
Journal

of the
iaawm
international alliance for women in music



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Journal of the



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fosters the achievements of women in music.*

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Nancy Van de Vate (photo by Karin Miraberg)

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The IAWM Journal is pleased to honor the distinguished composer, publisher, author, educator, and lecturer, Nancy Van de Vate, for her exceptional contributions to the women in music movement and to the musical world. This section includes articles about two of her works, a review of her biography, and reviews of five compact discs. The IAWM celebrates her outstanding achievements!

ARTICLES

Nancy Van de Vate
A Night in the Royal Ontario Museum

MICHELLE VOUGHT

Nancy Van de Vate composed *A Night in the Royal Ontario Museum*, a twelve-minute, atonal dramatic theater piece for soprano and tape, in 1983 at the request of soprano Marilyn Boyd de Reggi. The text, written in the first person, is about the emotions of a woman who discovers she has been unintentionally locked in the Toronto museum overnight. Van de Vate based the work on a poem from *The Animals in That Country* (1969) by Margaret Atwood, noted Canadian poet, novelist, and literary critic. The poem is valuable as a piece of literature, but the text alone pales in comparison to the heightened drama of Van de Vate's musical setting. Operatic in nature, the poem at times reveals a conventional recitative, aria-like design with the soprano first narrating the activity in which she is engaged and then reflecting emotionally on what has occurred.

The tape component of the work employs *musique concrète* almost entirely. To create the tape portion, Van de Vate layered naturally produced sounds by copying them back and forth on two open-reel tape recorders. By changing the speed of the tape, she could alter the pitch and register to create sounds that are more diverse. She used basic household items such as pots and pans, a zither-like Indonesian instrument called the *kecap*, a large gamelan gong, and a small hand-held drum from Sumatra, which she played with her fingertips. (She composed the piece in Jakarta, Indonesia, and was influenced by the music she heard there.) She also employed slide whistles, plucked and strummed piano strings, cowbells, and microphone feedback to create a howling sound.

By examining the first page of the score, one can make some general observations about the nature of the piece (example 1). Van de Vate uses conventional notation—one system for the tape and one for the soprano. Her notation of the tape part looks almost pictorial in its reflection of

Ex. 1. *A Night in the Royal Ontario Museum*, page 1, copyright © 1983 Nancy Van de Vate

the sounds the tape offers, such as slanting lines for glissandi. She avoids using bar lines to mark measures but instead uses occasional vertical dotted lines to indicate passages that require exact timing and places where the tape and voice must be aligned. Although unmetered, the score provides very clear durational values. The tempo (quarter note = 50) changes abruptly and frequently (most often to 63) but sometimes by means of *accelerandi* and *ritardandi*. Dynamics shift as often as tempi. Sudden and rapid dynamic shifts may occur on a single quarter note or even on an eighth note. Instructions for articulation are frequent and specific. For example, within seconds of the soprano's entrance, Van de Vate indicates how two consecutive passages should be sung (third system). The first, "man-made brain," has an accent on "brain" and then a portamento down; the second, "stone brain," has

accents on each word and should be sung without vibrato and without connecting the words.

Each section of the poem has its own purpose in the dramatic scheme of things, a sort of psychological destination. In the beginning, the text is descriptive of the museum's physical structure ("Byzantine mosaic dome") and its exhibits ("fragments of gods, tarnished coins") as the woman searches for the EXIT sign.

As the poem continues, the woman becomes increasingly agitated as she walks around and around the "labyrinth" until her sporadic vacillations between aplomb and hysteria become much more frequent. The museum begins to take on a persona of its own, so that conflict arises between the woman and the museum. This adversarial relationship between the two intensifies the drama immensely. As her anxiety increases, she confronts the museum as if it were a person (example 2), and she pleads, "I say I am far enough, stop here please." But as she trudges "corridor by corridor," the museum "repeats." At the word "repeats" (third and fourth systems), the score indicates a descending glissando twice and then "ad libitum" as the woman feels she is losing her sanity.

In another instance, midway through the score, Van de Vate indicates that the text should be "spoken wearily," but just seconds before, she states that an "ad libitum" section should be sung "rapidly, almost hysterically, with an angular jagged line." Van de Vate makes the most of these sections, giving the audience a chance to witness the singer's emotional roller coaster, her periods of psychological ebb and flow. In so doing, Van de Vate integrates the stream of consciousness of the poem with her own interpretation of the character's deteriorating psyche.

Eventually, the woman descends into madness. Her final words, "corridor by corridor repeats its memories, repeats its memories, memories, memories," draw the piece to a close. The conclusion is very effective as the soprano and the museum, represented by sounds on the tape, both end on the same pitch as if they have been fused together to become one entity. After the singer's part concludes, the tape continues for thirty-five seconds with high pitches on the piano, a gong, and an ascending tinny-sounding glissando that adds a tone of mockery and sarcasm to the work. The museum announces its triumph over its prisoner as the already dim lights are extinguished and darkness falls.

Van de Vate sets the text syllabically (with some spoken portions) in a very disjunct line. She often employs the minor second and tritone intervals; larger intervals, such as the major seventh and wide leaps of almost two

Ex. 2. *A Night in the Royal Ontario Museum*, page 6, copyright © 1983 Nancy Van de Vate

octaves, become increasingly common as the work progresses. Van de Vate incorporates a variety of vocal techniques including trills, straight tone, glissandi, touches of *Sprechstimme*, and a short section of directed aleatory. If one examined the score while listening to the tape part alone, one might assume that the singer and tape would be in a dialogue with each other. Their relationship, however, should be viewed from three different perspectives. The tape could be regarded as a character in and of itself; it could be an accompaniment to the soprano's character, or it could represent her subconscious. I believe the tape performs all three roles in the course of the *scena*. At times the tape recedes, allowing the soprano to dominate, while at other times it interrupts the singer to achieve aural dominance. The performer might react to the evocative sound effects: a taunting, echoing voice; high, prickly piano strings (plucked and strummed); knocks; low, sustained ringing sounds; drums; and glissandi. In fact, the tape's musical function very much parallels the psychological course of the soprano's erratic behavior with high points of sound and drama followed by silence and lulls. Van de Vate uses silence as a key element in plot development and mood enhancement.

At the outset, the tape accompaniment seems to derive from a world of chaos and unreality, whereas the singer comes from a world of order and sanity. As the work continues, however, both the singer and the audience

are drawn into an eerie world that feels unfamiliar and unsafe as her part is integrated with the accompaniment, both musically and emotionally. This results in harsh articulations, extreme range demands, abrupt dynamic shifts, very disjunct melodies, and extended vocal techniques as the style of the soprano's material comes closer to that of the tape.

Carefully-timed tape interjections occur between the vocal sections, and the voice takes its cue from these timed parts. Van de Vate specifically labels some of these timed interpolations "sound collages." The collages seem aleatoric as various sounds enter randomly with no apparent rhythmic, melodic, or formal structure. Hence, the effect created is appropriately one of pandemonium and disorientation. New and unusual timbres abound during these sound collages. In addition to providing material between vocal sections, the sound collages contribute generously to the mood and give the tape a personality of its own.

As a performer, I particularly like *A Night in the Royal Ontario Museum* for its adaptability and for its host of dramatic possibilities. Because of the scoring for soprano and tape and the minimal staging and lighting, the work can be performed on a large or small stage. The set consists of a lighted red exit sign, a backless bench, and the suggestion of a display case. Slides that display artifacts from the Royal Ontario Museum are available from the museum and may be used to enhance the staging. The frequent taped interpolations provide the performer with an opportunity to act dramatically and move about the stage. A good example would be when the soprano stumbles upon the skeleton of a child. Here, the tape's underlying collage rises and falls, as does the character's reaction to what she sees. In my own performance, when I describe this "skeleton child curled beside a clay pot and a few beads," I contort my body in a curled manner to act out the text. I use my revulsion as the motivation for my erratic behavior during the next sound collage, when my mental state continues to deteriorate. I run the perimeter of the set in a futile attempt to locate an exit. Finding none, I throw myself on the floor at center stage behind the bench on which I eventually rest my head in exhaustion.

Van de Vate has succeeded in producing a psychological drama that is gratifying, accessible, and exciting for the singer and audience alike. In my performances of the work, I have always received favorable reviews, and I would certainly recommend *A Night in the Royal Ontario Museum* as a vehicle for sopranos with a dramatic flair.

The work has been recorded twice, once in English and once in German (both are reviewed in this issue).

The English version appears on Vienna Modern Masters CD VMM 2028 with Michelle Vought as soloist. The German version is on VMM 4001 with mezzo-soprano Sulie Girardi. The CDs are listed on the VMM Web site at www.xs4all.nl/ffigdv/vmm. The print music and accompanying CD-R (originally a tape) are available either from Theodore Front or the composer: Nancy Van de Vate, Khleslplatz 6, # 2309, A-1120 Vienna, Austria. Both CD recordings are also available from CDeMusic, PO Box 8748, Albany, NY 12208-0748, Tel. 518-434-4110, Web www.cdemusic.org. For additional information on Nancy Van de Vate, see *Journeys Through the Life and Music of Nancy Van de Vate* by Laurdella Foulkes-Levy and Burt J. Levy (Lanham, MD: Scarecrow Press, 2005). The book is reviewed in this section.

Soprano Michelle Vought is esteemed worldwide as an opera singer and recitalist. A specialist in contemporary music, she is especially known for performing and recording the music of Nancy Van de Vate, which she has presented throughout the United States, Ireland, Austria, and Slovakia. Her recordings of seven Van de Vate works can be found on the Vienna Modern Masters label. Dr. Vought, who recently completed a concert tour in Austria and Slovakia, is associate professor of voice and opera at Illinois State University.

Nancy Van de Vate

Twelve Pieces for Piano on One to Twelve Notes

Three Volumes of Piano

Miniatures, Vienna Modern Masters (1986, 2001, 2005)

CARLYN G. MORENUS

American composer Nancy Van de Vate is by any definition a remarkable woman. As a woman composer, she has worked tirelessly to promote the cause of women in music and of women's rights in general. Founder of the International League of Women Composers in 1975, a forerunner of IAWM, she continues to this day to promote the cause of women in music through composition prizes and the inclusion of many works by woman composers on the Vienna Modern Masters (VMM) record label. In addition to being a composer and educator, Van de Vate serves as president and artistic director of VMM, a recording company she cofounded in 1990 with her late husband, Clyde Smith. Living permanently in Vienna since 1985, Van de Vate continues a very active schedule of composing, teaching, lecturing, working on new releases for VMM, and traveling extensively in support of her own work and that of other composers.

Known foremost for her works in large forms, including numerous operas and orchestral works, Van de Vate is equally confident working with chamber music and pieces in small forms. Many of her solo piano works are made up of short pieces, including *Nine Preludes for Piano* (1978), *Fantasy Pieces* (1995), and the three volumes of *Twelve Pieces for Piano on One to Twelve Notes* (1986, 2001, 2005).

I first met Nancy Van de Vate in September of 2005, when she was in residence at Illinois State University for the premiere of her opera, *Where the Cross is Made* [the CD is reviewed in this issue]. I was of course familiar with her music and her feminist efforts prior to our first meeting; my friend and colleague Michelle Vought is a long-time friend of Van de Vate's and has made several recordings of her music. Vought was the driving force behind the opera's premiere and sang one of the leading roles for the premiere and the recording.

At this time, Van de Vate invited me to record her sole organ piece, *Prelude for Organ* (2002), for VMM. I was delighted, of course, to do so; the piece is a wonderfully expressive miniature, and one that I have performed since then to the great pleasure of audiences.

More than a year later, Van de Vate asked me to record her new piano set, *Twelve Pieces for Piano on One to Twelve Notes*, volume 3, for the same VMM CD release (VMM 2043). Since I am first and foremost a pianist and was already interested in playing this new set, I was more than happy to agree. As part of a program of contemporary North and South American piano music, I premiered three movements of the set in February 2007 in Penang and Kuala Lumpur, Malaysia, and also in Bangkok and Chiang Mai, Thailand, with further performances in March in both Vienna, Austria, and Bratislava, Slovakia. Peruvian-born pianist Ruth Spindler (now living in Vienna) has also performed selected movements in Austria. I had the privilege of spending time discussing the set with Van de Vate in Vienna this spring. I will premiere the complete set in October 2007 at Illinois State University. Volume 1 of *Twelve Pieces* was recorded in 1992 by Ruth Spindler (VMM 2003) and volume 2 in 2005 by Thomas Hlawatsch (VMM 2039).

Volume 3, like the previous two volumes, follows a scheme wherein each movement of the set employs a limited number of pitch classes. The first piece of each set utilizes a single pitch class (the note A in volume 3, for example). The second piece uses two pitch classes,

Table 1 Pitch Classes used in each movement of *Twelve Pieces for Piano on One to Twelve Notes, Volumes I, II and III.*

Movement	Vol I	Vol II	Vol III
1	C	B \flat	A
2	D, E \flat	D \sharp , E	A \sharp , B
3	E, F, G \flat	B, C, D \flat	C \sharp , D, E \flat
4	D, E \flat , G, A \flat	F \sharp G, A, B \flat	A \sharp , B, C \sharp , D
5	B, C, E, F \sharp , G	D, E \flat , G, A, B \flat ,	E, F, G, B, C
6	A, B \flat , D \flat , D, F, G \flat	D, D \sharp , F \sharp , G, A \sharp , B	F, E, D \flat , C, A, A \flat
7	B, C \sharp , D \sharp , E, F \sharp , G, A \sharp	C, C \sharp , D, E \flat , F, G \flat , A	D, E, F, G, A \flat , A, B
8	B, C, D \sharp , E, F, F \sharp , G, A \sharp	A, B \flat , C \flat , C, C \sharp , D, F \sharp , G	C, C \sharp , D, F \sharp , G, G \sharp , A \sharp B
9	All except B, C, D	All except E \flat , F, A \flat	All except F \sharp , G \sharp , B
10	All except E \flat , G \flat	All except A \flat , C	All except C \sharp , B \flat
11	All except G	All except E	All except G \sharp
12	All pitches	All pitches	All pitches

Table 1. Pitch Classes used in each movement of *Twelve Pieces for Piano on One to Twelve Notes, volumes I, II, and III* by Nancy Van de Vate

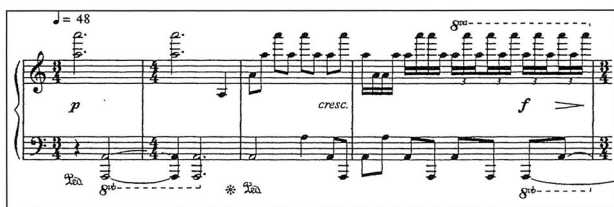
the third piece includes three pitches, and so forth, until the final piece of each set uses all twelve pitches of the Western chromatic scale (table 1).

The first set of *Twelve Pieces* (1986) was originally conceived as a set of nine pieces, modeled after the *Nine Preludes for Piano* (1978). When Van de Vate developed the idea of a specific number of pitches for each piece, she had initial reservations about writing a piece using just one note, but "taking a cue from a section of a Ligeti work she heard where only one note was used, Van de Vate realized that she could make a piece from one pitch class."¹ Thus the *Twelve Pieces* set was born.

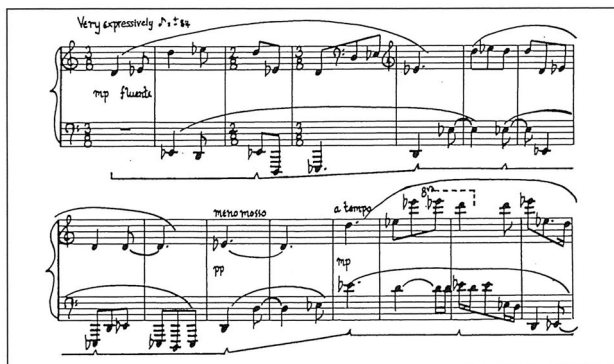
Van de Vate began work on volume 2 in 1992, but she set it aside out of concern that the results would be too similar to the first set. She eventually completed volume 2 in 2001 and volume 3 in 2005.² Any misgivings the composer had about these pieces has surely long since evaporated; certainly, each volume has an individual character, and every movement is distinctive.

Each movement is a musical miniature, with the shortest movements being as brief as forty-five seconds, while the longest piece in any of the volumes is just three-and-a-half minutes. Most movements are under two minutes in length. The brevity of the individual movements, together with the self-imposed limitations of pitch sets, are boundaries within which Van de Vate finds a remarkable breadth of expression through pitch range, tone color, dynamics, tempo, rhythm, texture, use of harmony and dissonance, and a wide variety of characters and moods. If there is an overriding theme to each set, that theme would be diversity in all its musical means of expression.

The mood and character of individual movements are widely varied; they range from toccata (volume 1, number 1) to the piano as percussion instrument (volume 2, number 10) to ethereal suspension (volume 1, number 9) to quirky



Ex. 1. *Twelve Pieces*, volume 3, no. 1, mm. 1-4, copyright © 2005 Nancy Van de Vate

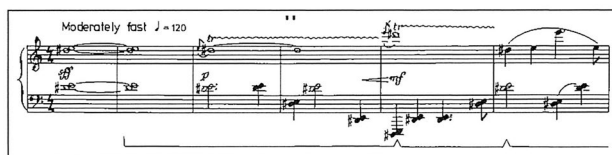


Ex. 2. *Twelve Pieces*, volume 1, no. 2, mm. 1-15, copyright © 1986 Nancy Van de Vate

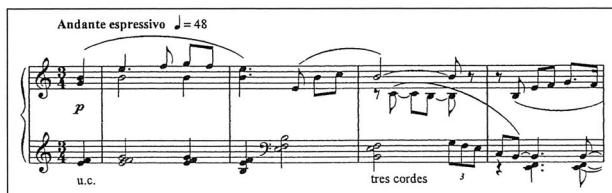
dance (volume 3, number 2). Each volume is ordered by the number of pitches, but at the same time, there is a pleasing variety of tempo and character from movement to movement. The later movements tend to be larger-scale pieces, due at least in part to the larger number of pitches available. In individual movements, forms are generally simple—loose binary or ABA—and many movements are through-composed. Arguably, the most fascinating compositional elements are the varied solutions Van de Vate found for working with limited sets of pitches.

In volume 1, Van de Vate solved the problem of one pitch for the first piece by writing a toccata-style movement using all but the top-most and bottom-most Cs of the piano. Here, the piece serves primarily as a display of piano virtuosity. Volume 2, number 1, begins quietly but expands into a virtuosic outburst. By contrast, volume 3, number 1, is a slow movement that uses all the As on the piano. It explores tone colors and pitch range, dynamics extending from pianissimo to forte, and rhythmic spacing from thirty-second notes to half notes (example 1).

Half steps are prevalent, particularly in the early movements of each volume. In all three volumes, for example, the pitch sets for numbers 2 and 3 are made up entirely of half steps; in each set, number 4 consists of two pairs of half steps, and number 6 contains three pairs of half steps. This provides opportunities for not only dissonance and bitonality, of course, but also for a sense of ambivalence or uncertainty.



Ex. 3. *Twelve Pieces*, volume 2, no. 2, mm. 1-6, copyright © 2001 Nancy Van de Vate



Ex. 4. *Twelve Pieces*, volume 3, no. 5, mm. 1-4, copyright © 2005 Nancy Van de Vate

The second piece in volume 1 (example 2) begins with a quiet, expressive contrapuntal A section, utilizing the two pitches melodically in each hand, though invariably juxtaposing the two between the hands. The faster B section makes use of octaves, ninths, and seconds that aid in reaching a climactic fortissimo; both the A and B sections return briefly to close the piece.

Volume 2, number 2, is a fast movement, prominently featuring the minor second in trills and as a harmonic interval (example 3). Volume 3, number 2 begins with energetic harmonic seconds but quickly turns to an *espressivo* theme that emphasizes the interval of a seventh more often than the inversionally-related second.

Number 3 in each volume features three consecutive half steps but each piece approaches this element in a different way. In volume 1, the damper pedal is held down throughout the movement so that sounds are blended. The piece is slow and hushed and pitches are scattered up and down the keyboard for a spacious palette of sounds that give the work an impressionistic aura. In volume 2, number 3 is also a very slow piece, but with more emphasis on pairs of half steps than on the combination of all three. Volume 3, number 3 begins slowly but gathers energy and then develops into a quirky waltz that utilizes C-sharp and D almost exclusively for the bass notes and E becomes almost a color note, leaving function to the other two pitches.

Number 5 in each volume uses a similar pentatonic pitch set. Volumes 1 and 2 have the same relationships; volume 3 uses most of the same pitch relationships, but the third pitch is lowered a whole step (example 4). The prominent use of the half step between the first and second pitches means that each set can be classified as being in the phrygian mode, in addition to being pentatonic.

Ex. 5. *Twelve Pieces*, volume 1, no. 12, mm. 1-8, copyright © 1986 Nancy Van de Vate

Ex. 6. *Twelve Pieces*, volume 3, no. 12, mm. 1-10, copyright © 2005 Nancy Van de Vate

Van de Vate acknowledges a connection to the Indonesian pentatonic scale. She wrote that number 5 “is based on the Indonesian pentatonic scale (as is Nr. 5 in all three volumes of the 12 Pieces). I was very influenced by the sound of that music during my four years in Jakarta, and have always found it particularly expressive. In fact, my most played orchestral work (*Gema Jawa—Echoes of Java*) written for the Jakarta Strings is also based entirely on the Indonesian pentatonic scale.”³

In each volume, number 5 is a slow piece, rather free in structure and rhythm, with a mysterious or ethereal character. The miniatures are haunting and intensely expressive. They seem inspired by the sounds and impressions of Indonesia; Van de Vate began volume 1 of the *Twelve Pieces* while living in Jakarta.

Number 12 in each set receives quite distinctive treatment. Volume 1, number 12 (example 5), is an edgy, virtuosic piece that displays “a rudimentary (and idiosyncratic) use of a twelve-tone row.”⁴

Volume 2, number 12 is also a virtuosic movement, both dramatic and atonal. Volume 3, number 12 (example 6), by contrast, is an expansive slow movement featuring quintal harmonies so that the chromatic implications are thoroughly disguised.

Ex. 7. *Twelve Pieces*, volume 3, no. 10, mm. 1-10, copyright © 2005 Nancy Van de Vate

Several movements take advantage of the unique topography of the piano. In volume 1, numbers 6 and 9 place the left hand on only the white keys of the piano and the right hand on the black keys. Volume 2, number 10 and volume 3, number 4, also begin in like fashion, although they do not retain the idea for an entire movement. It is interesting to note that volume 3, number 5, is the only movement, besides two of the opening one-pitch movements, to use just the white keys of the piano.

With increasing numbers of pitches comes the opportunity to work with tone clusters. Volume 1, number 7, uses four-note clusters with expressive effect; volume 1, number 10, uses brief white-key clusters in the left hand; and volume 2, number 12, has a broader cluster palette with both hand and arm clusters. A brief sound-building passage of clusters occurs in volume 1, number 12. In volume 2, number 7, and volume 3, number 10 (example 7), cluster chords are featured prominently and provide yet another timbral dimension as they accompany the melody and give definition to these movements. Other extended techniques in the sets include two brief forays inside the piano in volume 1. In number 1 the right hand damps the strings at one point, and number 7 ends with a glissando on the treble strings.

It is easy to see that Van de Vate is herself a pianist; all of these pieces are characteristically pianistic and are written with particular attention to details of dynamics, articulation, and pedaling. Sostenuito pedal is employed occasionally, *una corda* more often, and in many cases, extensive damper pedal markings are given. The pieces are of unflagging interest, owing partly to the variety of tempos, moods, and textures. Further, the movements are very effective, whether the entire volume is played or small sets of selected numbers.

All three volumes of *Twelve Pieces for Piano on One to Twelve Notes* are well worth exploring. Their versatility as either individual movements or complete sets makes them worthwhile additions to any pianist’s repertoire. I hope that Van de Vate will continue to explore the creative

possibilities of musical miniatures such as these as well as her signature large forms.

NOTES

1. Lourdella Foulkes-Levy and Burt J. Levy, *Journeys Through the Life and Music of Nancy Van de Vate* (Lanham, MD: Scarecrow Press, 2005), 267.

2. Nancy Van de Vate, liner notes to compact disc *Nancy Van de Vate: Chamber Music*, vol. 7 (Vienna: Vienna Modern Masters, 2005).

3. Nancy Van de Vate, e-mail message to author, October 21, 2006.

4. Foulkes-Levy and Levy, *Journeys*, 267.

Dr. Carlyn Morenus is associate professor of piano and keyboard area coordinator at Illinois State University. She lectures and performs regularly in the United States and abroad, including recent appearances in Austria, Slovakia, Italy, Thailand, and Malaysia. Her recording of Nancy Van de Vate's *Twelve Pieces for Piano on One to Twelve Notes*, volume 3, was released this fall on the Vienna Modern Masters label.

BOOK REVIEW

Lourdella Foulkes-Levy and Burt J. Levy. *Journeys Through the Life and Music of Nancy Van de Vate.*

Lanham, MD: Scarecrow Press, 2005. 393 pages.
ISBN 0-8108-5135-0.

PAULA ZERKLE

Research on women composers and their music has been the focus of a small, self-selected group in the musicological field for nearly thirty years, and yet we are still thrilled (and a little pleasantly surprised?) to see a full volume dedicated to a single woman composer. Hundreds, if not thousands, of publications exist on male familiars—Bach, Beethoven, even Boccherini—yet there are few volumes that focus on one female composer. So we appreciate the extensive work that Lourdella Foulkes-Levy and Burt J. Levy have done to bring us a thoughtful, comprehensive, candid account of Nancy Van de Vate's life and works. The authors have been fortunate to have the wholehearted cooperation of the composer herself, who provided many particulars.

The first six chapters form part I that takes us through Van de Vate's life from her birth in 1930 in Plainfield, New Jersey, through her ongoing professional career. The story reads easily and provides an enormous amount of detail on Van de Vate's rise to the status of well-

respected American composer. The path to achievement, however, was not an easy one for Van de Vate, as she battled repeated instances of gender discrimination, faced difficulties in her first marriage, raised three children, dealt with the death of her second husband, continued to champion organizations supporting women composers, founded a recording company, and traveled around the world in pursuit of opportunities to compose and get her works published and performed. For many years, Van de Vate persevered in confronting these and other challenges, but ultimately she attained success and her great accomplishments have been universally recognized.

Part II consists of ten chapters that walk chronologically through Van de Vate's compositional life. The discussion focuses on the predominant characteristics of about half of Van de Vate's output, which includes over a hundred pieces for orchestra, voice, piano, strings, winds, brass, chorus, musical theater, and opera. Interspersed throughout are comprehensive analyses of five selected works: *Adagio for Orchestra* (1958), a six-minute orchestral work taken from the second movement of Van de Vate's master's thesis; *Music for Orchestra in Three Movements*; *Concertpiece for Cello and Small Orchestra* (1978), a one-movement work written during Van de Vate's time in Hawaii; *Distant Worlds* (1985), a concerto-like, single-movement work for solo violin and orchestra; *Katyn* (1989), a choral-orchestral work written in honor of the thousands of Polish men massacred by the Russians in World War II; and a scene from Act IV of *Nemo: Jenseits von Vulkania* (1995), an opera based on a sequel to Jules Verne's *Twenty Thousand Leagues Under the Sea*. The numerous succinct musical descriptions, together with these five detailed studies, offer helpful inroads in understanding the evolution and diverse style of Van de Vate's music.

Before heading into the musical analyses, chapter 7, entitled "Prelude," offers an overview of Van de Vate's musical inspiration, influences, and compositional approach. Perhaps due to her love of opera and her work accompanying singers, Van de Vate has always considered herself a lyric composer; as she states, "song is the inner core of my compositional aesthetic." Her compositional influences include an early exposure to electronic and computer music, free chromaticism, and a study of works by Edgar Varèse, Krzysztof Penderecki, and György Ligeti. In general, Van de Vate's musical style involves stepwise or triadic melodies with strong modal tendencies, informal use of twelve-tone rows, thematic coherence using short motives or repetitive pitches, modal tonality, sectional forms, and harmonies involving everything from plain triads to half-step and multi-registral clusters.

A common theme throughout the book is Van de Vate's concern that women composers be accepted as artistic equals to their male counterparts. She expresses frustration that women composers do not always have their music recorded and performed in the same venues as men, and that feminist musicologists seem to be falling short of what she sees as their duty "to locate or analyze music by contemporary women composers who have not already been canonized by the male establishment."

Van de Vate does not shy away from social, cultural, and politically-charged subject matter for her works. *Chernobyl*, written in April 1987, depicts the tremendous trauma from radioactive fallout, disease, and starvation endured by Ukrainians and many other Eastern Europeans as a result of the power plant accident in 1986. *Katyn*, which Van de Vate considers one of her "very best pieces," portrays the Soviet army's brutal murder of Polish scholars and military officials in the Katyn forest around 1940. Van de Vate uses melodic material from a Polish folk song, the "dies irae" sequence from the Requiem Mass, and quotes from a Josquin motet, interrupting them all with harsh dissonances and sharp clustered chords. Another example, *A Peacock Southeast Flew*, completed in 1997, is a programmatic concerto for pipa (a Chinese lute-like instrument) based on a tragic Chinese love story.

The book comes with some very useful resources: an appendix with a chronological list of works; a catalog of works by genre, containing information on premieres, publications, and recordings; a list of writings and lectures by Van de Vate herself; an extensive bibliography, which includes books on the broader topic of women composers, as well as numerous sources specifically for Van de Vate; a collection of photographs supplied by the composer; and a compact disc, which includes recordings of the five closely examined works and an additional five tracks of excerpts from other compositions throughout Van de Vate's career.

Thank you, Laurdella and Burt, for amassing, analyzing, and organizing such a large amount of material in honor of this distinguished woman composer. I join Dr. Van de Vate in hoping that musicologists continue to seek out works by contemporary women composers and shed light on their lives and musical styles.

Dr. Paula Ring Zerkle is director of choral music and an associate professor at Moravian College in Bethlehem, Pennsylvania, where she conducts the Moravian Choir and Vocalis, a small a cappella vocal ensemble, and teaches conducting and musicianship. Zerkle has music degrees from Indiana University, SUNY Stony Brook, and U. C. Berkeley and has been a member of IAWM since 1995. She is currently working on a performance edition of Amy Beach's Mass in E-flat major.

COMPACT DISC REVIEWS

Nancy Van de Vate. *Chamber Music, volume 5.*

Antoinette von Zabner, piano; Michelle Vought, soprano; Michael Davis, violin; Evelyn Petros, soprano; Ann Marie Yasinitzky, flute; Gerald Berthaiume, piano; Ewa Gabrys, harpsichord; Nancy Van de Vate, piano. Vienna Modern Masters VMM 2028.

Oper und Musiktheater, volume 1.

Claudia Franner, soprano; Charles Moulton, bass-baritone; Josef Krenmaier, narrator and actor; Reinwald Kranner, actor; Elke Eckersdorfer, piano; Barbara Schuch, clarinet; Amy Barber, percussion; Werner Hackl, conductor; Sulie Girardi, mezzo-soprano; Vojtech Dyk, boy soprano; Ars Brunensis Chorus, Roman Valek, director; Moravian Philharmonic Orchestra, Toshiyuki Shimada, director. Vienna Modern Masters VMM 4001.

JANET MORROW KING

Nancy Van de Vate is one of the best known composers of our time. Her large opus contains music for practically every medium in a wide variety of compositional techniques. These two CDs assemble an interesting variety of musical forces and styles and should be of special interest to those looking to broaden their acquaintance with her works beyond the large orchestral pieces for which she is typically known.

The work common to both recordings is *A Night in the Royal Ontario Museum* (1983), a music theater piece on a poem by Canadian author, Margaret Atwood, for soprano and tape [please see the article on the work in this issue]. The tape, described by the composer as "using exclusively *musique concrète* techniques," employs Indonesian instruments as well as more ordinary sound sources to create the haunting atmosphere of the locked museum and to enhance the emotional underpinnings of the singer's imagination. The vocal part covers a wide range with many large intervallic leaps and includes a few non-traditional techniques, again to serve the drama of the situation. The tessitura lies mostly in the middle register, making the work suitable for lyric mezzos as well as sopranos. On VMM 2028, the part is sung by soprano Michelle Vought, while on VMM 4001 it is done (in German translation by Ryszard Wojnaowski) by mezzo Sulie Girardi. Girardi's reading is more lyrical and operatic, and she takes full advantage of the German consonants for expressive purposes. Vought's rendering is much more theatrical and, in appropriate places, more humorous. She often uses a more declamatory singing

style, especially in her lower register. Both versions work equally well, although certainly the piece cannot be fully appreciated without seeing the performer's actions and expressions. This work seems highly accessible to both skilled singers and potential audiences and would make an educational and entertaining addition to either a solo recital or an opera scenes show.

The other two works included on VMM 4001 are related, as they are both based on Van de Vate's 1995 opera, *Nemo: Jenseits der Vulkania*. These are *Der Herrscher und das Mädchen* ("Regina and the Tyrant"), a musical fairytale, and *Choral Suite from "Nemo."* The story of *Nemo* is based on a sequel to Jules Verne's *Twenty Thousand Leagues Under the Sea*, and includes many ideal operatic components such as a chorus of Polynesian villagers, an oppressive tyrant who kidnaps a beautiful innocent girl, and doughty sailors who come to the rescue of both the girl and the island.

Der Herrscher und das Mädchen (1995) was commissioned by "Kinderklang," an annual Viennese festival of new music for children. The story is simplified to be appealing to children ages five through twelve and is presented by two principal singers, a narrator, and two actors who play various minor parts. The instrumentation is also simple, consisting of piano, clarinet, and percussion. The music is clearly modern but uncomplicated, accessible, and dramatic, with an amazing variety of story-enhancing orchestral effects from the three players. Dannoso, the tyrant, heartily sung by bass-baritone Charles Moulton, is more comical than terrifying, especially in his opening song, "Ich bin Wer" ("I'm Someone"), and the scene with his two ministers that follows. Regina, the maiden who is abducted, is the melodramatic foil to the bumbblings of Dannoso and his minions, screaming defiance and praying out loud in many places. Her short aria, "Spät in der Nacht" ("Deep in the Night"), beautifully sung by soprano Claudia Franner, is a jewel that is a recommendation for young sopranos seeking variety in their twentieth-century audition repertoire. Regina is, of course, almost too conveniently rescued before she has to decide whether to wed Dannoso or be executed, and the show closes with a rousing, audience-participation chorus, "Die Liebe siegt" ("Love Conquers All"). If it were to become available in English translation, the limited forces and the attractive, simple plot and music of *Der Herrscher und das Mädchen* would make it ideal for opera outreach to elementary schools.

The *Choral Suite from "Nemo"* (1997) includes all the choral sections of *Nemo: Jenseits der Vulkania* in the order in which they appear in the opera, linked by orchestral interludes also drawn from the opera. The lyrical, neo-romantic tonal language is engaging and most listenable. Beautifully performed by the Ars Brunensis Chorus and the Moravian Philharmonic Orchestra (both of the Czech

Republic), the choruses demonstrate a range of moods and emotions, from rousing sailor songs to inspiring prayer to final triumph. Most unusual is the extended "Hymn of Thanks" sung by the People of Utopia. It is introduced by a traditional Polynesian chant sung by the chorus, followed by a soaring and prayerful musical dialog between boy soprano Vojtech Dyk and the villagers. The *Choral Suite from "Nemo"* is an attractive concert piece in its own right, yet also invites the curious listener to become acquainted with the opera as a whole.

The remaining chamber music works on VMM 2028 consist of both songs and instrumental pieces. Two groups of art songs are included; both are sung by soprano Evelyn Petros and accompanied by Van de Vate. *Six Early Songs*, a collection of individual songs composed from 1960 to 1962, are settings of Heine, Rilke, Brentano, and ancient Greek and Chinese poetry in English translation. As in the *Nemo* choruses, the vocal part is lyrical and the musical language is neo-romantic, with the piano serving as an equal partner to the voice in the expression of the emotional content of the texts. Completed in Indonesia in 1983, *Songs for the Four Parts of the Night* is a cycle of seven short songs based on texts of Owl Woman, a Papago Indian medicine woman. The texts are set in a direct, simple manner, often with several repetitions, making them easily understood. The tonal language of the piano is more tightly organized and sparse than in the previous group and is primarily evocative of the varying moods of the night rather than the emotions of the text. A few of the motives in the voice as well as the piano are reminiscent of *A Night in the Royal Ontario Museum*, composed during the same year. Petros' performance of all of the songs is clear and expressive, marred only by a slightly shrill timbre on a few of the high notes. These attractive songs deserve wider performance in vocal recitals.

The rest of the works on the CD illustrate Van de Vate's well-developed talent for composing idiomatically for various solo instruments. The keyboard pieces—*Night Journey* (1995), a fantasy for piano performed by Antoinette Van Zabner, and *Fantasy for Harpsichord* (1982), played by Ewa Gabrys—are both toccatas which exploit the virtuosic capabilities of the instruments. Rapid scales and passage work, obsessively repeated notes, abrupt and extreme changes of dynamics, tempo, and registers (or registrations) all contribute to emotional tension and contrast. The harmonic language is organized around the intervals of the minor second, the tritone, and (especially in the harpsichord piece) chromatic clusters, resulting in biting and sometimes violent dissonances. These well-structured pieces are excellently presented by the artists, although the listening experience would definitely be enhanced by being able to watch the execution of this difficult music in a live performance.

While using completely different tonal languages, *Six Etudes for Solo Violin* and *Four Fantasy Pieces for Flute and Piano* are both attractive multi-movement works for solo study and performance. The *Six Etudes*, originally composed for viola in 1969 and revised for violin in 1989, are twelve-tone miniatures in which variety is provided by imaginative use of tempi, rhythms, timbres, and ranges. Although the composer states in the program notes that the etudes are without descriptive or programmatic connotations, Michael Davis's elegant performance evokes a variety of emotional responses ranging from peaceful upliftment to playful delight. Tonal, often modal language is employed throughout the *Four Fantasy Pieces for Flute and Piano* (1993), expertly performed by Ann Marie Yasinitsky and Gerald Berthaiume. The rhapsodic slow movements contain enough chromaticism that tonal centers are often temporarily obscured, while the fast movements are energetic, strongly grounded in their key centers, and almost dancelike in rhythmic structure. A welcome contrast in timbre and texture is provided by the use of alto flute in the third movement, unaccompanied except for a concluding chord. Unfortunately, individual movement titles or tempo designations are not provided on the liner information for either of these last two compositions.

Nancy Van de Vate is frequently cited as being one of the most recorded composers of our time. She is indeed fortunate to have her own top-notch recording company available and access to so many excellent performers and musical organizations to contribute to her projects.

Dr. Janet Morrow King, mezzo-soprano, is associate professor of voice at Colorado State University. She serves as coordinator of applied voice in the School of the Arts, Department of Music, Theatre, and Dance at Colorado State University (Ft. Collins), where she teaches applied voice, diction, vocal pedagogy and women in music. Her most recent musical project was a recording of art songs by American composer Marion Bauer with soprano Peggy Holloway of Dana College (NE) and pianist David King of Ft. Collins, CO.

Nancy Van de Vate.

Where the Cross is Made.

Opera in one act. Michelle Vought, soprano; Christopher Hollingsworth, tenor; Clinton Desmond, tenor; Timothy Schmidt, bass; Illinois State University Chamber Orchestra, Karyl Carlson, conductor. Vienna Modern Masters VMM 4006, Opera and Music Theater, vol. 5 (2006).

JULIE CROSS

Nancy Van de Vate's one-act opera, *Where the Cross is Made*, had its world premiere at Illinois State University

in September 2005 and was recorded on Vienna Modern Masters. It was the winner of the National Opera Association (NOA) biennial competition for new chamber operas, and received a full production in January 2006 at the fifty-first annual NOA convention in Ann Arbor, MI. This recording was co-produced by Van de Vate and soprano Michelle Vought.

Where the Cross is Made is based on Eugene O'Neill's 1918 play of the same title, with a libretto that closely follows its text. The tale is about Isaiah Bartlett (Schmidt), a deranged, retired ship captain who daydreams about the return of his sunken ship and the discovery of buried treasure for which he has saved a map. His son, Nat (Hollingsworth), wishes to commit his father to an asylum for financial and personal reasons, while Isaiah's daughter, Sue (Vought), wants to care for him at home. Nat is strongly influenced by his father and teeters on the brink of insanity himself. The family must struggle with issues of sanity, ethics, and dreams versus reality. The fourth character, Dr. Higgins (Desmond), observes the situation and makes plans to commit the captain as soon as possible, while noting Nat's own tenuous grasp on reality. At the conclusion of the opera, Captain Bartlett sees a grand vision of his ship and crew, and faints to his death after the ghost of a crew member hands him a crumpled map. Nat grabs the map, madly singing "the treasure is buried where the cross is made."

The prelude introduces the opera's thematic material in a clear and concise manner. The string section opens with undulating fourths, a leitmotif linked to the mention or implication of dreams. Motives played by the xylophone, marimba, and wind chimes support the dreamlike state, while the timpani and drum beats depict the exoticism of past tropical voyages. Tritones are incorporated throughout the vocal and instrumental parts to depict madness or instability, and dissonance and chromaticism are used to augment the unsettled feelings. The opera is mainly through-composed in a recitative style, and since the libretto follows the play nearly verbatim, the text is rarely repeated. The opera includes two traditional arias and the occasional interpolation of duet passages at particularly emotional moments. Nat and Sue are the only characters with arias, which indicates their centrality to the plot. Sue represents balance, goodness, and her deceased mother's purity, while Nat represents conspiratorial tendencies, instability, and his father's inherited madness.

Under the skilled baton of Karyl Carlson, the Illinois State University Chamber Orchestra performs with great precision and musicality. The percussion section is particularly strong, and the string section is beautifully

cohesive. The orchestra as a whole sounds professional and keeps pace with the singers throughout; this is particularly important because some vocal entrances are rhythmically challenging.

Michelle Vought has a radiant soprano voice, and she gives a heartfelt portrayal of Sue, paying careful attention to word inflections. Christopher Hollingsworth sings his difficult role with musical accuracy, moving to speech when dramatically appropriate. He and Desmond are effective, but their performances could have been enhanced by greater attention to word inflection; their concern for musical precision sometimes takes precedence over dramatic effect. Schmidt, with his robust bass voice, powerfully interprets the role of the captain. The contrasting high and low passages befit the character's insanity.

This hour-long studio recording is of a very high quality. Throughout, the orchestra is balanced well with the singers, a significant feat in a contemporary English language production. Although the liner notes include the complete libretto, information about the opera's conception and structure from the gifted composer herself would have been helpful. *Where the Cross is Made* deserves future attention by chamber opera companies and advanced university opera theater programs, and this excellent recording certainly brings the work to our attention.

Julie Cross is assistant professor of voice at University of Wisconsin–Whitewater, and serves on the IAWM board. Most recently, she has sung music by female composers for the Ann Arbor Art Song Festival and also as an intern for the National Association of Teachers of Singing in Charlotte, North Carolina. She has degrees from Oberlin Conservatory, Manhattan School of Music, and the University of Michigan.

Nancy Van de Vate. *A Peacock Southeast Flew.*

New Music for Orchestra and Chorus. Gao Hong, pipa; Adriana Antalova, harp; Vojtech Dyk, boy soprano; Moravian Philharmonic Orchestra; Ars Brunensis Chorus; Toshiyuki Shimada, Jiri Mikula, and Roman Valek, conductors. Vienna Modern Masters VMM 3043. Music from Six Continents (1998).

RONALD HORNER

A Peacock Southeast Flew, a veritable sampler of compositions by the American-Austrian composer Nancy Van de Vate, transports the listener from China to Europe with a stop “somewhere in the South Seas.” *A Peacock*, the title track, is a concerto for pipa and Western sym-

phony orchestra. The pipa is a plucked stringed instrument with a two thousand-year history in China. While it is not unusual to hear the pipa featured in the Jiangnan Sizhu ensembles of the Shanghai area, the combination of pipa as a solo instrument with traditional Western orchestration presents myriad possibilities. The work has a definite Western tonal foundation from which the pipa emerges for virtuosic outbursts that range from guitar-like to “mandolinesque.” The pipa's capabilities are impressively demonstrated by Gao Hong. This programmatic work represents a traditional Chinese story of love and loss, and the interplay between soloist and orchestra reflects the poignant imagery of the original poem. Van de Vate's concerto is at times plaintive and at other times ethereal and haunting. Hints of Bartok linger on the palate as the listener savors the aural bouquet.

Western Front is an orchestral work derived from the composer's opera, *All Quiet on the Western Front*. After an opening section reminiscent of Bartok's *Music for Strings, Percussion and Celeste*, the listener is treated to rhythmic layering that creates prominent cross rhythms. Portions of the work suggest an army at times on the move, while at other times subject to fates beyond their control. Van de Vate's alternate blend and contrast of colors result in a composition that is engaging, disquieting, thought-provoking, and utterly enjoyable.

The Concerto for Harp highlights the virtuosity of soloist Adriana Antalova. Her performance shines through this multifaceted, three-movement composition. The first movement begins in a playful, effervescent style with a suggestion of underlying menace. The movement climaxes with a cadenza performed with utmost sensitivity. The second movement features a partnership between the violins that, although subdued, brims with emotion in a style reminiscent of Barber's *Adagio for Strings*. The third movement might be described as a “scherzo for the damned.” Dark and unsettling elements of melancholy dominate until a cadenza transports the listener to an otherworldly destination. The original theme returns to conclude the movement.

The final selection on this disc features choral selections extracted from the composer's opera *Nemo*. Although there are joyful moments when the residents of Meersland express their collective pride, a sense of responsibility pervades the movements. Van de Vate's use of heterophony is punctuated with instrumental interruptions. The scoring of voices and instruments conveys the emotions of the characters as they celebrate their eventual liberation.

In summary, this CD contains a crosssection of Van de Vate's works that are both enlightening and enjoyable.

Creativity, color, and content merge in a collection that is significant from artistic and aesthetic perspectives.

Ronald Horner is a member of the music faculties of Frostburg State University and Indiana University of Pennsylvania. A former member of the Israel Philharmonic Orchestra, he earned a DMA from the World Music Center of West Virginia University.

Nancy Van de Vate. *Chamber Music, volume 4.*

Blair Resicka (mezzo-soprano); Elizabeth Canterbury, Anastasia Lerma, Michael Mevoli, and Anne Meyers (vocal quartet, John Thomas, director); Eva Gabrys (harpsichord); Veronika Afanasieva (violin), Olga Miliaeva (viola), and Roza Borisov (cello); Makiko Hirashima (piano); Sybille Bouda, Elke Eckerstorfer, and Christoph Wigelberger (two pianos, six hands); and the Veronika String Quartet. Vienna Modern Masters VMM 2026.

PATRICIA MOOREHEAD

This is the fourth in a series of seven volumes of chamber music by Nancy Van de Vate issued by Vienna Modern Masters. This excellent recording, which spans more than thirty years, contains string chamber music, vocal, and keyboard works: *Cocaine Lil*, *Sonata for Harpsichord*, *Trio for Strings*, *Fantasy Pieces for Piano*, *Contrasts for Two Pianos, Six Hands*, and *String Quartet no. 1*.

Cocaine Lil (1986) is a humorous yet touching brief theater piece for virtuoso mezzo soprano and vocal quartet based on the anonymous folk poem "Cocaine Lil." Textural variety is achieved through the use of percussive vocal effects, extended vocal and aleatoric compositional techniques, and deconstruction of the text by the quartet.

Sonata for Harpsichord (1982/rev. 1997) is brilliantly performed by Polish harpsichordist Eva Gabrys. The slow movement is framed by two very different toccatas. The first movement is a *perpetuum mobile* with dense, dissonant chordal interjections and quasi-lyrical motives with surprising pauses that keep the listener guessing. The slow middle movement is held together by an insistent, repetitive short ostinato motive that is very effective against the longer lyrical phrases. The third movement races pell-mell to an exciting finish with an occasional breath of lyricism for contrast.

Trio for Strings (1973), written originally for amateur players, opens with a somber cello solo. The first movement is held together by conjunct unison passages and graceful counterpoint. The musically demanding second movement takes the lyric material of the first movement to a darker emotional place that gradually becomes more uplifting. This is achieved through compelling chordal progressions. The rapid third movement is filled with contrasting pizzicato and cantabile moments.

Fantasy Pieces for Piano (1995) is an emotionally packed composition in five short movements, impressively performed by Makiko Hirashima. The first movement, beginning in the darkest regions of the piano, is dissonant and mournful. The second movement uses sparkling trill figurations that gradually become more aggressive, then subside and gain in energy again. The third movement is very slow and uses the extreme registers of the piano to reach a very stark and desolate place. The fourth movement is very short and features crashing figures that become a *perpetuum mobile*, and the fifth movement, the slowest of all, uses very simple gestures to create stasis and emotional exhaustion.

Contrasts for Two Pianos, Six Hands (1984), written especially for the Jakarta Rotary Club, features three composer-pianists: Trisutji Kamal (Indonesia), Young Ja Lee (Korea), and Nancy Van de Vate (USA and Austria). The first of two contrasting movements starts with gentle ascending and descending scales and moves to gamelan-type gong sounds, creating a meditative state. The second movement is delightfully fast, with countless modulations and imitative themes passed among the six hands.

String Quartet no. 1 (1964/69), the earliest work on this CD, is magnificently played by the Veronika String Quartet. Many of Van de Vate's characteristic stylistic features are present: contrapuntal imitation, aggressive accents, sudden short unison or conjunct passages, and contrasts of motivic material, always in the context of a clear structural outline. The slow movement is tender, and the final movement unites different features of the previous movements in a large arch form.

Patricia Morehead, composer, oboist, and teacher, earned a PhD in composition at the University of Chicago. She is artistic co-director of CUBE and a past president of IAWM and AWC-Midwest. Her articles on Ralph Shapey and Stephan Wolpe have been published in the journals *Sonus* and *Perspectives of New Music*. As both performer and composer she is known worldwide.

Genre, Gender, and the Reception of the Music of Marie de Grandval (1830–1907)

EILEEN STREMPER

The article was written in 2007 to commemorate the one hundredth anniversary of Marie de Grandval's death.

“For Mme de Grandval as well, music must, above all, be the expression of Beauty, and elevate the soul of man above the fragility and the misery of this world.”¹ An effusive introduction to Mme de Grandval's biography by Hippolyte Buffenoir reflects the fascination of many for this elusive aristocratic woman. As Buffenoir relates, few details of Grandval's life are known, and these are oft-repeated comments from contemporary reviews. Grandval was born as Marie Félicie Clémence de Reiset in Saint-Rémy-des-Monts, Sarthe, France, on January 21, 1830, into a well-to-do household. At the tender age of six she began her studies with a family friend Friedrich Flotow.² Around 1851 she married Charles-Grégoire-Amédée-Amable Enlard de Grandval; soon thereafter she continued compositional studies with Camille Saint-Saëns as one of his few private students. According to Saint-Saëns' biographer James Harding, Grandval was often invited to his home for “Monday evenings” and was regarded by professionals there “as a composer of serious merit.” Saint-Saëns was deeply impressed by his protégé, so much so that people speculated whether the two were in love. He dedicated nine of his songs to her, but as Harding mentions: “At a period when Saint-Saëns longed for recognition in the theatre it must have been ironic for him to see his pupil's operas being produced one after the other at the Théâtre des Italiens, the Théâtre Lyrique, and the Opéra-Comique, and winning academic prizes in the bargain.”³

Whether the two were romantically involved, or if any professional jealousy intruded, certainly Saint-Saëns' tutelage and patronage greatly assisted the young Vicomtesse de Grandval, for by the age of twenty-three she was already capturing international recognition and acclaim, and not for the *mélodies* typically associated with the mistress of a noted salon but with performances of her numerous operas.

MARIE GRANDVAL'S EARLY SUCCESS

Grandval's first reviews already cite certain aspects of her style that were admired throughout her long career. For her instrumental concerto, the journal *L'Italia Musicale* noted: “The andante was in particular deemed worthy of praise and copious applause, being distinguished by its colors, thoughtful sonorities and for the simplicity of the instrumentation.”⁴ Among the other characteristics mentioned at age twenty-three were her remarkable harmonic sensibility and the unaffectedness of her instrumental scoring. This early recognition perhaps meant that her Parisian operatic debut (at age thirty) with the one-act operetta *Le sou de Lise* was awaited with more than the usual excitement.

Le sou de Lise, premiered April 7, 1860, at the Bouffes-Parisiens, has four roles, only two of which are singing parts: the tenor and soprano couple, André and Lise.⁵ After several comic situations, they marry and the operetta ends happily. The work contains an ingenious melding of various styles—melodrama, romance, and opera aria, but despite this mastery, Grandval did not compose *Le sou de Lise* under her own name but under the *nom de plume* of Caroline Blangy, as noted in an anonymous review in the *Revue et Gazette Musicale*:

On this pastoral and gracious canvas, embroidered with natural prose and elegant verse, Madame Caroline Blangy has written a score where two qualities rarely united shine: distinction and freshness. The overture with its village-like colorings has, however, something musically aristocratic; one would swear that the hand of the author had been trained in works of a completely different style and of a totally different type. . . . The verses of Lise, at the raising of the curtain, the drinking song of André, the duo during which they approach each other (never again to separate) are pieces done with an excellent touch and with which the repertoire of the Bouffes-Parisiens can only be honored.⁶

The review glows with Grandval's achievement and specifically addresses the mastery with which the Vicomtesse bonded pastoral simplicity with aristocratic distinction. One cannot miss the comments on authorship. The reviewer hints that he knows who Blangy really is; in fact, the previous week's announcement states: "Le sou de Lise, the operetta to music composed by Countess Grandval, will be presented next Monday at the Bouffes-Parisiens."⁷ An October review states that "there was a reprise at the Bouffes-Parisiens theater of *Le sou de Lise*, a charming operetta by Madame Caroline Blangy (read: Countess Grandval)."⁸

Clearly it was no secret that the composer was Vicomtesse de Grandval, thus intriguing questions arise concerning why she composed under a pen name. Perhaps she was circumventing two forms of discrimination: by avoiding the label "aristocratic woman" she evaded being branded as "merely a dilettante," while she simultaneously avoided being tainted by what might be seen by some as "inappropriate" public activities for a woman of her elevated social standing.

Grandval's success at the Bouffes-Parisien had its rewards, for her next opera, *Les fiancés de Rosa*, was produced on May 1, 1863, at one of the top theaters in Paris, the Théâtre Lyrique.⁹ It was presented in a double bill along with Léo Delibes' *Le jardinier et son seigneur*. To be paired with Delibes was quite prestigious.¹⁰

Entitled an opéra comique, the work was dedicated to her first teacher, Friedrich Flotow, and set in the somewhat exotic locale of England. After an extensive (203 bars) overture and a brief *mélodrame*, the protagonist Rosa relates her tale of woe: her father has decided to hold a contest with the victor obtaining her as the prize, but Rosa's true love is the apprentice Nigel. Various plots and sub-plots all work out in the end so that both women, Rosa as well as the *seconda donna*, Miss Jenny, defy parental and societal expectations and obtain lovers of their own choosing. As the lovers joyously unite, the chorus triumphantly sings "Hurrah! Hurrah! Hurrah!" Although the plot is typical of opéra comique, this symbolic public approval of women asserting and obtaining their wishes is ironic in the context of the Vicomtesse's personal situation. Placing the opera in England perhaps underscores the composer's belief that only in an "exotic" land does this type of societal support exist.

Les fiancés was rapidly published by Choudens in 1863¹¹ and advertised under an assumed name, Mme Clémence Valgrand. The reviews were favorable: "One can easily see from the first measures of the overture that Mme. Clémence Valgrand is far above the class of ordinary amateurs, that she has studied seriously. . . . Mme. Valgrand

writes well for voices and her instrumentation is quite correct."¹²

The question of why Grandval did not want public credit for her work is not difficult to answer when one reads comments such as these: "Though her wealth restricted her to amateur status the Vicomtesse achieved a success with her stage works that many professionals envied."¹³ This comment embraces the dichotomy involved: people admired (or were jealous of) Grandval's achievement and yet, at the same time, denigrated her accomplishments by labeling her an "amateur." By refusing to grant her the status of a professional—even though her operas were being performed in the top opera houses of the world—competitors neutralized Grandval's command. She attempted to remove herself from this difficult position but by choosing a *nom de plume* she in effect chose no recognition over condescending attention. Only in 1864, at the age of thirty-four, did Grandval begin to publicly embrace her position and her name.

THE YEARS OF DEVELOPMENT: 1864–1868

On August 7, 1864, Grandval's one act comic opera, *La Comtesse Eva* (also known as *le Rouet*), debuted in Baden-Baden.¹⁴ The event was awaited with interest: anticipatory notices were published in the papers,¹⁵ and the reception was favorable:

We have discussed Sunday that the opera of Mme Vicomtesse de Grandval, *le Rouet*, was received very favorably; it is under the definitive title of *la Comtesse Eva* that this work was presented, and a critic from Baden, on this subject, said in the *Petit Journal*: "*La Comtesse Eva* . . . has just been played here with great success. The first romance, a sentimental piece, deliciously sung by Jourdan; a duet between Crosti and Mme James; the following air and final trio, full of gaiety, melodic inventions summarizing perfectly the comic genre, were received with special favor. The public applauded heatedly, and awarded the artists an encore. The most competent critics are in agreement in acknowledging the genuine success of Mme de Grandval, whom we find thus engaged on a path in which she can henceforth count on as much success as from her sheet music. The best proof of the success of *la Comtesse Eva* is that two pieces arranged from this opera will be performed at the Champs-Élysées concerts, in Paris."¹⁶

This opera, although perhaps not even published, is a significant turning point for Grandval because she began to use her own name.¹⁷ Biting comments did indeed fol-

low such as the statement that her “compositions enjoy a certain reputation within the dilettantism of socialites.”¹⁸ Undeterred, Grandval went on to compose one of her most successful compositions, *La Pénitente*, claiming her own name not just in Baden-Baden but in Paris.

On May 13, 1868, the premiere of *La Pénitente* was enthusiastically received: the May 17 front page of the *Revue et Gazette Musicale de Paris* featured coverage of Grandval’s opening night at the Théâtre Impérial de l’Opéra-Comique.¹⁹ This was a significant move up in the ranks of Parisian opera houses from Offenbach’s Bouffes-Parisiens and must have been a personal triumph for the composer. The reviewer Paul Bernard discusses the opera, but also connects Grandval’s music to her social position within the cultural life of Paris:

Madame Vicomtesse de Grandval, much appreciated in our Parisian salons, herself sings with great taste her essentially melodic compositions which are wonderfully elevated. . . . In addition, the aristocratic public is essentially favorable and devoted to her: they seem proud to count amongst themselves a personality as remarkably artistic as Madame de Grandval.”²⁰

La Pénitente was acclaimed for “all the qualities that I know of her [Grandval]: distinction, beautiful harmonies, simple melodies, and elegant structure.” The score of *La Pénitente* is the most vocally virtuosic of Grandval’s scores to date: the Spanish setting provides opportunities for a lavish *Boléro* for the soprano lead, *Térésita*. Here the reviewer notes that these are “precisely the situations in nature which inflame the musician.”²¹ This energetic aria glows as the heroine repeatedly cries: “I want to dance one more time!”²² With every thrilling repetition the vocal flourishes grow in scope, range, and difficulty until exploding in an extensive *brillante* section culminating on a stratospheric high D. *Térésita*’s triumphant joy perhaps speaks to the state of her composer as much as to the character on stage. The Vicomtesse victoriously placed her work at one of the top houses in the world, and only seven months later she would return with yet another premiere, *Piccolino*.

On January 5, 1869, the Théâtre Impérial Italien produced Grandval’s first full-length Italian opera, *Piccolino*,²³ based on M. V. Sardou’s comedy. This foray was hailed by the critic Elias de Rauze: “It swarms with beautiful melodies, some original, while others betray the sympathy of the composer alternately for some master or other: Italian, French or German; but certainly orchestrated with plenty of talent, proportion, and taste.”²⁴

Noting the various influences he hears in *Piccolino*,

Rauze finds Grandval difficult to categorize; he especially admires her ability to orchestrate her cosmopolitan borrowings. He excuses the displeasing parts as “almost inevitable in a composer approaching for the first time a large genre.”²⁵ This generosity is perhaps reflective of the public’s burgeoning interest in this mysterious woman composer, for now even seemingly banal happenings were reported in the newspapers: “Already suffering at the second performance of her opera, *Piccolino*, Mme de Grandval finally left the theater and returned home; since then she has remained seriously ill.”²⁶ The detail with which the Vicomtesse’s movements were recorded indicates that her activities filled a publicity niche: successful women composers were greatly admired and discussed. This interest surrounded Grandval as she explored yet another genre, religious music.

Marie Grandval’s most frequently performed composition is undoubtedly her *Stabat*. It had a salon premiere in February 1870 and a public premiere at a benefit concert for the Conservatoire in April 1874.²⁷ The *Stabat*’s various performances were extensively reviewed, and this excerpt by Henri Cohen is typical:

In listening to the *Stabat* of Mme de Grandval, I made this curious observation, as applied to music by a woman composer, that the most successful part is the more abstract symphonic part. After this, the choirs. The pieces where the voices are dealt with as soloists are the parts which least satisfy the public. One certainly cannot refuse Mme de Grandval either imagination or melody; but it seems that the spirit of her vocal music (if I may speak thus) is not as developed as the spirit of her instrumental music.²⁸

Grandval’s effective use of the orchestra was also mentioned by the critic A. L. Fitz-Gérald: “This work distinguishes itself by many wonderful qualities; above all the symphonic part.”²⁹

The private preview of Grandval’s *Stabat*, attended by Ambroise Thomas, Gounod, and Bizet, featured the composer and Saint-Saëns playing a four-hand piano reduction of the score.³⁰ The reviewer in attendance remarked that Grandval’s music had a “noble and simple allure, a real religious sentiment, nevertheless without austerity, a perfect understanding of vocal style, a truly scientific contrapuntal style. Here are the qualities one is able to see at work in this new score of this great female artist.”³¹

Stabat was published by Durand,³² and reviewer Octave Mercier placed Grandval’s version alongside settings by Pergolesi, Haydn, and Rossini.³³ Mercier remarked that the work has “grace, much emotion, an originality here and there marked by too much research” and he noted

the influence of Bach, Mendelssohn, and Schumann. He believed it was “a daring enterprise, certainly for a woman, to approach this moving drama.”³⁴ By April 1873 her score was performed at the prestigious venue of the Palace of Versailles, and in 1908 Horatio Parker included the choruses “Power Eternal, Judge and Father” and “Guide Us, Father” as part of a series for G. Schirmer.³⁵ The international attention perhaps also assured that the works of the Vicomtesse were included when Saint-Saëns founded the Société Nationale de Musique.

The Société Nationale de Musique (SNM) gave its first public concert on November 25, 1871; along with Padeloup’s Cirque d’hiver (1861–87) and the Société des concerts du Conservatoire (founded in 1828), these major chamber music/orchestral organizations frequently performed Grandval’s works. During a twenty-year time span (1871–91) her music received well over fifty performances.³⁶

These concerts were covered in detail by the press, reflecting the public’s sustained interest in chamber music. The thrust of the programming for the Société Nationale de Musique seems to be on novelty: rarely was a work performed more than once or twice. This emphasis encouraged the development of an entire body of literature, and Grandval contributed a long list of works for a wide range of forces. Confirmation of the esteem with which she was held came in 1890 when she won the “Prix Charier,” the “Prix de musique de Chamber décerné par l’Académie des Beaux Arts.”³⁷ That the Conservatoire would extend to her such an honor—other laureates include Lalo, Franck, Fauré, and Louise Farrenc—was a notable achievement. The Vicomtesse composed a variety of orchestral pieces during this time: three symphonies, a *Suite d’orchestre* (acclaimed in newspapers in such distant cities as Milan), a *divertissement hongrois*, and the *Esquisses symphoniques*.³⁸ This latter piece was mentioned in the *Revue et Gazette Musicale*³⁹ and also in *l’Art Musicale*, where Fitz-Gérald proclaimed:

It is already very pleasant meeting a woman who composes beautiful music, but a woman whose genius itself merits all praise. In effect, it is infinitely rare to find one, and except for Mme Farrenc and Mme de Grandval we know none to cite in Paris. M. Padeloup presented in a concert last Sunday the *Esquisses symphoniques* written by Mme de Grandval. The beginning is an *andante* in which one finds a very beautiful melody, well-developed, progressing successively from *pianissimo* to *forte* with superb effect and where the harp is perfectly married with the rest of the orchestra. The second *sketch* is a *mod-*

erato in a pastoral genre, where one must remark on the novel effect that is produced by the constant dialogue between the string instruments and the wind instruments.⁴⁰

Some of these orchestral effects are mentioned in *La Chronique Musicale*, where Cohen states:

Under the modest title of *Symphonic sketches*, Mme de Grandval displayed before the ears of the public two charming tableaux: one in the form of an *andante*, which one could compare to an oil painting, and the other is in the genre of a pastoral, which seems more like a water color. The oil painting—the *andante* I mean—begins with an introduction in a severe style, which commences *pianissimo*, and then progressively grows in force until it extinguishes itself in a new *pianissimo*. Soon a melody accompanied on a harp is heard. This is a very poetic inspiration, which develops perfectly well, leads into a magnificent *fortissimo*, and then bit by bit diminishes in intensity. The pastoral movement is distinguished by its orchestral effects, which are very varied. . . . In today’s times of discordant and unusual harmonies it is fortunate to encounter those that don’t ever injure the ears.⁴¹

Cohen’s closing remarks about the shift in stylistic tastes foreshadows the obscurity in which Grandval languishes today and the complex reasons that contribute to this. Perhaps her very gifts—her successful use of large forces within large forms and with particularly effective orchestration—meant that she was unable to be easily categorized as a typical feminine salonnière, working primarily within more predictable musical genres, such as the *mélodie*. Grandval’s most successful compositions were in larger genres, and while this meant that Grandval’s next opera, *La Forêt*, was eagerly awaited, it also meant that her work was not easily reconcilable with the more common expectations for women composers of her time.

LA FORÊT

On March 30, 1875, Grandval’s *La Forêt* had its Parisian debut at the Salle Ventadour. Dedicated “a mon ami Camille Saint-Saëns” the score includes extensive choruses.⁴² The critic L. Mercier noted:

Above all one applauds the Morning Prayer, the chorus of woodcutters with its vigorous and characteristic rhythms, and the beautiful love duet that serves as an intermedio, the chorus of fairies and

the graceful fantastic dance that follows. . . . As in the *Stabat*, *La Forêt* not only displays a happy melodic aptitude but also the qualities very rarely acquired by women: the unusual ability to organize choirs and a profound knowledge of the resources of harmony and instrumentation.⁴³

Mercier is surprised that a woman composer should display such talent in orchestration, a skill thought of as “masculine.” Cohen similarly addresses this ability in his extensive review of *La Forêt*:

What is above all argument is the real and solid talent that Mme de Grandval possesses in her singular gift for well-designed orchestration. And, to see the manner in which her songs are accompanied and how the accompaniment is made, it is impossible for an instant to imagine that Mme de Grandval, like many amateurs, even some artists and especially women, had the orchestration done by someone else.⁴⁴

Orchestration is considered an art form unto itself and many (at the time) believed women did not have as “part of their nature” the ability to study counterpoint or orchestration seriously.⁴⁵ Within this context, it is startling then to read both Cohen and Mercier remark on Grandval’s deft use of symphonic resources, especially within large-scale choral movements, such as the choruses of woodcutters and fairies. (The latter was so admired that a piano/vocal reduction of the ensemble was inserted into *La Chronique Musicale*.)⁴⁶ Both reviewers are at a loss as to how they should reconcile her talents with their expectations. The score achieved not only critical success, but continuing popularity, as the Vicomtesse appeared the following year in a Société Nationale de Musique concert at the Salle Pleyel along with Fauré, Saint-Saëns, and Pauline Viardot. She sang excerpts from *La Forêt* and was praised for her “usual talent” for gracious melodies.⁴⁷ This gift for melodies also suffused Grandval’s first forays into the genre of oratorio.

ORATORIOS AND THE ROSSINI PRIZE

Mme de Grandval’s first oratorio, *St. Agnès*, received mostly negative reviews in the various papers after its first performance on April 13, 1876.⁴⁸ Grandval learned from this experiment and proceeded to compose one of her most successful works, *La fille de Jaire*. This oratorio catapulted Grandval’s reputation to a new level when it garnered the coveted Rossini Prize in 1880. Grandval’s submission was judged to be the outstanding entry by a celebrated panel of judges.⁴⁹ In a cover story article in

the *Paganini periodico artistico musicale*, the critic Lorenzo Parodi wrote:

[T]he choir of the three disciples of Jesus is a bit theatrical but very effective when it returns. Following this is a duet containing a graciously designed melody, especially at the phrase: “you, the unfortunate ones.” . . . The final scene of the resurrection that forms the grand finale of the opera is largely conceived and beautifully intertwines the vocal parts with the instrumental parts. The *allegro maestoso* is a fugue in a free rhythm with ingenious crescendo effects.⁵⁰

As Parodi notes, Grandval had learned to effectively combine her gift for melody with her studies of orchestration and counterpoint.

The development of her talent continued with the *poème lyrique*, *Atala*, premiered in February 1880; for this work the Vicomtesse set one of the most important French librettists of the day, Louis Gallet. Again, Grandval’s gift for orchestration is highlighted especially in the “musical painting of the night” with “pages of gorgeous color.”⁵¹

GRAND OPERA: MAZEPPA

Mazeppa, her last major work, is indeed a grand opera. Not only does it fulfill the genre expectations with its five acts and ballets, but it is also the capstone of Grandval’s compositional career. The story, based on the Pushkin poem *Poltava*, deals with the infamous seventeenth-century Ukrainian separatist Mazeppa. (It was set by Tchaikovsky two years after Grandval.) Grandval chose an adaptation of the Pushkin poem that was created jointly by Charles Grandmougin and the publisher Georges Hartmann; the work premiered in Bordeaux in April 1892 at the Grand-Théâtre to rave reviews.⁵² The opera has four main characters: Mazeppa; the young Matrénéa whom he loves; Matrénéa’s father, Kotchoubey; and Kotchoubey’s friend, Iskra.

The plot is relatively uncomplicated: Mazeppa shocks his friend Kotchoubey by demanding to marry Kotchoubey’s young daughter. When Mazeppa prevails, Kotchoubey extracts his revenge by notifying Peter the Great of Mazeppa’s separatist plots. The czar does not believe the story, and Kotchoubey is remanded to Mazeppa who tortures him and condemns him to death. Matrénéa is ignorant of what has happened and pledges her devotion to Mazeppa. When pressed by her new husband, she vows that she would chose him above anyone or anything else. When Matrénéa learns that Mazeppa has ordered her father to be executed, she goes mad.

Similar to the Tchaikovsky in emphasis, the plot displays a very distinctive stamp of Grandval in the shift of

attention from *Mazeppa* to *Matréna*. The role of *Iskra* is also expanded; in Grandval's interpretation he is no longer merely a friend of *Kotchoubey* but is also in love with *Matréna* and jealous of the foreigner *Mazeppa*. *Iskra*'s more complicated character serves to increase the number of opposing pressures encircling *Matréna*. The grace and strength with which she copes with these conflicting loyalties increase the power and nobility of her character.

Grandval's interpretation contrasts sharply with Tchaikovsky's: his version ends with *Matréna* weeping and utterly mad. In Grandval's setting *Matréna* has the clarity and insight in her dying moments to understand exactly what has transpired. With a fortitude that Tchaikovsky's heroine lacks, Grandval's *Matréna* denounces the man who has betrayed her: her anger is just, thorough, and strongly voiced. Unrelenting, she casts off her repentant spouse even as he approaches her on his knees. Grandval's ending shows *Matréna* as having the nobility and moral will that her husband has been shown to lack. It is her brawn and indomitable nerve that impress us, not his. The interpretation of the character of *Matréna*, not as an innocent child who never transforms or gains the maturity of insight but as a woman who grows into self-knowledge and strength, is a manifestation of Grandval's dramatic gifts and was celebrated in the flood of favorable reviews following the debut performance.

Grandval's biographer, Buffenoir, relates many of the notices that *Mazeppa* received. From *la Gironde*, Buffenoir quotes: "The audience listened to this score with great meditation, and flattering attention: everyone found the music of Mme de Grandval extremely remarkable." Another critic raves:

The work is above all gracious and vibrant, uniting all the dramatic and musical qualities indispensable to all lyric dramas. *Mazeppa* very certainly merits, thanks to its distinctive grace, to the power of its melodic form, to its brilliant orchestration, to its unexpected harmony, to be ranked with the works of great character that have come to be produced by the most popular composers of our epoch.

A reporter from the journal *Tout-Bordeaux* remarks that Grandval "doesn't fall into the faults of many modern composers; she avoids obscurantism and her melodies are always clear; her inspiration always fresh."

It appears that Grandval gave a reading of the work before its premiere to a gathering of private guests; the critic H. Barbedette writes in the *Ménestrel*:

It is difficult, without preparation, to give a complete account of a work as important as *Mazeppa*, which Mme de Grandval gave a premiere to numer-

ous invited guests at the Salle Pleyel. What one cannot argue with at all, is the incontestable success of the author and her musicians. Mme de Grandval played the piano accompaniment, and she acquitted herself with a completely mastered touch. What struck us in *Mazeppa* was the sincerity of the work: Mme de Grandval knows how to remain herself, without ever taking on the exaggerations of the avant-garde school, without keeping the ancient traditions whose allure is a little dated and which doesn't accommodate to modern taste. On the other hand, the rules of tonality are observed, and the melodies stand out with regularity, with perfect symmetry and with great intensity. The great merit we found in this score is that it is clear, concise and is never fatiguing.⁵³

Mazeppa was so well received that the Grand-Théâtre of Bordeaux revived it in 1893. The work was known before its 1892 premiere in Bordeaux—one year previously the Italian journal *Paganini periodico artistico musicale* mentions *Mazeppa* in an article by Parodi dated November 1891: "Grandval adds to the theatrical works of her youthful success: how many masters today, when older, can safely keep their place and with it increase the legacy of their reputation?" Parodi, in the same article, makes an interesting comparison between Grandval and Auguste Holmès:

One is able to say of Grandval that, like Holmès, they both have a vigorous talent that is dense, powerful and opposed to the quality of a feminine intellect, and yet it doesn't renounce the graceful flood of tenderness and seduction that is so beautiful and characteristic of the [feminine] prerogative.⁵⁴

Augusta Holmès is certainly more widely known today, but Parodi sees both of these artists as integral and feminine members of a flourishing contemporary musical scene. As an aristocratic woman, Grandval's works were composed from a social position that was both advantageous as well as limiting. Although her social standing allowed her the time and financial resources to pursue music, it also inhibited public recognition. Grandval attempted to avoid the social condemnation that a career as a composer or performer would entail by publishing and producing her work under a slew of pen names: Caroline Blangy, Clémence Valgrand, Maria Felicita de Reiset, and Maria Reiset de Tesier. Although her oeuvre is impressive both in quality and quantity, these tangled and confusing attributions—along with profound stylistic shifts in the succeeding years—contribute to Grandval's slip into obscurity.

Parodi's comment above: "how many masters today, when older, can safely keep their place and with it increase the legacy of their reputation?" is an unfortunate foreshadowing, for Grandval's career stands as poignant commentary on the complex difficulties a woman composer faces in creating an enduring niche for herself. Perhaps the most significant reason both she and her works remain in anonymity today is that Grandval failed to stay within the stereotype of smaller genres. Grandval exceeded the expectations of the time. She was a woman composer not of song but of *grand opéra*, noted not only for her vocal writing but also for her orchestration. Tragically, Grandval was seen as an anomaly, uneasily categorized, and thus all too easily misplaced in the passages of time.

NOTES

1. Hippolyte Buffenoir, *La vicomtesse de Grandval* (Paris: Librairie du "Mirabeau," 1894), 6.
2. During Flotow's life (1812–83) he was an integral part of a Parisian musical scene that was dominated by foreigners. Today, Flotow is remembered best as the composer of the brilliantly successful opera *Martha*.
3. James Harding, *Saint-Saëns and His Circle* (London: Chapman and Hall, 1965), 71, 73.
4. *L'Italia Musicale Giornale: di letteratura, Belle arti, Teatri e Varietà* 5, no. 11 (Parma, February 1853): 45.
5. Marie Grandval, *Le sou de Lise* (Paris: Bertin, 1859). A copy autographed by Marie Grandval is held by the Library of Congress.
6. Unsigned review of *Le sou de Lise*, by Caroline Blangy, *Revue et Gazette Musicale* 20, no. 13 (Paris, May 1860): 176.
7. *Revue et Gazette Musicale* 19, no. 6 (Paris, May 1860): 167.
8. *Revue et Gazette Musicale* 43, no. 21 (Paris, October 1860): 370.
9. *Revue et Gazette Musicale* 18, no. 3 (Paris, May 1863): 139.
10. T. J. Walsh, *Second Empire Opera: The Théâtre Lyrique Paris 1851–1870* (London: John Calder Publishers, Ltd., 1981), 161. Delibes had just been promoted from the rank of accompanist at the Théâtre Lyrique to the second chorus master at the Opéra.
11. Marie Grandval, *Les Fiancés de Rosa: Opéra comique en un acte* (Paris: Choudens, 1863). This score is located in both the Library of Congress and the Bibliothèque Nationale.
12. *Revue et Gazette Musicale* 18, no. 3 (Paris, May 1863): 139.
13. Harding, *Saint-Saëns*, 72. The italics are mine.
14. *Revue et Gazette Musicale* 34, no. 21 (Paris, August 1864): 270.
15. *Revue et Gazette Musicale* 33, no. 14 (Paris, August 1864): 263.
16. *Revue et Gazette Musicale* 34, no. 21 (Paris, August 1864): 270.
17. Indeed, even though the score for this opera is mentioned in several reviews, scores could not be located either in the United States or at the Bibliothèque Nationale.
18. *Revue et Gazette Musicale* 49, no. 6 (Paris, December 1868): 270.
19. Marie Grandval, *La Pénitente*, piano reduction by Louis Soumis (Paris: Alphonse Leduc, 1868?).
20. *Revue et Gazette Musicale* 20, no. 17 (Paris, May 1868): 153.
21. *Revue et Gazette Musicale* 20, no. 17 (Paris, May 1868): 154.
22. Grandval, *La Pénitente*, 36.
23. Published in 1869 by Heugel et Cie, this opera is unavailable in the United States and can only be found in the Bibliothèque Nationale.
24. *Revue et Gazette Musicale* 2, no. 10 (Paris, January 1869), cover story.
25. *Revue et Gazette*, cover story.
26. *Revue et Gazette Musicale* 3, no. 17 (Paris, January 1869): 23.
27. A. L. Fitz-Gérald in *l'Art Musical* 16 (Paris, 16 April 1874).
28. Henri Cohen, "Revue de Concerts" in *La Chronique Musicale: Revue bi-mensuelle de l'art ancien & moderne* 19, no. 1 (Paris, April 1874), (Paris: Bureaux de la Chronique Musicale, 1874): 81.
29. A. L. Fitz-Gérald in *l'Art Musical* 16 (Paris, April 1874).
30. *Revue et Gazette Musicale* 9, no. 27 (Paris, February 1870): 70.
31. *Revue et Gazette*, 70.
32. Marie Grandval, *Stabat* (Paris: Durand, 1872).
33. Octave Mercier, "Publications Musicales" in *Revue de France* 12, no. 1 (Paris: Bureaux, 1872): 159.
34. Mercier, "Publications Musicales," 159.
35. Gaston Escudier in *l'Art Musical* 17 (Paris, April 1873). Marie Grandval, *Stabat*, two choruses arranged by Horatio Parker (New York: Schirmer, 1908). These two choruses were originally known by their Latin titles, "Quis est Homo" and "Pro Peccatis," respectively.
36. Some of the other women composers performed by Padeloup include Augusta Holmès, Cécile Chaminade, and Marie Jaëll, although Holmès received the bulk of his attention with twenty-three performances; Grandval, ten; Chaminade, eight; and Jaëll, two. I thank Mike Strasser for generously sharing this information with me.
37. Serge Gut and Danièle Pistone, *La Musique de Chambre en France de 1870 à 1918* (Paris: Librairie Honoré Champion, 1978), 198.
38. *La Musica popolare giornale ebdomadario illustrato* 23, no. 7 (Milan, June 1883): 92. Currently, these symphonies are not yet located and the publishers are unknown. I thank Lydia Ledeen for kindly sharing this information with me.
39. *Revue et Gazette Musicale* 11, no. 15 (Paris, March 1874).
40. A. L. Fitz-Gérald in *l'Art Musical* 12 (Paris, March 1874): 83.
41. *La Chronique Musicale* 3, no. 18 (March 15, 1874): 265–6.
42. Marie Grandval, *La Forêt* (Paris: G. Hartmann, 1875). This score was very popular, and hence re-issued by Hartmann in 1880; the Library of Congress holds an autographed copy of the piano/vocal score.
43. L. Mercier, "Musique" from *Revue de France* 14 (Paris, 1875): 250.

44. Henry Cohen in *La Chronique Musicale: Revue bi-mensuelle de l'art ancien & moderne* 8, no. 44 (Paris, April 15, 1875): 83–84.
45. *L'art Musical* 22 (Paris, August 1867): 299.
46. *L'art Musical* 22, between pages 80–81 there is an unpaginated eight-page insert of the “Choeur des Fées: reduction pour piano.”
47. *Revue et Gazette Musicale* 52, no. 24 (Paris, December 1876): 415.
48. The dating of Mme de Grandval’s works is somewhat difficult; several of the publication dates are years later than successful, highly publicized performances that most likely would have generated an earlier publication date. For example, her oratorio *St. Agnès* was premiered April 13, 1876, thus the two publication dates that are currently noted—G. Hartmann (1881) and Heugel (1892)—are almost certainly re-issues.
49. *Paganini periodico artistico musicale* 5, no. 11 (Genoa, November 1891): 81.
50. Lorenzo Parodi, review of *La fille de Jaire*, by Marie de Grandval, *Paganini periodico artistico musicale* 5, no. 11 (Genoa, November 1891): 81.
51. *Revue et Gazette Musicale* 8, no. 22 (Paris, February 1880):

61–62; Marie Grandval, *Atala* (Paris: G. Hartmann, 1888). It is likely this is a re-issue of an earlier publication, as this date is eight years after the premiere; and *Revue et Gazette Musicale* 8, no. 22 (Paris, February 1880): 61–62.

52. Marie Grandval, *Mazeppa* (Paris: Choudens, 1892). There are two other editions of this work, both of which were published in 1892: one by Choudens fils and the other by Calmann Lévy; the Choudens score is the one referred to in this document.

53. Buffenoir, *La vicomtesse*, 8, 9, 10.

54. *Paganini periodico artistico musicale* 5, no. 11 (Genoa, November 1891): 82.

Eileen Stempel is a Presidential Scholar in the Arts and associate professor and director of strategic planning at Syracuse University. She is currently preparing a disc of songs of settings of Margaret Atwood poems composed expressly for her by some of the top female composers of our time, including Libby Larsen, Lori Laitman, Amanda Harberg, Elisenda Fábregas, Tania León, and Judith Cloud. She has recently edited two volumes of songs by Marie de Grandval, which are available from Classical Vocal Reprints at <http://www.classicalvocalrep.com/>.

Kyong Mee Choi

2007 Robert Helps Prize Winner

THERESA SAUER



Kyong Mee Choi

This past May, I had the good fortune of interviewing Dr. Kyong Mee Choi, winner of the prestigious 2007 Robert Helps Prize for her amazing ensemble piece, *Gestural Trajectory* (2005), for two pianos and percussion. The prize carries a \$10,000 monetary award plus the world premiere of her work in Tampa, Florida on February 14, 2007, and a performance in New York City at Merkin Hall on February 18. She was interviewed on National Public Radio on February 13. An assistant professor at the Music Conservatory of Roosevelt University in Chicago, Choi is a composer of electroacoustic and ensemble music, a visual artist, and an innovator in the field of notation and graphic scores. In addition, she is an accomplished organist. It was a pleasure to interview a composer with such varied talents.

THERESA SAUER: Have you always wanted to be a composer?

KYONG MEE CHOI: No, I have been interested in many fields. After studying several different disciplines, I wanted to combine music, science, art, and literature into one creative process. One day I realized that composition was the way I could incorporate all of my interests. I was nearly twenty-five years old when I began to study composition formally.

TS: What is your earliest musical memory?

KMC: My father has always loved music, especially classical music, and he played many recordings at home. I had a little melodica—a miniature keyboard powered by one’s breath—that I taught myself to play. Then I began to teach myself how to play the small pump organ we had at home. My mother knew a little piano, but neither of my parents directed me toward music. In South Korea the cultural expectation is that a child should start studying music at a very early age; it is expensive and extremely competitive. Some parents, like my own, did not wish to place their children into such a competitive environment. Now I am glad they made the choice they did, but as a child I wanted the lessons.

TS: When did you begin to study organ, and did you enjoy it?

KMC: After playing the little pump organ, I gradually became interested in playing pipe organ and performed as a church organist. I was basically self-taught, although I received a few lessons through a special program for church organists. I always loved music.

TS: Which composers have influenced you the most? Were they different when you were a student than today?

KMC: This is both an interesting and a hard question. The music I was exposed to early on was classical music: Bach, Beethoven, and Wagner. When I came to the U.S. to study music composition later on in life, I was exposed to contemporary music for the first time, and it was hard to get into it. After I began to compose, all the various sonorities of music began to come to me very naturally. I still appreciate classical music, but when I compose, I look for new timbres, new ideas, and a new musical vocabulary. I believe that's the nature of being an "artist"—to create something new and different. What I learned as a child was musicality, and that resides within me but is now transformed into new configurations in order to freely express my voice.

TS: Many of your compositions are electroacoustic. What inspired you to start creating music with electronics?

KMC: When I was studying chemistry at college, I was fascinated with inorganic chemistry—the study of the structure of molecules in general—and I was also intrigued by the programming and computer engineering fields. I wanted to be a programmer in order to simulate and examine these molecules in three dimensions, but I still maintained my love for art and music. When I began studying composition in the U.S., I was exposed to music programming, which I liked right away. But that is not the reason for my current interest in electronic music. As I mentioned, I enjoy creating new timbres and finding new sounds and instruments. Although I love acoustic instruments, I am seeking new sonorities in order to extend into the infinite realm of sound production. As a composer, that gives me more sound options—creating and generating. It is a really fun area.

TS: Have you ever felt that the electroacoustic community was a boys' club, or unwelcoming of female composers?

KMC: I never felt rejected because I was female, but often women do not have enough exposure to the environment or equipment that is required for electronic music. If anything, I might call it a mental barrier for women to transcend. As a woman creating electronic music, I feel more appreciated by the music community because not as many women are doing what I do. This way, more female students can become acquainted with my work and see electronic music as an option.

TS: How does being a woman affect your work as a composer?

KMC: I never think I am composing in a specific way because I am a woman; I am just a person—being female will not produce different results in my composing. I find, though, by working with some female peers, that there is a similarity in our interests, but perhaps that is too broad a generalization, since some men also have similar interests.

TS: Tao, your fascinating piece from 2002, combines electronic elements with piano, and the most traditional of all instruments, the human voice. Do you often combine electronics with traditional instruments? What effect are you seeking?

KMC: I like both acoustic and electronic sounds. I think my goal changes from piece to piece, but this piece is deeply affected by my interest in Taoism. I was inspired by the *Tao-Te Ching—The Book of the Way and its Virtue*, a Chinese classic text that dates back to around the sixth century B.C.—and the philosopher Lao Tzu. Taoism is a way of helping people see the truth in life. "If you are caught by desire, you only see manifestation. If you are free from desire, you see the mystery of life"—that is a quotation from the *Tao-Te Ching* (*Perennial Classics*: 2000, p. 64). Taoism does not judge people for having desires; it simply states the facts. I thought it was very enlightening, and I tried to capture it in the piece. I aimed to create a different state of the human mind. I used various sonorities to represent this switch from being caught in desire to being free. I am not a religious person, but I really believe that people have the power to help themselves if they practice introspective behavior.

Taoism, like any religion, tries to explain what life is about, why we are suffering, and what the point of living is. These ideas have always interested me. There have been times when I even thought of becoming a monk! Artists want to reflect society, but they can also act as a messenger for ideas. As a composer, I reflect and meditate on what I am trying to communicate. That is the process I use sometimes. On occasion, I start with a cool sound because the sound itself leads me in a marvelous direction. Other times I use non-musical concepts or materials in order to communicate what I want to say to the listener.

TS: Has your Korean background ever inspired any of your music?

KMC: When I was in Korea, I listened more to Western music; traditional Korean music didn't seem as fresh or interesting at the time. But when I came to the States, I began to appreciate traditional Korean music more than ever. I found the beauty in it—many people see the beauty

in their own country only after they have left. I especially like the timbres used in traditional Korean music. Some composers try to combine Western and Eastern vocabularies in music, which I do not do consciously, but listeners might identify a turn of phrase or timbral preference that may subconsciously reflect my love for this music. In general, I just try to be myself and use whatever media I have available or find interesting at the moment.

TS: You use many different types of alternative notation. What is your inspiration for these unique notational forms?

KMC: I am an extremely visually oriented person. When I was in the science field, I was interested in geometry and all the symbols, shapes, and structures. When I prepare a score, I sometimes feel that traditional notation is quite limited. It isn't flexible enough to create the music I want, especially when using extended techniques or electronics. After the performers learn it, most of them find my notation intuitive, and they easily understand what I am trying to communicate. I believe that creating notation is a natural progression in my composing process.

TS: Do you feel that new innovations in notation are necessary for progress in composing?

KMC: Yes, but at the same time, I think it is important to reference traditional musical language in order to facilitate musical communication. New musical symbols will always come along no matter what, but it is a good idea to have a solid background in the work of past composers. Also, it is good to be aware of what techniques other composers have used to express certain ideas in order to reduce redundancy.

TS: *Gestural Trajectory*, winner of the Robert Helps Prize 2007, for two pianos and percussion, has innovative notation, particularly for percussion instruments. How did you develop it?

KMC: I had a great time making the notation! I made more than a hundred drawings that were not particularly related to the composition. But later I collected them in a way that could create a structure or a form of the piece. Then I imagined sonic gestures coming out of those drawings. The players found the notation a little strange at first, but they thought it was very intuitive and imaginative after they had learned it. Some performers are resistant to new notation, but others found that the new notation was useful and made sense in performing a certain style of music.

TS: Would you ever advocate the adoption of your inno-

Ex. 1. Sample notation from *Gestural Trajectory*, copyright © 2005 Kyong Mee Choi

ative notations by other composers, or do you see them as unique creations for your own music only?

KMC: I think it is a composer's decision to provide an appropriate notation system for her pieces. In that sense, my notation might be unique for my own music. In general, notation is something we have in order to communicate with performers, so whenever we create new notation, we must take into consideration how it will be interpreted by the performers.

TS: I understand that you are a painter as well. Where can your paintings be seen?

KMC: Most of my paintings have been commissioned by individuals and are hanging in people's houses. Some are very large—ten by eight feet in size—and I hope to find a place to exhibit the large paintings. This summer I will try to balance both areas that I love: composition and painting. I would also like to share with you some information about my recent multi-media exhibition that was reviewed by Jenny Southlynn in *The Pamphlet* (May 2006). She said, "The show is polished and elegant. The paintings' mineral hues shimmer one beneath the other, as mesmerizing as a reflecting pool. The accompanying musical compositions play in perfect harmony with the works, completing the immersive meditative effect." [See http://pamphletpress.org/index.cfm?sec=2&story_id=31.]

TS: One of your newest pieces for chamber ensemble is entitled *Kandinsky*. Is he among your favorite painters?

KMC: Yes, I love the Kandinsky paintings. I also love Miro and some of Jackson Pollock and Rothko. I enjoy abstract expressionist paintings and some minimalist art, but I do have an appreciation for representational art. In my own paintings, I like to create texture, certain shapes, and gestures that can be linked to my love of geometry.

TS: What do you think the next frontier in music will be?

KMC: I think electronic music, especially interactive music, will be explored further as well as *concrète*-style music and programming. Video and DVD will continue to be favored by composers. I think there are just as many acoustic composers as there have always been and always will be. Styles predictably return, and now we see a lot of “neo” styles, but the truly original always occurs when you least expect it. I only sense a fluctuation, not so much a direction. That is how I see the evolution of art in general.

TS: As a professor of music at Roosevelt University, what are you trying to impress upon your students?

KMC: I encourage my students to be imaginative, intuitive, and inspired. Without this disposition, art can be

simply a replica of what has been done. Finding an individual voice is as imperative as the learning skills, techniques, and disciplines. But finding one’s own voice is never easy and cannot be pursued. To me, it only seems to come when an individual fundamentally accepts the core of who she is. As an educator, I try to share my enthusiasm with students so that they are welcome to inspire their own strength.

Theresa Sauer is a composer and musicologist living in New York. Her latest project, Notations21, is an anthology on the newest innovations in notation and graphic scores. It will be published in fall 2008, in time for the fortieth anniversary of John Cage’s seminal work, Notations. Her latest composition, Parthenogenesis, is an improvisational piece for vocalists, spoken word, and da’uli da’uli, and was presented at the Society of Literature, Science and the Arts Conference in Maine in November 2007.

A Sense of Importance

EMMA LOU DIEMER



Emma Lou Diemer

California writer Ashleigh Brilliant is the creator of a one-segment strip titled *Pot Shots: Brilliant Thoughts in 17 Words or Less* that appears on his Web site and is syndicated in various newspapers. In one of his thought-provoking comments he wrote, “All I ask of Life is a constant and exaggerated sense of my own importance” (Pot-Shot#548 © Ashleigh Brilliant, Santa Barbara, CA). The accompanying illustration was of a fancy-dressed gentleman stepping triumphantly out of what looked like a Fabergé egg. It occurred to me that most composers, perhaps most people, need that reassurance to themselves in order to write, perform, teach, and do anything they think is a viable use of their abilities. They should not boast, in polite company, that they think they and their work are important, but they can harbor that thought. It is called “ego.” And few people succeed to any degree without it.

“Ego”—see the definition in your dictionary, and you will note that one definition, close to Ashleigh Brilliant’s, allows us to produce music that may not be the best in

the world but that, while we are producing it, seems so. At least it may seem the best we have written thus far. Haven’t you, after you have finished a composition that you think is particularly good, imagined it being played all over the world and listened to with the same amount of joy you had while creating it?

Of course, there is the other side of attempting to create, and that is doubt and being unsure and mercilessly critiquing, even denigrating, what we are doing. For most people that has never worked. Even if a piece of music that one has written seems, in retrospect, much less inspired, much less excellent than one originally thought, it must have *seemed* to be inspired and excellent while being written. Delusion being what it is, there are times when it is a bit like the dreamer who half-awakens in the middle of the night to dash down her gems of thought only to find them gibberish on waking up in the morning. (Or finds a work of art!)

When I was younger, in music school and for a while thereafter, the joy, the process of composing was vivid and spontaneous and assured. I even laughed aloud sometimes when a passage worked out well. (Or cried when I thought it was too beautiful!) Oh, that can happen now, too, though perhaps not with the same youthful energy and impetus. And one must be careful not to experience *déjà vu* too many times. We are not supposed to repeat ourselves but to always come up with something “new,” in spite of the fact that many composers of

the past did not spend much time worrying about that, and did, in fact, stick to the same general style all their composing lives.

For a time, in that younger period when I was playing the piano with the best technique I had ever had or would ever have again, I had visions of being a concert pianist, touring, playing everywhere, introducing my music and that of other young composers. Those visions came while I was practicing well, and they made me play better and better. I find it interesting that grandiose thoughts like those are not as much a part of composing. Composing is a more introspective activity and nothing other than the music should be present, nothing but the concentration that is necessary to bring sense to a work of art. There should probably be no distracting ideas about a glorious future for the work under construction, at least not to the point of interfering with the composing of it.

When writing for a specific individual or group or occasion, we must assess how difficult it should be. What have they performed previously? Which work of mine did they perform and enjoy? What kind of audience will hear this work? Is this too dissonant, too mild, too convoluted? Those questions help to shape the style and difficulty of what is being written, but they should not interfere with the ensuing attempt to enter that mysterious world in which composers find themselves while writing, when notes, phrases, whole passages come forth and are connected and flowing and make sense.

Ego? I can imagine the tremendous, abundant, confident ego that composers such as Wagner, Brahms, Liszt, and Prokofiev called upon while writing their bigger opuses. Waiting in the wings for their music were the best orchestras and choruses of the time. (It happens sometimes for us.) Neither snow nor rain nor serious doubt nor negativity could sway them from their work I am sure. And I have read that some composers, Shostakovich and Gershwin among them, wrote music with family and friends creating hubbub all around them. How did they do that? How did they compose in a crowded environment? Except on rare occasions, I have needed to be alone, all alone with the piano and the music paper or the computer and synthesizer, the better to hear what should come first and what should come next.

Those of us who have had a long life of composing may look back on it with a mixture of pride, disappointment, resignation, hope, amazement. Some works we completed in an afternoon are still going strong fifty years later! Some works into which we put the most effort and intellect and conviction are in limbo, waiting for a latter-day Mendelssohn to resurrect and glorify. Or sometimes one of those works pops up unexpectedly, discovered by a diligent and interested graduate student or faculty member.

It is informative occasionally to look up recordings on the Web at amazon.com to see what is available for purchase. One finds a respectable listing of a number of our prominent women composers, perhaps fifteen to twenty or thirty recordings of their music, certainly more than one could find several years ago. Then one looks up various male composers who are also prominent. Try it some time. But be not discouraged. The present United States Congress now has seventy-four women in it (though a bit less than in the previous election). Before 1955 there were fewer than a dozen.

The IAWM is important in our lives and in the world view of women in music, just as Emily's List and other organizations that support the contribution and participation of women are essential. Sometimes, from the sidelines, we have to be our own discreet cheering squad, somewhat silently and ever so modestly praising our music and approving any small amount of progress, and hoping our efforts will win a greater degree of respect and use. And telling ourselves, our ego, constantly and exaggeratingly, and perhaps truthfully, that our music is important. Long live truth or delusion, whichever it might be! And *viva la Música!*

Dr. Emma Lou Diemer, noted composer, pianist, and organist, is professor emerita at the University of California, Santa Barbara. She was instrumental in founding the university's electronic and computer music center and developing the doctoral programs in composition. She has won numerous awards, and her works are published by many firms and recorded on many labels.

Congratulations to Adriana Figueroa

Adriana Figueroa from Mendoza, Argentina, was awarded the second place prize for her *Aire de tango* for violoncello and orchestra in the prestigious "2 Agosto" International Composition Competition, sponsored by the "Associazione Familiari Vittime della Strage alla Stazione di Bologna del 2 Agosto 1980" and the "Comitato di Solidarietà alle Vittime delle Strage," in collaboration with the Festival Internazionale Mozart of Rovereto, the Fondazione "Arturo Toscanini" and the Istituto "Alcide Cervi." Her work was performed in Piazza Maggiore, Bologna, Italy, on August 2, 2007 in memory of the victims of the August 2, 1980 terrorist attack. British cellist Robert Cohen was the soloist with the Toscanini Foundation Symphony Orchestra (Vito Clemente, conductor). The work was also performed in October at the "International Mozart Festival" in Rovereto, Italy. Patricia Slukich wrote an article about the prize, along with an interview with Figueroa, in *Los Andes* (July 17, 2007).

Musica Secreta

Sounding the Music in Women's Lives in the Sixteenth and Seventeenth Centuries

BEVERLY LOMER

As new trends in scholarship over the past several decades have resulted in the recovery of the works of women composers and music intended for female singers from the Middle Ages through the Baroque, a number of ensembles were founded for the specific purpose of performing and recording this repertory. One such group is Musica Secreta, begun in 1990 by soprano Deborah Roberts. This group—members of some of the United Kingdom's leading ensembles including the Tallis Scholars and the Consort of Musicke—brings together a wealth of experience with Renaissance and Baroque music.

The ensemble currently comprises a core of four singers: sopranos Deborah Roberts, Tessa Bonner, and Katherine Hawnt, and contralto Caroline Trevor, plus a flexible continuo group of harpist Frances Kelly, lutenist David Miller, and harpsichordist and organist Nicholas Parle. Many other distinguished artists have performed with the group such as singers Suzie Le Blanc, Catherine King, Emily van Evera, Mary Nicholls, and Richard Wistreich; and lutenists Paula Chateaufneuf, Elizabeth Kenny, and Lynda Sayce. Until his death in 2001, the principal continuo player was John Toll, whose enthusiasm for the repertoire helped establish the group. Together, they have been awarded funding from the Arts Council of Great Britain and the Arts and Humanities Research Council. They have also been part of a project that was awarded the American Musicological Society's Noah Greenberg Award for collaboration between performers and scholars (1996). Their 2002 disc on Linn Records, *Dangerous Graces: The Music of Cipriano de Rore and his pupils*, was awarded a Diapason Découverte.

For the last decade, the music historian Laurie Stras, a senior lecturer in music at the University of Southampton, has codirected the group with Deborah Roberts. Stras and Roberts met in 1985 when Roberts was singing on, and Stras had prepared scores for, the Consort of Musicke's recording of the female voice repertoire entitled *Concerto delle donne*. They met again at the 1996 Conference for Medieval and Baroque Music, held at the University of Southampton. The two women agree that their friendship and working relationship were based on mutual passions and a rare understanding of each other's perspective, with no regrets for missed opportunities. From an e-mail interview with Stras on May 2007, she reveals her feeling that had she been a better singer, she might

not have become an academic; Roberts claims that had she been a better academic, she might not have become a singer.

From the outset, Musica Secreta has been dedicated to understanding and presenting the larger implications that music had in the lives of sixteenth- and seventeenth-century women. Their concerts are often accompanied by lectures and extensive program notes that illuminate the context in which this music was composed and performed. They have worked closely with leading scholars in the field both to find solutions to technical issues specific to this repertory and to gain deeper insights into women's relationship with music in this period. Their recordings of the nun composers Chiara Margarita Cozzolani and Lucrezia Vizzana are striking in that they effectively capture the passion, longing for the heavenly spouse, and even sensuality that is inherent in this music. The ensemble's style, in which the singers' personalities are not melded into a homogeneous sound but rather are allowed free expression, seems closely akin to the convent environment, where music was the language in which ordinary women spoke to God.

In addition to concertizing and recording, Roberts and Stras have given lectures and workshops at festivals and universities. In 2003 they gave a series of presentations in the United States. In Austin, Texas, they lectured, taught, and directed the students and community choir members of the University of Texas in a performance of the vespers psalms from the *Salmi a otto voci concertati* (1650) of Chiara Margarita Cozzolani. A week later Roberts and the ensemble's lutenist, David Miller, presented a concert at Florida Atlantic University in Boca Raton. Roberts also gave a set of lectures on the history of music and women in the sixteenth and seventeenth centuries, and on the larger cultural role of the singer as intellectual and advocate.

As Musica Secreta experienced success in bringing the music and real life stories of early female composers to audiences, they realized that composers are immortalized in their works but that performers, as a rule, leave no such lasting legacy. So in 2000 the ensemble, embarked on a unique study of the famous sixteenth-century *Concerto di dame* at the court of Alfonso II d'Este of Ferrara. Working from Stras's extensive archival research, Musica Secreta temporarily divested themselves of their modern

identities to become the singers and instrumentalists of Ferrara. The original *Concerto*, faced with the requirement to perform daily for the Duke's guests, encountered the challenge of restructuring the available madrigal repertory into works performable by only female voices. The members of *Musica Secreta* combined their vast experience as performers of Renaissance music to carry out a series of practical musical experiments that were designed to create possible realizations of this repertory as the original ensemble might have done. The music is recorded on their compact disc entitled *Dangerous Graces: The Music of Cipriano de Rore and his pupils*. Detailed biographies of the Ferrara singers and the recreated scores are posted on the project Web site (<http://www.soton.ac.uk/ffilastras/secreta>). The scores are generously available for free download.

The results of the Ferrara project not only make this previously lost practice available to modern performance, they effectively illuminate the contributions, hitherto unrecognized, that the singers of the *Concerto di dame* made to the development of musical style and the expansion of opportunities for women singers. It must be considered that the evolution of the luxuriant or highly ornamented madrigal was not an isolated effort by prominent male composers but rather the result of their interactions with accomplished performers including the Ferrara women's ensemble. Having encountered the singers' elaborate and virtuosic ornamentations of the standard madrigal, composers began to incorporate these innovations into their works, thus devising a new and more extravagant madrigal form. As Roberts writes in an e-mail interview in March 2002, "this was so much an age when the expressive singer was inspiring the composers of the day to begin to write these affects into the music. Had these women been nothing more than recipients, they could not have made the impact that they did."

Musica Secreta's latest project is a film entitled *Fallen*, written by Fiona Mackie. They chose film as a format because they see a real need to go beyond the concert protocol, and this is a popular medium with modern audiences. The objective is to enable viewers to gain a deeper understanding of the real problems faced by women living under conditions of oppression or restriction. As Stras writes in an e-mail interview in May 2007,

In the course of researching the music and the performance practices used by female musicians, we have discovered that their personal stories are often as compelling and dramatic as the music they sang and played. Inevitably, these stories interact with the music, and that interaction enriches our understanding of both.

Certainly, in today's world, in which large numbers of women continue to be bound by constraints on their freedom, the messages of courage that resound from the voices of pre-modern women remain eminently relevant.

The film's plot centers on the personal struggle of the noblewoman Camilla Faà Gonzaga—and countless other women of that period—with the constraints and lack of choice that circumscribed their lives. Camilla, who had been illicitly married to the Duke Ferdinando Gonzaga and to whom she had born a son, was ultimately put aside and forced to enter the Second Franciscan Order of the Poor Clares to enable Ferdinando to make a more politically advantageous match with Caterina de' Medici. After a series of intrigues, the marriage was annulled, and Camilla was faced with the alternative of remaining at court and continuing her relationship with Ferdinando clandestinely or entering a convent. In Mackie's drama, which takes place on the night before she was to enter the order, Camilla dreams a recurring dream in which Lucrezia Borgia appears as a foil, and she is visited by an "Everyman" character who challenges her on multiple levels, reminding her of the physical relationships with men (her husband and her son) that she must relinquish. Borgia's own story of a woman who chooses the enclosure of women religious as an escape from the heartbreak of her ostensibly "free" existence at court underlines the depth of Camilla's predicament. She shows that even a woman who was accorded the maximum political power possible for one of her sex could also be forcibly separated from her child, married and divorced at whim, and have her entire future determined for her against her wishes. Though Camilla ultimately chose the religious life, it took three years for her to decide to take her final vows. Her autobiography shows that her conflict stemmed from her need to feel that this course of action was her own choice.

Though the Monastero del Corpus Domini in Ferrara, the convent in which Camilla and Lucrezia are buried, has no known musical tradition, music would nevertheless have been an essential part of the lives of its inhabitants. Therefore, the film draws from repertory that the protagonists would have known and that nuns would have performed—works by Josquin des Prez, Caterina Vegri, Lodovico Agostini, Giaches de Wert, Claudio Monteverdi, and Alessandro Grandi. This problem brings to mind a central question that *Musica Secreta* and other ensembles of its type regularly encounter—that of the relative relationship between women's and men's music in this period. While there is a dearth of extant output by female composers of the Renaissance, women were nevertheless

deeply involved in music as performers of music written by the men of this period. On those grounds, the use of music by male composers preserves the authenticity of the context. Moreover, Stras and Roberts are at pains to stress that the mission of Musica Secreta is not only to promote works by female composers but also to increase knowledge of and restore respect for women's agency in Renaissance and early Baroque music.

The choir required for *Fallen* consists of up to twelve female singers. While Musica Secreta is a professional ensemble, the project is so designed that it is also suitable for students and amateur singers who attend preparatory workshops given by the directors. This, along with the minimal staging and instrumental requirements, makes it a venture that is ideally suited to both a concert format and the instructional environment of a university or workshop.

Maintaining a viable presence of music associated with early women—and in truth modern women as well—in university curricula, music festivals, workshops, and concert programs remains an ongoing project. Despite the gains in our knowledge of women and music, the music of women composers continues to be underrepresented in these venues, and the contributions of performers and patrons are not fully acknowledged. As Stras writes in an e-mail interview on May 2007, “There still seems to be so much to do to educate both musicians and audiences

about women's music making and how it shaped the musical world and Western musical language.”

Like other performing groups, Musica Secreta's future relies on being able to create and maintain an audience, and they see *Fallen* as the next step in the right direction. To Stras and Roberts, the issues facing contemporary women musicians who want to perform Renaissance music are less about authenticity (although it is probably more authentic to sing sacred polyphony with an all-female ensemble than it is with a mixed-voice group) than they are about ownership. One core aim in their educational projects is to open young singers to the possibility that it is perfectly all right for women to sing Palestrina and Josquin. Ultimately, Musica Secreta would like their performances and recordings to be accepted as neither radical nor experimental, but simply an alternative way of listening to and experiencing early music.

Dr. Beverly Lomer, adjunct instructor at Florida Atlantic University and Nova Southeastern University, holds degrees in sociology, social work, and music; her doctoral research focused on gender studies and music with an emphasis on early women. She is the author of the entry on Hildegard of Bingen in the Encyclopedia of Religion and Nature [Continuum, 2005] and is a regular music reviewer for American Recorder. She is a recorder player and member of the Tropical Winds Consort of Palm Beach. She has given papers on women and early music at the Amherst Early Music Festival, the Thinking Gender Conference at UCLA, and the IAWM conference in Miami [2006].

Mary Carr Moore Fifty Years Later

Have we Really Escaped the Woman's Sphere?

CATHERINE PARSONS SMITH

A half-century ago this year, Memphis, Tennessee-born composer Mary Carr Moore (1873–1957) died in a nursing home in Los Angeles. She had sustained her creative career over some sixty years, stretching from an early lullaby published in 1889 to a 1950 song welcoming the arrival of her first great-grandson. In between there were eight operas, several hundred songs, and a collection of instrumental music.

Three of her operas are important enough to linger over here. *Narcissa: or, The Cost of Empire* is one of several operas on American subjects composed in the years between circa 1900 and the start of World War I in 1914. It is a recounting of the 1847 Whitman Massacre near what is now Walla Walla, Washington. The fate of *Narcissa* and Marcus Whitman and their party reminds

us that missionaries played a key role in the settlement of the American West, right along with the cowboys and homesteaders, who even then made up the stuff of popular culture. Moore had to conduct *Narcissa*'s first production (Seattle, 1912) because no male conductor was willing to undertake a score composed by a woman. (*Musical America* gave it a good review.) Moore also conducted revivals in San Francisco (1926) and Los Angeles (1945). She believed that *Narcissa* was her masterpiece.

In the mid-1920s, Moore set *David Rizzio*, an Italian text on the story of Mary Queen of Scots. It is not about the Queen's long-suffering captivity nor her beheading (the usual operatic topic) but about her short reign, when that ill-fated monarch actually had a certain amount of power. This tuneful opus was brought to production in Los

Angeles in 1932. The soprano aria “Sola, abbandonata” was frequently performed at the time. There was a staged revival, using piano accompaniment, fifty years after the premiere at the 1982 conference of one of IAWM’s ancestors, the International Congress on Women in Music.

Moore’s French opera, completed in 1935, may be the most intriguing of the lot. *Legende provençale* is based on a late medieval tale that asks the question, what happens when the protestations of love and loyalty that were a part of the courtly love tradition are taken literally? The result here is a horrifying confrontation scene, followed by two suicides, and a ghostly requiem and reunion. *Legende* was never produced and the full score is lost. It exists only in two versions of its piano-vocal score. “L’etoile du soir” is the work’s great aria. *Legende* would be a perfect vehicle for an imaginative composer to reconstruct for an intimate production, possibly for television.

How did I come to discover and write about Mary Carr Moore? In 1976, when my Title VII discrimination suit against the University of Nevada Reno (UNR) was settled and I realized that I would be having an academic career after all, I started looking for a suitable book topic. I earned a Doctor of Musical Arts degree and had written about and performed on Baroque transverse flute. My adventures with affirmative action had radicalized me, so it was reasonable to change topics and look at women composers. I was delighted to discover in Moore a westerner who had actually composed operas and even more delighted when I discovered Moore’s daughter, who was only too pleased to share her stash of music and papers. Cindy Richardson, a music librarian who had attended Whitman College (named for the very same murdered missionaries), was looking for a Master of Arts topic. We quickly joined forces. *Mary Carr Moore, American Composer* (University of Michigan Press, 1987) was the eventual result.

There followed some interest in Moore’s music. A lecture-recital on the UNR campus packed the house and drew cheers, but that was that. Hildegard published a collection of twelve songs (now available from Presser). Da Capo Press reprinted the piano-vocal score of *David Rizzio*; Cambria brought out a long-playing recording of songs performed by Evelyn De La Rosa, soprano, and David Rudat, tenor. The closing scene of *Legende provençale* appears in volume 7 of *Women Composers: Music Through the Ages* (G. K. Hall). Barbara Rogers’ 1992 DMA thesis at the University of Cincinnati Conservatory examines Moore’s instrumental music.

My love affair with Moore’s music is quite muted these days, but I still carry the torch. Despite the naiveté that often puts other listeners off, I continue to be inspired by Moore’s stubborn idealism, unwavering in the face

of limited opportunity, occasional ridicule, and endless financial struggle. Even though she never learned to edit herself rigorously, she had a knack for the voice and an occasional sense of drama. Her aspirations rarely fitted her circumstances, yet she continued to grow as a composer. I guess it is mostly a private pleasure now, though I think she deserves a little better than her present almost-total oblivion.

Why don’t we hear Moore’s music today, and that of her many, many contemporaries, both female and male? Moore was consigned willy-nilly to the women’s sphere, which in her day included an extensive women’s club and music club culture, where much of her music was heard and where she, like many others, found her students, her audience, and even her (very modest) patrons. That culture, about which Richardson aptly wrote “alternately nurtured and thwarted” Moore, is by now long gone. And good riddance, too, though we may have thrown out the baby with the bath water. The work of women, for better or worse, has been mainstreamed. Well, sort of mainstreamed. Yet, we still have IAWM and we still need our own association and we still work hard to find performance opportunities. In truth, we have outgrown the women’s club culture, but we have not yet found our way securely in the wider, not quite gender-blind culture of today.

Catherine Parsons Smith retired from the University of Nevada Reno and the Reno Philharmonic several years ago. Her book, Making Music in Los Angeles: Transforming the Popular, a social history of the period 1887–1941, will be published by the University of California Press in late 2007.

New York Women Composers

Marilyn Bliss, president of the New York Women Composers, invites you to visit the organization’s newly updated and interactive Web site at www.newyorkwomcomposers.org. Relunched in January 2007, the site is rapidly approaching 10,000 visitors. Among the features are a searchable catalog of members’ works, biographies, and photos; listings of CDs that include compositions by members; and audio uploads and links. The site also includes a history of the organization, information on past and present activities, and links to other musical organizations that share common interests, such as IAWM. Members are still adding information to the site, so please check in once in a while to see what is new! One of NYWC’s activities is offering seed money grants to performers who wish to perform music by the members. The e-mail address has changed to info@newyorkwomcomposers.org.

Peggy Gilbert (1905–2007)



Peggy Gilbert’s memorial concert at Local 47, Los Angeles. L to R: Nedra Wheeler (bass), Ann Patterson (saxophone), Bonnie Janofsky (drums), Jerrie Thill (vocal), Stacy Rowles (trumpet), Robyn Javier (trombone), and Karen Hammick (piano, not pictured). (Photo courtesy of Beverly Simmons)

Performing on saxophones, clarinet, violin, and vibes, plus singing, arranging, and contracting for women musicians, Peggy Gilbert was a one-woman support network and staunch advocate for women from the 1920s until the very end of her life. She performed publicly on the tenor saxophone for more than eighty years and inspired and mentored several generations of musicians.

Born January 17, 1905, in Sioux City, Iowa, Margaret (Peggy) Fern Knechtges studied music with her father, a violinist and orchestral conductor, and her mother, a singer. Peggy often performed in opera choruses, but after hearing jazz on the radio, she decided to study saxophone and become a jazz musician. After graduating from high school, she started her first all-girl band, The Melody Girls; they performed at the Martin Hotel in Sioux City and were broadcast nightly over local radio station KSCJ.

In 1928, at the age of twenty-three, Peggy moved to Hollywood and immediately began touring coast to coast, including Canada, with a sextet of women saxophone players backing up C-melody saxophonist Rudy Wiedoft in a show called “Saxophobia Idea.” At that

time, she adopted her mother’s maiden name because people had difficulty pronouncing and spelling Knechtges. She toured with Fanchon and Marco in vaudeville shows in 1930 and 1931. In 1933, she played with a ten-member all-women’s band, Boots and Her Buddies, from Lincoln, Nebraska. In 1934, she founded her own big band that played in Honolulu and all the other Hawaiian islands including Molakai. She organized bands and larger ensembles for motion pictures, where the women musicians were expected to sing, dance in chorus lines, and act on the screen. Unlike many of the glamour girls who only fronted all-girl bands in the 1930s and 1940s, Peggy was the actual leader

and manager and always performed with the groups.

In April 1938, Peggy responded to an article in *Downbeat*, “Why Women Musicians are Inferior,” with her own article, an articulate reaction to that era’s notorious discrimination against women musicians. Much to her chagrin, however, the magazine published her article under the headline, “How Can You Play a Horn with A Brassiere?” Women musicians throughout the country wrote to her with encouraging words, and she took on a new role as an advocate for women instrumentalists.

In the early 1940s, she worked for a year on CBS’s *Victory Belles* radio show, while her big band continued to play at famous Los Angeles hotspots. During World War II, in 1944, she went on tour in Alaska for six months with an all-female USO show that included comedienne Thelma White. In the early 1950s, she played with Ada Leonard’s all-girl band on KTTV television for one year. In the 1940s and 1950s, she and her brother, who played drums, had a band called The Jacks and Jills.

From 1979 until 1984, Peggy wrote a column, “Tuning in on Femme Musicians,” for *The Overture*, the newspaper of the musicians’ union. Many of her columns were

reports of the musical activities of women performers, as well as obituaries, which provided important documentation of the careers of these women.

In 1974, at the age of sixty-nine, she started a new all-girl band, The Dixie Belles, to play a benefit concert for a well-known Dixieland player. The Dixie Belles performed on *The Tonight Show Starring Johnny Carson* on September 19, 1981, and were also featured in episodes of *L.A.'s PM Magazine*, *The Ellen Show*, *Madame's Place*, *Father Murphy*, *Dharma and Greg*, *Married With Children*, *Home Improvement*, and *The Golden Girls*. The Belles appeared at big jazz festivals in San Francisco, Sacramento, Las Vegas, and Los Angeles, and performed in concert halls, parks, theaters, auditoriums, schools, and senior citizen centers throughout southern California until 1998. They can be heard on a Cambria Master Recordings compact disc.

In her eighties and nineties, Peggy appeared in commercials for Coca-Cola, Kentucky Fried Chicken, Toyota, and Honey Baked Hams, among others. Often when she would appear for a casting call, she was told they wanted an old woman—she appeared to be too young.

A documentary film, *Peggy Gilbert and Her All-Girl Band* (Jaygayle Music Productions, 2006, www.peggygilbert.org), narrated by Lily Tomlin and directed, written, and produced by Jeannie Pool, was shown at the IAWM International Congress held in Miami in 2006, among other screenings. Veteran film critic Leonard Maltin described the film as “A joyful celebration of one woman’s extraordinary life.” Pool has recently completed Peggy’s biography, to be published in 2008 by Scarecrow Press. Peggy Gilbert died on February 12, 2007. A memorial concert was held at Musicians’ Local 47 on April 29, featuring an all-female Dixieland jazz band under the leadership of saxophonist Ann Patterson.

JEANNIE POOL

Rosemary Killam (1939–2007)

Dr. Rosemary N. Killam, former IAWM and ILWC member and professor emeritus of music theory in the College of Music at the University of North Texas, died May 3, 2007. She was sixty-seven. Killam was born May 13, 1939, in Poplar Bluff, Missouri, and in 1956, she began studies at the Eastman School of Music on a National Merit Scholarship, earning a bachelor’s degree in music theory from the institution in 1960. She earned a master’s degree from George Washington University and a Doctor of Musical Arts from Stanford University. Killam taught at the University of North Texas (UNT) from 1977 to 2005 and was responsible for setting up the first music

theory computer lab there. Prior to her work at UNT, she taught at Tarleton State University, San Francisco State University, and the University of Delaware.

Some of her published articles include “Cognitive Dissonance: Should Twentieth-Century Women Composers be grouped with Foucault’s Mad Criminals?” (*Music Theory Online*, vol. 3, no. 2); “Women Working: An Alternative to Gans” (*Perspectives of New Music* 31, Summer 1993); and “Feminist Music Theories—Process and Continuum” (*Music Theory Online*, vol. 0, no. 8). She made frequent paper and poster presentations at conferences for the Society of Music Theory and the Society for Music Perception and Cognition and specialized in cognitive research applied to aural instruction.

Killam is survived by her children, Walter Edwin Killam and Frances Marie Killam. A memorial Web site with career information and photographs, as well as family contacts, can be found at <http://www.hillgranny.org/>.

ELIZABETH HINKLE-TURNER

Jeanne E. Shaffer (1925–2007)

Dr. Jeanne E. Shaffer, singer, composer, radio host, and college professor, died on April 9, 2007, at the age of eighty-one. Born in Knoxville, Tennessee, on May 25, 1925, Shaffer became involved in music professionally at the age of four as a singer on radio. She subsequently signed a five-year contract to sing with the Paul Whiteman Orchestra at age eleven and had a role in the MGM movie *Girl of the Golden West* at age twelve. Shaffer held degrees from Stephens College, Samford University, and Birmingham Southern College, and earned a PhD from Vanderbilt University’s Peabody College.

Her compositions have been performed in concert halls, theaters, and churches around the world. She hosted and produced a weekly hour-long radio program, *Eine kleine Frauenmusic*, on Southeastern Public Radio for ten years, and featured women composers. From 1976 to 1989 she was a professor of music and chair of the visual and performing arts department at Huntingdon College in Montgomery, Alabama. Shaffer was organist, choir director, and long-time member of All Saints’ Episcopal Church. Her last commissioned work, a tribute to Dietrich Bonhoeffer, was performed in London in 2005.

Shaffer was an active member of the IAWM and served on the Board of Directors. She wrote a “Broadcast News” column for the *IAWM Journal* for many years and was in the forefront in promoting the music of women composers and performers. For further information, please see <http://www.womensmusic.com/>. Many IAWM mem-

bers expressed their sorrow at Jeanne's passing as well as their appreciation of her accomplishments. Nancy Bloomer Deussen remarked that Jeanne "was a most gracious, lovely individual who advanced the cause of all our music with enthusiasm and conviction. I will miss her greatly. I feel as though we have all lost a good friend." Frankie Nobert commented: "How terribly sad I am to hear of the loss of another composer whose organ music I have performed. Her *Partita on 'Schmücke dich'* has been on many of my programs throughout the world and has been received with great enthusiasm." Clare Shore said, "She was a lovely person, and she did so much to help so many of us through her broadcasts and lists of important recordings."

Roberta Bitgood (1908–2007)

Organist, choir director, composer, and teacher, Dr. Roberta Bitgood died on April 15, 2007, in New London, Connecticut, after a brief illness. She was ninety-nine. During a long career in sacred music, Dr. Bitgood served as minister of music and organist in churches and synagogues throughout the United States. She worked first in New Jersey and later in California, Connecticut, upper New York state, and Michigan. She published more than seventy choral and organ compositions, several pieces for organ with other instruments, and two choral cantatas based on biblical narratives. She strived to make music accessible to all. She was known to organists worldwide as a committed yet down-to-earth professional; to volunteer choir singers, she was an inspiring and witty leader.

Indiana University of Pennsylvania: Eighth Festival of Women Composers

Indiana University of Pennsylvania (IUP) will present its "Eighth Festival of Women Composers" March 27-29, 2008. In celebration of IUP's status as an "All-Steinway School," the festival will highlight historical and contemporary chamber music by women composers featuring the piano. Maria Loos will be "Recorder—Artist-in-Residence;" thus works for recorder—solo, accompanied, and with chamber instruments—will also be featured. For information, please contact festival directors Dr. Sarah Mantel (sjmantel@iup.edu) and Dr. Susan Wheatley (wheatley@iup.edu) or visit the festival Web site at <http://www.arts.iup.edu/fwc>.

Dr. Bitgood was honored for her achievements and service to her profession. In 1975, she was elected president of the American Guild of Organists, and in 1993, the New London chapter established an annual scholarship competition for new organists as a tribute to her.

BBC Proms: London 2007

JENNY FOWLER

The 2006 BBC Proms season was notable because women composers and conductors were nonexistent. The one exception was a small piece by Thea Musgrave, which was given no publicity and was not listed either in the Proms booklet or on the Web site. Thus there was some expectation that the 2007 season would make amends. Director Nicholas Kenyon stated last year that the Proms "achieves balance over several seasons, not every season." One assumes he meant that in some years, women's achievements are represented on a greater scale than might be suggested by the number of women working in classical music. Here are the figures for the 2007 Proms, July 13 to September 8, 2007:

Number of composers: 118
Number of living composers: 30
Women composers: 5 (4.2 percent)

Several of the works by women are BBC commissions, although only one work, an orchestral piece by Thea Musgrave, is a substantial work that is scheduled in one of the main evening concerts in the Royal Albert Hall. The second commission is a two-minute brass fanfare by Judith Bingham, and the third is a dramatized piece by Rachel Portman at the children's afternoon matinee. Works by Elizabeth Maconchy and Judith Weir are for lunchtime or matinee concerts.

In summary, of the substantial works performed in the main evening concerts, only one work by a living woman composer and twenty-six works by living male composers are on the program. Is this the "balance achieved over several seasons" that is intended to make up for last year's zero? The situation for women conductors and instrumental soloists is also disappointing.

Total number of conductors: 67
Women conductors: 2 (2.9 percent) (Marin Alsop and Susanna Malkki)
Total number of instrumental soloists: 53
Women instrumental soloists: 5 (9.4 percent), considerably lower than most years.

Message from the President

ANNE KILSTOFTE

Changes often come with sacrifice, and we must choose what seems to be the best at the time. We don't always know the outcome of those choices or else we might make different choices from the outset. I always try to think of my life as a book. With each change, I begin a new chapter. The reason I mention change is that I write this to you from Arizona, my new home. I am looking forward to where this path leads me because, although I was born here, I only lived here during my first year. My husband obtained an excellent position in church music and it seems as though there will be many opportunities for me as well, but I left a position I loved in Minnesota in order to make this change.

Changes also happen to organizations. In our many years as the International Alliance for Women in Music, we have strived to make those changes positive, always trying to improve our alliance. It is our alliance together, our voices united, that makes us strong. It is the earlier generations that we have to thank for forming this alliance, and I believe we need it as much now as we ever have. There are those who think that as young women they are doing quite well, and many young musicians, composers, and researchers are doing well, but the opportunities have come about largely because of the work of previous generations.

As our younger members get older, they will begin to see that many of their awards and prizes came when they were young. It is the mid-career musicians and those seasoned professionals who also need support, not only in grants but in award categories as well. If you look carefully at our Search for New Music competition, you will see that we have prizes for all categories and ages of musicians, and we intend to further extend that to other musical areas as well. This year we are pleased to add the Sylvia Glickman Memorial Prize for women age forty or older. We sincerely thank Sylvia's husband, Harvey, and the Hildegard Institute for establishing the award.

By the time you read this message, I hope you will have received and responded to a survey asking you what

things the IAWM does for you—or could do for you—that are most important to you. We are looking to do more for you and to make our voices stronger. We are also hoping that you will take up the mantle and continue on with this alliance, bringing together more and more voices. It is through our unified effort that we can accomplish more as individuals.

I hope to hear your music and your story of how you came to music when we are in China at our upcoming Beijing Congress in April. It is through our shared voices and stories that make the changes in our lives and thus our voices so unique.

Beijing Congress on Women in Music, April 18–22, 2008 *Planning Is Right on Track!*

The China Conservatory of Music (CCM) will introduce its new Performing Arts Center to Beijing audiences by offering the Grand Concert Hall for the Congress orchestra performances and the elegant Chamber Music Hall for recitals. As this issue of the *IAWM Journal* goes to press, contracts with the facilities, orchestras, and performers are being signed. The Congress Artistic Committee in Beijing has already selected the music for all the concerts from over 200 submissions from many countries. Letters of invitation to the composers are ready to be mailed. The IAWM Congress committee has received corporate funding pledges and is actively soliciting more contributions and grants. Check the Web site at www.iawm.org for updates and information on registration, accommodations, and international travel.

See you in Beijing!

Anne Kilstofte, chair, IAWM Congress Committee.

E-mail kilstoor@tc.umn.edu

Deon Price, IAWM Congress Committee.

E-mail deonprice@aol.com

Li Yiding, Host of Beijing Congress.

E-mail lyiding@vip.sina.com

IAWM Annual Chamber Music Concert

California State University-Fullerton,
March 1, 2007

MEIRA WARSHAUER

The IAWM Annual Chamber Music Concert was held at California State University-Fullerton (CSUF) on Thursday, March 1, 2007, as part of Cal-State's sixth annual Women in New Music Festival, organized by Pamela Madsen. Lin Foulk arranged the IAWM concert. Performer and composer members of the IAWM and the CSUF New Music Ensemble presented an outstanding array of music composed between 1989 and 2006. The first half of the concert included electronics as part of each composer's voice, while the second half focused on acoustic expression.

Monique Buzzarté's *Elegy* (2006) for solo trombone was a beautifully atmospheric opener. Her planned "improvisation" was a dialogue between the solo instrument and its computer-modified delayed response, echoing in surround sound to create a womb-like bath of motivic resonance and interplay. Marcela Beatrice Pavia's *Nayla* received a brilliant performance by flutist Lisa Cella. Its quirky rhythms and sprightly counterpoint made effective use of the extreme registers of the flute and provided an energetic contrast to the more meditative Buzzarté composition.

The Forgotten and the Free (2006) was created by Mary Lou Newmark in 2006 as part of her ongoing response to homelessness in America. Like her larger multi-media work, *Street Angel Diaries*, it asks, "What does it take to fall through the cracks of society? Where do you land after the fall?" This composition is scored for electric violin (performed by Newmark) and double bass (Tom Peters), plus a pre-recorded soundscape includes street sounds and voices of homeless people. The lyrical, warm tone of the double bass in its high register gave a sense of the individual voice, sustaining its humanity and soul essence even when juxtaposed against a chaotic-sounding street and a more animated and electronically modified violin. A woman's voice repeated the phrase, "I see no one and no one sees me," as the double bass's quiet solo offered a poignant, if unsettling, ending.

In *Discourse upon Discord*, Nahyun Kim presented a technically challenging duo for violin and alto flute. Violinist Ana Milosavljevic and flutist Lisa Cella gave virtuosic

performances with a kinetic ensemble of the fast-paced work, ably negotiating the contrapuntal, polyrhythmic dialogue and extreme registers. Flutist/composer Jane Rigler presented two works in the first half of the concert. Lisa Cella joined Rigler as a duo called "inHale" to perform *Two Seaming*. The two flutists performed as one, almost like a two-headed flutist, breathing and moving together in perfect synchrony. After a hypnotic opening of long tones, a rhythmically syncopated dance ensued, leading to a minimalist ending of interlocking motives that accelerated into a breathtaking conclusion. Described by the composer as "a musical game of Tag," the piece held the audience breathless while the two flutists used their voices, breath sounds, and tongue pizzicatos in the merry chase.

Svetlana Bukvich-Nichols, inspired by a visit to an eighteenth-century tekke (Sufi retreat) in Herzegovina, wrote *Before and After the Tekke* in 2006 at the request of violinist Ana Milosavljevic (see the review of her concert for details). Bukvich-Nichols composes in microtones and offers a wide palette of electronically generated and modified sounds. Performing on "electronics" along with violinist Milosavljevic, she created a powerful and atmospheric work, evocative of the sacred. The super-stereo surround sound contained great variety and many levels of sound, especially effective when mixed with the live violin, which played sustained tones to lively ethnic dances. It would have been interesting to hear an even wilder interpretation of the dance in this rich mix of textures. The drama was heightened with effective use of lighting: the darkened stage in the beginning became brighter as the music became bolder.

To close the first half of the concert, Jane Rigler returned to perform her composition *Traces/Huellas* (2004) for solo flute and interactive electronics. Rigler has designed her own micro-triggering device, which attaches to the flute, giving her the ability to control the timing of the piece, the sound processing, and the distribution of sound through space in real time. With this enlarged voice, Rigler carried the audience into a magical world inhabited by other-worldly sounds, first speeding and then slowly breathing into a womb-like space that envelops and contains the listener in its journey.

The second half of the concert turned to acoustic, unaltered instruments. Keiki Fujiie performed her own *Pas de Deux II* (1989) for solo piano. Opening with dramatic chords moving in perpetual motion, in a minimalist style of driving ostinatos and syncopated clusters, the piece created an effect of intense, high contrast energy. The first section centered in the mid-range of the piano, and

the absence of pedal heightened its intensity. As the work progressed, the left hand expanded into other registers, while the right hand continued ostinato patterns until finally the sustaining pedal supported a climax in the low register. A quiet section ensued, using wide registral spacing and the warmth of the pedal before returning to the style of the dry, fast-paced opening. Making effective use of the architecture of register and clarity of form, Fujii gave a virtuosic performance.

Deon Nielsen Price's *Yellow Jade Banquet* (2006) for clarinet and piano foreshadowed the IAWM Congress planned for spring of 2008 in Beijing, China. The term "Yellow Jade" from the title is the English translation of congress hostess Li Yiding's given name. A whimsical work, the piece presented variations on Chinese folk tunes inspired by menu items planned for the conference banquet. The Price Duo performed with grace and humor.

Tania León was the featured composer of Cal-State's Women in New Music Festival. Her *Oh Yemanjá* (1994) and *Tumbao* (2005) were included in the opening concert as a preview of her participation in the festival. *Oh Yemanjá* (Mother's Prayer) is taken from León's first opera, *Scourge of Hyacinths*. The aria, which has been recorded by Dawn Upshaw, was performed here by Debra Penberthy, mezzo-soprano; Kathryn Mendenhall, cello; and Tigranuhi Araklyan, piano. Penberthy's round tone and lovely, clear voice was well suited to perform the soulful, mellifluous melody. León's piano solo, *Tumbao*, performed by New Music Ensemble's Alice Song, was energetically alive, with quirky rhythms and surprising turns.

Violinist Ana Milosavljevic returned to the stage, this time with pianist Margaret Lucia, to perform here there by Ingrid Stolz. Lushly romantic, with soaring violin melodies, the work expressed Stolz's interpretation of longing, place, and perspective. With Ann Millikan's *Three Reflections* (1999), a wider sonic palette returned. Juan Gallegos conducted the CSUF New Music Ensemble: violin, bass clarinet, horn, cello, vibraphone, and piano. Millikan was also a featured composer for the New Music Festival, and this was the first of several of her compositions to be presented in the following days. She demonstrated a fine ear for color and texture, making skillful use of the vibraphone to enhance the ambience of the acoustic instruments. Violinist Daniel Noh's performance of what Millikan calls a "mini-violin concert" was outstanding. The composer's layering technique provided textural interest for the composition.

Lan-Chee Lam's *The Lost World* concluded the program. Inspired by a Chinese poem, "Peach Blossom Shangri-la" by Tao Yuan Ming, the music presented

four sections without pause. It was performed by Jane Rigler, flute; Berkeley Price, clarinet; Ana Milosavljevic, violin; Kathryn Mendenhall, cello; and Deon Nielsen Price, piano, with Kimo Furumoto conducting. Lam explored motivic relationships and effectively extended her color palette with flutter tongue and breath tones in the flute and multiphonics for the clarinet. The narrative structure described in the composer's notes was not immediately audible upon first hearing, but the piece provided a world of sound that was refreshing in its inventiveness.

It would have been helpful to have had specific dates for all the compositions and a brief biography, or at least country of origin, for each composer. Most of the composers were present, however, giving the audience a chance to meet them and ask questions. The annual concert offered tremendous breadth of style and international representation, and the performances were outstanding. Special thanks to Lin Foulk, chair of the IAWM Annual Concert Committee, and to Pamela Madsen for facilitating the venue, logistics, and support from Cal-State Fullerton.

Meira Warshauer is an active composer and a visiting lecturer at Columbia College, Columbia, SC. Her Symphony no. 1, "Living, Breathing Earth," received its premiere performances from consortium orchestras in spring 2007.

The International Alliance for Women in Music

Twenty-seventh IAWM (2008) Search for New Music by Women Composers

SYLVIA GLICKMAN MEMORIAL PRIZE (\$500) **NEW**

(for women—minimum age forty)

String trio or piano trio (unperformed and unpublished)

The winning composition will be offered to the Hildegard Chamber Players for possible performance and considered for publication by the Hildegard Publishing Company. The prize is given by Harvey Glickman in memory of his wife, and is supported by the Hildegard Institute.

THEODORE FRONT PRIZE (\$300)

(for women—minimum age twenty-two)

Chamber and orchestral works

Sponsored by Theodore Front Musical Literature, Inc.

MIRIAM GIDEON PRIZE (\$500)

for women—minimum age fifty)

Works for solo voice and one to five instruments

LIBBY LARSEN PRIZE (\$200)

(for women currently enrolled in school)

Works for any medium

NEW GENRE PRIZE (\$200)

For innovation in form or style, including improvisation, multimedia, or use of non-traditional notation. If no score is used, a description of the work and its structure must accompany the audio CD or DVD.

PAULINE OLIVEROS PRIZE (\$150)

Works for electroacoustic media

PATSYLU PRIZE (\$500)

(for women of color and/or lesbians)

Works for any medium

JUDITH LANG ZAIMONT PRIZE (\$400)

(for women in or out of school, age thirty and up, whose music has not yet been recorded or published)

Extended instrumental compositions: large solo or chamber works

ELLEN TAAFFE ZWILICH PRIZE (\$200)

(for women twenty-one and under)

Works for any medium

Each prize category has its own monetary award as indicated.

COMPETITION GUIDELINES

1. Contestants must be IAWM members or must join at the time of entry (\$55 individual, \$30 student,

\$30 seniors over 65). If you wish to join, please send your check, made payable to **IAWM**, to Mary Lou Newmark at the address below. You may include your membership check with your submission. You may also pay by bank draft or through Paypal.

2. A composer may submit only one piece in any given year in only one chosen category. Please do not send more than one composition. Winners of previous SNM Awards cannot apply for two years subsequent to their award (this includes winners of the 2006 and 2007 competitions).
3. The work submitted must be unpublished by a major publishing house and must not have won prior awards at the time of entry in the competition. For the Zaimont award, the work must also have no plans to be professionally recorded when it is submitted. The Glickman award requires the work to be unpublished and unperformed.
4. Please send two copies of the score (not the original) and two recordings (CD or cassette tape). Recordings are strongly encouraged. If the work does not have a traditional score, it is acceptable to submit a recording or video documentation of the work with an explanation of structure, parameters, participants' roles, and any other considerations the composer deems notable. Please contact the Chair of the Search for New Music for questions. Materials must be sent complete and must be **RECEIVED** by the deadline. Incomplete submissions will be disqualified.
5. Submissions are anonymous. Please do not put your name on either score or recording. Submissions with names on them will be automatically disqualified. All works and recordings should be identified by title, a pseudonym (which the composer chooses), and the appropriate identifying code (see below). Please write the identifying code on the **outside of the mailing envelope as well**. Glickman = SG, Front = TF, Gideon = G, Larsen = LL, New Genre = NG, Oliveros = PO, PatsyLu = PL, Zaimont = JLZ, Zwilich = ETZ.
6. On a separate piece of paper, please write the following: your pseudonym; the title of the submitted work; your name, address, and phone number; email address; a short, seventy-five-word biography; and your birth date, if you wish to be considered for the Front, Gideon, Zaimont, or Zwilich Prizes. For the Student Composer Prize, please include a statement from your composition teacher verifying your student status or a copy of your course registration.

7. Place the paper and verification statement in a sealed envelope and write your pseudonym on the outside. Enclose the envelope with your score.
 8. **No scores or recordings will be returned.**
 9. IAWM reserves the right to withhold an award, should the judging panel so recommend.
 10. Receipt of Materials **Deadline: March 14, 2008.** This is NOT A POSTMARK DEADLINE. Winners will be notified by May 23, 2008. Please check the IAWM Web site for a complete list of winners shortly after the May deadline.
- II. Mail entries to:
Mary Lou Newmark, IAWM Search for New Music
 Green Angel Music
 P.O. Box 293
 Pacific Palisades, CA 90272-0293
 Questions should be directed to her at
 mln@greenangelmusic.com

International Alliance for Women in Music

*Winners of the Search for New Music by
Women Composers 2007*

This year's competition was truly competitive, with more than eighty entries from the United States, Europe, and Canada!

THEODORE FRONT PRIZE

(minimum age 22)
 Chamber and Orchestral Works
Tamar Muskal
Yellow Wind for Orchestra and Narrator

MIRIAM GIDEON PRIZE

(minimum age 50)
 Solo Voice and up to Five Instruments
Terry Winter Owens
The Eighth Elegy

LIBBY LARSEN PRIZE

(currently enrolled in school)
 Any Medium
Carolyn O'Brien
Widget for viola, string bass and percussion

JUDITH LANG ZAIMONT PRIZE

(minimum age 30, unpublished and not recorded)
 Large Solo or Chamber
Misook Kim
Stop and Go

ELLEN TAAFFE ZWILICH PRIZE

(for women 21 and under)
 Works for any Medium
Heather Stebbins
Confessions, Reactions

PAULINE OLIVEROS PRIZE

Works for Electroacoustic Media
Ashley Fure
Susurrus

NEW GENRE PRIZE

For innovation in form or style, including improvisation, multimedia, use of non-traditional notation
Tara Rodgers
Butterfly Effects

PATSYLU PRIZE

(for women of color and/or lesbians)
 Works for any Medium
Yumiko Morita
Echoes of a Wave

Thank you to our distinguished panel of judges—Bill Alves, Carolyn Bremer, and Anne LeBaron—for their outstanding service to women composers. We are sad to report that Terry Winter Owens, winner of the Gideon Prize, passed away on July 31, 2007, after a long illness.

The Search for New Music Committee
 Mary Lou Newmark, Committee Chair 2007

Ellen K. Grolman

*Joan Tower: The Comprehensive
Bio-Bibliography.*

Lanham, MD: Scarecrow Press, 2007. Cloth \$60.00.
ISBN 978-0-8108-5653-0

DEBORAH HAYES

This compact volume of 225 pages is Ellen K. Grolman's fine tribute to Joan Tower, the celebrated and influential American composer, pianist, and teacher. Amazing as it seems in view of the composer's renown, *Joan Tower: The Comprehensive Bio-Bibliography* is the first book about her music and ideas. Although the term "bio-bibliography" in the book's title suggests a reference book in the tradition of the noted Greenwood Press series, Grolman devotes more pages to prose (as opposed to annotated lists) than Greenwood's format allowed. Her twenty-page biography of Tower is followed by thirty pages on "Tower's Musical Voice" in which she examines aesthetics, influences, compositional process, and style. She also discusses Tower's work in support of other above ground composers and their music, including what Tower terms her fellow AWAGs (American Women Above Ground). Later in the book, after the lists of works and recordings, Grolman presents twenty-pages of "Peer Reflections," where she reprints reminiscences and assessments she has solicited from leading performers, conductors, and others. The book thus resembles a *Festschrift* in honor of a respected academic colleague. Tower turns seventy in September 2008 so Grolman's biographical-bibliographical *Festschrift* is timely and thoroughly appropriate.

In the section headed "Works and Performances," about sixty pages long, Grolman provides alphabetical, annotated lists of Tower's works. Titles numbered W1 through W71 ("W" for Work) are classified by genre: works for band, stage, orchestra, chamber ensemble, and solo instruments. Grolman then lists four works in progress, eleven unpublished works from the 1960s, and, finally, sixteen works written for Tower—by Jennifer Higdon, John Corigliano, Joan La Barbara, Jack Stamp, Tania León, and others. For each work, Grolman gives date, publisher, duration, instrumentation, dedication, commission information, and program note (usually by the composer). She provides details of the premiere performance, selected other performances, and record-

ings. The reader is referred to "D"-numbered listings in the discography section and "B"-numbered items in the bibliography. The appendix, an alphabetical list of all of Tower's works with their W numbers, is useful for locating information about an unfamiliar work. There is no chronological list.

The discography combines the data on recordings in the list of works into a comprehensive alphabetical listing by title of work. Grolman includes four recordings "in progress" and five recordings of Tower performing other composers' music. The bibliography combines various materials—interviews, substantial articles, reviews, Web pages, and brief announcements—again in alphabetical order, without classification. Each has a "B" number, from B1 through B592; the last twenty-two listings are dissertations and theses about Tower's work. Items B1 through B45 are alphabetized by title, and then a new alphabet, by author, begins at B46. Like the lists of performances, the bibliography is, understandably, selective, although no explanation of the criteria for selection is provided in either case.

Grolman, a cellist and professor at Frostburg State University in Maryland, has said in private communication that Tower was excited about the project and showed her letters, journals, musical sketches on napkins, rehearsal notes, programs, and other memorabilia. In the middle of the volume comes an attractive selection of photos of Tower from childhood to the present. One photo, taken by Grolman, shows Tower's workplace in her home in Red Hook, New York; in other photos she is with her husband Jeff Litfin and with other musicians.

Tower's lifelong insistence on the close relationship of composer and performer is a strong theme throughout the book. Grolman writes, "Tower has always been in the unusual and enviable position of never having had to compose without the prospect of a performance, both because her music has always been well-received and because she has always surrounded herself with performers." Tower continues to urge others to do likewise. Those attending the Third International Congress on Women in Music, in Mexico City, over twenty years ago, will remember her advice: write for someone you know; write for a player whose sound you like; write for that particular sound. The violinist Elmar Oliveira recalls that after a friendship of several years, "Joan surprised me by presenting me with a violin concerto she had written especially for me."

Established composers write for particular players, of course, but students, perhaps because of music curricula focused on published scores of old music, can become more interested in publishing their creation than in treating it as a lively human art. As a professor at Bard College, Tower has always made sure her students hear what they write. Tower herself says she has learned only by hearing her music and wanting to make it better. In 1969, in New York City, while she was a doctoral student at Columbia University, Tower founded the five-member Da Capo Chamber Players, partly in order to hear her own music performed and avoid the rejection syndrome. As indicated by its name, the ensemble offered at least one work twice on the same program and resurrected recent works that had had trouble finding repeat performances. Tower was the ensemble's pianist until 1984.

In composing for the ensemble she gained intimate knowledge of the other instruments—flute, clarinet, violin, and cello. She wrote *Hexachords* (1972) for flutist Patricia Spencer, *Platinum Spirals* (1976) for violinist Joel Lester, *Breakfast Rhythms I and II* for clarinetist Allen Augustine, and *Petroushskates* (1980), her homage to Stravinsky, for the whole ensemble. She left the group because she decided she no longer had time to practice the monster pieces and thought she could only handle “a piano part written in whole notes.”

When she began working with orchestras—*Sequoia* (1979–81) is her first orchestral work—she found that players held back from offering comments, let alone the suggestions she wanted for how she might improve her writing. In the nineteenth century, Tower has noted, and today in popular music, composer and performer are often one and the same. Why the separation now in classical music? Perhaps it results from our society's glorification of old music and the DWEMs (Dead White European Males). During a residency with the St. Louis Symphony in the 1980s, players seemed uncomfortable with her as a composer, someone with “authority over the conductor and performers,” Grolman reports. “It took her the better part of a year to gain the players' trust and respect, something she accomplished by conducting them, playing music with them, joining them on bus tours, sharing drinks and jokes, and selecting music for them on the Discovery series she oversaw.”

With orchestral works such as *Island Rhythms* (1985), commissioned by the Florida Orchestra, and *Made in America* (2005), commissioned by a consortium of community and youth orchestras, Tower became part of an even wider world of music-making. The *Chicago Tribune* quoted her remarks in 2006:

When you go to some of the major orchestras, they regard you as a risk. Not these community orchestras. I come in with a media blitz, and they treat me like a rock star. [They] are so proud to have me there, and they treat the piece with a great deal of seriousness and commitment. This surrounds the event with an excitement that's very nourishing for a composer.

Grolman's discussion of Tower's musical style is descriptive rather than analytical; there are no musical illustrations. Along with many other American composers, Tower was a devoted serialist until the mid-1970s when she began to reject the method's intellectualism in favor of a more intuitive “organicism.” Grolman documents Tower's preference for a simple opening motive and a compositional process that involves unleashing its energy and discovering its potential for growth and change. Tower favors one-movement works, about ten to fifteen minutes long for ensemble works, twenty to twenty-five for orchestral works and solo concertos. The five *Fanfares for the Uncommon Woman* (1986, 1989, 1991, 1992, 1993) are among her shorter works, three to five minutes each; the *Concerto for Orchestra* (1991), at thirty minutes, is her longest.

For Tower, music is “action and reaction,” as in the field of physics. Grolman quotes Tower's remarks to a student analyzing *Wings* (1981), for solo clarinet, in which she recommends an “energy line analysis” of the music's directions (up, unchanged, or down) and intensities (increasing, unchanging, or decreasing), overlaid by a “space analysis” and a “pacing line.” Tower comments, deadpan, that “as far as I know” this kind of analysis “hasn't been explored in theory books or anything.”

Like most composers, Tower finds communicating with performers through notation alone to be problematic. If the score is detailed, the performer's intuition and judgment will be stifled. If it is free, the best players will do well but weaker players will be lost. As mentioned in many of the “Peer Reflections,” her phenomenal skills in coaching performers can bridge the gap; human connection makes for exciting performances. David Finckel, cellist in the Emerson Quartet, sums up the opinions of others when he writes,

Frequently her music is imbued with wildness that borders on abandon, tossing technical anxieties to the wind. . . . I'm sure she'd rather her performers take some corners a bit too fast than be cautious for safety's sake. In this way, Joan's music . . . celebrates the present—performers and listeners in a room together experiencing something living and vital.

He, like several others, mentions her practice of tinkering with notational details after a performance in hopes of improvement. That should be kept in mind lest her published scores be taken as definitive.

This wonderfully readable book provides a glimpse of many aspects of the life of a dedicated artist—the work, the friendships, the self-doubt, the rewards. The author also offers many insights along the way into musical styles, trends, and issues of our time.

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

Naomi André *Voicing Gender: Castrati, Travesti, and the Second Woman in Early-Nineteenth- Century Italian Opera.*

Bloomington and Indianapolis: Indiana University Press,
2006. 230 pp. Bibliography, index, glossary, and notes.
ISBN 978-0-2532-1789-9

KRISTINA GUIGUET

With *Voicing Gender: Castrati, Travesti, and the Second Woman in Early-Nineteenth-Century Italian Opera*, Naomi André offers a compelling history of the continuities that sounded through Italian opera from the late eighteenth into the mid-nineteenth century. In part by reconstructing the sonic experience of time, an approach she describes as listening with a period ear, André argues that a continuous history of women singing strong, sometimes heroic male characters, informed the meaning of the emerging Romantic soprano heroine. This is a challenge to a prominent strand of scholarship that suggests “the heroine’s untimely death is the primary criterion . . . for hers to be the central role.”¹ André concludes, instead, that “women’s voices in early-nineteenth-century Italian opera resonated with the sounds of their past, present, and future.”

André identifies the eighteenth-century operatic castrato as the source of a continuous tradition that profoundly shaped the roles written for and performed by women singers in the early nineteenth century. Well-served by Laqueurian feminism, André makes a good argument that the performance of gender in opera is culturally constructed and does not depend on the biological sex of the performer. Period audiences readily accepted both castrati and the women who sang *en trav-*

esti (cross dressed) in both male and female roles. During the transitional period of 1800 to 1830, women singers replaced the vanishing cadre of castrati in heroic male leading roles. Before the Romantic tenor as heroic male lead swept away all but a single, female Romantic heroine, transitional compositions by Meyerbeer, Donizetti, and Bellini, for example, displayed a dizzying array of the types of roles written for women. André clusters them into a new category, the second woman of opera—strong male or female characters sung by women. About 1830 “the aesthetics surrounding what was heroic, masculine, and feminine shifted” and “the preferred sounds for heroism changed.” André argues that the cultural force of a wide variety of resourceful, heroic characters historically sung by women to about 1830 remained long after in the period ear of audiences, composers, and singers alike.

The book contains five chapters. Chapter 1 presents the conceptual foundation, chapter 2 is on the castrato tradition, and chapter 3 focuses on Meyerbeer’s *Il Crociato in Egitto* as a case study of transitional character types for castrati and women. An “Interlude” (unnumbered) concerns queen operas, Bakhtinian hybridity, and André’s favorite twentieth-century opera divas. Chapter 4, “Taming Women’s Voices,” argues that *travesti* parts for women sagged and includes a careful analysis of two Donizetti page boy roles as transitional hybrids of heroism, adult male sexuality, and boyhood. The last chapter, on diva Giuditta Pasta as the representative “voice of the era,” reflects the current impetus in feminist biography to identify strength rather than weakness in nineteenth-century women musicians.² The Coda links the politics of the Italian *Risorgimento* (“resurgence,” the nineteenth-century movement for Italian unification) to changing tastes in the operatic presentation of heroism and of heroines.

Identifying continuities that hummed along beneath changes in stylistic and performance conventions hinges on the central point that “early-nineteenth-century Italian audiences suspended their disbelief when a woman’s voice performed as a male heroic character on the operatic stage” in large part because the castrato sound “resonated” in their “preference for flexible treble timbres in the heroic roles.” This argument appears in all the chapters in one form or another, and while it is admittedly difficult to transform cultural experience from the past into a simple linear narrative, repetitiveness sometimes muddies the writing.

André places the castrato tradition back into the cultural continuum where it surely belongs,³ devoting a whole chapter to making a strong case for the castrato’s pervasive influence as performer, composer, colleague, teacher, and writer of widely-disseminated singing

manuals. André demystifies the orchiectomy with a clear description of the surgery and its long-term physiological effects. Excellent images of castrati and women in both male and female roles provide the visual argument that gender presentation in opera, whether by castrati or by women singers, is not dependent on the biological sex of the singer. This should matter to any women singers today, who, like me, have been prevented from singing the great German Lieder cycles written for male personae on the grounds that a woman cannot fully interpret masculine experience in music. In art, it is not biological sex, but imagination—by the artist and by the audience—that is the key to understanding and performing gender-shaped experience.

Perhaps the most telling example is the full chapter on the career of Giuditta Pasta (1797–1865). As a powerful influence on the composition and first performances of pivotal Romantic heroine roles written by composers like Donizetti and Bellini, Pasta is presented as “one of the defining voices of the Romantic heroine.” Pasta directly inherited the castrato technique and tradition from her castrato teacher, Crescentini, and sang heroic male roles originally written for castrati as well as the full range of female principal roles from Amina (*La sonnambula*, 1830) to Adalgisa (*Norma*, 1831). Phenomenally successful with her international public, who heard her, for instance, as both Romeo and Giulietta in Zingarelli’s opera, Pasta demonstrates that “the coexisting practices that allowed the same singer to be heard as a valiant hero, a vengeful scorned lover, and a lovesick heroine” who dies at the end of the story, all functioned within the same season in the same city.

With the period ear methodology, André tackles the thorny problem of how to use the sounds of musical life in cultural histories from periods prior to recorded sound. Indeed, her example of the inconclusiveness of the only extant recording of a castrato singer suggests that sound itself is not a sufficient explanation for the meaning of music. As André notes, “the ‘period ear’ was always a learned way of hearing.” That is, the sound of music is not a fact but part of a historically-specific process of constructing meaning in and through music. While the difficult digging for evidence of audience response is limited to published accounts, including biographies, period memoirs, and fiction, André makes persuasive use of detailed musical analysis of representative roles, period casts, and the performance history and repertoire of individual singers.⁴

New questions are asked of familiar material in order to identify influences that, from teacher to singer and singer to singer, shaped vocal technique, performance

practices, stylistic convention, and composition. The rationale for seeking a period ear is introduced in the opening chapter, but details of this engaging methodology are scattered throughout the book. Consolidating them in the introductory chapter would have been more helpful. Nevertheless, André shows that it is to some degree possible to identify how sound functioned amid the other continuities of musical performance practice in the ears of listeners, composers, and singers whose experience straddled a chronological transition. Operatic innovations like the Romantic soprano heroine did not spring into being free of their immediate sonic history.

Whether *Voicing Gender* fully restores the dying Romantic opera heroine of the later nineteenth century from victimhood to full agency is less important than the brilliant synthesis André has achieved. This study demonstrates that performance creates meaning in music and that gender is socially and not biologically constructed even in the contested arena of the singing voice. Finally, André recovers decades of performance history lost perhaps to modern shame over castration, delivering the castrato and the pre-1830s woman opera singer as a continuum of variety, technical brilliance and innovation, and emotional and gendered range. No mean feat. Scholars, singers, historians of performance and gender, and opera lovers should all read this book.

NOTES

1. The path-breaking work of this school to which André repeatedly refers is Catherine Clément, *Opera, or the Undoing of Women*, trans. Betsy Wing (Minneapolis: University of Minnesota Press, 1988). Original edition, *L'opéra ou la défaite des femmes* (Paris: Bernard Grasset, Éditions Grasset & Fasquelle, 1979).

2. For a discussion of feminist biography of nineteenth-century women musicians, see Mary Wilson Kimber, “The ‘Suppression’ of Fanny Mendelssohn: Rethinking Feminist Biography,” *19th-Century Music* 26, no. 2 (Autumn 2002): 113–29. Kimber argues that situating such a woman as victim of patriarchal oppression “will not serve as a force for the recovery of women into history, but rather a continual documentation of their failures.”

3. As John Rosselli has pointed out, “That substantial numbers of boys should have been castrated, . . . arouses fear, distaste, sometimes a prurient interest . . . [keeping] the castrati safely on the margin.” John Rosselli, “The Castrati as a Professional Group and a Social Phenomenon, 1550–1850,” *Acta Musicologica* 60, fasc. 2 (May–August, 1988): 143.

4. Occasionally, André leans too heavily on sources that are a little suspect. She makes much of Balzac’s novel *Sarrasine*, treading a very fine line between fiction as art and as fact; and although she corroborates with other period sources, she uses the not always reliable Stendahl (André, 141, citing Stendahl,

Life of Rossini, 377). For a discussion of scholarly concerns about Stendahl as mendacious, see Stephen Downes, "Musical Pleasures and Amorous Passions: Stendahl, the Crystallization Process, and Listening to Rossini and Beethoven," *19th-Century Music* 26, no. 3 (Spring 2003): 235. Downes aims to integrate Stendahl's music criticism into a new analysis of historic audience reception of Rossini opera but shows no signs of recognizing the range of women's operatic roles in the period.

Kristina Guiguet sang opera and musical theater for twenty years and is now a doctoral candidate in Canadian cultural history of the nineteenth century at Carleton University, Ottawa, Canada. Her MA thesis on mid-century private concerts in Canada has been published as *The Ideal World of Mrs. Widder's Soirée Musicale: Social Identity and Musical Life in Nineteenth-Century Ontario* (Ottawa: Mercury Series of the Canadian Museum of Civilisation, 2004), and she has produced, as a teaching aid, a companion CD called *Mrs. Widder's Soirée Musicale*, Toronto, 1844 (Ottawa: Melotrope Limited, 2006).

Caroline Potter *Nadia and Lili Boulanger.*

Aldershot, England: Ashgate, 2006. 191 pp.
ISBN 0-7546-0472-1

KIMBERLY FRANCIS

Nadia and Lili Boulanger are two of the twentieth century's most prominent female musicians, yet their music is not nearly as well known as the politics that surrounded their respective careers. In 1908 Nadia Boulanger (1887–1979) became only the second woman to place in the prestigious *Prix de Rome* competition, paving the way for her sister, Lili Boulanger (1893–1918), to become the first woman to win the *Grand Prix* in 1913. Lili Boulanger went on to lead a prolific, if short-lived, career as composer, signing with the publisher Ricordi in 1913 and writing music until her death five years later. Nadia Boulanger also continued to compose—including a full-scale opera—until 1924, when her success as a pedagogue and conductor finally eclipsed her goals as a composer. Subsequently, Nadia deliberately downplayed her own achievements, and her music fell into near obscurity. She became an indefatigable promoter of her younger sister's works, and largely because of her efforts, Lili's music has found a place within the Western canon. Both musicians were pioneers for women composers in the early modernist era, mediating highly gendered public personas with great success.

Caroline Potter's *Nadia and Lili Boulanger* is the first study to treat the lives and, most importantly, the music

of these two women concurrently. Her primary focus, she states, is "the work of the two sisters and the impact they had on each other's careers." She also seeks to provide the analysis long due to these women's work. The book is divided into six chapters, the first four of which oscillate between the compositional pursuits of the two sisters. The final two chapters, somewhat incongruously, deal with Nadia Boulanger only and consider pedagogical methods, her reputation, and the reputation she crafted for her sister. At times both witty and insightful, Potter allows the reader a glimpse of the artistic vitality of these women's music.

Potter's treatment of the two sisters' music is formidable, especially in the case of Nadia Boulanger, whose compositions are accounted for nowhere else in the extant literature. Potter reveals an intimate familiarity with these pieces, introducing the reader to the sisters' stylistic tendencies, influences, and shortcomings. She is also successful in contextualizing the two women in early twentieth-century musical Paris, comparing their music to that of, among others, Gabriel Fauré, Claude Debussy, and Francis Poulenc.

One notable aspect of the book is the fifth chapter in which Potter deals with the materials held in the *Mediathèque Nadia Boulanger*, housed at the *Conservatoire Nationale Supérieur de Musique et Danse (CNSMD)* in Lyon, France. The CNSMD was the fortunate recipient of Boulanger's teaching library, a donation that comprised over eight thousand printed scores, and Potter is the first to publish on these materials. Considering the vast breadth of documents available for examination, one is disappointed at the paucity of primary source materials brought to light in this chapter. Certainly Potter has but scratched the surface of what this archive has to offer.

The two appendices that Potter includes are also valuable. Here, one finds an updated list of all the sisters' compositions along with dates, orchestrations, manuscript shelf numbers, and publishers, if applicable. Anyone wishing to continue working on the compositions of these two women will find this a helpful resource.

Of the remaining text, much of chapters 2 and 3 has already been published in *Musical Quarterly* and *Opera Quarterly*. Anyone expecting significant revisions or elaboration will be left empty-handed. Curiously, this missed opportunity for revision is most damaging to Nadia Boulanger. While Potter brings to light Lili's diaries and other personal documents, she leaves out significant primary source materials concerning Nadia Boulanger. These include materials as varied as the autograph libretto to Nadia's and Raoul Pugno's opera *La ville morte*, her private agendas, and the letters among Pugno, Boulanger, and their librettist Gabriel d'Annunzio. Potter

fails to explain the omission of these sources, which are published, albeit in French, by Jérôme Spycket (*À la recherche de Lili Boulanger*, Paris: Fayard, 2004), a work cited by Potter in her preface yet rarely incorporated into the text on Nadia's behalf. Inclusion of these sources would help Potter attain her goal of a nuanced understanding of the sisters' careers.

An unfortunate outcome is that many of Potter's conclusions rest on the observations of Léonie Rosenstiel, the sisters' biographer whose work numerous scholars (including Jeanice Brooks, Annegret Fauser, and Jérôme Spycket) have proven flawed. While Potter admits as much herself on the first page of her book, she continues to reinforce several of Rosenstiel's negative conclusions, including that the older sister's failure as a composer was in part caused by "the distinctly lukewarm critical reception that her music received" (Potter, 163, and Rosenstiel, 78 and 105). Neither Potter nor Rosenstiel have sufficiently investigated the sisters' early reception to draw these conclusions.

Despite these problems Potter's book remains an important, if somewhat limited, contribution to our understanding of Nadia and Lili Boulanger as pioneering women composers. This book extricates these sisters from the gendered rhetoric that has clouded perceptions of them and clarifies the chronological details of their respective projects. Potter's *Nadia and Lili Boulanger* provides a long overdue window into the interaction of these two women's voices during their short time together as sister composers.

Kimberly Francis is a PhD candidate at the University of North Carolina (UNC) at Chapel Hill, where she is supported by a Social Sciences and Humanities Research Council Doctoral Fellowship. Recipient of the 2007 AMS Wolf Travel Grant and the UNC Georges Lurcy Fellowship, Francis will spend next year conducting research in Europe for her dissertation titled "Mediating Modern Music: Nadia Boulanger Constructs Igor Stravinsky."

Diane Wittry *Beyond the Baton: What Every Conductor Needs to Know.*

New York: Oxford University Press, 2006. 337 pp.
ISBN 0-19-530093-9

HSIAO-LAN WANG

Diane Wittry's *Beyond the Baton* is one of the most practical yet inspiring books for orchestral conductors in print today. She explains how the role of the conductor has

changed over the years, and her positive and encouraging words guide aspiring conductors through some unfamiliar territory. In addition to suggestions for preparing and studying orchestral scores, practical rehearsal techniques, and programming considerations, Wittry deals with artistic leadership and interpersonal relationships within the organization and the community. She emphasizes the critical nature of directly involving the community and engaging board members in the long-term management of the orchestra. Aware that most conservatory graduates do not receive training in motivational behavior and that artistic integrity and vision are often compromised or sacrificed due to financial or personal obstacles, the author stresses that these factors, in addition to musical ones, are integral to an ensemble's success. In many ways, her approach to music direction is akin to corporate business management. Interviews with Leonard Slatkin (National Symphony), Robert Spano (Atlanta Symphony), and JoAnn Falletta (Buffalo Philharmonic) provide individual takes on various aspects of life on the podium.

The second half of the book consists of useful resources including contact information for a variety of musical organizations, music publishers, library collections, workshops, and grants, complete with Web and e-mail addresses. The lengthy lists of programming ideas organized by theme, audition repertoire, and samples of business contracts are extremely valuable. Although this information is available elsewhere, it is a convenience to have it so well organized in one volume. It all comes from the desk drawer of an experienced music director. Wittry is music director of the Allentown (Pennsylvania) and Norwalk (Connecticut) Symphony Orchestras and has appeared as guest conductor with orchestras in the United States and throughout the world. She has won many awards including the American Symphony Orchestra League's 1996 Helen M. Thompson Award. She is noted for her imaginative programming and is considered a role model for women conductors.

Beyond the Baton fills in many of the blanks in our education of tomorrow's musical leaders. Wittry sketches out myriad ways a conductor can formulate and then realize an ensemble's artistic vision. It is a must-read for orchestral conducting students and established conductors alike. Although the volume was written for conductors, and is most pertinent to American orchestras, I would recommend that every musical entrepreneur read it. The book has been nominated for a 2007 Pulitzer Prize and an ASCAP Deems Taylor Award.

Hsiao-Lan Wang is an award-winning composer and conductor from Taiwan. Her compositions have been heard in Asia, North America, and Europe. She conducts various ensembles with emphasis on new music.

Danielle Roster and Daniela Höhn Komponistinnen entdecken— Unterrichtsmappe für Lehrerinnen aus Vor-und Primärschulen.

Ed. by Cid-femmes and Ministry of Education, Luxembourg. Luxembourg, 2006. ISBN 2-879995-684-6. 92 pp., 43 illustrations, and CD

DANIELLE ROSTER

Cid-femmes (Centre d'information et de documentation des femmes) is essentially an open library for gender themes and women's literature in Luxembourg City (Grand-Duchy of Luxembourg). Together with the grand-ducal Ministry of Education they have issued an educational kit (spiral-bound, richly-illustrated manual plus compact disc) on women composers: *Komponistinnen* (Discovering Women Composers). The overall purpose is to help children understand that women have always been practicing musicians, sometimes on a very high level, even in tiny Luxembourg with its long-time lack of opportunities.

The text and musical examples are carefully coordinated in order to promote a discerning, perceptive way of listening to music and to stimulate the students' own creative talents. In addition to a general and widespread usage in elementary and preparatory school classes, the material is also appropriate for conservatories, music schools, secondary schools, and many other types of educational work. The structure is not rigid and allows the instructors a great variety of options and combinations. Teachers are welcome to pick and choose according to their own judgment. A major asset is the kit's suitability for combining various subjects, and it includes many suggestions involving drawing, language and literature, history, natural science, and physical activity.

After a short historical survey, the first chapter introduces three women composers representing different epochs and regions of Europe: Hildegard of Bingen, Barbara Strozzi, and Ethel Smyth. The second chapter concentrates on women composers in Luxembourg, with special emphasis on Lou Koster (1889–1973) and Helen Buchholtz (1877–1973). Finally, the third chapter is about Albena Petrovic-Vratchanska (b. 1965), a contemporary local composer who has a great sense of understanding for children's perception of music.

The composers' biographical details are blended into information on the social environment that more or less determined their formation: the value and significance of music in a given time and place, women's conditions in

different types of societies and according to their social status, young girls' access (or non-access) to education, insufficient openings for musical careers, and so forth.

The same collection will soon present volume 2: *Malerinnen entdecken* (about women painters) and volume 3: *Schriftstellerinnen entdecken* (about women authors). The complete educational kit (ringbook plus compact disc) can be ordered by paying 20 USD into account number: IBAN LU03 1111 1081 4284 0000 Bank: CCP. Postage and packing are included. There are no additional charges. For further information, please contact culture@cid-femmes.lu and see also www.cid-femmes.lu and www.kek.lu.

Danielle Roster is cultural manager of Cid-femmes and is responsible for the project *Euterpe Frauenmusikforum Luxembourg*. She has written on a wide range of women in music topics. Among her books are *Clara Schumann-Wieck* (Editions Phi, 1993), *Allein mit meiner Musik* (Editions Phi, 1995), *Die grossen Komponistinnen* (Insel, 1998), and *Les Femmes et la création musicale* (Harmattan, 1998).

Multimedia and Women Today

Sabrina Pena Young's bibliography and most of her thesis, "The Feminine Musique: Multimedia and Women Today," are now available on line at <http://newmusicresource.blogspot.com/2007/05/women-in-multimedia-bibliography.html>. The thesis traces the roots of intermedia composition from the mid-twentieth century to 2004, highlighting important contributions made by women along the way. The bibliography may be useful for students who are seeking resources on contemporary artists/composers, electronic music, and digital multimedia.

New Autobiography

Priscilla McLean, *Hanging Off the Edge: Revelations of a Modern Troubadour*. iUniverse (iUniverse.com), 2006.

Written largely in diary form, McLean's volume chronicles her childhood, musical activities, travels, and relationships in a warm, accessible voice, and also includes a CD with a dozen excerpts of her compositions. McLean is clearly interested in the status and future of women composers. Finding few such autobiographies, McLean attempts to fill this gap, hoping to "inspire other women's stories." Viewing herself as a troubadour (perhaps more accurately a *trobairitz*) "composing, performing, traveling over the world from 'castle to castle,'" she offers snapshots from an unconventional life filled with music and travel.

Nancy Boston

American Women: Modern Voices in Piano Music

Nancy Boston, piano. Works by Nancy Galbraith, Judith Lang Zaimont, Beata Moon, Beth Anderson, Emma Lou Diemer, and Nancy Bloomer Deussen. Nancy Boston (2006)

JOHN WINZENBURG

A challenge for any accomplished performer of contemporary music is finding works that present fresh musical ideas and sufficiently stimulate one's playing capabilities, while at the same time appealing to a broad listening audience. Nancy Boston's *American Women: Modern Voices in Piano Music* assembles a collection of works that go far toward achieving these purposes.

The CD is the product of a recent sabbatical project (Boston is on the faculty of Mansfield University of Pennsylvania): a series of concerts highlighting piano music by living American female composers. Boston's selection of works, all composed between 1988 and 1999, also reveals an effort to cross conventional audience lines. Indeed, the subtext of her repertoire is unmistakable: a presentation of newly composed classical pieces must be tempered by popular elements in order to avoid old-fashioned associations of being excessively academic, modernistic, and esoteric. *American Women* so cautiously—and successfully—straddles this line that the substantive focus on women composers is at least partially blurred.

One cause for equivocation lies in the absence of descriptive notes for the individual selections. Ironically, the liner notes are limited to brief composer biographies that, while relevant, contain information that is readily retrievable from the respective Web sites. Perhaps more illuminating would have been brief accounts of the impetus behind certain titles and concepts. For example, why is Nancy Bloomer Deussen's *Cascades* parenthetically subtitled *A Toccata* when there is little of the improvisatory language one expects in such a genre? The answer may lie in the cleverly schematized array of styles, lengths, and nuanced alternations of lighter and more virtuosic tracks. The collection introduces an amalgamation of

single- and multi-movement works whose individual movements range from two to eight minutes in length, while the flow within and between works creates a story of moods, reveries, and dances that no doubt satiated Boston's concert audiences.

Ultimately, the success of the set rests upon the storyteller herself. Nancy Boston has so convincingly conceived the aims of these pieces that, in some cases, her interpretations elevate the musical quality to a level that perhaps surpasses that of the original scores. At other times, Boston builds upon scores that possess adequate vigor in themselves. *Jazz Waltz* by Judith Lang Zaimont melds popular, jazz, and classical elements into a single work, successfully capturing the effect of transcribed improvisatory material. Musicians who have worked with Emma Lou Diemer's compositions will not be at all surprised at the alluring mixture of rhythmic verve, harmonic zest, and technical challenge in her Piano Sonata no. 3. "Tango Fantastique," the final movement of the Sonata, offers an amply robust finale to the CD. Diemer begins with a faster section, which slightly counters stylistic expectations, but then fulfills those expectations by including the more constrained, "suave" tango style in the inner sections so that the two "moods" interact throughout the movement. Only the meandering middle section lacks the doubtful shadowing and tension trajectory that is necessary, even in a contemporary work, to fully capture the recapitulatory effect when the opening material inevitably returns.

The six *American Women* at hand were born between 1927 and 1969, and their biographies reveal a wide variety of backgrounds and interests. Listeners who favor a potpourri of styles and mood pieces will most fully appreciate the late-twentieth-century idiom at play in *Modern Voices*. Those not averse to contemporary classical pieces will likely enjoy a core of the lineup, particularly the multi-movement pieces, thanks to Nancy Boston's artful conceptualization, preparation, and execution of these recent works.

John Winzenburg is an assistant professor of music at Agnes Scott College in Atlanta. Winzenburg has 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 has lived a total of nine years in Asia.

Woman's Work: Music for Solo Piano

Charlotte Mueller, piano. MSR Classics MS 1160 (2006)

NADINE SINE

Pianist Charlotte Mueller recorded her recital given on International Women's Day in Norway on March 8, 2005. The music—some of it rarely performed or recorded—spans 130 years, with works by seven women composers from four countries. The CD, *Woman's Work: Music for Solo Piano*, is consistently appealing and listenable without sacrificing substance.

Eskimos: Four Characteristic Pieces, op. 64, composed by Amy Beach in 1906, is a case in point. Although she had originally rejected Dvořák's 1893 suggestion encouraging American composers to adopt African-American and Native-American folk music to create a national style, Beach came around to his view and, beginning with *Eskimos*, made considerable use of monophonic tunes printed in Franz Boas's 1888 monograph, *The Central Eskimo*. In these four short pieces, virtually all of the melodic material is derived from eleven different Inuit tunes, which Beach "enhanced" through harmonization and modulations and by creating larger formal structures. While Beach intended *Eskimos* as teaching pieces, the reaction of the noted theorist, Percy Goetschius, who found them "exquisite, original, very striking indeed," perhaps encouraged her to include them on recitals. The folk songs contain many minor thirds, repeated notes, and a pentatonic flavor; Beach begins each piece (except "Exiles") with at least a partially unaccompanied statement of the borrowed tune. The composer creates a distinctive sense of place with a spare, yet highly chromatic, background.

Indeed, a sense of place comes through in nearly all of the pieces on the CD. Although Beach never felt comfortable quoting African American tunes, that music is duly represented by two African American women, Florence B. Price (1887–1953) and her student, Margaret Bonds (1913–72). While Price's fame rested on the 1933 groundbreaking performance of her symphony by the Chicago Symphony, the bulk of her work was in songs and arrangements of spirituals. In the preface to her 1953 *Dances in the Canebrakes*, Price remarked that they were "based on authentic Negro Rhythms." Lively, syncopated rhythms dominate these pieces, conjuring images of cakewalks in the sun-drenched south of the early twentieth century. By contrast, Margaret Bonds' *Troubled Water* presents a virtuosic treatment of the familiar spiritual, *Wade in the Water*. She combines varied harmonic treatment of the spiritual

in several keys with syncopation, thick chords, and pianistic flourishes.

There is no mistaking the French origin of the pieces by Germaine Tailleferre (1892–1983) and Lili Boulanger (1893–1918). Both Tailleferre's *Romance* (1924) and the *Trois morceaux pour piano* (1914) by Boulanger begin quietly and end even more quietly. In *Romance*, Tailleferre wrote a lyric tune that seemingly comes out of thin air—it refuses to emphasize the downbeat—and never really ends but rather builds to a substantial climax in remote keys with constant rolling movement before dissolving into a reharmonized return of the opening. Perhaps significantly, the French pieces owe no debt to pre-existing melodies or rhythms. While all of the music on the CD is tonal, Boulanger's *Trois morceaux* contains the most daring harmonies, even though the pieces were written in 1914. "D'un jardin clair" is notated in B major, for instance, yet there is not a single root position B-major triad in the piece, including the last prolonged chord containing an added sixth. "D'un vieux jardin" barely clings to its C-sharp minor tonality.

Both the "Notturmo" and "März" (March) from *Das Jahr* by Fanny Mendelssohn Hensel are clearly stamped with Hensel's German background. This is particularly true of "März" due to the inclusion of the familiar chorale "Christ ist erstanden" in a four-part setting, which is then developed into the pianistic and virtuosic climax of the movement. Both works—recorded multiple times—make considerable demands on the pianist.

The Norwegian composer Agathe Backer Grøndahl (1847–1907) studied with Hans von Bülow and Franz Liszt, so it is perhaps not surprising that her *Suite for Piano*, op. 20 (1887) sounds more Germanic than any other nationality. Both her playing and her compositions were much admired by George Bernard Shaw, who commented in 1889 that the piano compositions reminded him "strongly of Mendelssohn by their sensitiveness, their clear symmetrical form, and their perfect artistic economy" (liner notes). The *Suite*, with the exception of "Nocturne," clearly borrows from standard eighteenth-century dance types.

Charlotte Mueller's performances on *Woman's Work* are largely well-played with nuanced phrasing and rubatos. One might welcome more distinction between *piano* and *mezzo forte* in several pieces, and clean staccato playing and a real *sotto voce* where indicated in *Eskimos*. Likewise, greater emphasis on the chorale tune in the bass in "März" would help to clarify its structure. Mueller seems most comfortable with the French and German works and least at ease in Price's *Dances*.

Despite Shaw's high praise, Grøndahl's work is little known or recorded in the States, and Mueller's inclusion of it on this CD doubtless results from the location of the recital. Mueller has included brief notes on each piece, but since this reviewer found it impossible to locate a score for the Suite and since many of the other pieces are relatively rare, it is a pity that she did not indicate her sources. I append a list of the editions I located.

EDITIONS OF SCORES

- Beach, Mrs. H. H. A. *Eskimos: Four Characteristic Pieces*, op. 64. Boston: Arthur P. Schmidt, 1943.
- Bonds, Margaret. *Troubled Water*. Edited by Helen Walker-Hill. Santa Barbara, CA: Sam Fox Publishing, 1967. Reprinted in *Black Women Composers: A Century of Piano Music (1893–1990)*. Bryn Mawr, PA: Hildegard Publishing, 1992.
- Boulanger, Lili. *Trois morceaux pour piano*. In *Women Composers: Music Through the Ages*, vol. 6. Edited by Sylvia Glickman and Martha Furman Schleifer. New York: G. K. Hall, 1999.
- Grøndahl, Agathe Backer. *Suite for Piano*, op. 20. Christiania: Carl Warmuth, 1887. (unavailable)
- Hensel, Fanny Mendelssohn Bartholdy. *Notturmo in Ausgewählte Klavierwerke*. Edited by Fanny Kistner-Hensel. München: G. Henle Verlag, 1986.
- Hensel-Mendelssohn, Fanny. *März* from *Das Jahr*. Edited by Liana Serbescu and Barbara Heller, 2 vols. Kassel: Furore Edition, 1989. Revised edition based on a fair copy by Hensel. Edited by Barbara Gabler. Kassel: Furore Edition 138, 1998.
- Price, Florence B. *Dances in the Canebrakes* in *The Florence Price Collection*. Los Angeles: Affiliated Musicians, Inc., 1953.
- Tailleferre, Germaine. *Romance*. Paris: Éditions Max Eschig, 1924.

Nadine Sine teaches music history at Lehigh University, where she chaired a growing department for fourteen years. Her scholarly work is on turn-of-the-century topics: Mahler, Strauss, Schoenberg, and more recently Alma Mahler and Amy Beach. During this sabbatical year she also studied Bernstein's conducting scores of Mahler symphonies.

Tina Davidson

It is My Heart Singing

Works by Davidson performed by the Cassatt String Quartet and others. Albany Records, Troy 842 (2006)

JENNIFER BERNARD MERKOWITZ

If one were to imagine a heart singing, what would it sound like? Composer Tina Davidson, who has also released a disc entitled *I Hear the Mermaids Singing*, is attuned to such questions. Her most recent CD, *It is My Heart Singing*, is a collection of lyrical and energetic works that involve string quartet plus additional instruments.

The disc contains three compositions: the title track, a piece for piano quintet (rescored from the original string sextet); a quartet entitled *Delight of Angels*; and a work for triple string quartet (two recorded quartets plus one live quartet) called *Paper, Glass, String and Wood*. The Cassatt Quartet, an all-woman ensemble named for the American Impressionist painter Mary Cassatt, performs all of the works. The disc also features the performances of cellist Caroline Stinson and pianist Stephen Manes.

In the liner notes, Davidson says that “to sing of myself is to be visible and speak my truth.” In her music, she is deeply concerned with being true to herself and with writing music that has her own personal stamp. As a result, listening to this music feels somewhat like an intimate conversation with a good friend. Nothing is concealed; there is a sincerity and openness that can only come from a person who is truly comfortable with herself and her audience.

It is My Heart Singing was commissioned by the Wilmington Music Festival for the celebration of the Brahms centennial in 1997. Davidson writes that many of her works grow out of a single pitch, and this work is no exception. Beginning with a long sustained note that serves as a seed for everything that follows, the work pays homage to Brahms's spirit, clearly heard in the lush harmonies and undulating accompaniment. However, the work draws from other traditions as well. There is a moment that reminds me of Steve Reich's *Music for 18 Musicians*, and the music also feels very cinematic at times in its treatment of tension and release. Davidson creates a stable yet dynamic texture from which beautiful lines emerge and fall back, gradually expanding outward and gathering momentum.

Delight of Angels and *Paper, Glass, String and Wood* were both commissioned by the Fleisher Art Memorial as part of Davidson's three-year residency between 1997 and 2000. *Delight of Angels* is meant to depict the continual joy and dancing of celestial beings. It is divided into two sections: the first is a song about “that ceaseless moment of being,” and the second depicts the “quiet rapture in the presence of the divine.” Delightful shifting accents, additive rhythms, groovy riffs, and blues-inflected solos punctuate the first section. The short motives on small pitch sets give one the image of angels flitting about in heaven. The second section has a vocal quality to it, alternating between active polyphony and still, chorale-like textures.

During her years at the Fleisher Art Memorial, Davidson created a Young Composers program to teach inner city children how to write music through instrument building, improvisation, and graphic notation. No doubt this

project was part of the inspiration to create *Paper, Glass, String and Wood*, which has an additional goal of enabling young and amateur musicians to play alongside the two pre-recorded Cassatt Quartets (on this recording, the Cassatt Quartet plays all twelve parts). The piece translates the classic elements of earth, air, fire, and water into the artistic materials of paper, glass, string, and wood. Davidson gives each element a spiritual character, associating paper with dreaming, glass with transparency and brittleness, string with weaving connections, and wood with building. While the programmatic associations are not always clear, one can sense the pensive, wistful quality in *Paper*, the fragility of *Glass* through its constant fleeing movement, the melodies weaving in and out and alternating with a folk-like love theme in *String*, and the solid rhythmic underpinning of *Wood*.

The players perform admirably throughout the CD. They possess the rhythmic accuracy necessary to execute Davidson's frequent metric shifts, but they also give the music an emotional intensity. Each player moves fluidly between the role of soloist and member of a dynamic organism. The recording quality is decent and each individual instrument can be heard very clearly. There is a bit of boominess in the low register at times (particularly during some loud chords in *It is My Heart Singing*), so the listener must take care that the oft-turned-on-and-forgotten-about bass boost is off in order to hear the disc at its best.

Davidson, a student of Henry Brant and Vivian Fine, makes her living as a composer mostly through residencies, commissions, and grants. As a result, her music is delightfully free of some of the issues faced by more "academic" composers. She is not afraid to burst forth with moments of unabashed tonality, nor is she hesitant to set up a rock-influenced ostinato or restrict her pitch material to a simple blues scale. The effect can be very poignant and powerful. My only complaint is that while these devices are refreshing upon first hearing, Davidson returns to them again and again. When listening to the whole disc at once, one finds connections between the pieces that might not be intentional and therefore undermine the unique beauty of each individual piece. For example, the end of *Delight of Angels* blends into the beginning of *Paper, Glass, String and Wood* as if it were one thought. On the other hand, Davidson's musical language is consistent and consistently hers, and that makes *It is My Heart Singing* a successful album worth a listen.

Jennifer Bernard Merkwitz recently completed a DMA in composition at the University of Cincinnati's College-Conservatory of Music. She is a visiting assistant professor of music at the College of William and Mary in Williamsburg, Virginia.

Alexandra Gardner

Luminoso.

Innova Recordings CD 662 (2007)

ANNA RUBIN

Alexandra Gardner's CD, *Luminoso*, is comprised of six pieces, all of which are composed for a solo instrument with electronics. Featured instruments are guitar, saxophone, marimba, bass clarinet, alto flute, and trombone. This format allows Gardner to create a mini-concerto for each of the instruments. She is particularly fond of laying a melismatic solo on top of thickly-layered, electro-acoustically-generated backgrounds, which may include subtly processed samples of the solo instrument itself. The prolific composer wrote these works between 2002 and 2004, during a two-year composer residency at the Institut Universitari L'Audiovisual/Phonos Foundation of the Universitat Pompeu Fabra in Barcelona, Spain.

Gardner composed *Luminoso*, for guitar and sampled sounds (2003), for guitarist Enrique Lop. The composer writes:

The guitar part combines flamenco and classical guitar techniques with percussive sonorities played on the body of the instrument. The electronic part of *Luminoso* is comprised entirely of acoustic guitar sounds, some of which are easily identifiable, and others of which have been processed into completely different forms using a variety of software tools (liner notes).

Gardner's language is a flexible mix of modal, tonal, and atonal elements. A quasi-improvisational quality and rubato rhythm pervade the work.

The soprano saxophone is featured in *Tourmaline*—a Roma or Eastern European element flavors the elaborate melodic ornamentation of the solo line. A mysterious thwack introduces the work and reappears at various points as a gesture that frames the lyrical saxophone; it also supplies an occasional pulse. Gardner builds up a dense background of long tones that thicken in close harmonies, only to resolve to unisons. Delicious tone bending and subtle microtonal inflections are supplied by the persuasive saxophonist, Xelo Giner.

In *Ayehli*, for marimba and electronics, Gardner often uses the soloist's repetitive motives against their delayed echoes—all of them awash in a kind of watery soup. Her rhythmic elaboration here is quite different from the earlier pieces and emphasizes pulse and jazzy syncopation. Commissioned by Paul Cox, the work is performed on this recording by the accomplished Robert Armengol.

Ónice was written for the acclaimed Dutch bass clarinetist Harry Sparnaay. The composer writes about the Spanish title: “Traditionally the stone called onyx is believed to absorb and transform negative energy—to help bring us into contact with our actual realities by assisting in the gradual release of all that is not in harmony with our present lives.” In the first part of this work, the clarinetist has a very acrobatic part with almost constant motion against an agitated, noise-inflected background replete with cicada-like chirpings. The piece attains serenity with gorgeous multiphonics and thick harmonies but concludes in an up-tempo mood.

Snapdragon, for trombone and sampled sounds, was written for Monique Buzzarté, longtime IAWM member and in 2007 selected as one of eight “soloist champions” by Meet the Composer in honor of her long and distinguished record of commissioning and performing new works. Some of the delights of this piece include an entrancing rhythmic background against which Buzzarté coaxes a huge variety of timbres out of the trombone. Later in the work, water sounds and excavation-like noises alternate with mysterious pulses. A tender lyricism closes the piece.

The final work on the album is *New Skin* (2003–4), “a sunrise meditation” for alto flute and computer written for flutist Barbara Held. The composer has combined a variety of location recordings at dawn and brings to the work her desire to evoke a ritualistic sense of “respect and thankfulness.” She describes the flute part as a structured improvisation. We hear again the composer’s love of both watery backgrounds and thick sampled textures against which the soloist weaves a sinuous and soothing journey. The last work is the most peaceful and gentle of the album and a fitting conclusion to a beautiful collection of virtuosic music-making marked by Gardner’s sensitivity to texture and timbre.

Anna Rubin’s music has been heard on four continents, and recently her works have been performed in Berlin, Chicago, and New Delhi. She composes for acoustic and electroacoustic media and is an associate professor of music at University of Maryland/Baltimore County.

Luisa Indovini Beretta

Duende: Opere per Chitarra e Flauto.

Maria Vittoria Jedlowski and Claudio Ballabio, guitar;
Rose-Marie Soncini, flute. Casa Musicale Eco (www.casamusicaleeco.com) (2006)

CINDY COX

These “dark sounds” are the mystery, the roots thrusting into the fertile loam known to all of us, ignored by all of us, but

from which we get what is real in art. . . . [A]ll the Arts are capable of possessing duende, but naturally the field is widest in music, in dance, and in spoken poetry, because they require a living body as interpreter—they are forms that arise and die ceaselessly, and are defined by an exact present.

—Frederico García Lorca, “Theory of Function of the Duende,” in *Poetics of the New American Poetry*.

This excerpt from an incandescent Federico García Lorca essay attempts to define the *duende*, a term for the ultimately indefinable but always perceptible passion, soul, and humanity in art, which Lorca maintains one recognizes when one encounters it. Luisa Indovini Beretta selected *Duende* as the title of a new CD featuring recent works for guitars and flute. An Italian composer trained in piano and guitar, Beretta began her career in poetry and painting, and more recently she has moved on to music in an attempt, as she puts it, to “paint her musical spaces.” Beretta’s musical language is reminiscent of the modal, jazz-inspired populists Gershwin and Barber, and although her music is not innovative, it is pleasant and well constructed. Throughout the CD, her works are sensitively and expressively performed by two ensembles: *Duende*, a guitar and flute duo and *Les Divertissements*, a guitar duo.

Suite in Jazz, performed by *Les Divertissements*, is the CD’s strongest work and is perhaps a conscious allusion to the *Suite for Flute and Jazz Piano* by the celebrated French jazz pianist, Claude Bolling. The duo’s name captures the spirit of this four-movement work—diverting, swinging, bright, and engaging. The first movement, “Improvisation One,” begins in a moderate tempo with antiphonal statements between the two guitarists and continues in a sweetly modal and jazz-inflected manner. “Rag,” “Improvisation Two,” and “Blues” complete the composition, each with its unique musical identity.

The concept of musical crossover is made manifest in *Fusion*, for flute and guitar duo, with styles and titles ranging from the classical *Impromptu* to *The Blues*. The work opens with the guitar playing in both modal and pentatonic modes. Apart from some flutter-tonguing, the writing is quite contained and conservative in range and registration. The five-movement *Schizzi* for solo guitar begins slowly with contrasting major, minor, and modal chords. The poignant mood and gentle character of the opening movement permeate the entire work.

The most serious work on the CD is the four-movement *Duende* (alto flute and guitar, dedicated to Duo *Duende*). Although weaker compositionally (it flits around without settling on any substantial musical idea) and a bit darker than the other works, it serves as a good foil to the lighter *Suite in Jazz*. “Preludio” begins in a rather stiff manner with rhetorical flute statements answered by the guitar in shifting modal and major keys. The work continues with

darting musical material and remains in this character through the rest of the movements. The exception is the last movement, “Danza,” which alternates engaging percussive guitar strikes with fast flute riffs. Brief jazz allusions often appear over the course of the entire piece, but the overall sense is much more controlled and reserved than the music of *Suite in Jazz*.

The two remaining works are *Hildegard*, a two-movement, modal work for solo guitar dedicated to guitarist Jedlowski and inspired by the visionary abbess, and *The Improvisi* for Les Divertissements, a three movement work that is a tribute to jazz guitarist Joe Pass in the middle movement. In my opinion, Beretta’s compositions do not exhibit Lorca’s concept of *duende*; they are simply too cautious and cleanly articulated. They are, however, well-crafted, enjoyable pieces that are excellently performed and recorded. With time, Beretta’s vision of unifying painting, poetry, and music may lead her into a deeper, more sophisticated musical language and experimental means of expression.

Radical, traditional, original, archetypical—neither modernist nor neotonal, Cindy Cox derives her “post-tonal” musical language from acoustics, innovations in technology, harmonic resonance, and poetic allusion. Her music is recorded on the Albany (forthcoming), Capstone, CRI, Arpa Viva, Mark, and Valve-Hearts of Cologne labels. She is professor of music at the University of California at Berkeley, and her music may be accessed at www.cacox.com.

Beata Moon

Beata Moon, piano. Naxos CD 8.570347 (2007)

MARY KATHLEEN ERNST

Thirty-eight-year-old Beata Moon is an accomplished pianist and emerging composer whose piano works from 1996 to 2006 are included in a newly released CD entitled *Beata Moon*. Based in New York City, Moon, a Korean American, trained at the Juilliard School under international teaching icon Adele Marcus and is currently a teaching artist at the Lincoln Center Institute. In her fifteen-year composition career, the self-taught composer has written for voice, piano, and chamber ensemble. Moon’s compositional style is eclectic. She combines small musical ideas in collage fashion without much formal development, sporting references to many of the late, great Romantic and contemporary composers. Moon uses sound in a pictorial way, much as Debussy did in his Preludes. As a result, her music can sometimes sound derivative.

The centerpiece of the CD, the seventeen-minute Piano Sonata (2006) in four movements, showcases her

melting-pot style and her significant talents as a pianist. The opening chords of the lengthy *maestoso* movement are reminiscent of the famous *grave* introduction to Beethoven’s “Pathétique” Sonata. But the music slips into a section of Debussy-esque *ostinato*, morphs into a jazzy passage à la Bernstein, then bursts into resonant chords recalling the opening of the Sonata. The second movement, “Easygoing,” has the programmatic nature of a contemporary film score. Employing a charming *ostinato* pattern, it seems to evoke a stroll down a quiet street. “Placid” takes quiet, Copland-inspired chords through interesting harmonic territory, but the movement is overlong with sentiment and repetitive motives. “Robust” opens with a lively but stunted bass tune juxtaposed with declamatory parallel octaves in the treble. The *basso ostinato* that follows resembles *moto perpetuo* style, but the simple counterpoint weakens the ending.

Submerged (1999) is a short, atmospheric piece with a calm, slow-moving *ostinato* at its core, sprinkled with short glissando effects. Moon is at her best in concise works like *Toccata* (2000), a fast, intense piece interspersed with sparkling glissandi that melt into short episodes of calm. Repeated machine-gun-like staccatos, fast changing rhythms, and sudden, shimmering pianissimos are well executed by the pianist-composer. Another beautifully-shaped and colored gem is “Sub (conscious) Way” from *Transit* (1999), a suite depicting New York City life. *Ode* (1998), composed in admiration of Debussy, is infused with East Asian-inspired motives and harmonies and lively descending cascades of sound.

Creating a lesser impact, *Guernica* (2003) displays Moon’s compositional bent toward short motives and driving rhythms as well as her ability as a pianist to play rapid, articulated runs and to quickly switch gears to warm, cantabile playing. The work has Broadway show appeal—its catchy tune grabs the listener instantly only to digress into an unrelated style with a vague development of the opening theme. Other works possess theatrical qualities but do not quite stand on their own as solo works. “Zo,” the snappy, energetic finale of *Inter-Mez-Zo* (2006), cries out for staging, dialogue, and lyrics. Moon has a gift for this type of composition, and it makes sense that she has been garnering commissions from dance troupes like SENSEDANCE. The inclusion of *Nursery* (1996) and *The Secret* (2005) on the CD seems redundant, since they stem from the same opening chord as the “Placid” movement from the Sonata. The last work on this recording is *Prelude* (1996), a four-minute piece combining a short, flowing bass motive repeated in rhythmic combinations of four, five, six, and seven notes, with a contrasting four-note motive above. The two musical elements are pleasant but would be more effective if the work were shorter.

Throughout this CD, the composer makes extensive use of repetitive material, rather simple imitation, interesting musical thoughts that seem to call for further development, and ostinato as a core musical idea. One hopes that Moon, who is gifted as both a performer and composer, will cultivate a more distinctive voice that encompasses greater cohesiveness and development of musical ideas.

Mary Kathleen Ernst is a pianist specializing in performances internationally of music by American composers. She has served on the faculties of the University of Virginia and Shepherd University in West Virginia. Her CD *Two By Three* features music by women.

American Women Composers

Piano music by P'lana Sandra Cotton, Mary Jeanne van Appledorn, Hillary Tann, and Binnette Lipper. Max Lifchitz, piano. North/South Recordings N/S R 1043 (2006)

CHARLOTTE MUELLER

American Women Composers is a stunning collection of piano pieces by four living American woman composers. Pianist Max Lifchitz captures the essence of each composer's style with sensitivity and power of expression. He was inspired to make this recording by the favorable response of live audiences to these pieces.

The styles of the four composers contrast, yet this collection benefits from a delightful balance among the works. P'lana Sandra Cotton's *Music for Midwinter* brings into play a combination of Eastern and other modalities with Western musical structures and conventions. The richness of her sonorities, the rhythmic layering of groups of five and four in meter and phrasing, and the interplay of modal melodies are very appealing in this five-movement work. Lifchitz demonstrates his capacity for expression in a full range of tone color and subtle nuance. His timing is exquisite.

Mary Jeanne van Appledorn's *Fantasie*, a short but compelling work, provides the listener with a colorful palette of sounds via her use of the octatonic and whole-tone scales. A quasi-improvisatory piece, it is structured in rondo form with a refrain built around two dynamic chords. It is the most dissonant work in the collection and is so captivating that the listener wishes it were longer.

The third work, *Light from the Cliffs* by Hillary Tann, is inspired by the Welsh landscape of the composer's early home as well as her love of nature and folksongs of the Adirondacks. She shows her fondness, too, for the music of Japan in her clever use of the pentatonic scale.

Binnette Lipper's work is represented by two compositions: *Sonata for Piano no. 3*, a three-movement work in contrasting but interrelated movements, and *Bagatelles for Piano*, a delightful set of seven pieces. Pianist Lifchitz's mastery of line and subtle nuance matches well with Lipper's technique of building long lines on ever-expanding and developing motivic cells. While both works are striking, the color and range of expressivity and musical ideas of the *Bagatelles* make this a composition the listener wants to return to time and time again. Each of the movements is unique, and each is an expressive stepping stone in the development toward the work's climactic finale entitled "Adventure." *American Women Composers* is a recording that should not be missed.

Dr. Charlotte Mueller heads the piano program at Lee College in Baytown, Texas. She appears as guest clinician at colleges and universities giving lectures and recitals as an advocate for the recognition and understanding of music by women composers.

La Musica

Sixteenth and Seventeenth Century Music and a Surprise

Carol Plantamura, soprano; Jürgen Hübscher, lute, archlute, Spanish Baroque guitar; Beverley Laurisden, viola da gamba; Julie Kabat, soprano, glass harmonium, saw; Ben Hudson, violin. Leonarda Productions LE 350 (2005)

WENDY SUITER

La Musica, a compilation of early Baroque Italian songs, is especially significant for its inclusion of music by women: Barbara Strozzi, Francesca Caccini, Settimia Caccini, and Francesca Campana. Together with the "Surprise" (six works by contemporary composer Julie Kabat), more than sixty percent of the music on this CD was composed by women. The liner notes provide biographies of the composers and details about each of the works. The song texts are reproduced in Italian alongside an English translation at the end of the liner notes, but including the texts in the main body of the program booklet would have been more useful.

Soprano Carol Plantamura has a rich voice with fine dynamic shading. Her skill in singing rapid passages seems effortless, with only rare lapses in pitch on a few high notes. She provides a dramatic delivery of the songs of heartbreak and pain, and she imbues the more jubilant songs with *joie de vivre*. The instrumental accompaniment is well executed, and the recording quality is excellent with

good balance between the voice and the instruments.

As one would expect from Baroque music, each of the songs in the collection reflects a single emotion. Sigismondo d'India's *La tra'l sangue*, on a very dramatic text about heartbreak, is slow and solemn, reflecting deep despair and sadness. In contrast, Francesca Campana's *Pargoletta*, about a butterfly, is highly melismatic with lively word painting. Barbara Strozzi's *Tradimento*, despite being about the betrayal of love, is a very animated piece that clearly expresses the agitation of the betrayed person.

Julie Kabat's *Five Poems* by H. D. (Hilda Doolittle) is very dramatic, employing word painting and other effects to underline the meaning of the text. The accompaniment by the glass harmonium provides a beautiful legato sound, gentle but insistent. This music incorporates expressive gestures similar to the Baroque works, even though it uses very different instruments, harmony, and techniques.

In Kabat's *Invocation in Centrifugal Form*, the final work on the CD, the composer sings a vocalise and nonsense syllables and accompanies herself on the glass harmonium. For me, the work seems inaccessible and does not have sufficient appeal to maintain interest.

The CD offers a worthwhile collection of early Baroque music by both female and male composers, but the similarities of its timbral world make listening for sheer aural pleasure a doubtful experience. The addition of music by Julie Kabat complements the earlier works by reflecting on Baroque compositional techniques. Yet understanding the relevance of this "Surprise" requires specialized knowledge, indicating that perhaps this CD would be better appreciated by musicians than a general audience.

Wendy Suiter is an Australian composer of both contemporary art music and computer music. She is interested in exploring how meaning is conveyed in music from the time of "the doctrine of affections," when the practice was acknowledged and codified, until the twenty-first century.

Teresa LeVelle

The Shadowlands.

Mark Menzies, violin; Danilo Lozano, flute; David Dees, saxophone. Innova Recordings 659 (2006)

M. J. SUNNY ZANK

Teresa LeVelle has assembled an outstanding group of performers for this superbly recorded collection of

her work. Her compositions exhibit diverse influences including Native American Indian elements, the *shakuhachi* (a Japanese flute used in Zen ritual), and Webernesque compositional techniques. The composer currently teaches at Whittier College and has been a featured composer for workshops and symposiums, including the Midwest Composers' Symposium and the Yellow Barn Festival in Putney, Vermont.

Epitaph, the shortest of the works on the CD, delivers a powerfully emotional impact. Violinist Mark Menzies establishes the calm opening mood by playing with an exceptionally rich tone in the low register of the instrument.

LeVelle states that the work was written following the death of her mentor at Bowling Green State University, but the listener is not overwhelmed by grief as much as by a sense of starkness. In *The White Buffalo*, flutist Danilo Lozano evokes the quiet meditation, perhaps even wonderment associated with a Zen *shakuhachi* performance. The recorded sounds of wind and hint of drums create a soundscape of the open prairies.

LeVelle's title track, *Shadowlands*, a three-movement concerto for soprano saxophone and string quartet, is the most substantial work on the CD. The first movement begins with a cadenza that presents the materials to be used throughout the work. The second movement begins with the strings in a setting reminiscent of Ives' *The Unanswered Question*. The third movement is the most dissonant of the three, with the strings moving in parallel seconds at times. The saxophone presents a reflective, meditative cadenza mid-way through the movement. The pace slows briefly, the strings rejoin the soloist, and all the instruments race to the end of the composition.

LeVelle composes in a genre with a broad appeal for those seeking works evocative of Native American and world music. Her classical training is evident, and her music offers moments of great beauty, while avoiding an overly-popular style. Although each piece is well-composed, the album as a whole displays only one aspect of the composer's style. One would like to have heard a broader spectrum of compositional techniques, instrumentation, and structures.

M. J. Sunny Zank is professor of music at Ohio Northern University, where she teaches music theory, composition, and several courses in world music.

Frances Nobert

“Music, She Wrote: Organ Compositions by Women”

Summer Organ Recitals at Westwood United Methodist Church, Westwood, California; July 8, 2007.

CAROL WORTHEY



Frances Nobert (photo by Sigrid von Hurst)

Take the ingredients of this gorgeous concert and add them up: a world-class organ with rich and varied soundscapes (Shaffer Memorial Organ), a world-class organist with effortless technique and expressivity, an attentive audience, an inspiring and regal church, topped off with a feast of distinctive organ works,

both past and present, composed by women! This is a recipe for a perfect summertime Sunday afternoon. The echoes of Frances Nobert’s recital, “Music, She Wrote: Organ Compositions by Women,” on July 8, 2007, still resound in my memory. The lofty, stained-glass windows of the Westwood United Methodist Church shifted colors as the sun slowly moved throughout the concert, creating a visual representation of the radiant musical colors and textures that thrilled our ears.

Nobert played each work with reverence, playfulness, and whatever other moods, balances, and sensitive touches were needed to bring out the particular nature of each composer’s inspiration. It was obvious she had studied both the compositions themselves (their rigors and personal stamps) and the inner life, history, and special personality of each composer. In this way, the audience was treated to a cast of characters and moods that built from one number to the next, producing perfect programming from start to finish.

Effective programming is something that performers sometimes miss when organizing a concert—just as in a really memorable meal, listeners depend upon the performer to provide something to refresh the palette from one dish to the next. Musical nourishment should begin with something to whet the appetite, build momentum throughout, and close with a delectable “dessert.”

This is especially important when the instrument is the organ—if the first course is too rich, the immense textures, fullness of sonority, and tapestry of color can pall the ear during an extended concert and overwhelm the attention of even an organ enthusiast. Refreshing changes from one piece to the next are needed. Nobert knows this and structured the order of works to give variety and intensity to the presentation. I came away from this concert satisfied, my ears fresh and ready for the noisy world without, but able to savor the remembrances of moments of contemplation, whimsy, and exultation.

The first work on the program, *The Trumpet* by Elisabeth-Claude Jacquet de la Guerre (1666–1779), the talented composer, harpsichordist, and favorite of King Louis XIV, served as a perfect concert opener. The work began with a pungent trumpet theme and built quickly to a full organ texture. *Dialogue: Prelude with Chorale* by the “First Lady of Estonian Music,” Ester Magi (b. 1922), presented two contrasting ideas: gently flowing, interweaving melodic strands on the flute stop alternating with rich chordal passages. The work was beautiful—intense, folk-inspired, and filled with innocence and wonder.

Nobert then performed the Finale from *Organ Symphony no. 1* in B minor by Elfrida Andrée (1841–1929), a Swedish pioneer in the struggle of women composers and organists to achieve professional recognition. Nobert played this virtuosic, Romantic-era display piece with stunning ease. *Partita on “Schmücke dich”* (Deck Thyself, My Soul, based on Johann Crüger’s well-known melody of 1649), by Jeanne Shaffer (1925–2007), was thrilling and made me quietly grieve that this talented composer is no longer with us. Some of the features that I noted were the silvery wind-chimes, birdcalls, a hymnal homophonic section featuring an English horn or bassoon like melody, joyous and reverential passages, and sweet dissonance.

The next piece, *Prelude and Fugue in D minor, op. 16, no. 3*, by Clara Schumann (1819–96), did not disappoint. In my opinion, her compositions are the equal of her husband’s finest works, and this piece is a prime example. The work was very moving and culminated in a gorgeous resolution on D major as if all the strands of melodies have joined together. This interlocking effect was enhanced by Nobert’s superb phrasing and dynamic control. *Chorale Prelude on “God Himself Is With Us”* by the first woman president of the American Guild of Organists,

Roberta Bitgood (1908–2007, another recent loss to the music community), featured a walking eighth-note bass in the left hand, a recurring sixteenth-note motive in the right hand, and pedal work that was not only fascinating to watch, but also a reminder that the organ at times demands an athlete as well as a musician.

I was particularly pleased to sit near Margaret Meier (b. 1936), the composer of *Romantic Passacaglia on a Twelve-Tone Theme*. Before the concert began, we had an interesting conversation, peppered with anecdotal glimpses into her compositional process. I have come to respect Meier's innate sense of voicing and fine craftsmanship after hearing several of her beautiful choral and instrumental compositions over the past few years; I was expecting a wonderful piece and was not in the least disappointed. She mentioned the irony of basing the work on a twelve-tone row (not her usual method) and the fact that it has become associated with her name (Meier expanded and changed the *Passacaglia* over a period of eighteen years—one year for every variation in the piece). The tone row was sometimes presented in a deep, powerful register with additional, subtle harmonic implications at times. Occasionally, the work abandoned the strict twelve-tone approach and adopted a more playful, even wistful mood. The *Passacaglia* was greeted with rousing applause as the composer stood and nodded her thanks to the performer and audience.

Three American Hymn Preludes, by the renowned American composer Emma Lou Diemer (b. 1927), began with a haunting flute passage inspired by a Southern folk tune. An ostinato flavored the Native American tune that followed. The final hymn, from New England, resonated with the dry humor and common sense good cheer often associated with that region. The work featured pulsating, delicious clusters that ended on a bittersweet conjunction of tones. Diemer, whose outstanding work has brought her many awards, knows how to capture the attention of the listener with her varied textures, colors, and contrasting moods. This is a delightful work that celebrates the vigor of three regions of America. It was played by Nobert with an unerring feel for melody, coloration, and (for lack of a better word) sheer fun!

The final two works were brilliant strokes of programming. *Transplant*, by Alex Shapiro (b. 1962), was playful, enterprising, and as engagingly refreshing as the composer herself. She had asked Nobert what type of work might function to provide contrast in the program, and she delivered what she mischievously termed “a quiet scherzo.” This very playful, tongue-in-cheek work has a theme which returns with scale passages that overlap in rapid-fire fashion. It was a great pleasure to hear a

work that doesn't take itself too seriously and yet delivers a refreshing and unique taste while incorporating an improvisational sense of flourish. The audience responded to Nobert's virtuosic performance with great enthusiasm.

The final work, *Variations on “Peter, Go Ring Dem Bells”* by Florence Price (1887–1953), was indeed “dessert,” but one enriched like a main course with substantial flavors and textures that change intriguingly throughout the piece and yet linger in the ear. Price was the first African-American woman composer to have earned national recognition for both her sacred organ works and her accomplishments as a theater organist. In 1932 she won the Wanamaker Music Composition Contest for her *Symphony in E minor*. She created over three hundred works, many of them based on spirituals. The first variation employed a melody on top against a choral, hymnal setting with surprising and deft dissonances. The second variation utilized the lowered seventh. Ragtime influence colored the third variation. The fourth variation seemed to portray a dark cloud that lifts and lets in the sunshine. The fifth variation had touches of the theater organ style—the pedals had the tune in the low register while explosive bursts of chords and scale passages resounded above. The sixth variation made use of dominant-seventh flashes and chords in the brass. The ending featured a massive, full orchestral sound. The effect was so spectacular that it received a long standing ovation. In my estimation, this technically challenging work is a masterpiece, and provided a fitting close to the concert. Throughout the recital, Nobert met every challenge and was always in full command of her instrument.

Carol Worthey's compositions for solo voice, choir, chamber groups, and orchestra have been performed on three continents at such venues as Carnegie Hall, Dorothy Chandler Pavilion, St. Martin-in-the-Fields, and Aspen Music Festival. A professional painter, writer, and advocate for women composers, she welcomes you to visit her Web site at www.carolworthey.com.

“Notable Women: A Celebration of Women Composers”

Orchestra of St. Luke's. Festival curator, Joan Tower.
Chelsea Art Museum, New York City, June 9, 2007.

JENNIFER KELLY

“Notable Women: A Celebration of Women Composers,” a three-weekend festival presented by the St. Luke's Chamber Ensemble in New York City in June 2007, was

the brainchild of Joan Tower, Orchestra of St. Luke's Composer-in-Residence. She proposed the festival "in order to shine some well-deserved light on the gifted, inspiring American women composers of the 20th and 21st centuries" (program notes). Each program, which was presented at the Chelsea and Dia: Beacon Art Museums on Saturdays and Sundays, respectively, included a newly commissioned work by a young composer.

The first concert, "Unsung," presented works by often-overlooked composers of the past: Rebecca Clarke, Amy Beach, Ruth Crawford, and Miriam Gideon, with young composer Asha Srinivasan. The second concert, "Unbound," featured major figures of the present: Tania León, Joan Tower, Jennifer Higdon, Libby Larsen, and newcomer Kati Agócs. "Unleashed" rounded out the three-weekend festival with avant-garde works by Joan La Barbara, Julia Wolfe, Pamela Z, and Eve Beglarian, with a newly commissioned piece by Erin Watson. I attended two of the three "Notable Women" festival weekends. For each concert, the audience was large and enthusiastic; having the composers in attendance no doubt inspired the performers.

"Unbound," the subject of this review, was enhanced by the presence of the four composers represented on the program, who increased the audience's understanding of the music by sharing the sources of their inspirations. The concert opened with Tania León's technically challenging *Singin' Sepia* for soprano, clarinet, violin, and piano four-hands with poetry by Rita Dove. The first movement, "Wiring Home," is a vocally demanding piece of bustling motion and strong independent lines. In the calmer second movement, "Persephone Abducted," the piano was dominant and the clarinet often played in duet with the voice. The emotional text ended with "the ache of our own bent backs," paralleled in the music with long descending lines over a drone. The third movement, "The Slave's Critique of Practical Reason," began with lighter, folk-like material interrupted by moments of abrupt dissonance. The instruments illustrated allegorical statements such as "I scoop fluff till the ground rears white and I'm the only dark spot in the sky." All the instruments were prominent throughout the fourth movement, "In the Bulrush." The fifth movement, "Then Came Flowers," rounded out León's *Singin' Sepia*.

String Quartet no. 1, "Night Fields," by Joan Tower, followed. Tower explained that the string quartet world is unique because performers become composers of the work as they play, making decisions and becoming a part of the creative process. "Night Fields" opened with a slow, contemplative cello passage. The other instruments

slowly joined as the tension grew. Escalating tension and calming release led into the second movement, filled with longer lines and suppressed suspense. The instruments, independent in pitch and rhythm, intertwined during the final section. A dynamic fifteen-minute work for string quartet, "Night Fields" concluded with an energetic flourish.

The Chelsea Art Museum provided a colorful venue for Jennifer Higdon's Piano Trio. Higdon remarked that the Jean Miotte paintings surrounding the players contained the colors of her inspiration for the two movements that comprise the work: "Pale Yellow" and "Fiery Red." "Pale Yellow" opened quietly in the piano, after which the cello joined in duet with the violin in a tranquil conversation. Moving independently, the instruments explored their own sounds until coming to full bloom together, alternating shades of color and strong, lyrical melodies. "Fiery Red" featured short motives, heavy accents, and forte dynamics. Although the tempo was only moderately fast, rapid motion and abrupt silences sustained a sense of turmoil. Short bursts of energy led to the explosive conclusion.

Kati Agócs, the young composer commissioned to write a piece for the concert, composed *I and Thou* for two cellos in two movements. According to Agócs, the duet was intended neither to fashion a hierarchy between the instruments, nor to create the more modern imitative dialog with independent lines often found in a duet. *I and Thou* instead explored the "sameness of two instruments," exhibiting interplay between two lines constantly striving to fuse. The duet opened with the cellos exploring the color and range of their instruments and segued into the second movement with ostinatos providing a backdrop for an exploration of the timbral possibilities through pitch range, bow pressure, and rhythmic changes. Cellists Myron Lutzke and Daire FitzGerald blended their tone colors and playing style to match the composer's intent.

"Unbound" concluded with Libby Larsen's Piano Trio. Aside from the instrumentation, Larsen's Trio was significantly different from Higdon's. The three movements, "Sultry," "Still," and "Burst," were composed during a period when Larsen was exploring language and time. She asked herself, "From where does the lyricism of music come if not from language? How does time operate, shaping and re-shaping itself?" "Sultry" presented a bold definition of the word. Each instrument in turn took the lead playing melodic fragments. Bent pitches, sustained tones in the piano, and elongated phrases made for a strong, sexy melodic line. "Still" had more movement than one might expect, but Larsen explained that

“still” does not mean motionless. In “Burst,” accents and musical interruptions created small bursts of sound. New ideas were introduced and tension grew slowly with the anticipation of climax. Larsen used layered references of American music that floated in and out, and the work ultimately ended in a final “burst.”

Jennifer Kelly is a conductor and the new director of choral activities at Lafayette College in Easton, Pennsylvania, where she also teaches women in music courses. She previously served as conductor of the Philharmonic Orchestra at the Kadima Conservatory in Los Angeles and was an associate professor at Los Angeles Valley Community College.

Women’s Work 2007 Concert Series

Greenwich House Music School, New York City,
March 14, 21, 28, 2007

The Women’s Work annual series of three concerts, sponsored by Greenwich House and New York Women Composers, is coordinated by Beth Anderson.

MARK GREENFEST

“West Meets East,” March 14, 2007
Jade String Trio: Wei Tan, violin; Ching Chen Juhl, viola; David Marc Tagle, cello

The concert opened with Joelle Wallach’s three-movement string trio, *Beyond the Shadow of the Rain* (2003). Based on “Beautiful Yi Meng Mountain,” a traditional Chinese folksong, the piece captures the atmosphere of a lovely Chinese landscape with craggy mountains and a tree emerging from the fog. Faye-Ellen Silverman’s *Translations* (2004) for violin and cello was commissioned as a memorial to a friend. The piece interweaves lively klezmer melodies, romantic serenades, and prayerful ruminations in a moving musical portrait. Davide Zannoni’s profound *Glimmers of Acceptance* (2005), based on a Chinese folksong about a young child who loses her mother, is sensitive to the mood of the tale. The lyrical opening fades into expressive dissonance that depicts the child’s anger and frustration.

Victoria Bond’s *Dancing on Glass* for string trio (2003) reflects her experience in China as conductor of a major orchestra and composer of several operas. The folk-melody that is the basis of the work sounds both Chinese and operatic, dramatic and comedic. Some sections are so exquisite that the music sounds ethereal; the effect is

akin to the imagery that one observes in some Chinese watercolor paintings.

Ding Zhinou’s arrangements of various Chinese pieces from different regions of the country featured works by Hua-Yan Jun, Zong Dongsheng, and Ching Chen Juhl. The Jade Trio’s performance was remarkable throughout the concert.

“Past/Present vs. Europe/America,”

March 21, 2007

Marcellina van der Grinten, mezzo-soprano,
and Jörg Ritter, piano

The concert presented poetically influenced music by historical women composers and contemporary songs by women from Germany, Serbia, and the United States. The program opened with Lori Laitman’s setting of several poems for mezzo-soprano and piano by Mary Oliver and Sara Teasdale, including “One or Two Things” and “The Mystery.” Both songs feature an appealing vocal line and an atmospheric piano accompaniment. The late Ljubica Maric (1909–2003) composed a striking cantata, *From the Darkness Chanting*, from marginalia by medieval monks. (The marginalia tells of religious wars and other disastrous and dramatic encounters.) The crisp, sometimes glassine arpeggios and chords in the piano part contrast with and complement the neo-medieval plainchant-like vocal line. Mezzo-soprano Marcellina van der Grinten sang with presence and authority and shaded the piece with a rich, dark color; pianist Jörg Ritter performed with precision and expressive feeling.

Beth Anderson’s five songs seemed like a breath of spring air. Her rhythmically flowing pieces, with balanced vocal and piano lines, were always sensitive to the mood of the poetry without being overpowering. Her works are typically uplifting for she sees the light in a dark-edged experience. Van der Grinten and Ritter gave a moving rendition of these diverse pieces, especially “Nightsong” (text by David Mason).

The program included five selections by the late Ruth Schonthal from *Nine Lyric Dramatic Songs* (1949) on poems by William Butler Yeats. The virtuosic works have both youthful freshness and emotional intensity. The two songs by Nancy Bloomer Deussen, “The Long Voyage” (1992) and “The River” (1991), based on poems by Malcolm Cowley and A. R. Ammons, are archetypically American and somewhat reminiscent of Western pieces by Roy Harris and Aaron Copland. Van der Grinten

captured the spirit of the songs, as she did in her performance of three German songs by Barbara Heller and three by Clara Schumann. The program concluded with selections from Stefania de Kenessey's song cycle *High Summer* (text by Tom Disch). Van der Grinten and Ritter gave an outstanding performance of these light-hearted pieces, finding emotional depth under the scintillating surface.

“Girls, Girls, Girls,” March 28, 2007
Mary Rowell, violin,
Geoffrey Burleson, piano

Mary Rowell, a founding member of the quartet ETHEL, is currently the concertmaster of both the Radio City Music Hall Orchestra and the Palm Beach Pops. She chose to perform works by a wide array of women composers.

Alexandra du Bois wrote her Sonata, subtitled “The Storm,” in 1999 when she was just seventeen; the work depicts the static charge and tension that builds before the storm. The violin part, as vividly performed by Rowell, had raw energy and lyrical depth. In Shulamit Ran's *Hyperbole* (1976) for piano solo, Geoffrey Burleson demonstrated tremendous control of range, gesture, and emotional power. Eve Beglarian's *Wolf Chaser* is set in the frozen tundra of the Arctic. A wolf chaser, a tool made of whale baleen, is similar to a bullroarer. Beglarian explained that she “sampled the wolf chaser and made a recording that slowed the sound down so far that one can hear the sampling rate as a rhythm. . . . That recording is the bed for this piece for acoustic wolf chaser, amplified and processed scordatura violin, and metallic percussion.”

In Amy Kohn's quixotic and metaphoric *Snow to Cement* for violin and piano, the traditional melody becomes wild and even somewhat reckless. Kohn remarked, “You think of snow as fluffy and light, but in an avalanche, it becomes like cement. Inspired by a TV show on two men who barely survived an avalanche that was only two feet deep (and one who didn't), *Snow to Cement* is about how energy can change texture.”

Barbara White's *Reliquary* (2001), in five short movements for piano solo, is a poetic piece with striking contrasts between slow gestures and scintillating arpeggios. Carol Alban's beautifully crafted short piece, *Elegy*, for solo violin is a memorial for the victims of Hurricane Katrina. Julia Wolfe's *Mink Stole* is an exciting, virtuosic yet fun-filled work for violin and piano with contrasting slow and explosive passages in which the instruments

seem to launch like rockets. Wolfe said that she wanted to write something “glamorous, sparkling, and wild.” She named it *Mink Stole* because it “used to be the ultimate glamour image for women. Lucky for the minks, we found our glamour in the wild virtuosity of fast chasing notes.” The work provided a dynamic ending to a memorable concert series.

Violinist Ana Milosavljevic:
“Tribute to Tesla”
Mannes College, New York City,
November 7, 2006

Violinist Ana Milosavljevic presented a multimedia program of inventive new music celebrating the sesquicentennial of the Serbian-American inventor, electrical engineer, scientist, and wireless technology visionary Nikola Tesla at Mannes College on November 7, 2006. She opened the program with the New York premiere of *Memo* (2003) for violin and portable cassette recorder by Michel van der Aa, one of the most outstanding Dutch composers of his generation. The work alternates tart, biting sounds and aggressive down bowing with nocturnal passages and quiet electronic feedback.

Milica Paranosic's *Al' Airi Lepo Sviri* (2005) for violin, tape, and video (created by Carmen Kordas) shows how exciting a lyrical theme with dancing rhythms and visuals can be. This invigorating and emotional work was truly outstanding.

Frances White's *The Old Rose Reader* (2004) for violin, electronic sound, and video is a romantic work that includes the names of hundreds of roses along with stories about them. The text and video were created by her husband, James Pritchett.

Milosavljevic presented the world premiere of a work she commissioned, *Before and After the Tekke* (2006), for violin, analog synthesizers, and voice by Sijetlana Bukvich-Nichols. It was inspired by the eighteenth-century tekke (a dervish monastery) in Herzegovina and combines Bosnian Christian Orthodox and Islamic musical idioms with current trends in electronic music. It has its own compressed electronic cadences and a kicking violin part; sounds of water and heavy breathing join the violin and keyboard for an ecstatic musical experience in its own dream sound-world. (See below for comments by the composer-performer.)

The final work on the program was *Fiddle Faddle* (2003) for solo violin and computer by Neil Rolnick. This excur-

sion between a singing violin pitted against rocking computerized rhythms has exceptional dynamics as well as *joie de vivre*, but it is much more than just a fun piece, as the title implies.

Ana Milosavljevic's playing throughout this memorable concert was superb. Her touch was so phenomenal that even the most strident passages had articulation and flow. Moreover, her musicality was such that the pieces felt highly charged with emotion. Her performance was stellar.

Mark Greenfest is a journalist and music reviewer for *The New Music Connoisseur*, a *New York City* magazine.

Before and After the Tekke

Comments by the composer.

SVJETLANA BUKVICH-NICHOLS

I am a native of Sarajevo, Bosnia, and Herzegovina, and when writing this piece, I was inspired by a visit to an eighteenth-century tekke in Herzegovina and intrigued by a book about an eighteenth-century dervish in Bosnia and the resonance it had within my own life's journey. I began looking for clues to bring these feelings to light. Translated into analog synthesis and hybrid violin sounds, they swirl toward a kind of "stillness in motion"—a state of being that has always interested me. I designed the intonation of the piece by shortening the distance between pitches—most of the half steps in this G scale are reduced to 60 to 75 cents (a half step in western tempered music being 100 cents). If one travels to Bosnia and Herzegovina, one will not hear this music. It stems from sounds I had once known and then forgotten.

The piece was commissioned by a first rate violinist, Ana Milosavljevic, a native of Serbia who also resides in New York. I have been working with Ana for close to a year while she became fluent in playing in altered tuning and making the musical landscape of the piece her own. I perform live electronics with a keyboard and a laptop,

Women in Music UK

Women in Music, which celebrated its twentieth anniversary in July 2007, has renamed itself "Women in Music UK." Sarah Cole, chair, remarked: "In the increasingly vibrant and globe-shrinking environment of the Internet, WiM felt that this re-branding was necessary to distinguish us from other women in music organisations around the world."

and I have played this piece in New York, Belgrade, Los Angeles (Fullerton, in association with the IAWM), and the Kennedy Center in Washington, D.C. Milosavljevic and I have presented lectures and demonstrations on the piece—the compositional process, its language, and the challenges it presents from a performer's perspective—at several academic institutions in the United States, which have generated interest in this particular "brand" of Balkan music.

I have rarely been as excited about a piece of mine. I am in the process of expanding this music into an evening-length show with added musicians, visuals, and movement. It is part of an ongoing work that will culminate in a film and a film score.

Congratulations to Elizabeth Hinkle-Turner

Elizabeth Hinkle-Turner's book, *Women Composers and Music Technology in the United States: Crossing the Line* (Ashgate), received the Certificate of Merit in the category of Best Research in Recorded Classical Music from the Association for Recorded Sound Collections. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works. A maximum of two awards is presented annually in each category—one for best history and one for best discography. Certificates of Merit are presented to runners-up of exceptionally high quality. The 2007 Awards for Excellence honor works published in 2006. Winners are chosen by an ARSC Awards Committee consisting of five elected judges representing specific fields of study in addition to the editor of the *ARSC Journal* and the President of ARSC.

Congratulations, Shelley Olson

Shelley Olson's *A Chanukah Cantata*, recorded in Sydney, Australia under the direction of Judy Campbell, has been included in the list of "The Top Ten Chanukah CDs of All Time," published by reviewer Paul Wieder of the *Chicago Jewish Community Online Jewish United Fund* and Jewish Federation of Metropolitan Chicago. Olson conceived the *Cantata* as a Jewish work with a universal message dedicated to human dignity and peace in Jerusalem and the world.

Women, Electroacoustic Music, Musicology, and the United Kingdom: Observations from a Recent Journey

"The 'Languages' of Electroacoustic Music," EMS07, Fourth International Conference, Electroacoustic Music Studies Network, De Monfort University, Leicester, United Kingdom, June 12–15, 2007.

ELIZABETH HINKLE-TURNER



Elizabeth Hinkle-Turner

The Electroacoustic Music Studies (EMS) 2007 Conference was held June 12–15, 2007 in Leicester, U.K. The EMS Network, established by Marc Battier and Leigh Landy, has hosted international conferences since 2003 and is now a formal entity with a board, a president, and a membership drive. The conferences are bilingual—English

and French—and in the past have been held at IRCAM, McGill University, and the Beijing Central Conservatory of Music. More than one hundred participants attended this year's conference, and a significant number were women, including such notable composers and researchers as Rosemary Mountain (Canada), Annette Vandegorne (Belgium), and Katharine Norman (Canada), who delivered one of the keynote addresses.

Much of the work presented at EMS finds its origins in the writings of Denis Smalley, Katharine Norman, and Simon Emmerson among others, all of which appear in Emmerson's *The Language of Electroacoustic Music* (Harwood, 1986) and his *Music, Electronic Media, and Culture* (Ashgate, 2000), as well as in articles from the very earliest issues of *Organised Sound*, a Cambridge University Press journal that has been in publication for ten years. Each conference day consisted of four hours of single paper sessions with the afternoons featuring concurrent sessions, which is always difficult. The papers coalesced around the following basic themes: 1. Studies of individual pieces or *œuvres* of particular composers; 2. Explorations of particular spectromorphologic (or cognitive

and perceptual phenomena) and their implications; 3. Taxonomies of electroacoustic musics and the languages of electroacoustic music; 4. Discussions of "what is electroacoustic music and how big do we want to make the tent under which we do our analysis"; and 5. Anything that did not fall into the previous categories.

I presented my paper, "Hear Me Now: the implication and significance of the female composer's voice as sound source in her electroacoustic music," at the second large session on June 13; the papers were mainly about gender issues. Hannah Bosma (Strichting Donemus, The Netherlands) spoke about the "Interactions of electroacoustic documentation and gender issues," and Laura Zattra (University of Padova, Italy) discussed Italian electronic music pioneer Teresa Rampazzi. Zattra's work represents what I believe will be the biggest challenge I will face in my own research about women in Canada, the U.K., and Europe. While Canadian and U.K. women have been fairly well-documented as to their historical significance in the field of electroacoustic music, continental European women pioneers are not well-known. My task will be to determine whether women were not very involved in the early history of electroacoustic music in Europe (and if not, why not?) or whether they are simply not well documented (which is what I found to be the case in my book about American women).

The session concluded with Elizabeth Anderson's extensive study of spatio-temporal considerations in acousmatic music. I was particularly impressed with the massive scope of the research she had done and the thoroughness of her methodology. This brings me to my first strong impression of the conference and one that Americans especially need to note well: the level of presentation, scholarly research, and discussion of our colleagues across the Atlantic can be quite humbling. They employ a rigor that I have rarely experienced at musicological or technological events in the United States, and I am pleased to have made contacts with this group of scholars.

Most intriguing from political and educational perspectives were the papers discussing "what is electroacoustic music and how big do we want to make our scholarly tent?" Some composers and scholars of electroacoustic music are starting to deal with the various kinds of musics that normally fall outside academia. In one session, Paul Rudy, John Coulter, Ariane Couture, and Julio d'Escriván discussed electroacoustic music, video, and electroacoustic film music and their implications. A session with papers by Jo Thomas, John Richards, and Mathew Adkins dealt with various aspects of educating

student composers, who are influenced by more popular electroacoustic genres and musical instruments.

Another fascinating paper was Hiromi Ishii's presentation about using shakuhachi timbral rules effectively and responsibly in electroacoustic music. Ishii's paper was only the second I have ever heard that offered a good discussion about the entire world music appropriation issue. The keynote address by Katharine Norman and papers by Simon Emmerson, Barry Truax, and Nick Collins also encompassed this category. Their talks concerned the "big or small tent" approach to the analysis of electroacoustic musics. I recommend Norman's book, *Sounding Art* (Ashgate 2004); it provides a series of unique essays discussing various aspects and pieces of electroacoustic music. It also offers several ideas about how to analyze electroacoustic music. In her address, Norman called for a much more subjective listening to electroacoustic music, and while I am still not entirely certain about the meaning, I believe she was calling for the idea of "openness" in analysis rather than the selection of one type of cookie-cutter methodology that could be applied to all pieces. One should actively search for the best and most meaningful way to approach a work. This not only opens one to a wider variety of methodologies and approaches, but it also opens one to a wider variety of musics.

Simon Emmerson's paper, "Where Next? New music, new musicology," emphasized the importance of examining performance practice as a way to approach a larger number of categories of electroacoustic musics, which run the gamut from very academic to very popular. Collins and Truax, at the final paper session of the conference, dealt with generative musics and soundscape composition, respectively, with Collins soliciting guidance from the scholars assembled on how best to approach his subject matter and Truax discussing work he has done in the analysis of the soundscape genre (<http://www.sfu.ca/ffitruax/wsp.html>).

The "comfort" that one finds in traditional categories and musics as well as ways of thinking about and making music threaten to eliminate from consideration a variety of work that cannot be easily quantified, interpreted, or dealt with empirically. Concerts such as the BBC Proms feature living composers, mainly those who write conservative concert music with traditional instruments and performance practices, but there are many composers who are not inclined to do so, and interestingly, many of them are female, or gay, or female and gay, and many did not have a traditional musical education. Their creative concerns may be more social or anthropological than musical. This is the "big tent" to consider and by failing to deal with it musicologically, in the programming of concerts, or in the adjudication of music competitions,

the tent instead gets much smaller, much more crowded with "more of the same," and (in my opinion) becomes a great deal less interesting and engaging.

This is the problem I had with some of the EMS presentations: not with their stated intent but with the disquieting feeling I had that some of the presenters want to "have their analytical cake and eat it too." They talked about the consideration of all genres of electroacoustic music, but I still saw considerable evidence of a valuation of "worth" based on the cultural context (performance practice, as Emmerson indicated).

An appropriate methodology—that is the crux of the matter. How do we decide? Emmerson's talk had strong echoes of Richard Leppert and Susan McClary's *Music and Society: The Politics of Composition, Performance, and Reception* (Cambridge, 1987), Peter Manuel's *Popular Musics of the Non-Western World* (Oxford, 1988), and McClary's *Feminine Endings* (University of Minnesota, 1991). John Richards' fascinating look at his students' uses of guitar effects pedals especially recalled the essays of *Music and Society* as he discussed the cultural context and symbolism of the effects pedal as an object. A reading and re-reading of *Organised Sound*, and the writings of Pierre Schaefer, Denis Smalley, and Simon Emmerson will greatly enhance the work of those of us who lean perhaps too far to the anthropological and postmodern side of the analytical equation. Likewise, reading works by scholars such as Leppert, McClary, Jacques Derrida, Pierre Bourdieu, and others might prove quite enlightening and helpful to the empiricists. Otherwise, what threatens to occur is a look only at musics that are more accommodating of empiricization and an often unconscious dismissal and/or devaluation of those that are not so accommodating. Then the analytical tent gets smaller again and, in my opinion, often some of the most intriguing works and creative artists are left outside in the scholarly cold.

Finally, a significant number of presentations provided excellent sources of primary and resource materials for educators and researchers. I strongly encourage you to check these informative Web sites. Leigh Landy discussed the ElectroAcoustic Resource site called EARS (<http://www.ears.dmu.ac.uk/>), a tremendous source of information; Annette Vande Gorne showed the "electrodoc" site of *Musiques et Recherches* (<http://www.musiques-recherches.be/documentation.php?lng=en>), another impressive database; and Ricardo Dal Farra and Mungo Zhangruibo presented online resource work for South America and China, respectively. It should also be noted that Marc Battier has embarked on the EMSAN (Electroacoustic Music Studies Asia Network) project devoted to the study of the development and practices of electroacoustic music in East and Southeast Asia. Battier will be assisted in his efforts by Yuriko Kojima.

EMSo7 offered two fine evening concerts, both of which presented music by women. The second half of the initial concert featured Katharine Norman's *Islands of One—four short stories about mind and body* (2006–7) and *Losing it* (Insomnia remix 2004). The pieces were of great interest to me as they exemplified the intents and notions of women using their own voices as sound sources in their electroacoustic music—the topic of my paper presentation. And Norman uses her voice and her stories in a particularly effective way, weaving a tale in both works that is personal but has implications that go beyond the composer's own world into the concerns of others. She describes *Islands of One* as a radiophonic work, and the piece uses her voice, texts written by her, and sounds recorded from her home on Pender Island, British Columbia. Calling the work “a consideration of mind and body,” the composer created her stories while reflecting upon her experience of hallucinating during a serious illness.

Norman's selections effectively illustrated the points she made in her keynote address. It is impossible to approach these works from only one standpoint; they employ elements of the personal, the musical, and the technological, and all are so inextricably linked that analytical consideration of them needs to employ both empirical and subjective methodologies in order to be relevant and complete.

The second presentation on the final concert was a breathtaking work by Diana Simpson, a Glasgow-born composer who is currently a doctoral student at Manchester University. Simpson's *Anima Machina* (2006) was the winner of the 2007 Prix SCRIME Bordeaux. She writes that the work is based on the notion that “our lives are becoming more dependent on machines, and those machines are becoming increasingly smaller and more intelligent.” She utilized recordings of amplified small metallic materials, but the listener would not be aware of the sonic sources. Simpson's processing gave these sources a great deal of sonic energy and magnitude, effectively illustrating her intent of musically describing the concept that the smaller machines become, the greater their impact and abilities.

In conclusion, my U.K. trip helped to forge research opportunities and friendships and also allowed me to witness the “birth of a discipline.” Though EMS has been in existence for several years, and the discussions and methodologies associated with it even longer, I felt they were still exploring possibilities and asking questions about the direction of research. This is a discussion that researchers with more anthropological and social interests need to be a part of to ensure that there really is a “big tent” in the musicological study of contemporary music in general and electroacoustic music in particular.

A lengthy and more general review by the author of the Electroacoustic Music Studies (EMS) Network 2007 conference is currently posted as part of the summer edition of the SEAMUS Online Newsletter at <http://www.seamuson-line.org>. Several extensive excerpts from that publication appear as part of this article.

Elizabeth Hinkle-Turner has served on the board of the Society for Electroacoustic Music in the United States (1993–2004) and the Canadian Electroacoustic Community (1998 to present), and she is the owner of WAVE_LIST, a listserv devoted to issues of gender and music technology. She is the vice-president of IAWM and is the digital communications coordinator for the organization. Currently, she is the student computing services manager at the University of North Texas. Hinkle-Turner is the author of the book *Women Composers and Music Technology in the United States: Crossing the Line* (Ashgate Publishing, January 2006), which recently received the Certificate of Merit award in the category of “Best Research in Recorded Classical Music” from the Association for Recorded Sound Collections.

“Women in Music Festival” Eastman School of Music's Third Annual Festival,

March 26–30, 2007, with Tania León as
Composer-in-Residence.

SYLVIE BEAUDETTE

In March 2007, the Eastman School of Music's third annual “Women in Music Festival” proudly presented thirty-seven composers, ranging from Hildegard to pop singer Pink, during a series of five noontime concerts performed by more than 150 musicians. The audience had the opportunity to hear a wide variety of works, including the premieres of *Elusion* for viola and piano by Michaela Eremiasova, *Clouds* for vibraphone and marimba and *Toccata* for solo piano by Beata Golec, and *Homage* for organ and voice obbligato by Jung Sun Kang. To take advantage of Eastman's Sibley Library's acquisition of the “Frances Copthorne Collection” a few months before the festival (thanks to the composer's grandson, Copthorne MacDonald), three of Copthorne's (1894–1945) songs were performed on the first noontime concert on March 26, with the composer's grandson in the audience.

In addition to the noon concerts, the festival offered several special events. The highlights included a “Women and Music Technology” exhibit featuring Elizabeth Hinkle-Turner's *Finish Line*, Hsia-Lan Wang's *Hard-Boiled Wonderland*, and Sabrina Aguilar Peña Young's innermost thoughts of distorted psyche, which were shown continuously in a loop. On March 28, pianist Wenqing Zhang

performed the American premiere of Rebecca Clarke's *Theme and Variations* for piano as part of her doctoral lecture-recital. Sitarist Hasu Patel gave two workshops and a well-attended and warmly-received concert with tabla player Arub Chattopadhyay on March 29 in the Rush Rhees Library at the University of Rochester.

The "Women in Music Festival," founded in 2005 by Dr. Sylvie Beaudette (assistant professor of chamber music at the Eastman School of Music) and Sophia Ahmad (then a master's student in piano performance) is somewhat unique, since most of the repertoire is chosen by the performers themselves, making the program extremely varied in style and instrumentation. The concerts take place in unusual public spaces around Eastman (main lobby, atrium, etc.) and each piece (or group of pieces) is preceded by the reading of a poem written by a woman. This year's poetry readers were women who are making an impact, one way or another, on the Rochester community.

In addition to the "performers-based" programming, the festival has made a tradition of devoting one of its concerts to a specific composer or theme. In 2005 the music of Roxanna Panufnik was featured, as was the "Music in the Time of Susan B. Anthony" the following year to commemorate the centennial of her death in 2006. This year, thanks to a generous grant from the New York State Music Fund, the festival welcomed its first composer-in-residence, Tania León. León's residency officially started on March 25, 2007, with the premiere of her *Atwood Songs*, co-commissioned by Eastman's Hanson Institute for American Music and Syracuse University's College of Arts and Sciences. The premiere, performed by soprano Eileen Strempele and pianist Sylvie Beaudette, took place at the Syracuse University Setnor Auditorium as part of Syracuse's Society for New Music series. At Eastman, León gave a lecture for composers and the general public; she also presented a master class for Eastman students (simultaneously videocast to a Syracuse University audience) and a coaching session for Ossia (student new music ensemble at Eastman). The "All-León Concert" on March 28 included *Journey* (for soprano, flute, and harp), *Momentum* (for solo piano), *Atwood Songs*, and *Indígena* (for mixed ensemble, performed by Ossia).

Locally, León gave an hour interview at the WXXI AM radio station and two presentations at the Rochester City School District. She participated in "An Evening of Music and Dialogue" alongside writer Margaret Atwood at the Rochester Institute of Technology, where the *Atwood Songs* were performed and then discussed by the two artists. Atwood and León talked about inspiration and influences on their respective lives and writing as well as the effects of "letting go" of a piece of music or literature. It was a memorable evening for everyone present. The next



"An Evening of Music and Dialogue" (March 26, 2007), Rochester, Institute of Technology. L to R: Sylvie Beaudette (pianist), Tania León (composer), Eileen Strempele (soprano), and Margaret Atwood (author).

day, at the same institute, León taught a class as part of Carl Atkins's "Songs of Protest" course.

Having its first composer-in-residence was not only a milestone for the festival, but it also put a human face on the mission that it has mandated for itself: "to celebrate women in all aspects of music." Tania León perfectly embodies this mission since she is a composer, conductor, pianist, teacher, and publisher. Her residency inspired many people, especially Eastman's student composers and conductors. They found in Ms. León a terrific role model.

Peripherally to and intertwined with the "Women in Music Festival," the University of Rochester presented a year-long series of lectures and events called "Women and Music" at the River Campus as part of "The Humanities Project." The fall semester featured lectures by University of Rochester faculty members, and the spring semester events included guest speakers Judith Tick and Lori Burns, a theatrical performance by Honey Meconi's "Hildegard Project," and "Highlights from the Women in Music Festival" concert. Hasu Patel's March concert was also made possible by "The Humanities Project" initiative as well as the hard work of the staff at the Susan B. Institute for Genders and Women's Studies.

The 2008 "Women in Music Festival" promises to be just as inspiring, with the visit of Eastman alumna Nancy Van de Vate as composer-in-residence. She has been commissioned to write a piece for viola solo and string quartet, which will be premiered during the festival by violist John Graham and the Ying Quartet. Eastman's Opera Theatre is also planning to present scenes from Van de Vate's opera, *All Quiet on the Western Front*, in March 2008.

To learn more about the "Women in Music Festival," its past programs, press releases, and so forth, please visit the Web site at www.esm.rochester.edu/wmf. To learn more

about “The Humanities Project,” please see www.rochester.edu/college/humanities/projects/?women&events.

Born in Québec, pianist Sylvie Beaudette has built through the years a diversified career as collaborative artist, vocal and instrumental coach, soloist, and teacher. She has recorded with clarinetist Richard Nunemaker, the Athena Trio, and soprano Eileen Stempel on the Red Mark, Centaur, Albany, and Orchard labels. She is assistant professor of chamber music and accompanying at the Eastman School of Music and is the founder and artistic director of the “Women in Music Festival.”

Mu Phi Epsilon (Los Angeles Alumni Chapter) Report Music to the Power of Four!

CAROL WORTHEY

Four IAWM Composers—all of them from the same chapter of Mu Phi Epsilon (Los Angeles Alumni Chapter)—have been honored by election to Artists-Composers-Musicologists-Educators (ACME). ACME celebrates the accomplishments and contributions of Mu Phi Epsilon performers, teachers, and composers who have boosted “music, friendship and harmony” on an international level. Adrienne Albert, Mary Lou Newmark, Alex Shapiro, and Carol Worthey are proud to be on the roster of this distinguished group and would like to share this honor with their supportive colleagues and friends in IAWM. Here are the four new ACME members:

Award-winning composer Adrienne Albert’s works are widely performed throughout the U.S., Europe, Thailand, China, South Africa, and Australia. She was awarded a grant from the National Endowment for the Arts, in conjunction with the American Composers Forum, for the Continental Harmony project in Alaska. An Alaskan Symphony (2007) was premiered in the Kenai Peninsula. Recent commissions and performances include *Between the dark and daylight* (2007) for Pacific Serenades; an Evensong Service (2007) for St. Bedes Church, Mar Vista, CA; a new work for noted saxophonist Doug Masek, and a solo trombone work for Andrew Malloy. She toured Northwest China with the Newstead Trio, for whom she transcribed a series of Chinese folk songs (2007). She was awarded a residency from the Ucross Foundation in Wyoming for October 2007 to work on a new piece commissioned by Chamber Music Palisades in Los Angeles, CA (2008).

Mary Lou Newmark, electric violinist, composer, and poet, premiered in December 2006 a full theatrical production of her multimedia work about the homeless, *Street Angel Diaries*, to rave reviews. *The Los Angeles Times* noted

her “haunting score” and described her performance as “modernistic musical sketches on her neon-lit electric violin.” For more reviews, events, music and poetry, visit Mary Lou on the Web at www.greenangelmusic.com.

Alex Shapiro composes acoustic and electroacoustic chamber music that can be heard on over twenty commercially recorded CDs from artists in the U.S. and Europe, including her latest CD of chamber works, *Notes from the Kelp*, on Innova Recordings. An ardent believer in community involvement, Alex is the recent president of the board of directors of the American Composers Forum of Los Angeles, and has served as an officer on the boards of NACUSA, the College Music Society, and the Society of Composers and Lyricists, and as vice president of the board of the ACLU of Southern California. Pursuing her hobby of marine biology, Alex now resides in Washington State’s San Juan Islands.

Carol Worthey’s chamber music, choral, and orchestral compositions have been performed on three continents at such venues as Carnegie Hall, Dorothy Chandler Pavilion, Aspen Music Festival, and St. Martin-in-the-Fields. Her paintings and interactive music-art pieces have been exhibited in two museums, fourteen gallery shows, and the 2007 Florence Biennale, where she will represent the United States and Artists for Human Rights. Also a writer, educator, performer and public speaker, Carol believes in the power of music and all creative endeavors to bring diverse peoples into greater understanding and thus to lay the groundwork for a more peaceful and joyful world.

Fondazione Adkins Chiti Donne in Musica

At the recent meeting of the Board for the International Music Council of UNESCO, Patricia Adkins Chiti met Dr. Lupwishi Myumba, who represents Africa for UNESCO. He thanked the Foundation for the choral music that was sent by some of you in response to his call for desperately needed music for the many choirs in Africa; many more scores are still needed. The foundation also collects secondhand music, books, and CDs, which are sent to many parts of the world. Please join this project; it does not matter how old the materials are.

We have finished the inventory of over one thousand scores, CDs, and books for Montenegro, and we are completing the publication of the book entitled *Women and Music in Montenegro* in three languages: English, Serbo-Croatian, and Italian. Copies are available through our office in Rome.

The Associazione Italiana Organisti di Chiesa would be

happy to have information about organ works by women composers, which they will send to their own very large national network. Please send your information and scores to the association at Via Riboty 23, 00195 Roma, Italy.

The Third International Competition, sponsored by Donne in Musica: Youth for Justice and Peace 2007 for young piano performers, took place May 18–20, 2007. This successful event was held in Krusevac, Serbia, under the guidance of Professor Voyna Olivera Nesic, President of Udruzenje “Zene u muzici.” This project is an attempt to restore a sense of peace and hope for the children in this war-torn country.

On the Foundation’s Web site, more than three thousand CDs have already been catalogued and another fifteen thousand titles will soon be added. Please send your recordings to Via Riboty 23, 00195 Roma, Italy.

Report from Japan

Songs and Piano Music by Women Composers

Tokyo, Japan, March 24 and June 4, 2007

TAEKO NISHIZAKA

Japan’s Women and Music Study Forum and the Center for the Advancement of Working Women co-hosted a lecture and concert entitled “Two Women Composers of the Showa Era: Kikuko Kanai (1906–86) and Takako Yoshida (1910–56)” on March 24, 2007, at the CAWW Hall. Their music was performed by Kimiko Fukunari, soprano, and Yumiko Miyoshi, piano. Hiromi Tsuji presented the lecture. Kikuko Kanai was born in Okinawa and used Okinawan idioms in her music. Her aim is to popularize the music of the island. Takako Yoshida is especially noted for her anti-war advocacy and support of the women’s independence movement. The event attracted an audience of various age groups and interests, and they seemed impressed by the music of both women composers.

June 4, 2007, marked the one hundredth anniversary of the death of composer Agathe Backer-Grøndahl. A concert of her music was held on that date at Tokyo Bunkakaikan Recital Hall. Her music, which Eduard Grieg once likened to mimosa flowers, is rarely performed now, and the program organizer, from the Unknown Music Association, had taken great pains to access her music. Backer-Grøndahl’s music was well worth the effort. Her piano suite, *Blue Mountain*, was played from the first edition; the last movement in the suite, “Night,” was especially effective. The program pamphlet contained lyrics of the songs in Norwegian with Japanese translation as

well as rare (at least in Japan) information on the composer and the lyricists. The performers included soprano Asako Motojima and pianists Iku Miwa and Hiroe Arai.

Report from China

Li Yiding, translated by Zhang Pei

A “Concert of Chinese Plucked-String Instruments” featuring new works was held in Beijing on March 24, 2007, in the music hall of the Central Conservatory of Music (CCM). The concert, sponsored by the Society to Promote Chinese Culture and CCM, featured works by ten composers from the Women Composers Academy of China (CWCA) and IAWM, including Chen Yi, Wang Qiang, Su Fanling, Li Yiding, Lin Pinjing, and Zhu Jie. The *Play of Blue Mask*, *The Dance to the Moon*, *One Flower*, and *Ode to the Moon*, performed by CCM’s string orchestra, were very creative in their approach to playing techniques and the way they introduced traditional folk tunes.

CWCA, established in 2002, presents yearly concerts of new works by Chinese woman composers in various cities in mainland China, Hong Kong, Macow, and Taiwan. The CCM string orchestra, founded by CCM professor and pipa artist Zhang Hongyan, is composed of undergraduate and postgraduate students. From its inaugural year, the orchestra, which performs in Beijing and tours China, has focused on the use of Chinese folk music and experimental music, which some audience members found a bit strange.

The Kapralova Society

KARLA HARTL, PRESIDENT

The world premiere of Vitezslava Kapralova’s cantata *Ilena*, op. 15, for soli, mixed chorus, orchestra, and reciter, was presented by the Janacek Academy of Performing Arts at the Besedni dum Concert Hall in Brno, Czech Republic, on May 31, 2007. The orchestration of Kapralova’s composition was completed by Martin Kostas, a young composer and recent graduate from the academy. The work was performed by the Brno Philharmonic, Brno Academic Choir, and Gaudeamus Choir Brno, with soprano Irena Lukacova, tenor Vaclav Barth, bass Martin Frybort, and reciter Roman Groszmann. The Brno Philharmonic was conducted by Ondrej Tajovsky, the choirs by Katarina Maslejo. The project was realized based on the impetus and with the financial assistance of the Kapralova Society.

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 by mail to 2451 Third St., LaVerne, CA 91750.

Jacqueline Shannon and Deborah Aitken performed **Adrienne Albert's** *Global Warming* (horn and piano) at California State University, Dominguez Hills on March 22, 2007. Paul William Stevens performed *Nightfall* (horn) at the Mid-South Horn Conference held at the University of Missouri at Kansas City, March 23–25. Commissioned by Pacific Serenades, *Between the Dark and Daylight* (flute, violin, viola, cello, harp) was premiered April 21–24 in the Los Angeles area, the Neighborhood Church in Pasadena, and the Faculty Center at UCLA. In preparation for the premiere, Martin Perlich interviewed Albert on KCSN FM, Los Angeles on April 18, and an article appeared in the local *Palisadian-Post*. An *Alaskan Symphony* (choir and orchestra) was premiered April

28–29 in Kenai and Homer, Alaska. Commissioned through a grant from the National Endowment for the Arts and the American Composers Forum for the Continental Harmony project in Alaska, the symphony was performed by Kenai Peninsula Orchestra and Homer High School and community choirs. In June *The American Composers Forum Newsletter, Sounding Board*, posted a front-page article by Albert about her experiences in Alaska. Gwendolynn Curtis (clarinet) and Mo Li Gong (piano) performed *Sam's Dance* at Franklin Pierce College in Rindge, New Hampshire in April.

The Oahu Civic Orchestra performed *Courage for Orchestra* on “Heroes” concerts June 30 and July 1 at the Kahala Mall in Honolulu, Hawaii. Albert toured with the Newstead Trio and students from the Pennsylvania Academy of Music (Lancaster, PA) in China from July 3 to 20. The trio performed Albert's transcriptions of *Three Chinese Folk Songs* (piano trio) and *Lullaby* (flute, violin, clarinet, cello, piano) in Lanzhou, Xining, Dunhuang, and Qinghailu along the Silk Road. On July 13 *Doppler Effect* (flute, cello, harp) was performed by Trio Callisto in Minneapolis, MN. Albert was elected to ACME, the honor society of Mu Phi Epsilon International Music Fraternity. She was awarded a two-week residency in October at the Ucross Foundation in Wyoming to compose a new work for Chamber Music Palisades.

Beth Anderson hosted the fourth annual “Women's Work” concerts produced by Greenwich House Arts. The series of three concerts explored recent chamber and vocal music by prominent living women composers from Asia, the United States, and Europe and focused on the influence of folk music, poetry, and new technology on their work. (See the review in this issue for details.) Four-hand piano duo Bonnie Anderson and Donna Gross Javel performed Anderson's *Belgian Tango* April 1 at the Chelmsford Public Library and again on August 2, 4, 27, and 28 in Massachusetts as a part of the Living Composers: Four-Hand Piano Project. St. George's Episcopal Church Choir performed *In the Company of Women* (SATB chorus) on May 13 at the church in Hempstead, NY. Daniel Kassner performed *Comment* (solo flute) June 4 at the NACUSA National Concert at Christ and St. Stephen's Church in Manhattan. Ana Milosavljevic (violin) and Terezija Cukrov (piano) performed *Belgian Tango*, *Dr. Blood's Mermaid Lullaby*, and *Tales nos. 1 and 2* in Serbia and Croatia July 19, 20, and 26. Anderson, in collaboration with New York video artist Dmitriy Khavin, created two videos based on *Pennyroyal Swale* (string quartet). Khavin matched the music to Kentucky landscapes and photos of James Archambeault. View the videos at <http://www.youtube.com/>.

Elizabeth Austin's *A Celebration Con-*

certo (piano, child soprano, wind ensemble) was premiered by pianist Jerome Reed (who commissioned the work), soprano Jocelyn Fisher, and the Nashville Wind Ensemble in June 2007. *Frauenliebe und -leben*, *Sonnets from the Portuguese*, and *A Birthday Bouquet* were performed on a doctoral recital on March 11, University of Illinois, Urbana-Champaign. On March 20 Karl Kramer-Johansen and Ieva Jokubaviciute performed *Prague Sonata* (horn and piano) at Rowan University in Glassboro, NJ. On July 5 Ulrich Urban performed *Puzzle Preludes* (piano) on Mitteldeutscher Rundfunk/MDR, Germany. Teresa Ann Crane completed her dissertation, "Selected Music of Elizabeth R. Austin," at the University of Illinois at Urbana-Champaign in 2007. *Symphony no. 2 ("Lighthouse")* was recorded by the Moravian Philharmonic Orchestra on *Spectra*, Capstone Records (CPS-8779).

Betty Beath's *Lament for Kosovo: Adagio for String Orchestra* opened a performance by the First Austrian Women's Orchestra on November 27, 2007 in the Konzerthaus, Vienna. Under the patronage of UNESCO, the Peace Concert celebrated the life and work of Baroness Bertha von Suttner (1905), the first female Nobel Peace Prize winner. *Gambar Gambar Jawa . . . Images of Java*, a setting of poems in English and Indonesian by Javanese writers Goenawan Mohamad and Subagio Sastrowardjo for solo voice and orchestra, was premiered by soprano Susan Lorette Dunn and the Queensland Conservatorium Orchestra on August 10. The Conservatorium invited Beath to compose the work on the theme of journey and discovery for their fiftieth anniversary season. Wirripang (Australian music publishers) recently published *Lament for Kosovo: Adagio for String Orchestra; Woman's Song: Allegro Vivace for String*

Orchestra; River Songs (song cycle for voice and piano with texts by the Australian writer Jena Woodhouse); and *In This Garden* (song cycle for voice and piano with texts by writer/illustrator David Cox).

Susan Borwick, professor of music at Wake Forest University, attended a June 3, 2007 performance of her *Benediction* (SATB choir and organ) at the Riverside Church, NY in honor of retiring Senior Pastor Dr. James Forbes, Jr. During 2008 MorningStar Music will publish several Borwick anthems: the introit *Jubilee* (SATB choir and solo trumpet), the processional *Arise and Shine* (SATB choir, organ, brass, timpani), *In This Place* (SATB choir and piano), *The Child* (two-part choir and piano), and *When Jesus Walked into the Stream* (two-part choir, piano, oboe, cello).

On July 9 **Liane Curtis** gave an interview about Rebecca Clarke on the Stanford University radio station KZSU (<http://kzsulive.stanford.edu/>).

Nancy Bloomer Deussen's works were aired over radio stations across the United States during May and June. On April 15 *Peninsula Suite* was the featured work on *Into the Light* from radio station KMFA in Austin, TX. *A Recollection* (solo piano) was performed on a NACUSA concert in San Jose on April 21. On May 6 the Avanti Woodwind Quintet performed Deussen's Woodwind Quintet; her *Capriccio for Flute and Piano* was performed at the Fortnightly Music Club in Palo Alto, CA. *Peninsula Suite* was performed by the Milwaukee Chamber Orchestra on May 12. The San Jose Symphonic Choir performed *The Message* at a concert sponsored by the San Francisco Bay chapter of NACUSA on June 16 in Palo Alto. Deussen has received a commission to compose a trio for flute, violin,

and cello by the Blackledge Chamber Ensemble of Connecticut. *A Field in Pennsylvania*, a tribute to the passengers and flight crew of FLT 93, which crashed in Pennsylvania on September 11, 2001, was performed on September 9 at Rosemont High School in Sacramento.

CUBE presented "Sounding the Sacred III," a concert of liturgical works by women composers featuring *Fragments from Augustine the Saint*, a monodrama by **Beverly Grigsby** based on fragments from major writings of Saint Augustine. The instrumentation employs the ancient doctrine of the trifold nature of humanity, with oboe, harp, and percussion representing secular, sacred, and emotional forces (body, soul, and mind) in the classic Greek tradition. **Patricia Morehead** was the oboist. The program was also presented on February 17 at Columbia College, and on February 18 at the Lutheran School of Theology in Chicago, and included **Judith Shatin's** *Fasting Heart* (solo flute) played by **Janice Misurell-Mitchell**.

Ellen Grolman's book, *Joan Tower: The Comprehensive Bio-Bibliography*, was published by Scarecrow Press on June 28, 2007. It is reviewed in this issue.

Lynn Gumert's *D'Estas Aves* (voices, recorders, strings), based on the poetry of the fifteenth-century Spanish poet Florencia del Piñar and commissioned by the Garden State Sinfonia, was premiered on April 22 in New Brunswick, NJ, with the composer conducting and performing. *La Niña Guerrera* (early music ensemble piece) was performed by Zorzal Music Ensemble in Perth Amboy, NJ, on April 21. Gumert completed two community-based composer residencies, one at a day program for low-income Hispanic Senior citizens in New Brunswick, NJ, (CARTS

program), and the other at a summer school program (Pennsylvania Artists in Education) for children of Hispanic migrant workers in Adams County. She was named permanent Artistic Director and Conductor of the Garden State Sinfonia, after serving as interim director for the past year. Gumert is also the artistic director and a performer with the Zorzal Music Ensemble, a recipient of Pennsylvania Partners in the Arts grants supporting performances of Spanish, Latin American, and Sephardic music.

Jennifer Higdon's *Spirit* for brass and percussion ensemble was premiered in May by the Richmond and Virginia Symphonies, JoAnn Falletta, conducting. The work was commissioned for the four hundredth anniversary celebration of the Jamestown, Virginia settlement. *Kelly's Field* (for symphonic band) was premiered at the Midwest Band Clinic by the Miroshino Academia Symphonic Band (from Japan). *Light* was premiered in April by the Green Bay Symphony Orchestra, Bridget Reischl, conducting. *Soprano Saxophone Concerto* was premiered at the Cabrillo Festival of Contemporary Music (July 29–August 13, 2007), Marin Alsop, conducting, in Santa Cruz, CA. Edward Ortiz, arts critic of the *Sacramento Bee*, wrote that Higdon's concerto "offered the most sublime musical moments" and was the "most evolved and cohesive work" on the program.

January 2008 will see the premiere of two new concerti with the Philadelphia Orchestra (co-commissioned by the Atlanta Symphony and the Minnesota Orchestra): *The Singing Rooms* for solo violin (Jennifer Koh, soloist), chorus, and orchestra; and *Concerto 4-3* for Time for Three (co-commissioned by the Wheeling Symphony and the Pittsburgh Symphony). Naxos has released *Higdon: Chamber Music* containing Piano Trio

and two string quartets, *Voices and Impressions*. The new music ensemble, Eighth Blackbird, has released the CD *Strange Imaginary Animals* containing Higdon's *Zaka* on the Cedille label. *Lullaby* was recently released on a new Albany recording by flutist Jan Vinci called *Global Flutescape*, with flutist Higdon performing. The Philadelphia Orchestra has released the CD of her *Concerto for Orchestra* on their online store for purchase.

Dorothy Hindman was named the Goliard Ensemble's (New York City) composer-in-residence for 2008. Her song cycle, written for the Goliard Ensemble (mezzo soprano, saxophone, violin, cello, piano), will receive its New York premiere in February 2008, followed by a Southeastern tour. During summer 2007 *Needlepoint* (solo guitar) was released on *Musings* from the Society of Composers, Inc. series on Capstone Records; *Seconds* (electronics) was released on the Vox Novus 60 x 60 2004/2005 double disc. Recent performances include *Seconds* at the Free Play 6: Listening Chamber at the Art Gallery, Grand Valley State University, MI; *three small gestures* (violin and guitar) premiered by Duo 46 in February in Birmingham; and *Monumenti* (violin and cello), performed by the Dal Niente ensemble in Chicago. During the summer months her works were performed by percussionist Scott Deal at the New England Conservatory and *Odyssea Coro* in Portugal. *Taut* (guitar quartet) was featured on the Corona Guitar Kwartet's concert tour of Italy the fall of 2007. Hindman is currently completing another commission for Corona, *Nine Churches* (guitar quartet and chamber orchestra).

Women Composers and Music Technology in the United States (Ashgate) by **Elizabeth Hinkle-Turner** received the Certificate of Merit in the category of Best

Research in Recorded Classical Music from the Association for Recorded Sound Collections, as announced at the ARSC 2007 conference in April. Begun in 1991, ARSC Awards are given to authors of books, articles, or recording liner notes to recognize the very best work in recorded sound research. Hinkle-Turner presented the paper, "Hear Me Now: The implication and significance of the female composer's voice as sound source in her electroacoustic music" at the 2007 "Electroacoustic Music Studies Network Conference" at De Montfort University, Leicester, United Kingdom, in June 2007.

Anne Kilstofte's *Litany for 1607 and Today* (SSA and piano), with text by the poet laureate of Virginia, Margaret Morland, was commissioned for the four hundredth anniversary celebration of the Jamestown settlement. The work was premiered on February 25 in Lynchburg by the Randolph-Macon Women's College Choir with the composer at the piano. Following the premiere, the choir toured with the piece starting on February 27 in Lynchburg and continuing with three California performances on March 3 in Santa Rosa, March 4 in Castro Valley, and March 5 in Fresno.

Songs by **Caroline Mallonée** were performed on two programs held in the New York City area on May 11–12: "Songs from American Opera Projects' Composers" and the "Voice Workshop Series" (www.operaprojects.org). *Nora the Nonapus: A Children's Opera in One Act*, with music by Mallonée and a libretto adapted by the composer, was premiered on June 19 at the University of North Carolina, Chapel Hill. Written for Long Leaf Opera and fourth grade students at Estes Hills Elementary School in Chapel Hill, the work is scored for soloists, chorus, piano,

and Orff instruments. Other works for soprano and piano by Mallonée were performed on the program.

Jennifer Bernard Merkwowitz was appointed visiting assistant professor of music (electronic music and theory) at the College of William and Mary in Williamsburg, VA, for 2007–8. She recently graduated from the University of Cincinnati College-Conservatory of Music (CCM) with a DMA in music composition. Her thesis project, “The Cardiac Dance—The Spirals of Life” (www.thecardiandance.com), a multimedia collaboration based on the work of cardiac surgeon Gerald Buckberg, premiered as part of the CCM Spring Dance concert in May 2007.

Ann Millikan was a guest composer-in-residence at “Inner Voices,” the Sixth Annual Women in New Music Festival at California State University Fullerton (CSUF), March 1–4. Her residency included a lecture on composition, a lecture/panel discussion with **Tania León** and **Linda Dusman** on the role of the composer in society, an open rehearsal, mentoring of students, and pre-concert talks. Ensemble-in-residence *Zeitgeist* premiered *Cantando Para A Onça* (Singing for Jaguar), and they also featured the work on their “Strange Angels” concert series of ten performances in Minnesota and Wisconsin. *Three Reflections*, arranged for the CSUF New Music Ensemble, was performed on the IAWM Annual Concert. Millikan’s debut album, *The Music of Ann Millikan Featuring the California EAR Unit*, was released May 1 on Innova Recordings. The album has received excellent reviews and radio play, including an April 30 live interview on Martin Perlich’s *Audition Booth* and a May 1 feature on John Schaefer’s *New Sounds*, “Beyond Kronos: New Music from the West Coast.” Millikan is

composing three new orchestral works to be recorded and released on MMC Recordings in 2008, supported by the Jerome Foundation and Argosy Foundation Contemporary Music Fund.

Kathryn Mishell received a Gracie Award statue for “Outstanding Portrait/Biography” for conceiving, producing, and hosting her weekly radio program of music by women composers entitled *Into the Light* (<http://www.intothelightradio.org>). Named after Gracie Allen, an early trailblazer for women in radio and television, this esteemed award was given “in a year with a record-breaking number of entries” in recognition of “superior quality in writing, production and programming.”

In February **Janice Misurell-Mitchell** was the featured composer in the *Music for a While* series presented by the Music Institute of Chicago. *String Quartet no. 1*; *Una voce perduta* (solo alto flute), *Speechscape* (solo alto saxophone), and *Uncommon Time* (solo flute) were performed by members of the faculty and students. Also in February Louise Toppin premiered *A Voice Lesson* (soprano and piano) written in memory of tenor William Brown. She was a featured composer on the “Voices of Dissent” concert presented at Bowling Green State University, where composer **Marilyn Shrupe** was also performed. Misurell-Mitchell premiered *Everything Changes* (voice/flute and percussion) and performed *After the History* for the same combination with percussionist Dane Maxim Richeson. The duo performed her theater pieces in April at the *Outside the Box* series at Southern Illinois University in Carbondale, IL. The concert also included *After the History*, *Scat/Rap Counterpoint* for voice and percussion, and *Rush Life Rush* for voice/flute and percussion. Her

new work, *X-Marks*, was premiered in March by the University of Chicago X-tet, a student jazz ensemble. She performed *Blooz Man/Poet Woman* for voice/flute on a CUBE concert at Columbia College in March. In May she premiered *Alles wandelt sich* for flute, clarinet, cello and percussion on a CUBE concert at the University of Chicago, and she gave recitals of her works for flute and voice at Hebrew University in Jerusalem and at Northwestern University in Evanston, IL. In May and June she presented her compositions in seminars in Tel Aviv, Israel, and at the Royal Northern College of Music in Manchester, England. She gave a workshop on extended techniques for solo flute in Ramallah, West Bank.

Works by **Patricia Morehead** and **Janice Misurell-Mitchell** were performed at CUBE concerts held at Columbia College Concert Hall in Chicago on March 27 and 30. During a trip to Budapest and Vienna in April, Morehead presented a lecture for the composition class at the Liszt Academy in Budapest on women composers and a session on contemporary techniques and notation for the oboe. The Chicago Cultural Center Salon series presented *It is Dangerous to Read Newspapers* (voice and piano) and *Y 2 K* (two clarinets) on April 22. Accessible Contemporary Music presented a concert of music by Morehead on May 4 at the Merit School of Music in Chicago. The program included the world premiere of *Pulsars* (string quartet), *The Edible Flute* (flute and piano), *Just After the Rain* (mandolin, clarinet, cello), *A Handmaid’s Tale* (two pianos), and the world premiere of *Salome’s Dance* (flute, clarinet, violin, cello, marimba, percussion, piano). Seth Boustead, ACM Executive Director (and former composition student of Morehead), said: “Patricia Morehead has done so much for the new music

community in Chicago that we felt it would be perfect if this year's Music of Women Composers concert featured her music exclusively." *Stolen Moments* (clarinet, cello, piano) was performed on the final CUBE concert of the season held May 20 at the Merit School of Music.

Mary Lou Newmark performed *The Forgotten and the Free* with double bassist Tom Peters on March 1 at California State University Fullerton, as part of the seventeenth annual IAWM Chamber Music Concert. Newmark was elected to ACME, the honor society of Mu Phi Epsilon International Music Fraternity.

Frances (Frankie) Nobert played an organ concert following the noon mass on May 8 at the Church of St. Louis, King of France, in St. Paul, MN. Her program included works by Roberta Bitgood, Emily Maxson Porter, Esther Mägi, Thomas Arne, and Pamela Decker. On July 8 Nobert performed "Music, She Wrote: Organ Compositions by Women" at Westwood United Methodist Church in Los Angeles (reviewed in this issue). On July 18 Nobert gave an organ concert of American and French music celebrating July 4 and July 14 (Bastille Day) on the Tannenberg organ at the Old Salem Visitor Center in Winston-Salem, NC. Composers included Cécile Chaminade, Jean François Dandrieu, Norman Dello Joio, Jean Langlais, Janet Linker, **Margaret Sandresky**, Jeanne Shaffer, and Germaine Tailleferre.

Shelley Olson's *A Chanukah Cantata*, recorded in Sydney, Australia, under the direction of Judy Campbell, appears in the list of "The Top Ten Chanukah CDs Of All Time," published by reviewer Paul Wieder of the "Chicago Jewish Community Online" for the Jewish United Fund/

Jewish Federation of Metropolitan Chicago. A public presentation of "Lullabies for Free Children: A Global Collaborative for Peace" took place during a "Women in the Arts" exhibition on April 21 at the North Carolina School of the Arts in Winston-Salem. Olson gave a brief history of the international "Lullabies for Free Children" project. The *Winston-Salem Journal* published an article about the event on April 20. Since January 2007 Olson's "Lullabies" project has expanded and is now offering on-site poetry and music composition workshops and training programs. She is working to open this project to worldwide composers, bringing workshops to schools, universities, and local homeless shelters. Her latest project is "To China, with love," a new series of lullabies composed to honor China as the next host of the IAWM Congress in 2008. On April 22 Olson led an interactive seminar entitled "Success in the World of Music: Making and Marketing an Independent CD" in the Sound Laboratory at the North Carolina School of the Arts.

On March 31, the Canadian women's choir *She Sings!* (formerly *Aurora*, Martha Hill Duncan, conductor) premiered **Rebecca Oswald's** a cappella SSAA piece *Walk With Me* (words and music by Oswald). *She Sings!* gave the United States premiere of *Let Him Return* (SSA/piano anthem) in New York City on May 11 in concert with the New York Treble Singers. In 2005 *She Sings!* premiered the work in their home town of Kingston, Ontario. *Let Him Return* received Top Honors in the 2002 "Waging Peace Through Singing" international choral composition competition. *Journeys to Freedom: Rännakud Vabadusse* (three choirs, four winds, and percussion) was premiered in April and May with two additional performances. It was co-commissioned

by three choirs in Westminster, MD: the McDaniel College Concert Choir, the Masterworks Chorale of Carroll County, both conducted by Margaret Boudreaux, and the Children's Chorus of Carroll County, conducted by Diane Jones. The work incorporates folksongs from the United States and Estonia, celebrating human freedom and dignity. The Central Oregon Symphony performed an excerpt from *Bowerman, Man of Oregon* (chamber orchestra) in Bend, OR, on May 12-14 with complete performances given October 27-29. Commissioned by the Oregon Community Foundation, this work is a symphonic biography of Bill Bowerman (1911-99), famed track and field coach from the University of Oregon. Oswald presented a solo piano recital in the United Kingdom promoting her *October Wind* CD, which includes thirteen solo piano works and an art song for tenor and piano. *Indie Acoustic Songs of Note 2005* called Oswald's *Periwinkle Blue* "one of the best songs of 2005." She is writing, recording, and producing music for the video-documentary series *A History of the University of Oregon* on Oregon Public Broadcasting.

Hasu Patel performed a sitar concert on June 3 at the "Resonance World Music Festival 2007" at St. Mary's Romanian Orthodox Church in Cleveland, Ohio.

Jeannie Pool is writing a violin concerto for the Tifereth Israel Community Orchestra for the 2008-9 season celebrating the orchestra's thirty-fifth anniversary. Pool's documentary film, *Peggy Gilbert and Her All-Girl Band*, continues to be screened. Scarecrow Press will publish Pool's biography of Peggy Gilbert in 2008. Pool writes a monthly column on issues related to composition, arranging, and orchestration for *The Overture*, the newspaper of Local 47 of the Professional

Musicians Union (AFM). Her feature article on composer-arranger Paul Riser and the Motown Sound appears in the July 2007 issue (<http://www.promusic47.org/overturearchives.htm>).

Deon Nielsen Price's *Digital Rhapsody* was performed as a part of the New Directions Chamber Series on February 25 at St. Paul's Church in Bakersfield, CA. The work was recorded on *SunRays II: City Views* (Cambria). **Martha Stoddard** was also represented at the concert. The Price Duo performed *Yellow Jade Banquet* at the IAWM Annual Concert on March 1 at California State University, Fullerton.

Dianne Goolkasian Rahbee's *Anahid's Musing Quartet*, performed by the Belgian Piano Percussion Quartet, received its world premiere on March 2, 2007 in Tours, France. On March 27 at the MTNA Conference in Toronto, Canada, pianist Phyllis Lehrer played *Phantasie-Variations*, and pianist Diane Andersen played *Tango*. Rahbee presented a lecture on her works. On March 31 at the Rivers Contemporary Seminar, the Rivers Upper School Orchestra gave the world premiere of *Mischievous Melange*, op. 150. On May 4 pianist Karine Bagdasarian played *Prelude*, op. 88, and *Prelude "Intchu"* at the Andreassian Music Fund Benefit Concert in Emmanuel Church, Boston. On June 7, 10, and 20 pianist Eric Henon played *Sonata no. 4* in Lille and Bourgogne, France. On July 8 Teodora Gheorghiu, soprano, and Nadine Delsaux, piano, presented the world premiere of two songs, "Feu Follet" and "Ses Yeux" on poems by Therese Planiol at the Bibliotheque Château de Saint-Senoch, Varennes, France. On September 5 pianist Diane Andersen, played *Sonata no. 4* at the Festival of Contemporary Music in Buenos Aires, Argentina.

She performed the sonata again on September 27–28 at the Roussel Festival in Northern France.

"Woman Composer," a commentary by **Belinda Reynolds**, was published by *NewMusicBox* (Web magazine of the American Music Center at www.newmusicbox.org/chat/chat.html).

Esther Landau performed **Vivian Adelberg Rudow's** *Call for Peace* (flute plus tape) at the fifty-seven-year reunion of the Walden School in Dublin, NH, on June 24. The New Hampshire premiere of *The Sky Speaks*, 1. *Clouds* was given by the Peabody Singers Chorus at the Peabody Conservatory of Music on March 29 in honor of the 150th anniversary of the Peabody Conservatory of Music. Sara Nichols performed *Call for Peace* at the Baltimore Composers Forum on December 1, 2006.

The compact disc recording of **Elena Ruehr's** chamber opera, *Toussaint Before the Spirits* (Arsis 158) received an outstanding review in *Opera News*, August 2007. Reviewer Joshua Rosenblum wrote: "This impressive chamber opera is an illuminating historical musical fantasy. Ruehr's score is challenging and original yet highly listenable—sometimes even catchy. . . . Ruehr is definitely a composer to watch."

Maria Vanesa Ruffa, associate conductor of the Orchestra of Indigenous Instruments and New Technologies from Argentina, was invited to perform at the "World Music Days" in Hong Kong for two concerts on November 27 and 29. The orchestra features indigenous instruments from Latin America (mostly pre-Columbian) from the Andes, the Amazon, and Mesoamerica (Mexico and Central America).

Maryanne Rumancik's *Don't gimme thuh Blooz*, *Sand Castles*, and *Throwing Sand* were performed at "Youth for Justice and Peace 2007," the third international competition for young piano performers sponsored by Donne in Musica. This project was held May 18–20, 2007 in Krusevac, Serbia. The Canadian National Conservatory of Music announced that *Butterfly and Fun for Two* will appear in *Northern Lights—An Exploration in Canadian Piano Music Levels 1 & 2*. *Making Tracks—Small Town Canada* includes *Prairie Steeples* (intermediate piano solo). These collections were launched at a gala celebration on July 16 in Palmerston, Ontario, as part of a series promoting the music of Canadian contemporary composers to piano students through performance and an innovative examination system.

Rumancik's sacred choral piece *Are You Going to Bethlehem's Light?* (SATB a cappella) is scheduled to receive five performances (including the world premiere) during the "Natale in Musica" December 2007 concert series in Italy. It will be performed by Coro Polifonico di Afile under the direction of Conductor Don Luigi de Romanis. This event is organized by Fondazione Adkins Chiti: Donne in Musica to promote the music of living composers. *Are You Going to Bethlehem's Light?* is based on the medieval melody "Scarborough Fair" and the original poetry of Friar Dominic La Fleur of Manitoba, Canada. Extensive use of word painting heightens the meaning of La Fleur's visually rich text.

Alex Shapiro's music was released on five CDs in Europe and the United States during the first half of 2007. Her comedic work for violin and harpsichord, *Slip*, is featured on the Italian CD *La Discordantia* from DC Records, performed by Antonio D'Andrea, violin, and Maria Clotilde Sieni, harpsichord. *Desert Tide* (soprano saxophone

and electronics) is the first track on American saxophonist Douglas Masek's CD for Centaur Records, *Saxtronic Soundscape*. Trio Chromos recorded *Elegy* (trumpet, cello, piano) in Spain on the Crystal Records CD, *Trumpet Colors*. Shapiro's short electronic piece *Unhinged* appears on the Vox Records *60 x 60 2004/2005*, a two-CD set. A CD with eight representative chamber works featuring twenty-four musicians has been released on an Innova disc that shares the same title as Shapiro's blog, *Notes from the Kelp*. See www.alexshapiro.org for audio clips from these releases and other CDs.

Judith Shatin's *Piping the Earth* was performed on a Richmond (Virginia) Symphony program, "The Circle of Life," on February 23, 24, and 26. Shatin is currently in residence at the College-Conservatory of the University of Cincinnati. On April 16 the Sonic Explorations series presented a concert of electroacoustic music including *Cherry Blossom* and *a Wrapped Thing* (amplified clarinet and multi-channel audio) and *For the Birds* (amplified cello and electronics). On April 22 *Secret Ground* (flute, clarinet, violin, cello) was performed by the Contemporary Music Forum at the Corcoran Gallery in Washington, D.C. *Stringing the Bow* (string orchestra), commissioned and premiered by the Virginia Chamber Orchestra in 1992, was performed by the San Jose Chamber Orchestra on their May 20 "Spring Strings" concert in San Jose, CA. The Apple Hill Chamber Players performed *Gazebo Music* (flute and cello) at the Apple Hill Chamber Music Festival in Sullivan, NH, on July 17. On July 18 Beethoven FM radio in Santiago, Chile, aired an hour-long program of Shatin's music, *Siglo XX*, including a sampling of her chamber, orchestral, and electroacoustic music, plus a brief interview. A con-

cert of her electroacoustic music was performed at the Jorge Muller Hall of ARCIS University in Santiago on July 19. The program included two DVDs featuring *Grito del Corazon* and *Penelope's Song*. The video for both is by Kathy Aoki, the latter in collaboration with Marco Marquez. The program also included *Hosech Al P'ney HaTehom* (Darkness Upon the Face of the Deep) and *Civil War Memories: Inside Out*, one of four movements commissioned by the Jane Franklin Dance Company. Shatin's *Marvelous Pursuits* (vocal quartet and piano four-hands) was performed at the Staunton Music Festival in Virginia on August 22.

On April 3 Canary Burton of WOMR radio in Provincetown, MA, interviewed mezzo-soprano **Kathleen Shimeta**, pianist Martin Hennessy, and sponsor Elizabeth Leif, on Shimeta and Hennessy's performances of "Life! Love! Song! A Visit with Gena Branscombe." The premiere of this one-woman show featuring the songs and life story of Canadian/American composer Gena Branscombe took place on April 28–29 at Eastern Nazarene College in Quincy, MA.

Clare Shore's *Three a cappella Carols* are featured in E. C. Schirmer's spring 2007 catalog and on the accompanying CD recorded by Boston's Philovox, conducted by Janet Ring Frank. In March the Gregg Smith Singers recorded three movements of the piano/vocal version of *Petite Messe* (SATB chorus and orchestra) in New York City.

Jamie K. Sims was featured on "Insights," a live WMRA FM call-in show, on February 28 (<http://wmra.org/inchive.html>). The hour-long program featured Sims talking about her double life as a classical composer and creator of the 1980s party band,

the Cosmopolitans. A retrospective CD of vintage recordings, *Wild Moose Party—New Wave Pom-Pom Girls Gone Go-Go, NYC 1980–1981*, has recently been released on Dionysus Records, with a reunion concert planned as well. Sims also served as composer-in-residence for the Virginia Commission for the Arts, presenting "Classical Music in a Popular World," a program designed to connect the uninitiated with the art music world.

Nadine Sine's women in music course was offered for the first time at Lehigh (Pennsylvania) University during the fall semester. The music department programmed a number of live concerts in support of the new course. The Lehigh Philharmonic performed Amy Beach's "Gaelic" Symphony plus a newly commissioned work by Tae Sakamoto. Lehigh Choral Arts presented an "All in the Family" program that included Fanny Hensel's *Lobgesang* and Alma Mahler's *In meines Vaters Garten*. Canadian composer-pianist Heather Schmidt gave a piano recital of works by women composers, and the Zoellner Arts Center at Lehigh presented a performance by Brazilian singer Virginia Rodrigues.

Halide K. Smith's works were performed on November 8, 2006, for the National League of American Pen Women, Sarasota Branch at the Sarasota (Florida) Yacht Club and on November 11, 2006, for the Sigma Alpha Iota International Music Fraternity at St. George Episcopal Church, Bradenton, FL. *Songs of Kajako* (childhood songs for flute and piano) was premiered at the Sarasota Yacht Club.

Evelyn Stroobach's *Aurora Borealis* (orchestra) recently received an international award from ERM Media including a performance and recording in Prague on July 24. The CD will

be distributed in twenty-five countries across three continents by the Masterworks of the New Era label and Naxos. On January 29 Gordon Slater performed *Daydream* at the Peace Tower carillon at the Houses of Parliament in Ottawa, Canada. On April 10 Canary Burton, producer and host at WOMR radio in Provincetown, MA, aired *The Human Abstract* (soprano, flute, viola, cello) with text by William Blake. On March 25 Kathryn Mishell, producer and host of the radio program *Into the Light* aired *Nonet* from the CD *Aurora Borealis* on KMFA radio, and also aired *Aurora Borealis* on March 4. *Petition* (guitar) and *Dark Blue* (alto saxophone and piano) were performed on August 1 on the Ottawa Composers Concert, a part of the Ottawa International Chamber Music Festival, the largest chamber music festival in the world.

Cappella Clausura gave the United States premiere of **Hilary Tann's** Psalm 86 setting *Incline Thine Ear* (chorus, organ, trumpet) with Psalm 136 (chorus and organ) and Psalm 104 (chorus, organ, two trumpets) as the complete set of three psalm settings. The program also included the second known performance of settings of *Dixit Dominus* by Marianne Martines and Isabella Leonarda. The concert was held on May 20 at the Episcopal Church of the Messiah in Newton, MA. *Kilvert's Hills* (bassoon solo) was released on *Open Space 21* (www.the-open-space.org), performed by Krassimir Ivanov. *Shakkei* (diptych for oboe and small orchestra) was premiered on August 25 at the Presteigne Festival in Wales by oboist Virginia Shaw and the Presteigne Festival Orchestra.

Seattle Pro Musica, **Karen P. Thomas**, artistic director and conductor, hosted the NEA-sponsored "American Masterpieces Choral Festival," June 15–17. The programs included works

by **Chen Yi**, Libby Larsen, **Jennifer Higdon**, Alice Parker, and Gwyneth Walker. Under the auspices of the NEA, Seattle Pro Musica also toured throughout the Pacific Northwest during the 2006–7 season, presenting choral music by American composers, including the IAWM members mentioned above.

Nancy Van de Vate's *Six Etudes for Solo Viola*, *Four Somber Songs for mezzo and piano*, *Twelve Pieces for Piano*, volume three, *Balinese Diptych*, and *Lento for Piano* were performed in Vienna, Austria, on June 28 and 30. On July 1 *Where the Cross is Made* was broadcast by WWUH FM, Hartford, CT, as part of a series of radio broadcasts of Van de Vate's operas. *Death is the Chilly Night*, *Youthful Age*, *Lo-Yang*, *Lento for Piano*, and *Balinese Diptych* were performed at the Jakarta Festival of the Arts held July 25–August 12 in Indonesia. Iris Gerber (Bern) performed "Portrait Concert: Piano Music by Nancy Van de Vate" at Kunstverein Wien, Vienna, Austria, on September 17.

Principal Clarinetist John Fullam and the Buffalo Philharmonic Orchestra, JoAnn Falletta, conductor, premiered **Persis Parshall Vehar's** *City of Light Concerto* on April 28–29. *George Sand . . . and Chopin?* (opera) was performed on the Syracuse Society for New Music's "Cazenovia Counterpoint" series on July 20. Vehar was piano soloist in Chopin's *Fantasia on Polish Airs* with the Buffalo Philharmonic on October 3. Akron (New York) Methodist Church commissioned Vehar to set Psalm 100 for their two hundredth anniversary concert on October 7. An anonymous donor commissioned her to compose a work for the newly formed Amberg Quartet for its October 14 debut. She continues as composer-in-residence at Canisius College in Buffalo, NY.

"Marching Soldiers" and "The Mysterious Lady" from **Wang An-Ming's**

The Homeless Child (ballet suite) were premiered at the Charles Sumner School Museum in Washington, D.C., on February 10, 2006. The Bethesda (Maryland) Presbyterian Church featured Wang's sacred music during the morning worship service on April 2, 2006: *Fantasy for Solo Organ*, *O Come and Sing* (SATB), *In Paradisum* (SATB), *Alleluia* (soprano), the premiere performance of *The Mercies of the Lord* (tenor), and *Doxology* (congregation). *Dazzling Jewels* (soprano and piano) received First Place at the 2006 National League of American Pen Women Music Competition. *Fantasy for Solo Organ* performed by **Calvert Johnson** was broadcast over the Hong Kong public radio station on January 7, 2005, and in Provincetown, MA, on May 23, 2006. Three excerpts from Wang's opera *Lan Ying* were performed on November 3, 2006, at the Strathmore Mansion in Maryland.

On December 3, 2006, *Overture to Lan Ying* was performed by the Capital Symphony Orchestra at the Atlas Performing Arts Center in Washington, D.C. *Festive Bells* (a cappella chorus) was premiered by the Collegium Musicum on December 10, 2006, at the First Baptist Church in Washington. Collegium Musicum also premiered *Ubi caritas* and *Cantate Domino* on February 9, 2007, at the Charles Sumner School Museum in Washington. Jeri-Mae Astolfi performed *Danse chinoise* (piano) on numerous occasions at colleges and universities throughout the United States in 2006, culminating with a performance at the Society of Composers, Inc. 2006 National Conference in San Antonio, TX, on September 15, 2006. *Danse chinoise* was released on a Capstone Recording CD in June 2007. *God Created People* and *A Chinese Lullaby* (children's chorus) were performed on April 10 at the National Catholic Education Conference in Baltimore and the Woodmont Academy in Cooksville, MD, on June 6.

The South Carolina Philharmonic commissioned and presented the world premiere performance of **Meira Warshauer's** Symphony no. 1, "Living, Breathing Earth" on March 24 on their "Master Series 7" concert in Columbia, SC. It was presented on April 26 and 28 by the Western Piedmont Symphony of North Carolina and the Dayton Philharmonic of Ohio. Warshauer comments: "The title, 'Living, Breathing Earth,' came to me in contemplating the image of the rainforests as lungs of the earth. I felt our planet, alive with all variety of creatures and plants living in symbiosis with each other, breathing in and out, and the planet as a whole, pulsing with breath" (<http://www.mvdaily.com/articles/2007/01/meira-warshauer.htm>). Gregory Harrington performed *In Memoriam*, September 11, 2001 (solo violin version) on his "Traces of New York" concert held May 26 at the Chelsea Art Museum in Manhattan. The world premiere performance of the trombone ensemble arrangement of *My Goodness Gracious Lord* was given on June 28 at the Boyer College of Music and Dance, Temple University in Philadelphia, PA.

Eva Wiener's *Prelude, Fugue, and Variations on "Nuages Gris"* (Franz Liszt) for harmonium and piano, originally scheduled to be premiered by Artis Wodehouse at Montclair State University on March 22 for the American Liszt Society's New York/New Jersey Chapter annual New Jersey area concert, was rescheduled for a May 10 performance.

Carol Worthey was elected to ACME the honor society of Mu Phi Epsilon International Music Fraternity. In December 2006 pianist Aima Labra-Makk gave the world premiere of *Snowflurries* near Vienna, Austria. *Snowflurries* was used on the soundtrack for the 2006 holiday video

greeting sent to Barnard College (Columbia) alumna. The Los Angeles Alumna Chapter of Mu Phi Epsilon was awarded the first ever Helen Haupt Chapter Grant, allowing chapter composers and performers **Deon Price**, Berkeley Price, **Adrienne Albert**, Mary Au, and Worthey to attend the 2008 IAWM Congress in Beijing. Worthey served as project leader and grant writer. Also a painter, Worthey was invited to represent the United States and Artists for Human Rights at the 2007 Florence (Italy) Biennale International Contemporary Art Exhibit in December 2007. The United Nations has designated this art event a "dialogue among nations."

Tao Yu has created a musical and cultural exchange between Switzerland and China with the Swiss ensemble ATROS playing five performances in Swiss cities from March 6 to April 3, 2007, and six performances in China, April 4–28. Works by Tao Yu include *Chanson du paysan* (version for piccolo and electronics), *Grappes* (percussion solo), *En offrant le vin* (guitar solo and singing guitar player), *Ciel demandé* (percussion, pipa, electronics), *Laugh like a Hyena* (flute, guitar, percussion), *Yao Henglu: This life of ours* (flute, guitar, percussion), and *Wang Ning: Silence*. com (marimba).

Judith Lang Zaimont's *Israeli Rhapsody* (concert band) received its world premiere performance by the Saint Mary's University Concert Band, directed by Janet Heukeshoven, on March 11 in Winona, MN. *Wizards—Three Magic Masters* was performed by pianist Young-Ah Tak on her semi-finalist recital for the Fulbright Concerto Competition held March 29 on the campus of the Fulbright College of Arts and Sciences at the University of Arkansas, Fayetteville. She also performed the piece on May 2 at the Yamaha Piano Salon in Manhattan

and in Seoul, South Korea, on August 13. *Wizards and Jupiter's Moons* were performed by pianist Janet Norman on July 21 at Steinway of Phoenix in Scottsdale, AZ.

The CD *Prestidigitations—Contemporary Concert Rags* by J. L. Zaimont, MSR Classics MS1238, was released in March 2007. It features the American Ragtime Ensemble, David Reffkin, director, plus Doris L. Kosloff, Joanne Polk, **Nanette K. Solomon**, Zaimont, Elizabeth Ann Owens, and Immanuel Davis. The work was commissioned by the Kaplan Foundation and was published by MMB Music, Inc. *A Calendar Set* (twelve preludes) was published by Jabez Press, Ft. Worth, TX on March 30, 2007. The work was the winner of 2005 American Composers Invitational Composition Competition. Zaimont's String Quartet, "The Figure" (two movements), was commissioned for the Harlem Quartet and received its premiere in September 2007. *Hitchin'—a travellin' groove* was commissioned by Nicola Melville for a new recording and publication project. It was premiered in September 2007. *The Spirit Moves In Me* (three movements) for SATB, piano, percussion, and string quartet was commissioned by the Universal Sacred Music Foundation. It will be premiered in 2008.

Piano Today featured an article about *A Calendar Set* in its June 2007 issue and included a reprint of the score of "June." Zaimont's "The Matter of Style" appeared in the *NewMusicBox* (August 2007). The article, requested by the online magazine of the American Music Center, explores the many decisions a composer faces today in crafting (or discovering) her or his own artistic voice (<http://www.newmusicbox.com/article.nmbx?id=4767>). Zaimont has started a blog at Sequenza21.com, MusicMaker.

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