very beautiful if the resonances of the hubcaps are well matched. The disks will all have to be vintage make, preplastic era; I have some friends who are keeping an eye (or, rather, an ear) out for good ones. Eventually, I imagine the instrument will become part of our outdoor sculpture garden, where anyone coming by can give it a try.

In the meantime, four distinct seasons will come and go here in the Methow Valley. The sky will amaze us every day. The snow will pile up in the winter (three feet before Christmas this year), and the mud will emerge in March. We'll watch the flock of wild turkeys—nearly fifty of the beasts—traipse daily back and forth along the road in front of the hayfield. The deer will continue to eat the pine trees when the temperature drops below zero. The monthly full moon will reflect brightly on the sparkling snow, sharing the sky with the

winter constellations and the aurora borealis. Daffodils will bloom in April and May and will bring early garden planting; we'll be able to swim in the lake by early July. With any good fortune, we'll be spared the terrible forest fire season we had last summer, and the autumn will turn the aspens and larch a golden yellow.

And every day I have a piano to play, lessons to teach, rehearsals and recitals to organize, and blank pages of manuscript paper to fill. I think I share a philosophy with artists everywhere: to hone the creative voice, to express and attempt to make sense of the universe, to work hard, looking beyond my own sights to the larger world, endeavoring to explain the wider human experience. Life is good, and never a day goes by without my knowledge of the fact.

Lynette Westendorf, MM, DMA, is an Emmy Award-winning composer whose works have been performed in the United States, British Columbia, Spain, England, and Japan. Her recordings are available on cdbaby.com. Her URL is <http://www.lwmusic.com>.

Gisela Hernández Gonzalo

A Creative Force during an Important Epoch in Cuba

DORIS MAGALY RUIZ LASTRES AND MARTA CASTELLÓN

THE MUSICAL ENVIRONMENT IN TWENTIETH-CENTURY CUBA

During the period of Spanish colonialism in Cuba the country was almost in ruins, but with the restoration of the Republic on May 20, 1902, a new era began. Gradually, education improved, and the level of cultural development reached unprecedented heights as new institutions were established. Among those institutions that contributed to the advancement of music in Havana, the following were most significant:

- 1903: Conservatorio municipal de La Habana
(Municipal Conservatory of Havana)
- 1918: Sociedad Pro-Arte Musical (Pro-Art Music Society)
- 1924: Orquesta filarmónica de La Habana
(Philharmonic Orchestra of Havana)
- 1928: Teatro Auditórium (Theater Auditorium)
- 1928: Revista Musicalis (Musical Journal)
- 1931: Sociedad general La Habana (General Society of Havana)
- 1934: Orquesta de Cámara de La Habana (Chamber Orchestra of Havana)

1942: Grupo de Renovación Musical (Group for Musical Innovation; this is the most important group of Cuban composers)

Gisela Hernández Gonzalo (1912–71) lived during this exciting period, attaining eminence as a composer, educator, choir director, and scholar. She and Olga de Blanck were two prominent figures in the music of mid-twentieth-century Cuba.

EDUCATION

Gisela Hernández Gonzalo was born in the small town of Cárdenas, in the province of Matanzas, on September 12, 1912. She began her musical studies at Santa Cecilia Academy and continued her training in 1924 at the National Conservatory of Music and Declamation of Havana. María Muñoz de Quevedo (a pupil of Manuel de Falla and founder of the magazine *Musicalia* and a branch of the Contemporary Music Society of Cuba) was Hernández's professor of music history, music theory, aesthetics, and choral conducting, and she exerted a strong influence on Hernández's career. Much later, in

1940, Hernández studied composition and theory with the noted Cuban musician José Ardévol at the Municipal Conservatory of Havana, and in 1944 she received a grant to continue her studies with Gustave Strube and Theodore Chanler at the Peabody Institute in Baltimore.

CHORAL CONDUCTING

María Muñoz de Quevedo established the Sociedad Coral de La Habana on November 25, 1931. Gisela Hernández, her most outstanding student, joined the choral society as a singer in 1935 and became director in 1951. Hernández collaborated with María Muñoz in establishing other choirs: Choir of the Charity and Maternity House of Havana (1935), Choir of the Technological Institute of Ceiba del Agua (1938), and Chorale of the University of Havana (1947). In 1949 Hernández organized the all-female Choir of the Lyceum Lawn Tennis Club of Havana; she was also guest conductor of the Choir of the French Dominican School. Her work as a conductor inspired her to write choral music, and her beautiful works in this genre reflect her many years of experience.

TEACHING CAREER

Gisela Hernández's main teaching career was at the National Conservatory of Music of Havana "Hubert de Blanck," the foremost music conservatory in Cuba. (The school was founded by composer and pedagogue Hubert de Blanck [1856–1932].) She taught harmony, composition, music appreciation, history of music, and music pedagogy, and she also served as director of the music section of the Cultural Activities Department. She and Olga de Blanck (1916–88), the founder's daughter, revolutionized the educational system of the conservatory during the 1950s, and together they created a strong curriculum that occupies a special place in the development of Cuban music pedagogy. They devised a music program for kindergarten, initiated a children's choir, and developed new teaching methods and musical games to help children learn.

In the 1960s Hernández served as advisor of the National Council of Culture, the School of Instructors of Art, and the Training School of Educators for Children's Care Centers. She collaborated with the National Library "José Martí" and was a member of the Organizing Council of the National Museum of Music. Almost until her death on August 23, 1971, she worked untiringly in the Ministry of Education, planning music education in the Cuban primary schools and writing several books on music jointly with Olga de Blanck.

RESEARCH AND PUBLICATIONS

In 1951 Hernández and de Blanck founded Ediciones de Blanck for the publication of music by Cuban composers along with musicological information and analyses. For example, *Nueva Escuela Hubert de Blanck* for piano (seven books) was used in musical academies throughout the country, including the National Conservatory of Music of Havana, where many pianists and future teachers studied.

At the present time, all Cuban pianists study the *Dances for piano* by Ignacio Cervantes, one of the foremost Cuban composers of the nineteenth century. The work was published by Ediciones de Blanck in the *Clásicos Cubanos* collection of 1959. The edition is commendable, since, after studying previous editions, the editors dedicated themselves to rectifying the phrasing and dynamic indications. They also analyzed the rhythmic, melodic, and harmonic characteristics of the dances. At the end of the publication they included critical notes, explaining the modifications and comparing them with previous publications.

In order to support the curriculum of the conservatory, both women created a series of instructional books for the different subjects of the curriculum: *Piano*, *Music Reading*, *Music Writing*, *Dictation*, and *History of Music*. Hernández also edited *Seis estudios de concierto* for violin by the Cuban composer and violinist José White (1836–1918) and several songs by Cuban composers of the nineteenth century.

MUSICAL WORKS

Hernández composed music in several different genres. In many of her works she combined Cuban nationalistic elements with the harmonic techniques of the twentieth century. The following are among the most significant works in her extensive output.

Religious music: *Dos villancicos cubanos: Palmas reales* and *Son de navidad*.

Choral music: *Suite coral* on verses of Federico García Lorca (awarded the National Prize in 1944 and published in 1945 by the Inter-American Institute of Musicology of Montevideo, Uruguay).

Music for piano: *Cubanas* (*Toque de clave*, *Son*, *Guajira*, and *Preludio en son*); *Zapateo cubano*.

Symphonic music: *Diálogo de octubre* (for two soloists, choir, and orchestra).

Chamber music: *Sonatina* for violin and piano.

Music for voice and piano: eighteen *lieder* on verses of Federico García Lorca, Juan Ramón Jiménez, Dulce María Loynaz, José Lezama Lima, and Nicolás Guillén, among others (noted

Cuban professor Harold Gramatges said that her songs are among her most important works).

Music for the theater: music for *Hamlet* by Shakespeare and *El alcalde de Zalamea* by Calderón de la Barca.

Pedagogical works: *El pequeño pianista* and *Canciones infantiles cubanas*, fifty songs that represent a valuable contribution to the music education of Cuban children. Nationalistic in spirit, they employ Cuban rhythms of the *guajira*, *son*, *criolla*, and so forth. They use a narrow melodic range to facilitate musical interpretation by children. In addition, the poetry is of high quality, with both educational and patriotic content. The poets include José Martí, Nicolás Guillén, and Mirta Aguirre.

CONCLUSION

Gisela Hernández had excellent musical training and exhibited great mastery as a composer, conductor, teacher, and scholar. She stood as one of Cuba's musical, educational, and intellectual vanguards of her time. Her career as a composer spanned forty-one years (1929–70). Her knowledge of poetry enabled her to compose music based on the works of the most famous Cuban and Spanish voices of different epochs. Her preference was for classic forms, which she understood very well. For a time she was influenced by Impressionism, but the various genres of Cuban music were much more influential. She dedicated a great part of her life to music education, but today, unfortunately, her music is rarely performed and is little known by children and adolescents.

Doris Magaly Ruiz Lastres has a degree in composition from the Instituto Superior de Arte de La Habana. Her compositions have been performed in numerous national and international festivals, and some of her works are included as part of the curriculum of the leading music education institutions in Cuba. She is the recipient of several medals and honors such as the

Premio Anual de Composición, given by the Unión Nacional de Escritores y Artistas de Cuba, and the Medalla por la Cultura Cubana, given by the Cuban Ministry of Culture.

Musicologist Marta Castellón is one of the most outstanding Cuban teachers of music history. Her work has been developed in many music institutions in Cuba with great success.

In Memoriam

ARLENE ZALLMAN (1934–2006)

Composer Arlene Zallman died at home in Wellesley, Massachusetts, on November 25, 2006, after a long struggle with breast cancer. A professor of music at Wellesley College for over thirty years, she was an inspiration to students and colleagues alike. "Arlene was much beloved by her colleagues and students in the Music Department, which greatly benefited from her leadership," said Claire Fontijn, chair of the Music Department. "As a scholar, mentor, teacher and colleague, she promoted a big vision and brought sensitive grace to every transaction. Her compositions testify to the inner radiance of the music she heard and created."

GALINA USTVOLSKAYA (1919–2006)

Russian composer Galina Ustvolskaya died on December 22, 2006, in St. Petersburg, Russia, at the age of eighty-seven. She studied with Shostakovich, who believed she was exceptionally talented, and he even quoted from one of her compositions in two of his works. Her music has been described as austere, dissonant, repetitive, and intensely personal.

Message from the President

ANNE KILSTOFTE

As I write this message to you, the International Alliance for Women in Music is taking steps toward the future on several different fronts: advocacy, membership, and publishing. Now, both of our publications are under one roof—the University of Nebraska Press (UNP)—as the *IAWM Journal* joins *Women and Music*. The schedule for publications this year is slightly different from previous years while we try to get our production schedule in sync with UNP's. The schedule is not yet finalized, and editor Eve Meyer informs me that the deadline for submission of articles and other items is not available at this time. The fall 2007 *IAWM Journal* will not be mailed in October as usual. We do not have a definite date yet, but we anticipate that you will receive your copy before the end of the year.

We view this venture as a grand opportunity to further develop our avenues of membership, which UNP will handle for us. This will be the first truly professional step we have taken away from our very driven system of volunteers—a system that I fear will burn out if we continue to rely so heavily on volunteers for some of these positions. This situation is common among many other nonprofit organizations as volunteers become overtaxed, overburdened, and pushed to the edge.

It is with this leap of faith that we now take our organization in a new direction with the hope that this will stimulate the growth of the IAWM and spread the word of our mission: we aim to raise awareness of women's music so that people can hear it, perform it, write about it, create it—and learn about it. Look around at your women colleagues—students, faculty, and others in the field. Are they members of IAWM? If not, why not? Look at the men around you. They support the work that you do, but are they members of IAWM? Or do they support the work that you do? That may be another part of the question. Considering the simplicity of our mission and its scope, one wonders why anyone would not wish to support music by women, unless someone was intent on exclusion or protecting his or her own turf.

Women brought us into the world and, in many cases, brought us to music, and yet they are often not supported. Women in the United States have watched while

the efforts of Title IX, which has brought more equity in sports support regardless of gender, has failed to include music in those same efforts. For this awareness we have Shelley Olson to thank; she brought this omission to our attention in 2006. She has developed a positive response to those who decide what music should be supported, and with her dedication and that of others we hope positive results will follow.

We have advocates around the world who are working on behalf of women and who do not do this for the glamour or the status or the publicity that it will give them. They advocate for women's music because it is the right and decent thing to do. Patricia Adkins Chiti does this for many women from underdeveloped countries, and the IAWM tries to do the same, although Ms. Chiti has the means of doing this in an international arena through UNESCO and through the Adkins Chiti Foundation.

Another advocate I should mention is Linda Rimel and her Advocacy Committee. They work daily for the IAWM to create increased radio broadcast coverage of women's music. They put out a call for all members to ask their local radio stations to play the music of a given woman composer that week. These are just a few examples of women who are really making a difference in individual ways and through organizations. These women are our champions of women in music, and there are many, many more.

No matter where a woman lives, she should have the right to have her music heard, and that is only the beginning. It is time to reach out together to ensure that women's contributions are included in music history courses, textbooks, and scholarly publications. That is part of the mission of the International Alliance for Women in Music.

In conclusion, I wish to thank those who are rotating off the Board of Directors this year: Anna Rubin, Janice Misurell-Mitchell, Deon Nielsen Price, and Margaret Lucy Wilkins. I hope they will remain active in the many committees in which they have participated. Through their efforts over these past years we have accomplished great things, and we appreciate their commitment. I especially wish to thank former president Deon Nielsen Price. She has long been a supporter of women's rights, and she will continue with her work on the Congress Committee as we move toward that event next spring in Beijing. Congratulations to the following candidates who have been elected to the IAWM Board of Directors: Carolyn Bremer, Julie Cross, Violeta Dinescu (second term), Hasu Patel (second term), Meira Warshauer, and Tao Yu.

Call for Nominations

Get Involved with the IAWM!

MARYANNE RUMANCIK

It is not too early to start thinking about the 2008 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 will actively contribute to the IAWM to ensure that it has a vibrant future (and not just use the position for résumé purposes). 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 2008, 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, board members are also expected to attend annual board meetings (not always possible, of course), to be working on a portfolio project or responsibility (self-determined, except in the case of officers), to submit reports to the board at least annually, and 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 nominee 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 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.

DEADLINE

The deadline for receiving nominations is December 1, 2007. Eligibility will be determined and candidates notified of their status by December 15, 2007. The deadline for receipt of supporting materials (a second and the platform statement) to be included on the slate for election in late January 2008 is December 15, 2007. 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
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2008 Beijing International Congress on Women in Music

LI YIDING

The International Alliance for Women in Music (IAWM) and the China Conservatory of Music (CCM) are pleased to announce the 2008 Beijing International Congress on Women in Music to be held April 18–22, 2008, on the CCM campus in Beijing. The five-day congress will feature established women composers as well as students, musicologists, educators, performers, and conductors, who will contribute their creativity in concerts, workshops, and panel discussions. Participants will proudly share the rich music traditions by women from their own nations and be stimulated by colorful traditional and innovative contemporary music from many countries, especially Asia. All music lovers, composers, performers, conductors, musicologists, arts organizers, educators,

publishers, students, and so forth, both female and male, are invited to register for the congress, and the public is invited to attend all the concerts and events.

If you have any questions, please contact Li Yiding, the host of the 2008 Beijing International Congress on Women in Music.

Tel: (86-10) 62012282

Fax: (86-10) 62012282

E-mail: lyding@vip.sina.com

Advocacy Committee Report Send CDs to “Friendly” Radio Stations, Advocacy Committee Urges

LINDA RIMEL, CHAIR

Do you know of classical radio stations that play works by living composers, broadcast music outside the standard repertoire, or take requests from listeners? The Advocacy Committee would like to include such stations in its list of “friendly” radio stations. “Friendly” means stations likely to broadcast music composed by women.

The Advocacy Committee also encourages composers and performers with commercially recorded CDs to send those recordings to the friendly stations. Since November 2004 the IAWM has been conducting Radio Requests, a campaign to encourage stations to broadcast music composed by women. Every week the Advocacy Committee asks participants in the IAWM’s electronic list to request that radio stations broadcast a work by a particular woman composer. If the station does not own a recording of a particular piece, we ask it to substitute something from the IAWM’s Web page. Ursula Rempel makes the selections, and Hsiao-Lan Wang posts them to www.iawm.org so that persons not on the e-list can participate. Obviously, it is advantageous for women composers to place their recordings in the holdings of the friendly stations. The current list-in-progress of friendly stations is comprised of WMFE, KMFA, KWAX, WOMR, KUFM, *Classical Discoveries* on WPRB, CBC 2’s DiscDrive, and KGNU FM.

HOW TO CONTACT FRIENDLY STATIONS

1. Write to Honored Broadcaster WMFE at 11510 East Colonial Drive, Orlando, FL 32817, or telephone 407-273-2300.

2. Write to Honored Broadcaster KMFA at 3001 N. Lamar #100, Austin, TX 78705-2029.
3. Write to Honored Broadcaster KWAX at 75 Centennial Loop, Eugene, OR 97401, telephone 541-345-0800 or 800-422-4301, or send e-mail to admin@kwaxradio.com or kwax@qwest.net. Consider enclosing a press release because KWAX also has a five-minute Arts Line interview five mornings a week. Arts Line host Caitriona Bolster has interviewed U.S. composer Beata Moon, Italian American violinist Nadja Salerno-Sonnenberg, Brazilian composer/pianist/vocalist Clarice Assad, and Scottish percussionist Evelyn Glennie on Arts Line or in conjunction with broadcasts of their music, even though there was no local tie-in to their music.
4. 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. Write to Canary Burton at 494 Commercial Street (2nd floor), P.O. Box 975, Provincetown, MA 02657, or telephone 800-921-9667 or 508-487-2619. The Web address is <http://www.womr.org>.
5. 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. Write to Michael Marsolek, Program Director, or Terry Conrad, Morning Classics Music Director, Montana Public Radio, University of Montana, Missoula, MT 59812-8064, or telephone 406-243-4931 or 800-325-1565. The Web address is <http://www.mtpr.net/contact.html>.
6. *Classical Discoveries* on WPRB, 103.3 FM in Princeton, New Jersey, regularly plays women composers’ music. 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 before) and the new. 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 708 Scenic Drive, Ewing, NJ 08628.
7. At Canada’s CBC 2’s DiscDrive the person to contact is Jürgen Gothe. The Web site is <http://www.cbc.ca/discdrive/contactus.html>.
8. Timm Lenk, music director of KGNU FM, reports that he is “always looking for material and happy to have people send ‘stuff’ in any convenient format.” He is particularly seeking more music by women for his Sunday afternoon, avant-garde program, *Present*

Edge. Write to 4700 Walnut Street, Boulder, CO 80301. The Web site is <http://www.kgnu.org>.

If you know of a friendly station or program that is not listed above but should be, please contact the Advocacy Committee via the IAWM Web page, http://www.iawm.org/about_committees_advocacy.htm.

Letters and Opinions

SHELLEY OLSON

Nahla Mattar, assistant professor of theory and composition at Helwan University in Egypt, asked subscribers to the IAWM electronic list for advice on January 10, 2007. She is responsible for organizing a seminar entitled "Women in Music in the Arab World" at the Arab Perspectives conference, and this is the first time she will be working with such a huge and diverse audience. Composer Shelley Olson's heartfelt reply is appropriate not only for Nahla but for all of our readers.

Dear Nahla,

Thank you for posing your interesting question to the IAWM concerning a suitable topic for the "Women in Music in the Arab World" [seminar]. Women all over the world compose music every day. They are the "quiet voices of song" as they sing in the universal idiom of "lullabies" to their babies. Women may not read music everywhere, and styles of music change in each culture, but mothers around the world sing. Their audience is the tiny ears of infants, calmed by music, who understand the feeling, the emotion, and the love communicated through song.

This audience of infants does not understand the words in Arabic, Farsi, Hebrew, English, French, or German; neither does this audience of tiny and pure souls care about national boundaries or forces that divide the world, forces such as religion, politics, or even the literal meaning of words/lyrics. No, this pure and appreciative audience of millions and millions of tiny listeners hear the notes, hear the loving women's voices of mothers and caregivers. This universal audience of millions and millions of new babies, generation after generation, is as important, perhaps more important, than any audience at the Metropolitan Opera or Carnegie Hall or La Scala.

May I suggest that you talk about the universal music of lullabies, which was our first music and sweetest music in most parts of the world and in virtually all

cultures. May I suggest that in your presentation we begin to appreciate Afghani women composers, who may not know of the existence of a Western scale yet compose beautifully. May we begin to appreciate the composers of Darfur, who calm nightmares through song each night. May we listen to our own inner voices and sing our own newly composed and improvised lullabies as we walk down the street or contemplate the stars and moon at night and feel our oneness with the natural world and our deepest selves.

I suggest that we look at the important and largely unappreciated compositions of women everywhere, young and old, who understand music as communication and music as a purveyor of peace. This is a great legacy of women composers everywhere, from women in the "Arab" world, which is actually the ancient Berber, ancient Egyptian, Phoenician, Assyrian, etc. world.

Our own roots are deep and wide, and we should look deeply at who we are, celebrate our true heritage in song, and tell the truth through lullabies of peace and freedom. We can compose lullabies that plant seeds of peace in our children, seeds of caring for this beautiful planet, which is home to the human family.

Good luck with your
presentation and best wishes,
Shelley

Shelley Olson, EdD, is international coordinator of "Lullabies for Free Children." Visit <http://www.LullabiesForFreeChildren.org>.

IAWM Congratulates Nancy Bloomer Deussen

In the fall of 2006 the compact disc on which Nancy Bloomer Deussen's *Peninsula Suite* is recorded was awarded first prize in the Just Plain Folks competition in the orchestral classical music category. The organization, with 40,000 members worldwide, reviewed 25,000 CDs in all categories, and the selection committee (consisting of professional recording people as well as other voters) narrowed the classical category down to nine nominees. The other composers on the award-winning CD are Thomas L. Read, Frederic Clessner, Gustav Hoyer, John Winsor, and L. John Ernst—all living composers. CD information: *Masterworks of the New Era*, vol. 2, ERM Media, Philharmonica Bulgarica, conducted by Robert Ian Winstin. It is available at all CD outlets such as CD Baby and amazon.com.

Elizabeth Hinkle-Turner
*Women Composers and Music Technology
 in the United States: Crossing the Line*

Burlington, VT: Ashgate, 2006. Cloth, \$79.95.

ISBN: 978-0-7546-0461-7.

J. MICHELE EDWARDS

Women Composers and Music Technology in the United States by Elizabeth Hinkle-Turner begins the process of documenting the involvement of women composers in electroacoustic music in America, especially in experimental and avant-garde music. Despite the adverse effect of negative stereotypes about women and technology, and even though women's accomplishments are often ignored or underrepresented, this volume provides considerable evidence to counter these biases. Hinkle-Turner presents about 150 different compositions by over 100 composers and demonstrates not only the considerable compositional activity of women but also their pioneering achievements and notable contributions to the field.

After an introductory chapter defines the framework for the book, five quasi-chronologically and topically organized chapters present the core of the book. In the final chapter, "Where Are We Now?" Hinkle-Turner offers her analysis of women's status in electroacoustic music at the beginning of the twenty-first century and raises relevant issues. Back matter includes a short list of Web site sources for electroacoustic music, a useful selected discography for ninety women featured in the text, including some LPs and other hard-to-locate items, a bibliography, and a very sparse index.

After opening chapter 2, "Precedents and Pioneers," with nineteenth- and early-twentieth-century experiments by women (Lady Ada Lovelace, Clara Rockmore, Johanna M. Beyer, and Bebe Barron), Hinkle-Turner narrates the early bicoastal history of electronic music along standard lines but with the addition of women: Alice Shields, Pril Smiley, Pauline Oliveros, Jean Eichelberger Ivey, Ruth Anderson, Annea Lockwood, and others. In light of the significant and varied activities of composers in this book, I wonder if a more transformed historical account is possible, one in which women are legitimately presented as the major referent or the source of innovation.

Chapter 3, "A Generation of Growth and Influence," focuses on women who came of age professionally dur-

ing second-wave feminism (the early 1960s through most of the 1980s), with its emphasis on greater educational and employment opportunities for women. Given the diversity of styles and technological approaches, Hinkle-Turner's geographical organization is sensible. In addition to the importance of early electronic studios—Columbia-Princeton Electronic Music Center, Mills College, the University of California at Santa Barbara, Stanford's Center for Computer Research in Music and Acoustics—the integration of electroacoustic music study and composition spread to a growing number of academic institutions on the coasts and into the heartland. This chapter also notes the importance of Bell Laboratories and the growing number of independent artists, especially in New York City. While treating each woman on her own terms, Hinkle-Turner identifies shared elements and experiences among composers, for example, similarities in technology usage, biographical connections, educational paths, and career parallels, threads that are useful in developing a broader overview. Among the composers given lengthier treatment are Laurie Spiegel (and her software development in addition to composition) and Daria Semegen (the subject of Hinkle-Turner's doctoral dissertation). This chapter includes a host of other women, a number of whom are active in IAWM. Most of the musical analysis here and elsewhere is descriptive; coverage often identifies source materials and technology used.

Perhaps the strongest segment of the book occurs in chapter 4, "Continued Promise for the Future," in discussions of women who are composer-performers (e.g., harpist Anne LeBaron, percussionist Amy Knoles, and vocalist Pamela Z) and those who work in both uptown and downtown New York (e.g., Jin Hi Kim and Eve Beglarian). Here, Hinkle-Turner offers a deeper interpretive analysis and addresses issues of gender in compositions. Other sections of this chapter examine composers who are also computer scientists (e.g., Carla Scaletti and Mara Helmuth) and a variety of other composers, primarily born in the 1960s or more recently. Apart from the segments identified above, this chapter is less cohesive and demonstrates the difficulty of finding rubrics that group these composers together in logical and singular ways. A Web site with multiple hyperlinks would show the variety of connections more effectively than is possible in a printed book.

Chapter 5, "In the Spotlight: Role Models Rise in the Mainstream," offers a brief overview of women's

commercial involvement, including film music, Laurie Anderson, and audio engineers. In chapter 6, "Finding Their Visual Voice: Composers Explore Multimedia Technology," Hinkle-Turner claims that the addition of visual media enables a composer to reduce semiotic ambiguity, to infuse her work with a personal or political agenda, and to educate an audience more effectively. This may be true for Hinkle-Turner's own audio-video creations, some of which are discussed in this chapter, at least in her own evaluation of them; however, I remain unconvinced by the generalization and by several of the underlying premises about the creation of meaning and its reception.

Most composers discussed in this chapter do all of the visual work—photography, digital creation, and digital transformation—for themselves. I concur with the author that, given the newness of this technology and the advances in educational opportunities, women have "an unprecedented opportunity to participate in and shape an area of technology" (245). Plausibly, multimedia creation—like performance art—may soon be an area where women's work is the benchmark or standard practice and women are identified as the major innovators. I also agree with the author's claim that the research, work, and activities of women in electroacoustic music have not received equal attention with the activities of men (255). Unlike Hinkle-Turner, however, I believe the differences go beyond reporting and documentation.¹ Artistic creation reveals an understanding of the world (how it is, how it is experienced, and how it might be), and women's experiences are still (and perhaps always will be) different from those of men.² The long history of bias, discrimination, and male dominance, which has been particularly prominent in many aspects of music, continues to operate. Further, women's biology—from their brain chemistry to their role in reproduction to their experience of sexual ecstasy—differs from that of men.

The book's documentation is sometimes less specific than expected in standard musicological work (e.g., unidentified quotations, citations without specific page numbers, and the source of much material left unspecified). The bibliography is also missing crucial information (e.g., sources referenced in the text, page numbers for articles, and much of the primary source material). Although published material about most of the women in this volume is sparse, I think the inclusion of more of the available sources would be appropriate and helpful, a way to demonstrate the growing recognition of women and to guide future research.³ I worked in analog

electronic music studios and readily utilize technology but would still find a glossary of specialized technology terms a welcome addition. Given the documentary nature of *Women Composers and Music Technology* and its value into the future, I would prefer to see more specific dates and an avoidance of the ambiguous, overused word "recent," which references time frames from at least the mid-1990s until near publication in 2006. This book also deserved more careful editing and copyediting to avoid factual errors and to normalize usage.

Hinkle-Turner has gathered and presented a substantial array of information, much of it drawn from interviews with the composers or from the composers' writings, often unpublished. She effectively uses quotations from composers to capture the tone of their self-understanding as artists. Hinkle-Turner's book, the first to document many of these composers and their works, accomplishes much and prepares the way for future research, documentation, and especially in-depth studies about specific composers and detailed music analyses.

NOTES

1. See J. Michele Edwards, "Are Women Moving from Success to Significance?" Paper read for the International Festival of Women in Music Today, Seoul, Korea, April 9, 2003; printed in English and Korean in *2003 International Festival of Women in Music Today, Seoul Seminars* (Seoul: Korean Society of Women Composers, 2003), 1–31.

2. I do not mean to imply that women have a singular, unified experience or understanding.

3. For example, a list of articles from *The New Grove Dictionary of Music and Musicians*, 2nd ed., and *Grove Online* would be helpful and revealing. See Martha Mockus, "Sounding Out: Lesbian Feminism and the Music of Pauline Oliveros," PhD diss., University of Minnesota, 1999, an award-winning dissertation that analyzes the construction of lesbian subjectivity in two works mentioned by Hinkle-Turner, *Bye Bye Butterfly* and *I of IV*. Thomas B. Holmes, *Electronic and Experimental Music: Pioneers in Technology and Composition*, 2nd ed. (New York: Routledge, 2002) includes material about a number of women.

J. Michele Edwards, a musicologist and conductor, is professor emerita of music at Macalester College and currently music director of the Minnesota Center Chorale. Her scholarship focuses on women making music, especially in the twentieth and twenty-first centuries, and includes contributions to *The New Grove and Women and Music* plus articles in journals and anthologies and papers presented at numerous national and international conferences. She continues her work about Japanese women composers and national identity.

Laurel Firant

Music for Solo Piano and Violin and Piano

Robert Conway, Leonore Hall, Tomoko Deguchi, piano;
William Bouton, violin. Capstone Records CPS-8758.

LAURA SILVERBERG

Laurel Firant's debut CD demonstrates that musical and extramusical allusions need not mask the composer's own voice. Whether by design or by coincidence, all nine works on this recording invoke either music of the past or literary myth. And yet—particularly in those works composed during the 1990s—Firant's approach to melody, harmony, and form remains remarkably consistent. Her lush, chromatic harmonic language avoids prolonged dissonances and favors widely spaced chords. Melodies sound almost improvisatory, while recurring motives and rhythmic gestures provide coherence in the absence of overt formal schemes.

Born in 1954, Firant studied at Interlochen Arts Academy and the University of Michigan, and her music has been performed in the United States, Canada, and Europe. With the exceptions of *Four Pieces for Piano* (1977–78) and *Trancelation* (2004), the music on this CD hails from the mid-1980s and 1990s.

The opening work, *Shahrazad* for solo piano (1993), presents a web of literary and musical allusions. The title refers to the Persian myth of Scheherazade, who avoided execution through her masterful storytelling. As Firant's liner notes tell us, the work quotes from Rimsky-Korsakov's *Scheherazade*, a Tuareg song, and elements of Turkish *qanun* music. Perhaps even more evocative of the Scheherazade legend, however, is the narrative-like manner in which Firant weaves together the sections of the piece. New melodies constantly emerge, while recurring motives parallel the dense network of themes in Scheherazade's own tales. This free approach to melody also serves Firant well in *Orfeo* (1985), a three-movement work that depicts Orfeo's separation from Eurydice, journey to the underworld (one of the most dramatically dissonant moments on the entire CD), and subsequent loss of Eurydice.

Although based on the Stephen Foster tune, Firant's piano piece *Beautiful Dreamer* (1996) is devoid of nostalgia for nineteenth-century America. For most of the piece, only snatches of Foster's original emerge between Firant's chromatic harmonies and wandering melo-

dies. Firant wrote that the piece plays "on the concept of dreams, as the tune is hinted at throughout the work [and] as reality is often hinted at and transformed in dreams. The climax at the end is a simple statement of the tune—like a realization upon waking that that was what the dream was all about." Composed in 1991, *Album Leaf* (also for solo piano) similarly invokes Chopin as a distant memory. While Firant maintains the pianistic texture and gestures of Chopin's nocturnes, even quoting directly from the Nocturne, op. 32, no. 1, she contains these references within her own distinctive harmonic and melodic language.

Three works on the CD, *Amethyst: Visions Fugitives*, nos. 1–5 for violin and piano (1987), *Toccata* (composed for organ in 1997 and arranged for piano in 2004), and *Four Pieces for Piano* (1977–78), make only fleeting references to their sources of inspiration. The five short pieces in *Amethyst* are devoid of Prokofiev's angular rhythms but nonetheless maintain the brevity and playfulness of Prokofiev's originals. By contrast, I found it difficult to hear the influence of Western European organ music in the *Toccata*, as Firant's liner notes suggest. The *Four Pieces for Piano*, inspired by piano works of Luigi Dallapiccola, are especially impressive for their diversity of style, reflecting a penchant for driving rhythms and gradually shifting melodic patterns that are absent from Firant's works of the 1980s and 1990s.

Both *Dance* for violin and piano (1994) and *Trancelation* for solo piano (2004) refer to dance music yet have striking stylistic differences. The melodic and harmonic idiom of *Dance* resembles Firant's other works from the mid-1990s, but recurring dancelike gestures infuse the piece with new rhythmic interest. Composed a decade later, *Trancelation* offers rhythmic verve unparalleled in Firant's earlier works. The opening Cuban claves rhythm provides a background ostinato for more abstract melodic and rhythmic gestures, similarly derived from Cuban music. *Trancelation* consists of several distinct sections that transition seamlessly from one part to the next by altering the underlying rhythmic patterns. Overall, I found *Trancelation* to be the most compelling work on the CD; it offers a level of rhythmic vitality and formal integration that I sometimes missed in her earlier works.

Violinist William Bouton and pianists Robert Conway and Leonore Hall offer excellent performances sensitive to the melodic and rhythmic elasticity of Firant's music; Tomoko Deguchi masterfully achieves the rhythmic drive necessary for *Trancelation*. With the exception of the live

performance of *Four Pieces for Piano* and *Album Leaf*, all works on this CD are studio recordings. Firant's liner notes, though brief, provide thorough guidance to the listener. This recording is available for purchase through several online retailers, including Amazon.com.

Laura Silverberg is a PhD candidate at the University of Pennsylvania. Her research interests include the music of the nineteenth and twentieth centuries, with a particular focus on the relationship between music aesthetics and political ideology, musical nationalism, and postwar music historiography. Her dissertation, "The East German *Sonderweg* to Modern Music, 1956–1971," examines the aesthetic debates, compositional praxis, and critical reception of new music in the German Democratic Republic.

Lynette Westendorf

River of Memory: The Everlasting Columbia

Tim Brooks, Native American flute; Mike Conrad, vibes, marimba, and percussion; Kara Hunnicutt, cello; Tanya Lawson, violin; Lynette Westendorf, piano.

JULIE HARTING

Sixty-two historic black-and-white photographs of the Columbia River, over 150 brightly colored silk paintings of fish suspended from the ceiling, banners of poetry and text, and music all coexist in a traveling exhibit entitled *River of Memory: The Everlasting Columbia*. The exhibit was created as part of a "visual memory" of the history of the Columbia River as it flowed in its natural state through British Columbia, Washington, and Oregon.

Lynette Westendorf's companion soundtrack to this exhibit, *River of Memory: The Everlasting Columbia*, was recently released on a CD. An accomplished jazz pianist, chamber ensemble player, accompanist, and composer, Westendorf is joined on the recording by musicians Tim Brooks, Mike Conrad, Kara Hunnicutt, and Tanya Lawson. Paralleling the exhibit, the music on the CD is interspersed with poetry inspired by old black-and-white photographs of the Columbia River.

The CD begins picturesquely with a plaintive melody played on the Native American flute and birdcalls in the background. Discretely spaced piano arpeggios provide an undulating current beneath the flute melody. Over these sounds, a boy recites the first poem:

A man stands by the river.
All that was flows away.
A woman stands by the river.
All-that-will-be is coming.

The gentle, pastoral quality of the opening pervades the entire recording. Westendorf's music remains understated and never emotionally overpowering, although jazz influences—free jazz gestures, rhythmic ostinatos, and repeating harmonic progressions—appear at key moments to give the music a needed, yet still reserved, edginess.

In *Rock Island Rapids* an interesting violin solo dissolves into free jazz, although again the music retains its composure, never losing control or engaging in frenzy. The *Sovereign River*, once more in a jazz idiom, provides Westendorf an opportunity for a brief but enterprising solo.

For me, the most interesting composition is *As Long As You Are Human*. An ominous, pounding, percussive, four-note motive recurs over a text containing words such as "death," "bloated horse," "girl's skeleton," and "bones pounding." The Native American flute returns in *Recognition of the Maker* and *Collage of River Voices*, which consist of excerpts from previously heard poems, repeated in quick succession, suggesting a cascading river.

Throughout the CD, Westendorf treats the quartet (violin, cello, piano, percussion) as a jazz ensemble, with the violin playing lead to countermelodies in the cello. She leans toward a delicately balanced instrumentation and clear orchestration, never murky or heavy-handed. Her piano playing, marked by suppleness, fluidity, and spontaneity, sets the tone for the ensemble's performance. The well-balanced strings play with a subtle expressive quality; the piano and percussion add energy and drive but are never overwhelming. The ensemble works effortlessly together, exhibiting graceful and sensitive musicianship. (For additional information on the work, see Lynette Westendorf's article in this issue.) The CD can be purchased by sending \$15 to *River of Memory CD*, P.O. Box 1066, Winthrop, WA 98862.

Julie Harting earned her DMA in music composition from Columbia University. Her compositions include several orchestral pieces, three string quartets, songs, solo pieces, and various chamber ensemble pieces. She lives and works in New York City.

Evelyn Stroobach

Aurora Borealis

Northern Lights I, CARCC (2006).

MARGARET LUCIA

On the compact disc entitled *Aurora Borealis* Canadian composer Evelyn Stroobach has produced a recording of substantial length and variety. The seventy-three-minute

disc features no less than eleven compositions, with performing ensembles ranging from a thirty-member chamber orchestra to a solo carillon. Other solo instruments include organ, harpsichord, guitar, and alto saxophone. The disc also features a composition for soprano, flute, viola, and cello. The works are performed by some of Canada's leading musicians.

Aurora Borealis, the title piece, is a strong, well-crafted orchestral work in the style of a fanfare and is very clearly Stroobach's signature work. Prominent timpani and brass are answered by violins in an antiphonal style. The middle section is somewhat reminiscent of Bartók's *Game of Pairs* in the angular, intervallic writing for bassoon and clarinet.

The fascinating *Daydream* for carillon is at the opposite end of the sonic spectrum. What a stroke of inspiration to compose for an instrument so often ensconced in the landscape of small-town squares and venerable college campuses. Stroobach captures its essence in a chorale-style opening, then closes with a faster-paced middle section. I do hope the members of the Canadian Parliament (where the tower is located) took notice when this work was played.

Stroobach's works for keyboard instruments reveal her connection to music of earlier eras. *Fanfare*, a short piece for organ, exploits the dark grandeur of the instrument in its twisting chromaticism and ornamented melodic line. *Crepuscle* evokes the English virginalists in the rhythms of the *sicilienne*, combining the stark quality of open fifths and octaves with decidedly modern chordal passages.

Despite her forays into the territory of the time-honored keyboards, Stroobach is clearly partial to strings: six compositions on the disc (in addition to *Aurora Borealis*) are dominated by instruments of this family. These are also among the most heartfelt of her compositions. Stroobach finds her voice in the angularity of quartal harmony and dissonant counterpoint, two qualities ideally suited to stringed instruments. For example, her *Aria for Strings* (three movements) exploits the dissonance of suspensions and a delicate interplay of ostinatos, all within a clearly tonal framework. The same is true in the four-movement *Bereft*, a poignant memorial for Justin Lee Stroobach. Here, Stroobach deftly uses drones and perfect fourths and fifths and eliminates vibrato almost entirely in the third and fourth movements to striking effect.

At times, the composer seems to lock into an overly measured rhythm and a melodic range that pull at the flow of the music, such as in the six verses of *Human Abstract* for soprano, flute, violin, and cello (poetry by William Blake) and, to a lesser degree, in *Dark Blue* for alto

saxophone and piano. This "deliberate" quality works to good effect, however, in *Petition* for solo guitar: one can sense the suppliant putting one foot in front of another as the chords are played, one after another.

The final piece on the recording, *Nonet* (three movements) for woodwind quartet and string quintet, seems to be the composer's own response to the dramatic *Aurora Borealis*. The recording quality is quite different from the other pieces on the CD (it was recorded during a live concert at Indiana University), yet as a work of sustained expressivity, it serves as a fitting end to this composer's fine effort.

My one small complaint concerning the presentation of the materials on this disc is that the listener must remove the liner notes from the jewel case in order to match individual compositions or movements with their respective tracks. The white print itself is quite small and fades somewhat into the gray-shaded paper, so I found myself squinting at some of the listings. One of the reasons for the small print, however, was Stroobach's evident insistence on including the name of every performer who participated in the recording—even orchestra members, who are too often ignored. Therefore, we find in this disc not only the excellent work of a gifted composer but also the graciousness of a fine collaborator as well.

The CD production was supported by FACTOR (Foundation to Assist Canadian Talent on Records), the Council for the Arts in Ottawa, and a Corel Endowment for the Arts Award.

Margaret Lucia is a pianist and faculty member at Shippensburg University in Pennsylvania. Trained at Indiana University (BM, MM) and the University of California, San Diego (PhD), she has presented numerous concerts of contemporary piano music by women. She appeared in two joint recitals with tenor Jon Robert Cart at Weill Hall in New York City and has just completed a CD of music by Cuban women composers.

Jessica Krash

Obstructed View: New Works for Solo Piano (*Fog*, *Details at 11*, and *Civil Rites*)

Capstone Records, CPS-8747 (2005).

HELEN BROWN

Recorded in 2004, *Obstructed View* features three programmatic compositions written and performed by pianist Jessica Krash: the thirty-six-minute *Fog* and two sets of miniatures, *Details at 11* and *Civil Rites*. The recording was selected by the *Washington Post* as one of the most interesting CDs released in 2005.

Fog evokes the aura of both an actual fog—appearing/disappearing—and a psychological fog that implies obscure relationships, misperceptions, and the loss of confidence in what one thought one understood. *Fog* begins with an abrupt motive, a forte announcement of a major third (C5 to E5), which becomes increasingly irritating as the E is repeated louder and louder. The motive dissolves into a widely spaced arpeggiation of a single B half-diminished-seventh chord that descends to the dark depths of the piano's low register. This sets up the tension in *Fog*: the work evolves from a conflict between loud/soft, high/low, known/unknown into a rhapsodic work of complex musical contrasts.

Evocative contrasts are abundant throughout *Fog* when brief quotations from well-known musical works interrupt certain passages—seemingly inappropriately, even humorously—and then disappear. Sometimes the source of the quotation is not immediately apparent, a frustrating experience that, in itself, interrupts our attention to the temporal flow of the music. The opening of *Fog* rhythmically echoes the block major thirds that begin Schoenberg's *Klavierstücke*, op. 19, no. 2. Later, a fragment from the opening of Beethoven's "Moonlight" Sonata shines through the thick fog of atonality. Other brief patches of tonal light intrude: an Alberti bass pattern and the opening arpeggiation of Bach's *Prelude no. 1* (*Well-Tempered Clavier*, vol. 1) but in the "wrong" key before being restated in the original key. In the thickest fog, rich reminders of works by Chopin, Debussy, and others make their appearance. *Fog* marks a sophisticated new concept of the "quotations" style of composition that began to appear in the new music of the 1960s and 1970s by composers such as William Bolcom and Russell Peck.

Fog comes to a remarkable conclusion, expanding on the opening motive, now combined with conflicts of high and low interspersed with tall chords, obscured verticalities, and mournful repetitions of dark C minor triads, seemingly familiar, but from where? By whom? We cannot quite recall.

Krash's performance of the demanding score is brilliant. I highly recommend this complex work. College courses in contemporary music would be enhanced by including a study of *Fog* as an example of music so original it is not yet trendy.

The other two works on the CD—*Details at 11* and *Civil Rites*—seem much more immediate. They are shorter and more playful, yet they, too, deal with Krash's theme of interruptions. The four-movement *Details at 11* focuses on the annoyances of modern media. We routinely accept the media's interruption of radio and television programs with alarming news, as depicted in the opening

movement. We are assured that we will soon learn all the details, but we eventually realize that we do not care if we never learn the entire story. The second movement, "Our Far-Flung Correspondent," refers to a column of the same name in the *New Yorker*. The journalist's "home" is represented by an all-American Gershwin-type ostinato, but an unresolved gesture at the end indicates that the correspondent's fate is unknown.

In "Traffic and Weather Together on the 8's," the octave represents a special relationship, acoustical as well as musical. The "8" is expanded, as is the scalar motive that pervades the movement. The joined tetrachords of D \flat , E \flat , F, G \flat , and A, C, E, F do not comprise a traditional scale—they span a major tenth. The linear statements function as a scale played against whole-tone clusters that interrupt their repetitions.

The six movements of *Civil Rites* depict different types of aggravation. The movement entitled "PTA" presents the irritation of trying to raise children in a neighborhood full of PTA parents. Another movement illustrates the frustrations of attempting to waltz to a one-and-a-half-minute "Minute Waltz." "Undisclosed Location" takes place on the morning of 9/11; Vice President Dick Cheney has been whisked away to a safe place, while the rest of the citizens are left behind.

I listened to the complete recording on several superior stereo systems and found the audio quality throughout to be flawless. Track listing and audio samples are available at <http://www.capstonerecords.org/CPS-8747.html>.

Helen Brown teaches music theory and twentieth-century music at Purdue University. Her publications reflect her experimental research in music cognition. She earned degrees at the University of Michigan and Ohio State University. She is researching materials for an analytic/biographic book on the life and works of a prominent twentieth-century American woman composer.

Gabriela Lena Frank

Three Latin American Dances

On *Symphonic Dances*, performed by Keith Lockhart and the Utah Symphony. Also on the disc: Leonard Bernstein, *Symphonic Dances*; Sergei Rachmaninov, *Symphonic Dances*. Reference Recordings, RR-105 (2006, recorded 2004).

JOHN WINZENBURG

One of the exciting trends in contemporary composition involves the myriad ways that composers weave elements from cultures around the world into the Western orchestral medium. Gabriela Lena Frank's *Three Latin American*

Dances joins this growing body of symphonic dances on a compact disc released by the Utah Symphony in 2006. In many ways, Frank's work is fresh and vibrant, presenting a musical language both piquant and comprehensible to an audience of moderate connoisseurship. The *Dances* are not without musical and cultural clichés, however, and those who place great faith in the title's "Latin" sound byte may overlook the work's more salient attributes.

With so many new orchestral compositions seeking a niche via exotic associations, composers and orchestras run the risk of planting musical red herrings. Frank's biography and description of the *Dances* in the liner notes highlight her Peruvian-Jewish descent (she also carries Chinese heritage) and her background transcribing and recording works by South American composers. It should seem natural, then, that Frank would consciously incorporate various aspects of Latin American culture into her compositions. Frank, however, is a native Californian trained at major American music institutions, and it is unclear from the CD and other biographical material just how far her knowledge of South American dance music extends. Indeed, a survey of Frank's recent works, along with concert and CD reviews of her compositions, suggests that the marketing package targets her multiethnic heritage at least as much as her music.

That is not to belittle Frank's abilities. Her dance set earns a respectable place alongside symphonic dances of the mid-twentieth century by Leonard Bernstein and Sergei Rachmaninov on this CD. The grouping of these three works is complementary from thematic and musical standpoints, despite Frank's unveiled homage to the Bernstein set in the beginning of her work and allusions to other earlier twentieth-century composers. The Utah Symphony was an appropriate choice to record the *Dances*, having premiered them in performance the day before recording took place in April 2004.

For contemporary pieces, the listener often asks, "Will this composition hold my interest upon repeated playings, and why should I listen to it in the first place?" Newer repertoires of fusion orchestral music from one region inevitably resemble those from other regions in terms of aesthetic and identity issues, cultural metaphors, and musical elements at play. Gabriela Frank's work is no exception in this regard, and the ethnic references that she and liner notes author Robert Markow highlight make the *Dances* more interesting for their declared programmatic intent than for being palpably South or Central American. Indeed, a critical assessment may well reveal that, like so many contemporary works being marketed for their "exotic" value, what the listener hears is a conservatory-bred orchestral work with only the symbolic presence of non-Western musical and extra-

musical images.

Nonetheless, composer identity and intent are important points of distinction in the postmodern age, and if the title and Frank's background are enough to afford her work a first listen, I believe that listeners will also appreciate it more with each hearing. The *Latin American Dances* are musically fulfilling, and audiences may benefit from closely reading the composer's description in order to understand the faint interplay of folk and orchestral elements at hand.

The sixteen-minute work is in three movements. "Introduction: Jungle Jaunt" is a dashing scherzo true to its title, propelled by nimble rhythms, brilliant timbres, and long, oscillating melodies. "Highland Harawi" succeeds in creating a mystical musical image, but musical references to Latin America, even with the inclusion of the rain stick and *chékere* (shaker), are less compelling than the movement's plaintive melody and thunderous, climactic middle section. "The Mestizo Waltz" carries the most obvious Afro-Indian-Spanish quotations, with the meter partially offset by syncopated rhythms, trumpets singing in their high registers, and a variety of percussive timbres to enliven the textures. While the finale lacks the relative sophistication of the earlier movements, it compensates in its *romancero* evocation, bolstered by forceful execution from Keith Lockhart and the Utah Symphony. Ultimately, the success of the *Dances* lies not in the mystical "colors of Frank's ancestral land," as suggested from the notes, but in the adept expressiveness displayed in this, Gabriela Frank's second orchestral composition.

John Winzenburg is an assistant professor of music at Agnes Scott College in Atlanta, Georgia. Winzenburg earned a DMA in orchestral conducting as well as degrees in choral conducting and East Asian studies. He spent the 2004–5 school year on a Fulbright Fellowship researching Chinese-Western fusion concertos in Beijing, and he lived in Asia for nine years.

Sandra France

Fluctuating States of Calm

Kate Bowman, piano; Virginia Taylor, flute; Nicole Canham, Samantha Kelson, Lisa Manning, clarinet; Mathew O'Keeffe, bass clarinet; Barbara Gilby, Max Holtzner, Paul Eder, violin; Catherine Owen, viola; David Pereira, Charlotte Winslade, cello; Wyana Etherington, Gary France, percussion. Tall Poppies Records, TP177.

JOAN SPARKS

Fluctuating States of Calm contains two works for large ensemble that bookend a collection of chamber music

by Australian composer Sandra France. France is clearly comfortable with these widely varied instrumental combinations; she handles the larger ensemble pieces with compositional flair and the chamber works with subtle dexterity. Although one may hear influences of other composers' styles, France imprints each work with her own individual musical voice.

The CD opens with the robust *Heritage Overture* (2001), commissioned and performed by the Sydney Symphony Orchestra under the direction of Colin Piper. A militaristic theme from Shostakovich's *Seventh Symphony*, stated by brass and percussion, is heard throughout, and a folk tune from Quebec, "Valse Frantenac," offers melodic contrast. Except for some ensemble problems in the devilishly difficult wind parts, the overture is well performed.

The chamber works are particularly interesting and varied. *Three Miniatures for Piano Trio* (2002) for prepared piano, violin, and cello bursts with percussive energy, utilizing the opening of *The Rite of Spring* as source material in the first movement, "Stravinsky's Book." "Playing in the Shadows" features a striking and beautifully played cello solo. "You're Sitting on My Thoughts" is a good-humored musical romp. The next work, *What Goes Around Comes Around* (1998), performed by the Clarity Quartet (three clarinets and bass clarinet), offers a rich, reedy tonal color. The compelling *Fluctuating States of Calm* (1999) for solo cello, performed by David Pereira, for whom the piece was composed, creates the effect of an extemporaneous stream of consciousness. The work exploits the wide variety of sonorities and expressive qualities of the cello, and Pereira provides an admirable performance.

The two movements of *String Quartet no. 1* (1993) are influenced by Brahms's *Piano Trio in B Major*, op. 8, but contain gestures and textural elements that are indeed original. The work is beautifully performed, with excellent pitch, blend, and ensemble throughout. *Monism* (1994) for marimba and violin offers an interesting instrumental combination with tonal contrasts. *Duo for Flute and Cello* (2000), a welcome addition to the repertoire, is given a fine performance, although at times the cello overwhelms the flute. *Miss Mugwort* (1997) for flute, clarinet, violin, cello, piano, percussion, and toy whistle (played by the composer), conducted by Tor Fromyhr, is filled with animated, boisterous, and playful musical gestures that contrast with a plaintive toy whistle tune.

The CD ends with the *Kroger March* (1998), named for a U.S. grocery store chain. It portrays two of the more entertaining aspects of American life: all-night grocery shopping and marching band heroics. This delightful work is comprised of many snippets of well-known

themes, utilizing the sonorities of the wind ensemble to ironic advantage. The Lawrence University Wind Ensemble, conducted by Robert Levy, gives the march a spirited reading.

The technical aspects of the recording are surprisingly consistent in terms of quality, considering that the works were recorded on-site in Australia, Canada, and the United States. The liner notes, written by the composer, are charming and personal and give homage to each composer whose work she incorporates. (To order: Tall Poppies Records, P.O. Box 373, Glebe NSW 2037, Australia or www.tallpoppies.net.)

Joan Sparks earned a master of music degree in flute performance from Temple University, where she studied with Murray Panitz. She and Anne Sullivan are SPARX, the award-winning flute/harp duo. They were recipients of the Chamber Music America Ensemble Residency Award and were twice winners of the National Flute Association's Chamber Music Competition.

Elizabeth Bell *A Collection of Reflections*

Elizabeth Farnum, soprano; Max Lifchitz, piano; North/South Consonance Ensemble; Stephen Drake, cello. North/South Consonance 1042 (2005).

EVA KENDRICK

This is the third recording of works by Elizabeth Bell, an active composer whose compositions have been performed worldwide. She has been the recipient of many grants and held important positions in composers' organizations, including the American Composers' Alliance and New York Composers, Inc.

The first and longest piece on the album is *Loss-Songs*, a seven-movement song cycle for soprano and piano on texts by Bell and other poets. Each of the songs depicts a different aspect of the composer's personal experience with loss: a marriage betrayed, a child leaving home, the death of a parent.

In the first song, "Sheep in Fog," soprano Elizabeth Farnum employs a sighing-singing technique that effectively evokes the sadness inherent in the poem. "Loss" and "Pyre" deal with the emotions of finding a lover untrue. "Loss" begins with a few loud, sharp chords, followed by a ponderous accompaniment through which the narrator leads the listener into her dark, tangled thoughts. The contrast of nonfunctional harmony with conventional rhythms in "Pyre" is particularly disquieting. "Amabile" uses a recurring, ascending, five-note motive in the piano

to convey a feeling of hopelessness. “Revisions,” the most rhythmically diverse song in the cycle, explores the singer’s discovery that the object of her love is not what she thought.

The last two songs, “That Could Assuage Us” and “If There Is an Angel,” make further use of the sighing motive introduced in the opening song. The vocal line is jagged, with frequent, sudden leaps into the soprano’s high register. Sometimes this melodic profile draws more attention to the passage than the words would seem to warrant. The unconventional melodic line, however, emphasizes the narrator’s extreme and often changing emotions and brings into sharp contrast the few instances when the voice is silent. Elizabeth Farnum offers an admirable performance; she articulates the text clearly and captures the essence of each poem with her expressive voice. The atonal language and contrapuntal texture of the piano accompaniment in *Loss-Songs* create an unsympathetic backdrop against which the singer emotes; the accompaniment is intrinsically connected to the vocal line but sounds as if it could be played independently.

In Bell’s *Fantasy-Sonata* for cello and piano, the cello explores a wide range of emotions, while the piano alternates between impassioned outbursts and a dispassionate accompaniment. Although the cello part is not virtuosic, it contains some difficult rapid passages that are handled well by Stephen Drake. The constant flux of tonal centers and changing rhythmic patterns keep the material fresh.

The inspiration for *River Fantasy* was the “almost-musical structure” that the composer found in the film *The African Queen*. The piece is not strictly programmatic, though it contains some musical references to the cinematic material. It begins with a passage that sounds almost like a flurry of birds. The subtle background effects—trills, pitch bending, and a quiet tremolo—engage the listener. The North/South Consonance Ensemble provides a lively, exciting performance.

The *Second Sonata for Piano* has been cited as Bell’s most classical work—the first movement, “Tragico,” contains more major chords than any other work on this album, but the composer ensures that the language of the piece is still her own. The slow, meandering passages create a sense of loneliness and displacement. “Medativo” matches its title; “Gioioso” features loud, staccato articulations, quick passages, and angry-sounding chords; and “Con brio” uses giguelike rhythmic motives but with more modern-sounding tone clusters.

Bell composed *Soliloquy for Solo Cello* for Stephen Drake, her eldest son, shortly after her divorce. The composer’s complex feelings are explored through the many moods

of the piece. The work’s frequent leaps into the highest and lowest registers of the instrument are reminiscent of the *Loss-Songs*, written around the same time. Drake’s intonation is slightly flat when playing the lightning-quick leaps, but I am not sure whether the problem lies with the player or with the extreme difficulty of the melodic line. Overall, Drake performs the piece well, particularly when he plays more than one timbral effect simultaneously, such as pizzicato and bowing.

Elizabeth Bell writes about her music and stylistic choices: “One of my highest priorities as a composer is the ‘architecture’ that can be inherent in all art” (liner notes). The works on this album show that Bell has achieved her goal of creating interesting pieces of integrity and architectural balance, enhanced by unusual juxtapositions of disparate and familiar elements.

Eva Kendrick is a composer and vocalist. Her works include *Emily*, a chamber opera that incorporates poems of Emily Dickinson, and the song cycle *Shining*, based on the poems of Kathleen Spivack. You can learn more about her at <http://www.evakendrick.com>.

New Music from Bowling Green, vol. 4

Works by Shulamit Ran, Chen Yi, Orianna Webb, Samuel Adler, Kevin Puts. Bowling Green Philharmonia, Emily Freeman, conductor; Christina Jennings, flute; Penny Thompson Kruse, violin. Albany Records, Troy 743 (2005).

NICOLE J. MCPHERSON

Shulamit Ran is an excellent example of a successful woman composer whose music has attained recognition. Her style is often labeled “freely atonal” or “expressionistic,” but those terms do not fully explain her approach. Describing her own music, Ran states, “I want my music to challenge both the mind and the heart, and to do so in equal fashion” (from an interview with Alan Olshan as part of the Meet the Composer project).

Voices, a concerto for flute, alto flute, and piccolo, was commissioned in 2000 by the National Flute Association for its annual convention. Ran views the flute as an extension of the singing voice, “combining sensuousness, lyricism, brilliance, gentleness and ecstasy” (liner notes). Throughout the first movement, “Quasi Passacaglia,” Ran communicates a sense of liveliness that is compelling and convincing. The opening flute cadenza begins with a Ran musical hallmark: a two-note flute attack that the composer also uses at the beginning of her *East Wind* and *Mirage*. Flutist Christina Jennings creates a complex and intimate sound that is both bold and dramatic. Her voice is haunting and spiritual as she weaves her way

through the intricate melodies.

An oboe solo opens the second movement, "Voice of the Wood," featuring conversational solos among the oboe, bass clarinet, and alto flute. The third movement, "Big Bands, Little Bands," is reminiscent of the "Children's March" from John Corigliano's *Pied Piper Fantasy*. It begins with a charming, complex, witty march played first by the percussion section, soon joined by the woodwinds and brass. Jennings's performance on piccolo is technically brilliant as she leads the "band" throughout the march, which is interrupted by an amusing and clever cadenza that brings closure to a superbly constructed concerto. Jennings is an award-winning flutist who performs worldwide with major orchestras. Her repertoire includes concertos by other women composers such as Joan Tower and Ellen Taaffe Zwilich.

Chen Yi's *Chinese Folk Dance Suite* features violinist Penny Thompson Kruse in a performance that serves as a wonderful complement to Ran's *Visions*. The suite represents Chen Yi's merging of Eastern and Western musics, old folk songs, and modern melodic invention. The three dances that are the basis of the work contrast with each other in the manner of a violin concerto. "Lion Dance," the rhythmic first movement, makes special use of percussion instruments, while the solo violin part imitates Chinese trumpet-type melodies. "YangKo," a slow movement in which the orchestra provides a percussive vocal accompaniment, is followed by the brilliant finale, "Muqam," a dance from northern China that contains a lengthy violin cadenza. The suite, a showpiece for both orchestra and violin, is filled with vibrancy and color.

In 2002 Orianna Webb composed what she describes as "a short, vigorous piece that amplifies a microscopic world . . . a continual flow of materials, gaining energy until life erupts." Her *Xylem*, scored for full orchestra, is accented by colorful flute flourishes at the beginning and matching ones for piccolo at the end. The percussive eruptions bring vigor and excitement to her work as it develops.

Kevin Puts describes *Inspiring Beethoven* as an imagined tale, reconstructed from the motives that bring Beethoven's *Symphony no. 7* to life. His recoloring, motivic synthesis and use of quotations create an original homage that sparkles with wit and insight. Samuel Adler modeled *Joi, Amor, Cortezia: Seven Dances of Joy, Love and Courtliness* (1982), scored for pairs of winds, percussion, and strings, on dance suites from the distant past, although he uses twentieth-century techniques that cre-

ate a fusion of styles.

Each composer introduces his or her composition with a brief discussion of its genesis. The comments enhance one's appreciation of the works and serve to unify the recording as a whole by emphasizing conductor Emily Freeman's concept that each work is "connected by the idea of going back to musical roots for inspiration."

Dr. Nicole J. McPherson is a flutist who has performed numerous recitals and given lecture/recitals on works by women composers. She is instructor of flute at Southeastern Louisiana University and the principal piccolo of the Arkansas Symphony Orchestra. She also performs as a member of the Silverwind Duo and the Fluriano Trio.

Nancy Van de Vate Prize

The 2006 Nancy Van de Vate International Composition Prize for Opera has been awarded to Maria Helena Rosas Fernandes of Poços de Caldas, Brazil, for her opera in three acts, *Marília de Dirceu*, based on the life of an eighteenth-century Brazilian woman. The prize is \$1,000 and publication of the winning work. Rosas Fernandes, pianist, composer, musicologist, conductor, and educator, graduated in piano from the Brazilian Conservatory of Music of Guanabara State and in composition and conducting from the Superior School of Music Santa Marcelina. Her compositions have been widely performed and have won numerous prizes. During her long and distinguished career she has also published musicological research about indigenous Brazilian music, organized and conducted youth choirs, been a faculty member at several conservatories, and actively participated in national and international music conferences.

Special commendations were awarded to Ailis Ni Riain of Ireland and the United Kingdom for *Exit*, Eugenia Manolides of Greece for *Epos*, and Deborah Mason of the United States for *The Rape of the Lock*. Entries were received from women composers of sixteen different nationalities living on five continents. The range of styles was very great, and, as in previous years, the level of imagination and compositional skill was extremely high. All scores and sound materials submitted to the competition will become part of the permanent collection of the Library of Fondazione Adkins Chiti: Donne in Musica in Rome.

The next Nancy Van de Vate International Composition Prize for Opera will be awarded in 2008. The deadline for submission of materials is September 1, 2007.

Tania León “Reflections”

Tania León, conductor; Western Wind ensemble; Jade Simmons, piano; Tamara Haskin, soprano; Sibylle Johner, cello. The Gatehouse, Harlem Stage, Aaron Davis Hall, New York City. Waterworks Series, November 14–18, 2006.

MARGARET LUCIA

Anyone expecting a quiet, meditative experience based upon the concert’s title, “Reflections,” may have been disappointed, for the mood was clearly celebratory for audience, performers, and composer alike in this concert featuring works by Cuban-born composer Tania León. León, founding member and first music director of the Harlem Dance Theatre in 1969, was clearly enjoying a triumphant homecoming as one of the inaugurating artists of the Gatehouse, the newest venue of the Harlem Stage. The Romanesque Revival-style building was originally used to distribute water to New York City—hence, the “Waterworks” title of this inaugural series, which also features works by writer-actor Roger Guenveur Smith, musician-theater artist Sedou Sundiata, and choreographer Bill T. Jones.

The rectangular hall was ideally suited for the informal exuberance of León’s eclectic style. In the manner of a black box-style theater, the audience was poised in raked seating above the floor, upon which the musicians were arranged in front of a brick archway. The venue provided the perfect backdrop for the music. The program featured a varied selection of works for soloists and chamber ensemble spanning the last twenty years, together with the world premiere of *Reflections*, a composition for singer and chamber orchestra.

The concert opened with *Batéy*, an astounding musical collaboration between León and Dominican-born pianist and composer Michel Camilo. The title refers to a village built for workers on a sugarcane plantation; the music celebrates their perseverance despite their displacement. Written for six amplified singers (here, the Western Wind ensemble) and four percussionists (two on *bata* drums and two others on mallet instruments), the music was astonishing for its kaleidoscopic mixtures of rhythms, language (Spanish, English, and Cuban and African dialects), and pure vocal sound (from high falsetto and tenor cadenzas to deep jazz chords). Led by the composer, both singers and instrumentalists dazzled the

audience by their virtuosity; neither the means nor the delivery ever stood in the way of the message.

The concert continued in a dramatically different format with three solo piano works, *Rituál* (1987), *Momentum* (1984), and *Tumbao* (2005). The pianist, Jade Simmons, was striking in every way, negotiating with great ease the demands of these pieces, whether it was the wide leaps of an ever-changing, constantly accelerating ostinato pattern in *Rituál* or accentuating fleeting references to blues and Latin rhythms in *Momentum*. *Tumbao*, the most recent of León’s piano compositions, provided a sparkling salsa to round out the group. Simmons, who recently became the Concert Artist Guild’s first New Music, New Places fellow, is a performer who is destined to carve out a very special niche for herself in the contemporary music world (although I am sure she would be quite at home with traditional repertoire as well).

No less able was the soprano, Tamara Haskin, who was the featured performer for the two remaining compositions on the program: *Oh Yemanjá* (Mother’s Prayer), from León’s opera, *Scourge of Hyacinths*, and the final work, *Reflections*. Haskin’s dramatic delivery and rich vocal timbre were especially moving in the aria taken from a scene in which a mother is praying for the life of her son. Sensitive accompaniment from Simmons and cellist Sibylle Johner added an impressionistic dimension to the musical style.

No one composition on the program displayed with more clarity León’s ability to combine seemingly disparate elements than *Reflections*, the evening’s signature work. Based on seven poems by Rita Dove and dedicated to the memory of Rosa Parks, this music is truly León’s gift to her adopted country. From a lamenting muted trumpet in *Rusks* (“the throne of blues”) and a fast marimba and drums in *Soprano* (“pebbles clean as moon-spill seeding a path”) to lush strings reminiscent of the Barber tradition, every instrument was mined for its special place in the American musical landscape. Haskin once again chanted, crooned, and recited by turns to create a seamless, dramatic whole as León conducted her ensemble in this final work with precision and grace.

Margaret Lucia is a pianist and faculty member at Shippensburg University in Pennsylvania. Trained at Indiana University (BM, MM) and the University of California, San Diego (PhD), she has presented numerous concerts of contemporary piano music by women. She appeared in two joint recitals with tenor Jon Robert Cart at NYC’s Weill Hall and has just completed a CD of music by Cuban women composers.

Claire Fejes

“Artist and Poet of Song”

A recital of new music by Alaskan women composers based on the poetry of Claire Fejes. University of Alaska Fairbanks, November 12, 2006.

SUZANNE SUMMERVILLE

Claire Fejes (1920–98) was born in New York to immigrant parents from Austria and Poland. In 1946 she accompanied her husband, Joe Fejes, to Fairbanks, Alaska—a move from New York’s Bronx to a log cabin in a subarctic frontier town.

For a decade, Fejes painted on a small kitchen table near the cabin’s woodstove: self-portraits, neighbors, scenes from the valley and woods. Local Athabascan and Eskimo women sat for her, and Fejes grew fascinated with their stories and the subsistence life they described. Besides her art, Fejes wrote regularly in journals and published four books about her travels, painting, and life in Alaska. While her art and books are well known, few are aware that she was also a poet. In the summer of 2006, her daughter, Yolande, shared with me an almost fallen apart blue book of Fejes’s poetry entitled *Primeval Land*. It had been hand typed by her husband in the 1950s. Yolande mentioned that her mother had always hoped her poetry would be set to music. Four Alaskan women composers—Corliss Kimmel from Anchorage and Lori Lange, Sheri Throop, and Courtney Miklos from Fairbanks—were asked to select poetry from this book, and together they created songs in several styles for a recital presented at the University of Alaska Fairbanks on November 12, 2006.

Lori Lange composed two poems: *Yola* (short for Yolande, the daughter) and *The North Waits Long for Green* for piano, cello, Yup’ik drum, Native dancer, and soprano, which she sang herself. Sheri Throop, a UAF graduate, set *Silent Mountains* for soprano and *Mother Earth* for mezzo. Two clarinets accompanied both songs. Courtney Miklos, another UAF graduate, composed *The Green Is Passed* and a second version of *Silent Mountains* for soprano and piano.

Corliss Kimmel, composer and percussionist for the Anchorage Symphony, created two pieces for recitation in English, *The Fabric of My Life* and *Jewell-Like*, accompanied by two flutes and Yup’ik drum, and one duet, *Primeval Land*, for tenor and baritone (or soprano and mezzo) in English with a Yup’ik translation recitation, Yup’ik drum, and tam-tam. The text was taken from the title of the poetry book. The Yup’ik translation and the drum itself

were made by Phillip “Ossie” Kaiiraiuak, a member of Pamyua, the new world sound band based in Anchorage.

The Usibelli Foundation helped pay for the recital expenses, and the Open Meadows Foundation (PatsyLu Fund for Women’s Music Projects) gave a generous grant to sponsor the production of a DVD that will include the full recital and biographies and interviews of the composers and performers, along with a complete video made in 2001, *The Source of Life*. The video traces the artist’s life from Depression-era Brooklyn to Fairbanks and includes her extended visits to Alaska’s whaling camps and smallest villages. Claire Fejes painted everyday lives, immersing herself in her subject, studying, sketching, and taking notes, then painting what she had experienced swiftly, emotionally, and intuitively.

Anne Hanley, an Alaskan State Writer Laureate, in her *Anchorage Daily News* review (November 19, 2006) stated: “All her life, Fejes’s creativity was fed by music. Her husband was a violinist with the Fairbanks Symphony Orchestra for many years. She often hummed Bach, Beethoven or Vivaldi as she painted. She would have been thrilled by the beautiful melodies created for her verse by Corliss Kimmel, Lori Lange, Sheri Throop and Courtney Miklos.”

Only a few days after the review appeared, I received a package from West Newton, Massachusetts, containing *Alaskan Song Cycle*, settings for soprano and piano of Fejes’s poems *Wanderer*, *Alaskan Fall*, *Yola*, *Child of the Wild*, and *The Green Is Passed*, with a *Vocalize* at the beginning and the end. Along with the music was Leila Pradell’s letter saying that she had read the review of the recital and she wished to acquaint me with her settings of Fejes’s poetry that she composed during the time she and Fejes were friends in Fairbanks. The feelings Pradell had about Alaska—its vastness and pristine beauty—were reflected in Fejes’s poetry. She hoped we would consider including these songs, which reveal the intensity of Fejes’s expressive words, if there were any further plans to honor Fejes. These songs, of course, will be added to the DVD that celebrates Claire Fejes, *Artist and Poet of Song*. For information on Claire Fejes please see <http://www.thealaska house.com>.

Dr. Suzanne Summerville, mezzo-soprano, choral conductor, and music historian, retired as professor of music and women’s studies at the University of Alaska Fairbanks. She is the founding conductor of Fairbanks’s *Sing-It-Yourself-Messiah*, a winner of the American Society of Composers and Publishers (ASCAP) CHORUS AMERICA Award for *Adventuresome Programming of Contemporary Music*, and a recipient of the Alaska governor’s Award for the Arts. She has received a citation from the 18th Legislature of the State of Alaska for musicALASKAwomen.

Los Angeles NACUSA Holiday House Concert

Works by David Zea, Margaret S. Meier, Carol Worthey, Marshall Bialosky, Joan Huang, Jenni Brandon, and Deon Price. December 3, 2006.

JEANNIE POOL

The Los Angeles Chapter of NACUSA (National Association of Composers, USA) held its annual holiday concert on December 3, 2006, at the home of Carol Worthey and Ray Korn in Hollywood, California. The program opened with David Zea's solo piano work *Dark Night* (2003), sensitively played by the young pianist Evan Acevedo. The quiet, atonal work was succinct and poignant, serving as a fitting remembrance to Zea, who died in September 2006. Next, composer Margaret S. Meier accompanied mezzo-soprano Jenni Brandon in a performance of Meier's *Life's Best Gifts* (2004), a setting of poems by Paul Laurence Dunbar. Brandon has a light and lovely voice and offered a splendid interpretation of these delightful songs, revealing a clear grasp of Dunbar's intentions. Carol Worthey's *An Iridescent Splash in Liquid Time* (2006), performed by flutist Tamara Maddaford and pianist Deborah Aitken, was fresh and bright, full of lovely melodic writing in the spirit of Worthey's painting of the same name.

Soprano Linda Alexander sang Marshall Bialosky's sardonic unaccompanied songs, *Six Lyrics of Dorothy Parker*, impeccably. Each one drew a chuckle of recognition from the audience; these songs ("Indian Summer," "Unfortunate Coincidence," "Comment," "Résumé," "General Review of the Sex Situation," and "Fighting Words") should be mandatory for every Valentine's Day contemporary music concert. The audience was then treated to the premiere by the Price Duo of Joan Huang's *Dog Tales from the Orient* (2006): "Pekinese Dog Lion," "Wedding Song," "Faithful Pooch," "Heavenly Dog Star," and "Tibetan Pug." This bold, colorful, dramatic suite coincides with this year's Chinese zodiac sign, the Year of the Dog; each movement is based on a Chinese dog legend. The suite was inspired by Huang's newly adopted golden retriever. The performers played ancient Tibetan cymbals and wind chimes, they chanted in English and Chinese, and the pianist barked insistently. Huang fully utilizes the range of the clarinet and provides striking images from these Chinese dog tales, ranging from the loud and boisterous to the charming and downright fun.

Jenni Brandon sang her *Four Japanese Songs* (2005) with Deon Price at the piano. Brandon's songs are lovely little



Left to right: Margaret S. Meier and Jenni Brandon

gems that match the intensity of the brief poems and haiku that inspired them. Next, we were treated to Deon Price's *Yellow Jade Banquet* (2006) for clarinet and piano, each section of the piece named after a dish found on a Chinese menu. The concert concluded with Price's beautiful love theme composed for the film *The Light* (2004) for flute, clarinet, and piano. The potluck dinner that followed was just as delicious as the concert, with some composers revealing themselves to be good cooks (or at least good shoppers).

Dr. Jeannie Pool teaches at Mount St. Mary's College in Los Angeles and is a music consultant at Paramount Pictures in Hollywood, California. She is writer, director, and producer of the documentary feature film *Peggy Gilbert and Her All-Girl Band*.

The Resonance Flute Consort

Works by Adrienne Albert, Anne McGinty, Catherine McMichael, and others. Emerson Unitarian Universalist Church, Canoga Park, California, November 19, 2006.

WAYNE BEHLENDORF

On November 19, 2006, the Resonance Flute Consort presented a Christmas concert featuring a potpourri of works by contemporary composers, a little Bach and Tchaikovsky, and a medley of seasonal carols skillfully arranged for flutes. The concert was presented at the Emerson Unitarian Universalist Church in Canoga Park, California, and the performers were a group of seven outstanding flutists from the Los Angeles area: Michelle Matsumune, Norda Mullen, Rik Noyce, Valarie King, Karen Smith, Shannon Christenson, and Frank Macchia.

Silver Celebration (2000) by Catherine McMichael offered a cheerful exchange of folk-style melodies among the

flute soloists. Anne McGinty was inspired by music of the Renaissance in *Masques* (1989). Adrienne Albert's *Mirror Images* (2002), originally composed for saxophone quartet, was, for me, the most interesting work on the program. The change from saxophones to flutes enhanced the wistful aspects of this dreamlike piece, evocative of later Debussy in its shifting tonal centers and lyrical mood. Albert introduced the work and thanked the members of the audience for their support of contemporary chamber music.

The second half of the concert was devoted to pieces chosen from the Resonance Flute Consort's holiday CD. The appeal of these well-known pieces was enriched by the sonorous combinations of flutes that ranged from

Kyong Mee Choi Wins Robert Helps Prize

Kyong Mee Choi was awarded the Robert Helps Prize 2007 for \$10,000 for her *Gestural Trajectory* for two pianos and percussion. The work was premiered in Tampa, Florida, on February 14, 2007, and was performed again in New York City at Merkin Recital Hall.

panpipes and piccolos to contrabass flute. The consort played with immaculate phrasing and subtle dynamic shifts and demonstrated, both aurally and visually, their enjoyment in performing this wide range of music.

Wayne Behlendorf is a music teacher at Campbell Hall School in North Hollywood, a thirty-five-year member of MTAC, and the president of the Southern California Conservatory of Music in Woodland Hills.

Georg Solti International Conductors' Competition: First Female Winner

Shi-Yeon Sung of South Korea has won the Sir Georg Solti International Conductors' Competition in Frankfurt, Germany. The results were announced on September 10, 2006. Thirty-one-year-old Sung is the first woman to win the competition; she receives a prize of €15,000 and concert dates with the Frankfurt Museum Orchestra and the Frankfurt Radio Symphony. Her winning performance was of Tchaikovsky's *Romeo and Juliet Fantasy Overture*; after being awarded the prize, she led the Museum Orchestra in Beethoven's *Egmont Overture*. The Conductors' Competition, founded in 2002, is held every two years.

Maria Teresa d'Agnesi Pinottini

Ulisse di Campagna (Ulysses in Campania)

SUZANNE SUMMERVILLE

Schlosstheater Schönbrunn, Vienna, Austria, September 21, 22, 23, 2006. Riccardo Martinini, conductor; Patricia Adkins Chiti, artistic and stage director; Mario Piazza, choreographer; Carmela Marina Fabbiano, Marina di Marco, Valentina Molinari, Michele D'Abundo, soloists; Choir and Mozart Orchestra from Centro Italiano Musica Antica (CIMA).

Patricia Adkins Chiti never ceases to amaze us with the depth of her commitment to music by women composers. In September 2006 she presented three performances in Vienna of Maria Teresa d'Agnesi Pinottini's *Ulisse di Campagna*, an opera not heard for more than two hundred years. These performances exemplified the rediscovery of an Italian woman composer who lived in Vienna at the same time as the ten-year-old Mozart. Maria Teresa d'Agnesi Pinottini (1720–95) was born in Milan, the daughter of a respected mathematician. Her talent was apparent at an early age, and she astonished visitors to the Agnesi home with her singing and harp playing. She even performed her own compositions. In 1752 she married Pier Antonio Pinottini and founded a salon frequented by musicians and important personalities. Mozart and his father attended a soirée at the Pinottini residence in 1770 during their first sojourn in Milan.

Agnesi was a woman who raised eyebrows by writing seven operas and using her own librettos for three of them. Her first opera, *Il restauro d'Arcadia*, was premiered in Milan in 1747. She composed *Il re pastore* (ca. 1756) based on a libretto by Metastasio that was later set by Mozart (1775). Agnesi produced and conducted operas in Venice, Vienna, Milan, Dresden, and Naples. She dedicated several arias to Empress Maria Theresia, who is said to have sung them frequently. She also composed chamber music and songs.

Agnesi composed *Ulisse di Campagna* in 1765 to celebrate the marriage of the king of Naples to Princess Caroline (sister of Marie Antoinette), one of Maria Theresia's many children. Patricia Adkins Chiti discovered the manuscript nearly thirty years ago in a Neapolitan library. Because 2006 was an important Mozart year, Adkins Chiti asked her husband, Gian Paolo Chiti, and Domenico Carboni,



Maria Teresa d'Agnesi Pinottini

both musicologists, to create a full score from the manuscript. She auditioned young Italian singers and dancers, had the opulent costumes researched and created by the Italian Academy of Costume and Design, and took the fully staged version, which she also directed, to Vienna for three performances in the Schlosstheater of the Schönbrunn Palace. The production was made possible with contributions from the Italian Foreign Ministry and the Region of Lazio and was undertaken by the Fondazione Adkins Chiti: Donne in Musica. Soon after the Viennese engagement, a fourth performance was given in Rome by the Orchestra Barocca Italiana, the Coro da camera del CIMA, and young Italian soloists and dancers under the baton of Riccardo Martinini.

Although subtitled “serenata,” *Ulisse di Campagna* is in fact a full-length work with a libretto by Agnesi. The ser-

enata consists of an overture and seven pieces (choruses, arias, duets, and concerted finales) scored for four vocal soloists: Nicandro (tenor), Deifobe (soprano), Ulisse (contralto), and Telegono (soprano), strings, oboes, trumpets, horns, timpani, and cembalo. Oboes are not used in the overture and choruses. Strings accompany the arias, sometimes with oboes or horns added. The structure of the arias is typical of the eighteenth century: AB with a da capo third section.

The standard eighteenth-century serenata was short and uncomplicated with only a few soloists. It was intended primarily to celebrate special anniversaries such as birthdays and aristocratic weddings. The model from which *Ulisse di Campagna* derives is that of Metastasio—a pastoral plot based upon mythology or ancient history but connected to the special occasion in an allegorical way. In this case, the connection is represented geographically

by Campania. The name derives from the Latin *campagna* *felix*, or “fortunate countryside,” as it was called by the Romans. Today, Campania is a region in southern Italy with Naples as its capital.

One hopes that professional opera companies as well as university opera workshops and festivals of music by women composers discover this opera and perform it for audiences who will surely appreciate the talent of a woman composer so long forgotten.

Dr. Suzanne Summerville, mezzo-soprano, choral conductor, and music historian, is professor emerita of music and women’s studies at the University of Alaska Fairbanks. She is the founding conductor of Fairbanks’s *Sing-It-Yourself-Messiah*, a winner of the ASCAP CHORUS AMERICA Award for Adventuresome Programming of Contemporary Music, and a recipient of the Alaska governor’s Award for the Arts. She has received a citation from the 18th Legislature of the State of Alaska for musicALASKAwomen.

Georgian Women Composers

DEBORAH HAYES



Tamriko Salukvadze

Women composers in the eastern European country of Georgia have a champion in IAWM member Tamriko Salukvadze, who is working toward founding the League of Georgian Women Composers. Besides supporting the creative activities of Georgian women composers and musicians, the proposed LGWC will become an affiliate member of the IAWM and thus build

international awareness and appreciation of Georgia’s thriving musical and cultural life.

Salukvadze contributed an essay, “The International Alliance for Women in Music: Sharing America’s Experience,” to a recent book, published in Georgia, that examines areas of Georgia-U.S. cooperation. What follows is a summary of the essay taken from the English translation she provided.

The IAWM, she begins, is “a social-professional-creative union that demonstrates music’s great power of joining different nations and their interests and intentions.” A few years ago, she explains, she outlined her ideas for a new association to Jeffrey James, of Jeffrey James Arts Consulting (New York), who was visiting the Tbilisi

State Conservatoire. He was delighted with her ideas and approached the director, Manana Doijashvili, who was also enthusiastic and promised her support. Through James, Salukvadze contacted IAWM board members, who advised her concerning bylaws and funding.

Founded in 1917, the Tbilisi State Conservatoire in Georgia’s capital, a multicultural city of about 1.5 million people, has become a major cultural and educational center. In 2006 it became a member of the Association of European Conservatories. An academic staff of about two hundred engages in performance, teaching, and research. The Conservatoire houses concert halls, rehearsal halls, studios, an audio library, and a museum. It sponsors national and international competitions, international symposia, conferences, master classes, and concerts. Since 2003, when the country began to enjoy a return to stability after the unrest following the breakup of the Soviet Union, Georgia has seen much progress, including a booming tourist industry. Still, Salukvadze notes, “It is hard to talk about conditions and demands in a country that is just making its first important steps toward development and regulation.”

In the essay she reviews the activities of the IAWM and its affiliates, such as performing and recording women composers’ works, sponsoring conferences, and organizing congresses. Georgian composers “are short of support and backing of any kind,” she writes. They needed support in the past, and now “the situation is the same, if not worse. . . . International relations and

support [are] vital for the further development of a professional musical mentality.” She concludes with a plea for financial assistance from the business community in support of this worthy enterprise, which will “contribute greatly to the development and advancement of Georgian musical-cultural life.”

Tamariko Salukvadze studied composition at the Tbilisi State Conservatoire and Moscow State Conservatory. She has written works for mixed choir, string ensembles, piano, orchestra, and voice and has been awarded a number of prizes at local and international competitions and festivals. She hopes to have her music performed internationally. For additional information contact her at tamar_salukvadze@yahoo.com.

Deborah Hayes is professor emerita of musicology at the University of Colorado at Boulder.

Aliénor International Harpsichord Composition Competition

Aliénor promotes new music for the harpsichord through concerts, commissions, and a competition. Aliénor was named in honor of Eleanor of Aquitaine, a famed twelfth-century patron of the arts. The Seventh Aliénor International Harpsichord Composition Competition has two categories: (1) solo harpsichord and (2) duo with harpsichord (harpsichord with one other acoustic instrument, modern or period). Scores are due November 1, 2007. The contest has no entrance fee or age restriction. Up to \$8,000 will be awarded for winning compositions. For full information see www.harpsichord-now.org.

The Kapralova Society Report for 2006

KARLA HARTL, CHAIR

The discovery of an unknown orchestral song by Vitezslava Kapralova was one of the most important events of the year. The song, “Smutny vecer” (Sad Evening), discovered by Karla Hartl in the Moravian Museum archives, was possibly intended for a collection of orchestral songs, an ambitious project that the composer later abandoned. Neither the song nor the collection has ever been mentioned by any of Kapralova’s biographers. The only citation appears in a list of works attached to a curriculum vitae that Kapralova drafted in February 1938 for the 1938 ISCM Festival brochure.

Other key events of 2006 included a new recording of Kapralova’s string quartet, performed by the Kapralova Quartet and released at the beginning of the year by ArcoDiva, an up-and-coming independent label based in Prague. In the summer the Czech Radio Publishing House published a second edition of Kapralova’s *Partita for Piano and Strings*, a remarkable neoclassical work from 1938. Finally, at the end of the year Amos Editio published a critical edition of *Sonata Appassionata* (edited by Dr. Veroslav Nemec), the first of Kapralova’s three major compositions for solo piano and one of the most remarkable works of the Czech piano repertoire from the first half of the twentieth century. While the society collaborated on both projects, it initiated and solely financed the latter.

The year 2006 was also a good year for the promotion of Kapralova’s music. The composer’s art songs and chamber music, particularly her string quartet, piano preludes, and violin pieces, were the most popular with

both performers and broadcasters. The most frequently performed and broadcast orchestral work by Kapralova in 2006 was her *Partita for Piano and Strings*. Kapralova’s music was featured in two major radio programs on women in music. The first, entitled *First Ladies of Music*, written and produced by Virginia Eskin for WFMT Chicago with the support of Northeastern University, presented the composer in the company of Alma Mahler, Ilse Weber, and Alma Rosé. The second, *Konsten att humla* (The Art of the Bumblebee), written and produced by Birgitta Tollan for Sveriges Radio, featured Kapralova together with contemporary Czech composers Ivana Loudova and Sylvie Bodorova.

Kapralova’s music was also programmed at several music festivals and conferences last year: the American String Teachers Association Conference in Kansas City, the Jagthuis Festival in Nederhost den Berg in the Netherlands, the Bay View Music Festival in Bay View, Michigan, and the Society of Composers National Conference at the University of Texas.

In 2006 several new articles were written about the composer: *Acta Musicologica* published, and *Opus Musicum* reprinted, Tereza Pavova’s “Vitezslava Kapralova jako Habova zacka?” and the *Kapralova Society Journal* published Karla Hartl’s “Kapralova’s Life Chronology (Part III).” Two favorable reviews of the new recording of Kapralova’s string quartet appeared in *MusicWeb* (Rob Barnett) and *Opus Musicum* (Martin Flasar).

In 2006 the society made available two important articles on women and music in the *Kapralova Society Journal*.

"The Woman Composer Question: Philosophical and Historical Perspectives" by Dr. Eugene Gates offers an excellent overview of pertinent issues and a comprehensive summary of musicological research on the subject. Another article by the same author, "Damned if You Do and Damned if You Don't: Sexual Aesthetics and the Music of Dame Ethel Smyth," not only provides an insight into the struggle for recognition of one of the most important women artists of the turn of the twentieth century but also adds substantially to scholarly research on the subject currently available on the Internet.

Our online resources on women in music continue to attract visitors to our Web site and receive endorsement from music libraries across North America, Australia, and Europe. Last year our database of women composers was referred to by several Web logs, while our database of women conductors was recommended as a unique online resource by *de Volkskrant* in the Netherlands and *San Francisco Classical Voice*. As in previous years, we continued to design and host pages of women composers and conductors; last year we designed an online presentation featuring American conductor Sylvia Alimena.

The Contra Canto Series in Rome

Natale in Musica

SUZANNE SUMMERVILLE AND ANNE KILSTOFTE

Fondazione Adkins Chiti: Donne in Musica invited the Borealis Brass to perform seven concerts in December 2006 for the Contra Canto series *Natale in Musica*. The ensemble is from the University of Alaska Fairbanks Department of Music. Faculty members Jane Aspnes (horn), James Bicigo (trombone), and Karen Gustafson (trumpet) were joined by assisting musicians John Aspnes (tuba), Hanna Bjornstad (trumpet), Brandon Newbould (trombone), John Plucker (horn), and Allison Stadig (trumpet).

Concerts were performed on December 15 at the American Academy in Rome and at the Royal Spanish Academy at the Spanish Church of Saint Peter in Montorio and on December 16 at the Church of Santa Dorotea in Trastevere. On December 17 the ensemble and several composers traveled to Frascati for a concert held in the Auditorium Scuderie Aldobrandini. They returned to Frascati, a short drive outside of Rome, on December 18 to perform for students at the Michelangelo Buonarroti Technical Institute. That evening they performed at the stunning Basilica of Our Lady of Guadalupe in Rome. On December 19 they traveled to Roccasecca and enchanted schoolchildren with Christmas music and music of peace at the Church of Our Lady of the Assumption in Roccasecca Scalo, Frosinone. The musicians also offered their music for the mass of the third Sunday of Advent (Guadate) at the Church of Santa Lucia at the Fraterna Domus, Rome.

Fourteen composers from seven countries were represented (including IAWM members): Alessandra Bellino, Maria Christina di Santi, Annie Fontana, and Virginia Guastella (Italy); Anne Kilstofte, Naomi Stephan, Gwyneth Walker, and Sheri Throop (United States); Hagar Kadima (Israel); Joelle Khoury (Lebanon); Ludmilla Yurina (Ukraine); Polina Medyulynova (Uzbekistan); and Leticia Armijo (Mexico). A reading committee chose the composers' works from nearly one hundred works submitted, ranging from brass trio to brass octet. Many of the composers from Italy were present for their premieres. Israeli composer Hagar Kadima, who wrote a prayer for peace, something she had only recently experienced after her country had been at war through the summer, was also present. Sheri Throop, formerly of Alaska and now of Utah, and Anne Kilstofte from Minnesota attended all the concerts.

This is the fourth time the Borealis Brass and the Fondazione Adkins Chiti: Donne in Musica have collaborated on concert presentations. Plans for a CD of works for Christmas by women composers are being discussed.

Patricia Chiti, who is indefatigable in her perseverance to perform women's works from around the world, must be commended for her great service to those whose music would not otherwise be heard. Many thanks to her.

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.

Please send your news items to members' news editor Anita Hanawalt at ahanawalt@earthlink.net or 2451 Third St., LaVerne, CA 91750.

Adrienne Albert's *Two Songs*, "The Sun Has Burst the Sky" and "One That Got Away," set to poems by Jenny Joseph, were performed in late June and mid-July 2006 at the NACUSA Concert of Songs in Culver City, California, and at the Adirondack Festival of American Music. In August 2006 Albert's woodwind quintet *Animalogy* was transcribed for string quartet and clarinet and performed by the Devere Quartet with Tammy Vollum-Matturo, clarinet, at Tutka Bay in Alaska. Duo Viva commissioned a new version of *Doppler Effect* (flute, alto flute, and piano) and played it in Sacramento, California, in September and at the National Flute Association meeting in Pittsburgh. They recorded the piece for their new CD entitled *Doppler Effect*, available on Little Piper.

On October 28 flutists David Shostac and Susan Greenberg performed the work with the Los Angeles Chamber Orchestra and pianist Delores Stevens. The Trelumina Trio performed it with a bassoon replacing the alto flute at a Candlelight Concert in York, Pennsylvania, on October 1.

Facing the Elements (written under a grant made possible by the American Composers Forum in conjunction with the NEA for the Continental Harmony Project) had its world premiere August 11–12, 2006, in Kenai and Homer, Alaska, by the Kenai Peninsula Orchestra, for whom it was written. The Mancakes and Magpie Saxophone Quartet performed *Mirror Images* at Case Western Reserve University in Cleveland, Ohio, on October 21 and November 11. The Resonance Flute Consort performed it as a flute quartet on November 19 at Emerson Unitarian Universalist Church in Canoga Park, California. Luis Zuniga, saxophone, and Ana Pedrosa, piano, performed *Reflections* at the National Recital Hall of Panama, Panama City, on December 4, 2006. Albert's arrangement of "The Cherry Tree Carol" was performed by soprano Lynda-Sue Marks-Guarnieri and pianist Dorothy Spafard Hull at the Los Angeles Alumni Chapter of Mu Phi Epsilon Music Fraternity concert in Pacific Palisades, California, on December 7. *Winter Solace* (alto saxophone and piano) was recently recorded by Doug Masek and released on his latest Centaur Records CD, *Saxophone Alternative*.

On July 3, 2006, organist Yves Senden performed **Beth Anderson's** *Music for Charlemagne Palestine* in Ghent, Belgium, at Sint-Augustijnen Kerk. Duo Ahlert & Schwab performed *September Swale* (mandolin and guitar) on a program of music written by women composers, "Nacht der Klänge," on Museum Night at the Stadtkirche in Dortmund, Germany, on September 16, 2006. *Pennyroyal Swale* and *Rosemary Swale* (string quartets) were performed by the Euphonia Quartet on November 18 at "Cultura aos Sábados," a concert held at the Teatro Cultura Inglesa in São Paulo, Brazil. The Jade String Trio commissioned and performed *Jasmine Swale* at Saint Peter's Church in New York City on a January 2, 2007, concert sponsored by New York Women Composers. On January 6 Anderson performed several text-sound works: *If I Were a Poet*, *Country Time*, *The People Rumble Louder*, *Yes Sir Ree*, *I Can't Stand It*, *I Wish I Were Single Again*, and *Ocean Motion Mildew Mind* from her Pogus CD *Peachy-Keen-O* as part of the month-long Independents Festival at the Issue Project Room in Brooklyn, New York. (This program also included performances by **Monique Buzzarté**. Please see <http://www.issueprojectroom.org/events.html>.) German mezzo-soprano Marcellina van der Grinten and pianist Jorg Ritter performed a group of Anderson's songs as part of the Women's Work series on March 21, 2007, at Greenwich House Arts in Manhattan, New York.

Marcellina and Gesine van der Grinten have commissioned *Dark Songs* for mezzo-soprano, contralto, and piano with words by Dana Gioia and David Mason. **Nancy Boston** included *September Swale* on her CD *American Women: Modern Voices in Piano Music*, released in 2006. The CD also includes music of **Nancy Bloomer Deussen**, **Nancy Galbraith**, **Judith Zaimont**, and **Emma Lou Diemer**. The Capstone CD (CPS-8759) *Points of Entry: The Laurels Project*, vol. 1, includes *Comment* (flute solo) performed by Nina Assimakopoulos. Soprano Melanie Mitrano recorded *Lullaby* (words by Auden) and *Beauty Runs Faster* (words by the composer) for her new Capstone CD (CPS-8756), *Songs in Transit: An American Expedition*. (Please see capstonerecords.org and melaniemitrano.com.) *September Swale* and *Rhode Island Swale* were performed by harpsichordist Meg Cotner on February 7 at the Women's Studio Center in Queens, New York.

Elizabeth Austin's *Sonnets from the Portuguese* was performed by Linda McNeil, soprano, and Carolyn E. True, piano, on September 12, 2006, at Trinity University and on September 14 at the Society of Composers, Inc. National Conference in San Antonio, Texas. Jerome Reed played *An American Triptych* (solo piano) on October 21 at the Bowling Green New Music & Art Festival.

Susan Borwick's introit *Behold!* and processional *Arise and Shine* received their world premieres on December 11, 2006, at Knollwood Church, Winston-Salem, North Carolina. The chancel and youth choirs, adult and high school handbell choirs, orchestral chimes, trumpet trio, snare drum, timpani, and organ performed the works. Knollwood Church has commissioned three choral works for the fiftieth-anniversary celebration

of the church in 2007: *Jubilee introit* (SATB divisi); *God's Truths* (SATB divisi, trumpet trio, organ); and *In This Place* (SATBB and keyboard). MorningStar Music will publish *Arise and Shine*, *Jubilee*, and *In This Place* in 2008. Borwick is composer-in-residence at Knollwood Church and professor of music at Wake Forest University.

David Patrick Stern, music critic of the *Philadelphia Inquirer*, awarded **Tina Davidson's** CD *It Is My Heart Singing* (Albany Records, TROY84), performed by the Cassatt Quartet, four out of a possible four stars in his review.

The Message (SATB and instrumental ensemble) and *Et in terra pax* (SATB and piano) by **Nancy Bloomer Deussen** aired on Canadian radio station FAITH FM (94.3) on August 30, 2006. *Peninsula Suite* (string orchestra and solo string quartet) and *Trio for Violin, Clarinet and Piano* aired on Canadian radio station CKWR FM (98.5) on September 4. *Masterworks of the New Era*, vol. 2 (ERM Media), on which Deussen's *Peninsula Suite* is recorded, won first prize (drawn from a field of 25,000 CDs) in the "Just Plain Folks" orchestral classical music category.

On September 10, 2006, *Soltice Circle* (flute, cello, harp) was performed by the Blackledge Chamber Music Society in Bristol, Connecticut. *San Andreas Suite* was performed on October 21 and 22, 2006, as a featured work of the Northern California Chamber Musicians Workshop, including two performances at Hayward State University in California. On October 28 *Woodwind Quintet* was performed by the Heart of America Woodwind Quintet at the Carnegie Arts Center in Leavenworth, Kansas. It was also performed on January 14, 2007, by the Blackledge Woodwind Quintet at the New Britain Museum of American

Art in New Britain, Connecticut. On February 11 the Unicorn Recorder Consort performed *Harvest Suite* at the Universalist Unitarian Church of Santa Paula, California. The world premiere of *A Field in Pennsylvania* was given on February 17 by the Diablo Symphony at the Dean Leshner Center for the Performing Arts in Walnut Creek, California. Mezzo-soprano Marcellina van der Grinten performed *Two American Songs* at the Renee Weiler Concert Hall at Greenwich House Music School in New York City on March 21. On March 27 *Peninsula Suite* was performed by the Milwaukee Chamber Orchestra. The United States Army Ceremonial Band performed *Dawn of Freedom* in Washington, D.C., on April 12, 2007.

Emma Lou Diemer's recent recordings include *Before Spring for Violin and Piano* on Albany Records; *A Requiem for Woodwind Quintet and String Quintet* on North/South Consonance Recordings; *Homage to Poulenc, Mozart, and MacDowell for Flute, Cello, and Piano*, an ECMP Recording; *Indian Flute with text by Dorothy Diemer Hendry (1918–2006)*, Nina Assimakopoulos, flute and narrator, on Capstone Records; *Concerto in One Movement for Organ ("Alaska")*, Marilyn Mason, organ, on Albany Records; and *Sonata no. 3 for Piano*, Nancy Boston, piano, a Mansfield University recording.

MMB of St. Louis, Missouri, has recently published *Poem of Remembrance for Clarinet and Chamber Orchestra*, *A Requiem for Woodwind Quintet and String Quintet*, *Homage to Poulenc, Mozart, and MacDowell for Flute, Cello, and Piano*, *Homage to Tchaikovsky (orchestra)*, *Norteamexispanicumsake* (two pianos), and *Fiesta for Two Pianos*. *Concerto for Marimba and O Beautiful for Spacious Skies* (arrangements for symphonic band by the composer) were recently published by C. Alan Publications. *Reaching Out*, a collection for inter-

mediate piano, was recently published by FJH Music. Zimbel Press has published *Odes on Simple Gifts* and *Beethoven's Ninth for Organ*. Diemer's *On Christmas Night* appears in Karen Leigh-Post's *American Art Songs for the Sacred Service*.

Recent commissions include *Concerto for Marimba* (symphonic band arrangement by the composer), commissioned by Robert Hansbrough and the College of Saint Rose for performance by Felicity Cashman; *O Beautiful for Spacious Skies* (symphonic band arrangement of a Diemer organ piece), commissioned by Kevin Hebert and Tennessee High School, Bristol, Tennessee; *Evensong* and *Shift* for women's chorus and organ, with texts by Sr. Mary Elizabeth Micka of the College of St. Catherine, commissioned by Patricia Connors for *WomanVoice* 2007, St. Paul, Minnesota; *Poem of Remembrance for Clarinet and Chamber Orchestra*, commissioned by John Russo and CRS; *I Danced in the Morning* (organ work in honor of the new pipe organ), commissioned by Martha Chapman and First Presbyterian Church, Albemarle, North Carolina; *Variations on "Endless Song,"* commissioned by Marilyn Mason for her MorningStar Publications organ series; and *Triptych* (women's chorus, string quartet, flute) on texts by Walt Whitman, Amy Lowell, and Sarah Teasdale, commissioned by Iris Levine and Vox Femina, Los Angeles, California. Roger McVey performed *Sonata No. 3* in a faculty recital at the University of Wisconsin-River Falls in November 2006 and will tour with the work in China and Korea.

Carol Ann Floyd promoted her CD *PREMIERE American Pianist* in the greater Salt Lake City, Utah, area during November 2006. It features the live recording and European premiere of *Variations on Balkan Themes* by Amy

Beach. On December 8 KBYU FM in Provo, Utah, aired the first interview held with Floyd in the United States.

Alexandra Gardner's recent CD *Luminoso* (Innova Recordings 662) features six works for solo instrument with electronics produced during her recent stay in Barcelona, Spain. Please see <http://www.innova.mu/artist.asp?skuID=265#onesheet>.

In March 2006, at the Library and Archives of Canada, **Kristina Guiguet** produced and released *Mrs. Widder's Soirée Musicale, Toronto, 1844*, a CD recreating an 1844 private concert in a Canadian home, including a historic mix of amateur musicians with professional performers. Containing the first recording of the *Harriet Abrams Canzonet* (ca. 1804), it is a teaching aid companion to *The Ideal World of Mrs. Widder's Soirée Musicale: Social Identity and Musical Life in Nineteenth-Century Ontario* (Mercury Series, Cultural Studies Paper 77, Canadian Museum of Civilization, Ottawa, 2004), Guiguet's study of nineteenth-century domestic musical life and programming conventions. The CD gives literal voice to nineteenth-century women as professional composers, highly skilled performers who were often amateur in name (and income) only, sophisticated programmers, and concert producers.

Jennifer Higdon's 2005 Percussion *Concerto* received its Canadian premiere by the Toronto Symphony Orchestra with percussionist Colin Currie and conductor Leonard Slatkin on October 12 and 13, 2006. It was described in the *Toronto Star* as a "25-minute wonder that proved that classical music is a living art." Her new violin sonata, *String Poetic*, commissioned by the Kimmel Center in Philadelphia, was premiered by Jennifer Koh on October 21. The

Inquirer music critic wrote that the work's "solidity and inspiration" were on "such a high level" that they eclipsed the established works on the program.

Blue Cathedral was discussed on the KWAX radio program *Arts Line* before its performance by the Eugene (Oregon) Symphony on October 26, 2006. *Higdon: Chamber Music*, released December 11, 2006, on NAXOS (8.559298), contains performances of Piano Trio and two string quartets, *Voices and Impressions*. *Zaka* is included on Eighth Blackbird's new disc, *Strange Imaginary Animals* (Cedille 9000 094). The Christmas CD *All Is Bright* by the Handel & Haydn Society contains Higdon's *O magnum mysterium* (Avie 2078). Another Christmas CD, *A Season's Promise* by Judith Clurman and the New York Concert Singers, contains *Deep in the Night* (New World 80592-2). Several of Higdon's works were performed during the 2007 Telpay New Music Festival held in Winnipeg, Manitoba, Canada, from February 10 to 16, 2007. To hear Kathryn Mishell's December 2006 interview with Higdon on the radio program *Into the Light* see <http://www.intothelightradio.org/news.html>.

Katherine Hoover's String Quartet II was premiered by the Colorado Quartet at Rockford (Illinois) College on March 16, 2006, with additional performances at De Pauw University in Greencastle, Indiana, on March 17; Greenwich House, New York, on April 6; Bard College, New York, on April 9; Northeast Illinois University, Chicago, on April 21; and a Sound Series concert in Woods Hole, Massachusetts, on June 18, 2006. *Canyon Echos* was performed on March 16, 2006, at Nassau Presbyterian Church in Princeton, New Jersey. *Winter Spirits* was performed at the University of Pennsylvania Library in Philadelphia on March 16 and at the

University of Toledo (Ohio) on May 6. *Kokopeli* (flute) was performed by Jan Vinci at Lincoln Center in New York City on March 18. On April 8 *To Greet the Sun* was premiered by Alexa Still on a solo flute recital in Columbus, Ohio. *Dream, 3 + 3* was performed by Elaine Held in Holland on May 6. On May 14 *Caprice* was performed in Mason City, Iowa. *Kokopeli*, *To Greet the Sun*, *Three for Eight*, *Seven Haiku*, and *Three Sketches* were performed at the National Flute Convention held August 10–13. *Two for Two* (alto flute, bass flute, piano) was premiered by Christine Potter in Salt Lake City, Utah, on September 22, 2006. Trio (violin, cello, piano) was performed by the Pone Ensemble in New Paltz, New York, on October 29. On October 31 *Incantations* (SSAA, flute, percussion), with two new movements, was performed by the New York Treble Singers in New York City.

Monica Jakuc has released a new CD, *Fantasies for Fortepiano*, available through cdbaby.com, featuring Mozart's Fantasy in C Minor, K. 475, and Sonata in C Minor, K. 457; C. P. E. Bach's Fantasy in C Major; Haydn's Fantasy (Capriccio) in C Major; and Beethoven's "Moonlight" Sonata, op. 27, no. 2. On this recording Jakuc plays a 5½-octave Paul McNulty fortepiano made for Smith College in Northampton, Massachusetts, where she is the Elsie Irwin Sweeney Professor of Music. Her two previous CDs included works by women composers: *Fortepiano Sonatas*, including works by Marianne von Martínez, Marianna von Auenbrugger, and Joseph Haydn, available on Titanic Records, and *Six Sonatas for Fortepiano and Violin*, op. 1, by Francesca LeBrun, played with violinist Dana Maiben on a Dorian Discovery recording.

Sponsored by New York Women Composers, soprano Melanie Mitrano

performed a recital of American songs by IAWM members **Mary Ann Joyce-Walter**, **Gladys Moskowitz**, **Binnette Lipper**, and **Beth Anderson** on December 3, 2006, at Caldwell College in Caldwell, New Jersey. A discussion with the composers preceded the concert.

Elaine Keillor is the team leader for www.nativedance.ca, launched in early January 2007. Funded by Canadian Heritage's Canadian Content Online Program and Carleton University (Ottawa), the Web site features documentation on the traditional and contemporary music and dance traditions of several First Peoples' cultures across Canada through essays, photos, film clips, educational kits, and interviews. An interview with Sadie Buck, creator of the first aboriginal dance/opera, *Bones* (2001), is included.

The West Coast premiere of **Eva Kendrick**'s song cycle, *Shining*, based on poems of Kathleen Spivack, was performed by sopranos Eva Kendrick and Melanie Henley-Heyn, mezzo-soprano Belinda Wilkins, and pianist Yelena Koshelevskaya in Los Angeles on June 5, 2006. Kendrick has been commissioned to write pieces for the Providence Mandolin Orchestra, which premiered *Country Fields* at the Arts in the Village concert series. Flutist Jessica Sherer premiered *Nine Years, Two Miles* at her master of music degree recital at the Longy School of Music. Kendrick graduated from the Longy School with an MM in composition in May 2006.

Anne Kilstofte's *Christmas Reflections* (brass octet) was premiered in several performances by the Borealis Brass Ensemble of Alaska as part of the *Contra Canto Natale in Musica* 2006, *Nuove Musiche per Natale*, sponsored by the Fondazione Adkins Chiti:

Donne in Musica. Performances were held from December 15 to 19, 2006, in Rome, Montorio, and Trastevere, Italy.

Ruth Lomon was the invited guest composer for the University of New Mexico's 35th Composers' Symposium, April 2–5, 2006. Five *Ceremonial Masks of the Yeibichai* (piano) was chosen for New Music Miami ISCM Festival, April 5–8, 2006. Lomon served as a panelist for the Sixth Annual Creativity Panel entitled "Process of Creativity: Collaboration and Conscience" at the Rose Art Museum of Brandeis University, April 27. Lomon's *regardisregard* (music for chorus and soloists accompanying a video installation based on words and images of homeless collaborators, with art installation by Mary Hamill) received its premiere as a benefit feature for the Cambridge Assistance Housing Fund (CHAF) at Harvard University on September 29 by Boston Secession, directed by Jane Ring Frank. Cathy Fuller hosted a preview and interview for *regardisregard* on WGBH radio in Boston on September 27.

Sweet Sixteen (solo flute), commissioned and performed by Nina Assimakopoulos, was included on *The Laurels Project*, vol. 1, on Capstone Records. *Chor der Waisen* was included on the Boston Secession's *Afterlife German Choral Meditations on Mortality*, on Brave Records. Two premieres of choral works were presented by Boston Secession at First Church Congregational, Harvard Square, Cambridge, Massachusetts: "Transport" from Lomon's oratorio-in-progress, *Testimony of Witnesses* (chorus and orchestra), on March 16, 2007, and "After the Storm" (a cappella chorus) on a program of commissioned works on April 27. Lomon's orchestration of the Rebecca Clarke Viola Sonata, com-

missioned by the Rebecca Clarke Society, will be premiered at the Saint Paul's Cathedral Festival, Worcester, Massachusetts, on June 8. She has received a 2007 Hadassah-Brandeis Institute Research Award of \$4,500 for the premiere performance of *Testimony of Witnesses* scheduled for April 2008 with the Boston Secession Chorus, soloists, and orchestra.

On November 10, 2006, the Yale Glee Club performed **Caroline Mallonee's** *Windsongs*, a set of four songs for SATB choir that won the Emerging Composers Competition in the spring.

Composer **Pamela Marshall**, artist Sirarpi Heghinian Walzer, and poet Elizabeth Kirschner have produced visual art, twenty-two poems, and a set of songs in a collaboration entitled *Art-Poem-Music: Body and Soul*. Mezzo-soprano Miranda Loud, accompanied by a string trio, presented the initial set of six songs in the midst of the art that inspired them at the Depot Square Gallery in Lexington, Massachusetts, on February 2, 2007.

Kathryn Mishell's *One Thing Leads to Another* (guitar, alto saxophone, cello) was premiered in Austin, Texas, at Salon Concerts, held October 22–24, 2006. The radio program *Into the Light* celebrated its seventh anniversary during the first week of January 2007, having broadcast 243 hours of music composed by women since the first week of January 2000. In December 2006 Mishell interviewed composer **Jennifer Higdon**. Please see <http://www.intothelightradio.org/news.html>.

Janice Misurell-Mitchell performed her works *Blooz Man/Poet Woman* and *Motel . . . loneliness*, both for voice/flute at the National Flute Association Convention in Pittsburgh in August

2006. *Alles wandelt sich* (flute, clarinet, cello, percussion) was premiered at the Randspiele XIV Festival in Berlin in September 2006. Later that month she performed her music theater work *Rush Life Rush* (voice/flute, percussion) with Dane Richeson, percussion, at a CUBE concert at the Sonic Impact Festival at the Museum of Contemporary Art in Chicago. *Speechscape* (solo saxophone) was performed at the Society of Composers National Conference in San Antonio, Texas, where Misurell-Mitchell served on a women-in-music panel headed by **Elizabeth Austin**. In October Misurell-Mitchell helped produce a concert entitled "Border Crossings" at the University of Chicago that combined jazz and new music and included *A Silent Woman* (voice, voice/flute, clarinet, piano) featuring jazz vocalist Dee Alexander. Misurell-Mitchell was a featured guest at the Bowling Green New Music and Arts Festival, serving on a panel about composers and contemporary audiences, where *Trash Talk* (saxophone quartet) was also performed. In November 2006 she and Dane Richeson performed her music theater work *After the History* (voice/flute, percussion) at a CUBE concert at the Chicago Humanities Festival, whose theme this year was "Peace and War." During December 2006 she completed a commission by Louise Toppin for soprano and piano in memory of tenor William Brown.

Mary Lou Newmark's *Street Angel Diaries*, a multimedia work about the homeless, had its theatrical world premiere December 7–17, 2006, at the Boston Court Performing Arts Complex in Pasadena, California. Produced by Zebulon Projects and directed by Darin Anthony, this production featured music and words by Newmark (who also performed on the electric violin), eight actor/dancer/musicians, choreography

by John Pennington, set and lighting design by Dan Weingarten, and the projected images of Robert M. Fisher and Gary F. Clark. Please see www.streetangeldiaries.com. Tom Peters (double bass) and Newmark (electric violin) performed works by Newmark, **Deon Nielsen Price**, **Jeannie Pool**, and **Carol Worthey** at a concert sponsored by the National Association of Composers, USA, Los Angeles chapter on October 8, 2006, at the Santa Monica Public Library in Santa Monica, California.

The Haarlem Duo of Steve Gentile (organ) and **Frances (Frankie) Nobert** (organ, piano, harpsichord) presented concerts on November 15, 2006, at Cathedral of Our Lady of the Angels in Los Angeles and on November 19 at Trinity Lutheran Church in Manhattan Beach, California. Nobert performed a recital entitled "Music, She Wrote: Organ Compositions by Women" on January 5, 2007, for the Pipes and Praises recital series at Trinity Episcopal Church in Reno, Nevada. All programs included *Partita on "Schmücke Dich"* by the late **Jeanne Shaffer**.

Shelley Olson's *Lullabies for Free Children* was selected for global broadcast by the Daniel Pearl Foundation, *Harmony for Humanity Radio*, during October 2006. A *Chanukah Cantata* and selections from *A Hallel for Our Times* were performed in Davis Chapel of Baptist Hospital, Winston-Salem, North Carolina, on December 19 as part of the Arts Alive series of chamber music concerts.

The Dutch Magazine OOR recently published an interview with **Hasu Patel** and a review of her CD *Gayaki Sitar* (1996). Please see <http://www.tokafi.com/15questions/interview-with-hasu-patel/view> and <http://www.tokafi.com/newsitems/cd-feature-hasu-patel-gayaki-sitar/view>. From

January 22 to 25, 2007, Patel led four Columbus, Ohio, area school workshops for children ages eleven to thirteen. On March 29, 2007, she conducted workshops and gave a sitar concert for a Women in Music festival at the Eastman School of Music in Rochester, New York. She plans to be in residence May 12–25, 2007, for workshops and concerts at the Sivananda Yoga Farm in Grass Valley and Sacramento, California, and the San Francisco Center. In June 2007 she plans to spend ten days at the Sivananda Yoga Ranch near Woodstock, New York, for workshops and concerts. From July 9 to 23 she will be in residence at the Sivananda Yoga Vedanta Center in Val Morin, Quebec, for music workshops and three sitar concerts.

Jeannie Pool's cantata *We Believe in You O God* (2000) for soloists, choir, orchestra, organ, and bagpipe was performed on October 29, 2006, at Saint Peter's by the Sea Presbyterian Church in Rancho Palos Verdes, California. *The Yet-to-Be-Named Overture for Orchestra* (2005) was performed on January 21, 2007, by the Tifereth Israel Community Orchestra at First United Methodist Church in Chula Vista, California, on January 23 at the Tifereth Israel Synagogue in San Diego, and on January 27 at College Avenue Baptist Church. Please see www.peggygilbert.org for screenings of *Peggy Gilbert and Her All-Girl Band*, about the all-girl bands of the 1920s, 1930s, and 1940s. Pool wrote, directed, and produced the film and composed its original score.

Deon Nielsen Price's *Bass-ics!* for solo double bass (1986, 2006) was performed by Tom Peters on October 8, 2006, at the NACUSA–Los Angeles Concert held at the Martin Luther King Auditorium in the Santa Monica (California) Library. Her arrangements of two German chorales, “Nun

danket alles Gott” and “O Haupt voll Blut und Wunden,” were performed by the Price Duo (Berkeley Price, clarinets, and Deon Price, piano) at the Church of Jesus Christ of Latter Day Saints in Lancaster, California, on September 24, 2006, and for the dedication concert of the new chapel for the same denomination in Heidelberg, Germany, on October 14. At the Heidelberg concert the Price Duo performed Deon's *Clariphonia* (2001), *Ein Haus des Betens* (2006), *Three Faces of Kim the Napalm Girl* (1988), and *America Themes* (2001). Price also played her solo piano version of *Epitaphs for Fallen Heroes*. This same program was performed on September 23 at Antelope Valley College in Lancaster, California. *Gateways* (2006) was premiered by the Antelope Valley College Concert Band on November 20 at the Lancaster (California) Performing Arts Center. On December 3 *Yellow Jade Banquet* (2006) for clarinets and piano was performed by the Price Duo at the NACUSA Holiday Concert in Hollywood, California, at the home of **Carol Worthey**. Tamara Maddaford, flute, joined the Price Duo to perform *Love Theme* composed for the film *The Light* (2004) on the same concert.

Wang Qiang's *Celestial Dream Dance* (flute, B₁ clarinet, percussion), commissioned by the Hong Kong Composers' Guild, was performed on October 24, 2006, at the Hong Kong Musicarama 2006 in the Hong Kong City Hall Theatre.

Rebecca Rollins and Robert Sage presented a duo piano concert at Azusa Pacific University on January 22, 2007. The program opened with Mozart's *Sonata in D, K. 448*, which, according to a report by **Margaret S. Meier** (January 27), had “just the right crisp and light touch.” This was followed by Rimsky-Korsakov's *Capriccio Espagnole*. “The performers' balance and sense of ensemble was out-

standing throughout both pieces.” As a specialist in the piano music of women composers, Rollins selected two sets by Germaine Tailleferre to open the second half of the recital: *Jeux de plein air* and *Deux valse*s; both were “beautiful and captivating.” The recital closed with an “energetic and sparkling” performance of Rachmaninov's *Suite no. 2*, op. 17.

Sara Nichols presented the world premiere of **Vivian Adelberg Rudow's** *Call for Peace* (flute and tape) on December 1, 2006, at “An Die Musik,” a Baltimore (Maryland) Composers Forum concert.

Two of **Maryanne Rumancik's** pieces were included on global Internet broadcasts: <http://www.music-days.org/h4hestage.htm>. In *Memoriam—Rest in Peace* (piano solo) was broadcast on October 3, 10, 17, 24, and 31, 2006. Written during January 2002 for the victims of the 9/11 terrorist attacks in the United States, the piece is based on Psalm 23, set to “Crimmond.” A 1997 setting of an adaptation of the prayer *Hail Mary* (three-part choir with piano) was broadcast on October 12, 19, and 26, 2006. It was also included in the regular October broadcast of *Diversity Juke Box*.

Philip Blackburn, director of the American Composers Forum label Innova Recordings, has begun a new podcast series entitled *Measure for Measure: New Music, New Thoughts*. Blackburn's inaugural interview with **Alex Shapiro** (spring 2006) is available at <http://feeds.feedburner.com/NewMusicNewThoughts>. Shapiro was also interviewed on a broad range of topics by the online magazine *Tokafi*. Please see <http://tinyurl.com/emtzx>.

Flutist Rose-Marie Concini performed **Judith Shatin's** *Fasting Heart* (solo flute) at the *Maison d'Italie*,

Cité Internationale Universitaire de Paris on October 5. *Stringing the Bow* (string orchestra) was performed by the Illinois Chamber Orchestra on October 6 in Springfield, Illinois, and on October 7 in Bloomington, Indiana. On October 8 the Knoxville (Tennessee) Symphony performed *Ruah* (flute concerto) with flutist Nadine Hur. *Time to Burn* (oboe and two percussionists), commissioned by percussionists I-Jen Fang and Mike Schutz, was premiered at the PASIC (Percussive Arts Society) conference in Austin, Texas, on November 11, 2006. *Penelope's Song* (amplified viola and electronics made from weaving sounds) was performed by Korey Konkol on the Primrose Memorial Concert at Brigham Young University on November 30. *Cherry Blossom and a Wrapped Thing: After Hokusai* (amplified clarinet and multichannel audio) was performed by F. Gerard Errante on November 4 at the Third Practice Festival at the University of Richmond. This piece was commissioned by Errante for his upcoming CD *Delicate Balance*. *Liquid Gold* by **Kristine Burns** was presented on the same program. Shatin was recently commissioned to compose *Why the Caged Bird Sings* (a setting of Paul Laurence Dunbar's poem "Sympathy") by the Young People's Chorus of New York City for their Honors Chorus, premiering on March 24, 2007.

Jamie K. Sims played her *Piano Portraits* (piano), *Midnight Mockingbird*, and *Swans* (alto sax and piano) with Douglas Wandersee at the American Women Composers concert held on November 3, 2006, at the Strathmore Mansion in Bethesda/Rockville, Maryland. The concert was sponsored by the D.C. Federation of Music Clubs.

Mira J. Spektor's chamber opera *Mary Shelley—Scenes from a Life* was performed on June 25, 2006, at the Guild

Hall in East Hampton, New York. The *Housewives Cantata* was performed on July 29 at the Montauk Library. The Aviva Players performed a group of Spektor's songs for voice and instruments at a joint concert with LICA (Long Island Composers Alliance) on August 12, also at the Montauk Library. Spektor is the founder/artistic director of the Aviva Players. Please see www.miraspektor.com and www.theavivaplayers.com.

Naomi Stephan produced "The Feminine Voice in Music: Past Meets Present, an Evening of Music Performed and Written by Women" (twelfth to twenty-first century), including a premiere of Stephan's contemporary requiem *Mater in Memoriam: For Irene* (SSAA, flute, horn, vibraphone, and piano) on April 25, 2006, in Ventura, California. An analysis of music by Stephan was included in a paper entitled "Contemporary American Women Composers," presented by Gregg Cannady on January 8, 2007, in Fort Collins, Colorado, and on January 26 at Colorado University, Boulder. This presentation will become part of a dissertation chapter on modern affective and pictorial madrigalisms illustrated by the compositional techniques in Stephan's *Spring Song* (SSA). The Indianapolis Arts Chorale performed *When Birds Come Back* ("October") (SATB), words by Emily Dickinson, on their concert "Human/Nature: The Great Poets on the Environment," on February 3, 2007. A recording and CD were made of this performance.

Both of **Evelyn Stroobach's** recently released CDs, *Aurora Borealis* (<http://www.musiccentre.ca/apps/index.cfm?fuseaction=search.dspItemDetails&buyItemsID=1597>) and *Holidays of the New Era* (www.numusic.org) on the Masterworks of the New Era label, have been well received. Pierre-

Daniel Rheault, SOCAN (Society of Composers, Authors, and Music Publishers of Canada) president, wrote of *Aurora Borealis*: "It is fabulous, gorgeous, very pleasurable listening." EMR Media wrote of *Holidays of the New Era*: "Spectacular new Holiday music by living master composers. Radio play has been outstanding world-wide!"

On December 12, 2006, Canary Burton of WOMR radio in Provincetown, Massachusetts (www.womr.org), produced a fifty-minute show on Stroobach's works, featuring *Aurora Borealis* (orchestra), *Crepuscle* (harpsichord), *Nonet* (woodwind quartet and string quintet), and *O Come, O Come, Emmanuel* (SATB and cello). *O Come, O Come, Emmanuel* was also aired on WPRB radio of Princeton, New Jersey, and KWAX radio of Eugene, Oregon. This choral work won an international award and was performed by the Kyiv Chorus and the National Opera Chorus in Kiev. On January 7, 2006, Kathryn Mishell of KMFA radio of Austin, Texas (www.kmfa.org), aired *Aurora Borealis* as performed by the Ottawa Symphony Orchestra.

The following works by **Nancy Van de Vate** were performed in 2007. February 14: *Adagio and Rondo* for Violin and String Orchestra, EurOrchestra of Bari, Francesco Lentini, conductor, Congress Auditorium, Bari, Italy; February 21: *Six Etudes for Solo Viola*, Wilhelm Klebel, viola, St. Ruprechtskirche, Vienna; March 3: *Balinese Diptych*, Lento for Piano, Sonata for Piano, Twelve Pieces for Piano, vol. 2, Ruth Spindler, piano, Schloss Esterházy, Eisenstadt, Austria; March 8: *Trio for Horn, Violin, and Piano*, ÖGZM Horn Trio, Haydnsaal, Anton von Webern Platz, Vienna, and again on March 10, Abigail Pack, horn, Southeast Horn Workshop, University of Georgia, Athens; also in March: arias and lie-

der, Michelle Vought, soprano, and works for solo piano, Carlyn Morenus, piano, seven performances in Vienna and one in Bratislava, Slovakia, and *Gema Jawa* (Echoes of Java), Toronto Youth Orchestra, Jennifer Kurtz, conductor, four performances; April 11: Trio for Horn, Violin, and Piano, Oxford Horn Trio, Performing Arts Center, University of Mississippi, Oxford; April 16: guest lecture, "Music for Chorus and Orchestra," University of Vienna, Department of Musicology; June 28: *Four Sombre Songs*, Sulie Girardi, mezzo-soprano, and *Six Etudes for Solo Viola*, J. Flieder, viola, Stadtinitiative Wien.

ChamberMix organized a series of events featuring music of **Hilary Tann** during her October 18–23, 2006, residency in the San Francisco Bay Area. Tann participated in a series of open rehearsals held in Oakland and Palo Alto, California, and a series of concerts featuring her works in Oakland, San Francisco, and Palo Alto. Please see www.hilarytann.com.

On April 28–29, 2007, the Buffalo Philharmonic Orchestra, JoAnn Falletta, conductor, premiered **Persis Parshall Vehar's** *City of Light* Concerto for Clarinet at Kleinhans Music Hall, Buffalo, New York. John Fullam, Buffalo Philharmonic principal clarinetist, commissioned the concerto and was the featured soloist. Fullam and Vehar gave preconcert presentations at SUNY at Fredonia; the Buffalo Philharmonic's Symphony 101 Series; Buffalo State University; the East Aurora Church series; and Canisius College, where Vehar is composer-in-residence. On March 3, 2007, David Kuehn (trumpet) and Vehar (piano) performed works from their critically acclaimed CD *Musical Landscapes for Trumpet* at SUNY Buffalo's Brass Conference, including *Sound-Piece* (trumpet, flügelhorn, piccolo trum-

pet, and piano). The First Methodist Church of Akron, New York, has commissioned Vehar to compose a work for SATB, three trumpets, handbell choir, and piano/organ for their two-hundredth anniversary. She also received her twenty-second straight annual ASCAP Award (1984–2007) for excellence in classical composition, awarded to ASCAP members receiving less than \$18,000 per year in royalties.

The Duo 2 (Peter Bloom, flute, and Mary Jane Rupert, piano) performed *Kleemation* (2003) by **Elizabeth Vercoe** and *Masks* (1998) by **Katherine Hoover** on October 20, 2006, in Salem, West Virginia; on October 22 in Frederick, Maryland; on October 23 in Elizabethtown, Pennsylvania; and on October 24 in Marietta, Ohio.

Hsiao-Lan Wang's Trio (viola, vibraphone, piano) was the winner of the 2007 Athena Festival Chamber Music Composition Competition. As part of the award, Wang received a residency at Murray State University, Kentucky, March 6–9, during the 2007 Athena Festival, where Trio was played by faculty musicians.

Meira Warshauer's *In Memoriam* September 11, 2001 (solo cello) was performed on a fifth-anniversary memorial concert held September 11, 2006, at the Theodor-Zink-Museum in Kaiserslautern, Germany. *Look to the Light* (SATB and piano), with text by Rabbi Dan Grossman, was performed by Sharim V'Sharot, central New Jersey's select Jewish choir, as part of their "American Democracy Inspires Jewish Music and Poetry" program on November 12 at Princeton University. Clarinetist Richard Nunemaker has released a new CD, *The Louisville Project*, featuring Warshauer's *Shevet Achim* (Brothers Dwell). The piece, for two bass clarinets, is a response to the troubled relationship between the

descendants of half-brothers Yitzchak and Yishmael (sons of Abraham), now Israelis and Palestinians. Warshauer comments: "It is my hope and prayer that this music can in some small way help point all of our hearts—the children of Israel and of Ishmael, the children of Abraham, the children of Adam and Eve, the hearts of all who dwell on earth—towards a path of peace and life." An all-Warshauer CD of orchestral and choral music will be released in 2007. The world premiere of Warshauer's Symphony no. 1, "Living, Breathing Earth," was given by the Western Piedmont Symphony on their February 3, 2007, "Masterworks III" concert at First Baptist Church in Hickory, North Carolina.

Choreographer Nigel Stewart, dance artist Dominique Bulgin, and sonic artist **Lisa Whistlecroft** gave the first United Kingdom performance of *The Saturated Moment*, a fifteen-minute dance piece based on Virginia Woolf's play-poem *The Waves* at the Chisenhale Dance Space in London on November 26, 2006. The performance also included a discussion exploring images, figures, and story lines from Virginia Woolf and an investigation of the implications for choreography and electroacoustic composition of Woolf's experimental writing methods, rhetorical devices, and linguistic techniques. The aim of the performance was to generate a new understanding of the relationship of creative writing to dance composition and of movement to sound within a live performance context.

Eva Wiener's *Fantasy* (solo violin) was performed by Rolf Schulte at the League of Composers/ISCM Concert on October 19, 2006, at Lincoln Center in New York City.

Carol Worthey's painting *From the Ashes, Rebirth* represented Right No.

18, "Freedom of Thought," at the Artists for Human Rights International Art Exhibit, held in support of the United Nations' Universal Declaration of Human Rights and the Foundation for Human Rights and Tolerance on October 26, 2006, at the Johnson Art Collection in Los Angeles and also in New York City. The exhibit is scheduled to be shown in San Francisco, London, Florence, and Cairo. Cappella Gloriana presented the world premiere of *Gloria in Excelsis Deo II* on November 11 at Saint Andrew the Apostle Episcopal Church in Encinitas, California. Please see <http://www.carolworthey.com>.

Judith Lang Zaimont's *Elegy for Strings* was performed by the Mississippi

Symphony Orchestra on September 16, 2006, at Thalia Mara Hall in Jackson, Mississippi. Elizabeth Moak performed *Impronta Digitale* from Piano Sonata and Three Preludes from *The Calendar Set* on September 16, 2006, at the College Music Society National Conference in San Antonio, Texas. *Parallel Play* (saxophone quartet) was performed by the Presidio Saxophone Quartet on Sunday, October 8, at the Phoenix Art Museum. *Elegy for Strings* was performed by the Orkestra Projekt on October 21–22 in Indianapolis, Indiana. *From the Folk* (flute, oboe, clarinet, bassoon) was performed by Ensemble à la Carte on October 29 at Congregation Sha'are Shalom in Leesburg, Virginia. The ASCAP Deems Taylor Award–win-

ning new music community Web site, Sequenza21 (<http://www.sequenza21.com>), presented its first concert on November 20 at City University of New York, Manhattan, featuring the New York debut of *Wizards: Three Magic Masters* (solo piano). *Wizards* was commissioned by and performed as the mandatory contemporary work at the 2003 San Antonio International Piano Competition. *Symphony for Wind Orchestra in Three Scenes* received its U.S. premiere as a complete work on November 30 by the University of Connecticut Wind Ensemble in Storrs, Connecticut. Zaimont was interviewed on Rob Deemer's *The Composer Next Door* on January 14, 2007, Webcast on KCSC FM radio: http://kcscfm.com/listen_now.asp.

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